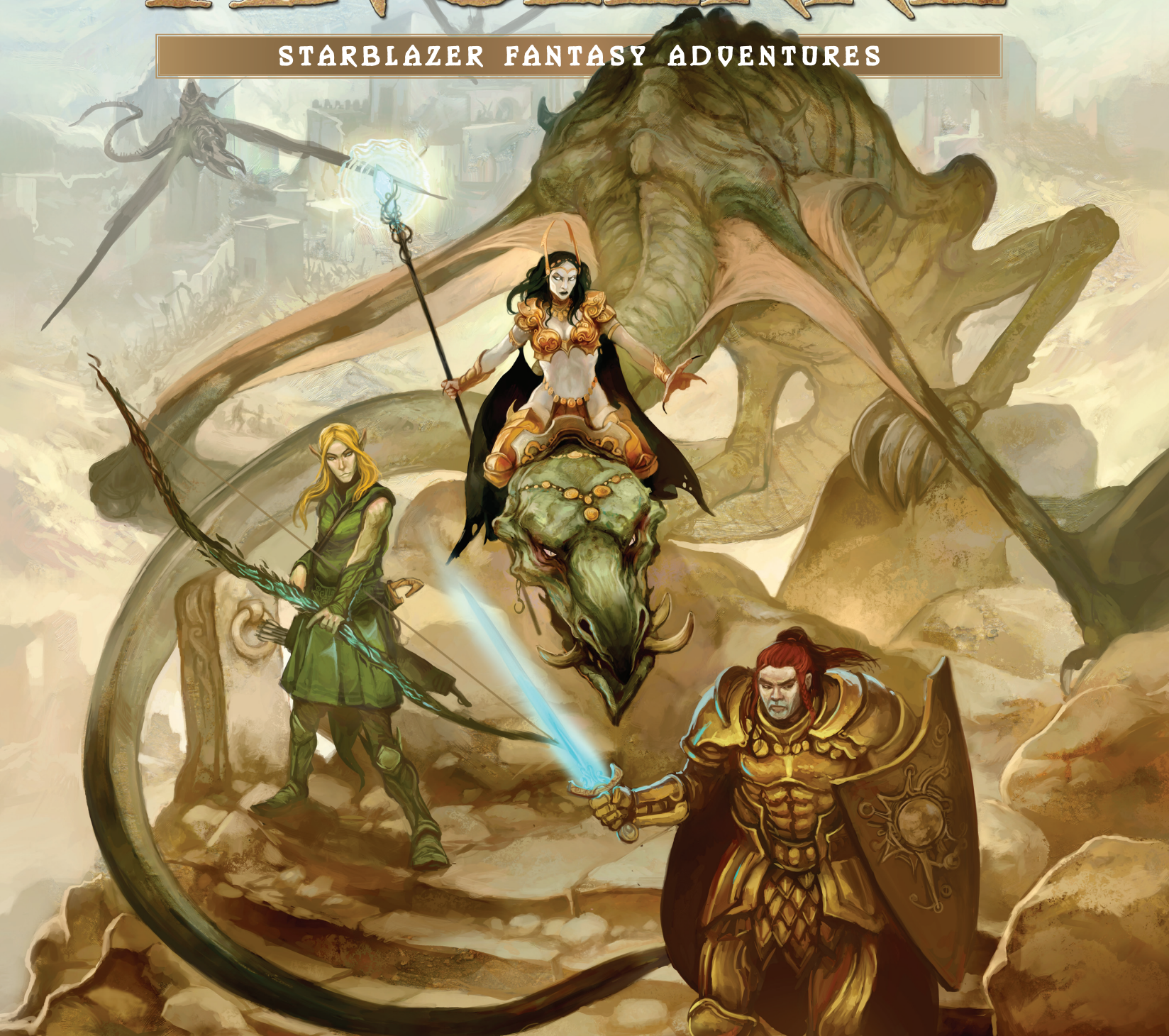


LEGENDS OF ANGLERRE

STARBLAZER FANTASY ADVENTURES

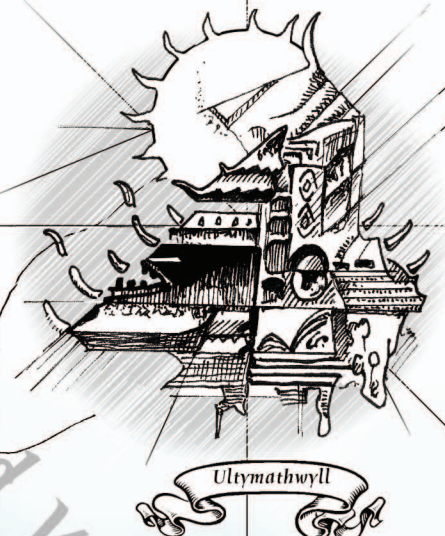
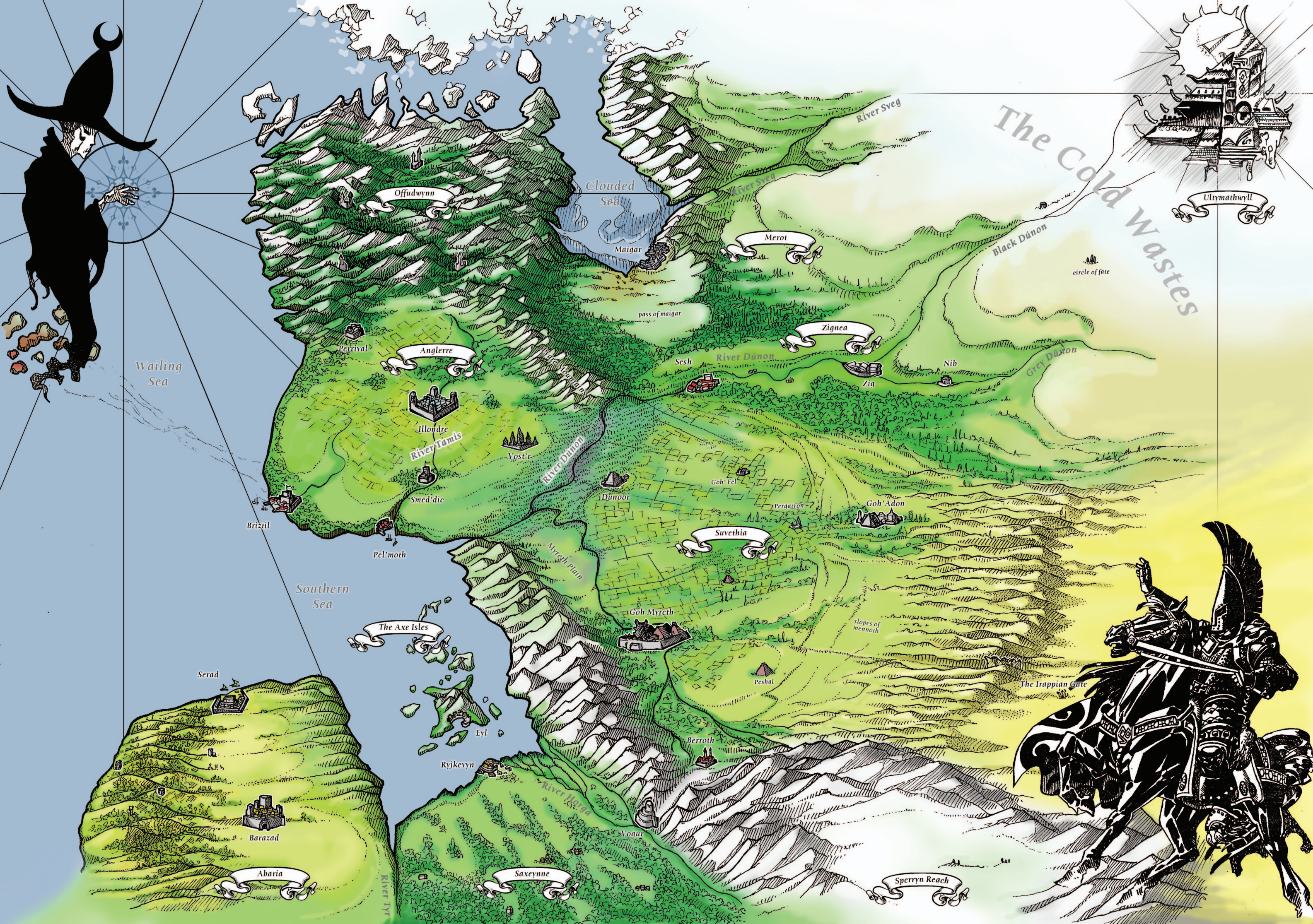


FATE

BY SARAH NEWTON AND CHRIS BIRCH

WITH MIKE CHINN, DAVID DONACHIE, DOUG LAEDTKE,
TOM MISKEY, MIKE OLSON, AND MARC REYES

**STARBLAZER
ADVENTURES**
THE ROCK AND ROLL SPACE OPERA ADVENTURE GAME



Wailing Sea

Southern Sea

The Cold Wastes

Offudwynn

Clouded Sea

Maigar

Merot

Black Dūnon

circle of fate

Perrival

Anglerre

pass of maigar

Zig

Nib

Illondre

River Tamis

Vost'r

River Dūnon

Sesh

River Dūnon

Zig

Briztil

Pel'moth

Dunoor

Goh' Fel

Pergarron

Goh' Adon

Savethia

Goh' Myreth

slopes of mennoth

The Irappian Gate

The Axe Isles

Serad

Eyl

Ryjkevyn

Berroth

Noaur

Barazad

Abaria

Saxeynne

Sperryn Reach

LEGENDS OF ANGLERRE

BY SARAH NEWTON AND CHRIS BIRCH



LEGENDS OF ANGLERRE

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Chris Birch would like to thank: Sienna Taylor for putting up with yet another day or night of writing or babbling about fantastic creatures and epic legends, Sarah Newton for being my partner in crime this last year in our journey through Anglerre and dedicating a vast amount of time to helping to focus the team to create a truly special book, Robin, Brian, Mark & Ophelie for sharing game design ideas that continue to inspire me, Angus & Dom for keeping it all together, Alistair Birch for words of wisdom and all the Fate fans who continue to love what we do and make it worth doing one more book!

SPECIAL THANKS TO

Everyone at the **FateRPG** community, the Cubicle 7 forums, RPG.net, TheRPGsite.com and everywhere else over the whole Web who created the buzz, chipped in with cool feedback and ideas, and kept us going with their constant support. Thanks guys – this is for you!

Simon Rogers and everyone at **Profantasy.com** for their wonderful mapmaking software "Campaign Cartographer". All but one of the maps and diagrams in this book were made using CC3, a beautiful piece of software. Thanks everyone!

DEDICATION

To the FATE community everywhere – may your sword arms never tire, and your spells be ever true.

Welcome to Anglerre!

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FOREWORD

FOREWORD BY SARAH NEWTON

When Chris Birch asked me in March 2009 if I'd like to help out with a fantasy version of *Starblazer Adventures*, I had absolutely no idea what I was getting into. But who wouldn't jump at the chance – to help build a complete fantasy roleplaying game, using the award-winning FATE rules system!

The book you hold in your hands today is the fruit of that labour. It's taken us just over a year. We brought in some great writers from the Fate community: Tom Miskey (*Spirit of Steam and Sorcery*, et al), Mike Olson (*Spirit of the Blank*), and Marc Reyes of the Manila Dice Project, with some truly exalted ideas of what he wanted the game to do! Later we brought in Mike Chinn, author of the original Anglerre stories in D.C.Thomson's *Starblazer* comics, and David Donachie, whose encyclopaedic knowledge of Anglerre helped forge the setting information this book contains. And, lastly, Doug Laedtke, who crafted some truly gorgeous statistics for the Bestiary chapter. Together, we forged something none of us would have come up with on our own – something which contains a little bit of us all, our contribution to that perfect FATE fantasy game we all wanted to create.

Legends of Anglerre lets you play all your favourite fantasy games, using the cutting edge FATE game system. You can do everything you want with it – from dungeon-crawls to doomed dark fantasy, from epic battles to struggles with the gods. But we hope you won't stop there: *Legends of Anglerre* is your game – we hope you'll get stuck in, change things, add things, use this humongous fantasy toolkit to have some truly epic Fate-filled adventures!

Every story has its beginning. A new day of unknown adventures dawns, and no one knows what fate will bring. Welcome to *Legends of Anglerre*!

Sarah Newton, Normandy, April 2010

FOREWORD BY CHRIS BIRCH

I started researching the growing world of indie games about 4 years ago in 2006 in my run up to writing *Starblazer Adventures*. I'd had a break from games for a few years and was genuinely surprised and excited to see such a diverse and inspiring collection of ideas finding their way into people's hands via the new digital and self publishing routes. The love surrounding *Spirit of the Century* by Evil Hat Games and the ingenuity of the FATE community attracted me as I knew we needed a strong community and a solid and elegant simple-to-modify game system to create the epic that was to be *Starblazer Adventures*.

Legends of Anglerre built on the hard work of that first game, and showed that, once again, the choice of FATE was perfect for a game that pretty much allowed you to do anything. I've been a long way from fantasy games for some time, being turned off by the increasing complexity of mainstream games. Having seen the team come together on *Legends of Anglerre* though it's been a joy as we've all in some way re-discovered a love for fantasy epics. Every single one of us had a different idea about what 'our' fantasy world should include, and what is really exciting about this game is that it allowed us to cater to every single one of those ideas and have a fantastically awesome time doing it.

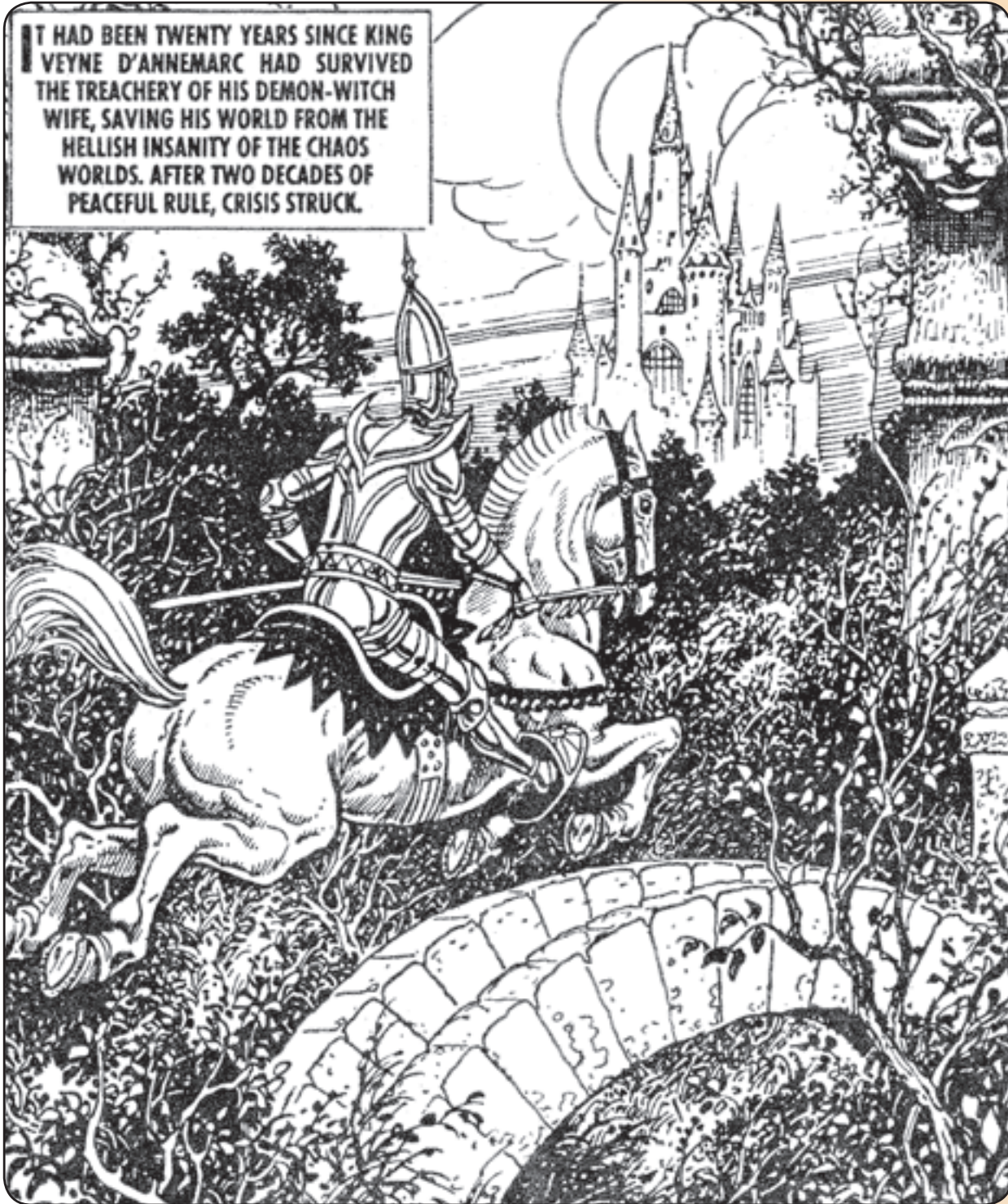
Now it's time to turn the sword of Anglerre over to you. It's a bit notched down at the end from the time I hit that dragon, the handle twists to the left a bit when you swing it too hard, and the scabbard could do with a new engraving from when that fire demon's breath scorched it. It suits you though, so look after it and use it well!

Chris Birch, London, April 2010

CHAPTER ONE

INTRODUCTION

IT HAD BEEN TWENTY YEARS SINCE KING VEYNE D'ANNEMARC HAD SURVIVED THE TREACHERY OF HIS DEMON-WITCH WIFE, SAVING HIS WORLD FROM THE HELLISH INSANITY OF THE CHAOS WORLDS. AFTER TWO DECADES OF PEACEFUL RULE, CRISIS STRUCK.



WELCOME TO LEGENDS OF ANGLERRE!

Heroes track monsters through perilous wilderlands, watch from the battlements for dragons from afar; waves of warriors battle dark forces, and gods inspire followers against their foes...

The classic 1980's British *Starblazer* comic books explored vast empires of fantasy and future. *Legends of Anglerre: Starblazer Fantasy Adventures* lets you play exciting fantasy stories, using evocative artwork from the original comics. From gritty heroes on their first adventures, to leaders of nations, powerful sorcerers, even demi-gods, *Legends of Anglerre* brings your imagination to life!

If you like this book, have a look at the space opera version, *Starblazer Adventures*, at www.starblazeradventures.com.

WHAT IS STARBLAZER?

Published by British publisher D.C.Thomson, *Starblazer* was home to some of the best British space opera and fantasy of the 1970s and 80s. Featuring stunning art and stories, comic creators like Grant Morrison and John Smith, artists Enrique Alcatena, Mike McMahon, Cam Kennedy, John Ridgeway, Alan Rogers, Jaime Oritz, Ian Kennedy, Colin MacNeil and Casanovas Junior helped bring the fantastic "space fiction adventure in pictures" to life.

Each issue featured a self-contained story, though characters, empires, gods and creatures often re-appeared in many adventures, such as Prince Veyne of Anglerre and the mighty magician-sage Myrdan.

Batteries Not Included

There's some stuff you can't include in a book that you need to play this game. You'll need:

- Two six-sided dice – ideally one set for each player, and for the Story Teller.
- A copy of the character sheet on page 379 for each player, or blank paper instead.
- Pens or pencils
- A bunch of friends - somewhere between two and eight is ideal

You'll also find useful:

- Poker chips or glass beads (to use as "Fate points").
- A pad of paper to pass notes, draw maps and pictures as you're playing
- Snacks, drinks, dinner (if anyone's feeling adventurous) – a pile of take-away menus if not!

DC Thomson is a major Scottish publisher, producing over 200 million newspapers and magazines each year. Established in 1905 and famous for their *Beano* and *Dandy* comic books, they still publish *Starblazer's* sister comic, the legendary *Commando*.

WHAT IS FATE?

Fate is the award-winning role-playing system driving *Legends of Anglerre's* sci-fi sister, *Starblazer Adventures*, the game that inspired it – *Spirit of the Century*, pulp-style adventure in the 1920s – and the new *Dresden Files* role-playing game. Fate builds great role-playing experiences, full of laughter, story-telling, and memorable moments. You can find out more about the designers of the Fate system, Evil Hat Productions, and join the community of Fate fans at www.evillhat.com.

To stay in touch with updates, freebies and releases for *Starblazer Adventures* and *Legends of Anglerre*, join our community at www.starblazeradventures.com.

WHAT'S A ROLE-PLAYING GAME OR ADVENTURE GAME?

You've probably heard these terms before – role-playing has been used in business for years to experiment with potential business situations. The best-known role-playing *game* is probably *Dungeons & Dragons*; like *Legends of Anglerre*, it's a game that lets you play warriors, thieves, clerics and wizards exploring a rich fantasy world.

So how does a role-playing game work? A "Story Teller" or "Game Master" (maybe you!) dreams up the plot to a story, including bad guys, scenes, places of interest, and helps the players create fictional **characters** they'll "play" in the story – what they're like, their motivations, what they can do (all using some simple guidelines). The rules in this book are very simple, and provide a framework for what you can and can't do as a player.

Players can do anything they can imagine themselves doing in the same situation, with a few limitations. The rules exist for when players try something unusual, or that people only do in the movies – running through burning buildings, firing arrows, holding a door against a horde of monsters, dodging a dragon's maw.

In role-playing games, the most important thing is the *story*, always, forever and amen. If someone needs to check a rule at the height of the story, don't lose the moment – keep going, make it up. The reason you're playing this game is to have fun – not to score, not to win. Use the reference sheets in the back of this book (cut them out, photocopy them or download them from www.starblazeradventures.com) – but try not to open the book for simple stuff in the excitement of play.

We want you to have *so much fun* playing *Legends of Anglerre* that all your friends wonder why you talk about it with such a gleam in your eye, why you're always



laughing about what happened, and eventually want to join in! It's all about having fun with your friends, the kind of experience you just can't get playing a video game (which is totally different - totally cool, but different).

WHO DO I PLAY WITH?

So, you bought this book and want to get in on the action? If you don't know anyone who likes role-playing games, here are some things to try:

Check out www.rpg.net – the forum there is a great place to find players all over the world. There are lists of local clubs, and people will help you find the right information.

Join the community at www.starblazeradventures.com – a great place to find other people playing *Legends of Anglerre*, and get ideas, tips and answers to your questions.

Try the local games store that sells role-playing, board and adventure games. They usually have notice boards for local clubs, and you can post notes saying you want to run or join a game.

WHAT DO YOU MEAN BY STORY TELLER?

Legends of Anglerre is a way to tell a story with a group of friends. To do that you need a **Story Teller**, also called Game Master, DM, or GM in other games. The Story Teller tells the story (with everyone else's help), devises the plot, background, setting, plays the roles of enemies and extras, and makes sure the other players have a great time. The Story Teller knows the rules – it helps if the players do, too, but it's not necessary.

The Fate rules encourage cooperative storytelling, and the Story Teller's job is to lead the story, but at

the end of the day his or her word is law. If the Story Teller says a player can do something, they can; if they say they can't, they can't; and if they say they can but they've got to roll the dice and add a number, or spend a Fate point, then that's what they've got to do. The Story Teller should always be open to creative problem-solving by players, but has the final say to resolve disputes.

“LEGENDS OF ANGLERRE” AND “STARBLAZER ADVENTURES”

You might be familiar with our sci-fi sister game *Starblazer Adventures* – you might already have a copy, and be coming to *Legends of Anglerre* from there. You'll notice the rules of the two games are *almost* identical. We say almost, as we've made a few minor changes appropriate to differentiate a fantasy game from a science-fiction one. Roughly, these changes are:

- **No Mysteries skill** - *Legends of Anglerre* is all about magic and mysteries, and goes into much more detail about these things than our sci-fi sister. Instead of a Mysteries skill, we've provided a whole raft of skills representing arcane powers and weird magical abilities. If you're running a mix-n-match game of starships and sorcery, you can still use the Mysteries skill from *Starblazer Adventures* in a *Legends of Anglerre* game - it's completely compatible.
- **Different creatures rules** - weird monsters play a larger role in fantasy games than science-fiction, and so we've expanded the *Starblazer Adventures* creatures rules considerably. The rules are still similar, and creatures from one game can easily cross over into the other.
- **New Rules and Refinements** - in the eighteen months or so since *Starblazer Adventures* was written, we've made a few tweaks and fixed some errors in the original rules, and updated them here. We've added some new rules, too, including things like future aspects, group characters, castles and cities, and mass battles. These rules are fully compatible with *Starblazer Adventures*, and you can port them into your science-fiction games with minimal effort.

CHAPTER TWO

HOW DO I PLAY THIS?

HOW DO I PLAY THIS?

This chapter outlines the core concepts of the Fate rules and gives you the basics of how to play *Legends of Anglerre*.

THE CAST OF LEGENDS OF ANGLERRE

There's a bunch of names for what people do in the game, whether real life players or fictional characters.

Story Teller – helps the group tell a story, devises the plot, background, setting, plays the roles of extras and enemies, and is responsible for knowing the rules and ensuring the players have a great time.

Player Character – also called a “PC”, the fictional character devised by the player to explore the story. Players tell the Story Teller what their character does in the situations they encounter. The character is described by things like skills and aspects which explain what they can and can't do and how competent they are.

Extras – called Non-player Characters or NPCs in other games, they're peripheral to the storyline, met along the way and briefly “played” by the Story Teller to enhance the game. They're usually described by their best three skills and any other defining features.

Minions – faceless hordes of orcs, goblins, guards and other bad guys that hinder the players' progress through the story, usually described by one skill rating, such as “Average (+1) palace guards”.

Companions – close allies and supporters of the player characters who accompany them on their adventures.

They're described more simply than player characters.

Named Characters – other major characters in the story who have a name (as opposed to “Guard #3”). Maybe they're the PCs' boss, a major ally or enemy, an arch-nemesis, evil sorceress or insane demon lord. They're described just like player characters.

CHARACTERS: THE BASICS

Legends of Anglerre characters comprise a number of elements describing who they are, what they can do, and why they're special. You can create them through a series of **phases** (page 15), or jump right in (page 14). Record these elements on your **character sheet** to define what your character can and can't do during the game. Here's a sample player character, Captain Brandon.

Player: This is you - the person playing this game.

Character Name: The name for your fictional character. It can be a normal name like Brandon Carter, something evoking mystery like Brandon of the Lost Ones, or something dangerous like Brandon Deathdealer.

Background: Where you were brought up and what kind of life you led - and if there was a twist of fate that changed your life. You can also write down any other character information, such as how you know the other player characters, and what legends you've experienced together. You can use the Random Lifepath Generator (page 23) to help fill in details.

Occupation: Which occupation (if any) your character follows.



Equipment: *Legends of Anglerre* characters usually possess useful things like horses, swords, armour, magic items, mysterious maps and strange trinkets. Note them down here with any bonuses they provide.

Skills: Whether a character, war galley, empire, or monster, everything in *Legends of Anglerre* is described by skills, from Average (+1) to Legendary (+8). If you need a skill you haven't selected, it works at Mediocre (+0).

Stunts: Stunts relate to skills, giving you a bonus or advantage in certain situations.

Aspects: Aspects describe what the character's like as a person, his or her motivations, drives, history, resources. Aspects can give you bonuses in situations where they're relevant.

Fate Points: Fate points are used to get bonuses, briefly take control of the story, and "power" aspects and some stunts.

Stress: As you fail in social or physical conflicts you lose stress points, and can be "taken out" if they drop to zero.

Consequences: Characters can take consequences to reduce stress suffered in conflicts. Consequences have increasingly bad effects on you, and you can only take three from the four available (Minor, Major, Severe, Extreme).

RULES SUMMARY

This section gives a quick overview of the *Legends of Anglerre* rules; for more detail, have a look at **Chapter Seven: Aspects** and **Chapter Twelve: How to do Things**.

THE LADDER


Most things in *Legends of Anglerre* are described using **the ladder**, below. It uses adjectives to describe the quality of things like character, monster or empire skills, galley equipment, how much things cost, or the difficulty of accomplishing a task.

For example, someone might be a Good (+3) elementalist, or Average (+1) at Academics. There could be a Great (+4) ballista on a galley, or a horse could have Superb (+5) Athletics. A sword might have a cost of Good (+3), or the strange power of a giant ancient dragon might be Legendary (+8). The Knights of Anglerre might have Fair (+2) Resources

PLAYER: Chris Birch

CHARACTER: Captain Brandon

OCCUPATION: Sword & Shield Fighter



STARBLAZER FANTASY ADVENTURES

SKILLS

LEGENDARY (+8) _____

EPIC (+7) _____

FANTASTIC (+6) _____

SUPERB (+5) _____

GREAT (+4) Melee Weapons

GOOD (+3) Alertness Leadership

FAIR (+2) Resources Intimidation Resolve

AVERAGE (+1) Survival Rapport Investigation Pilot

FATE POINTS

6 6

CURRENT REFRESH

STUNTS

NAME	EFFECT
Military Training	+2 damage bonus
Weapon Specialist	+2 long sword damage
Shield Training	defence bonus + cons
Armour Training	-2 armour penalty

STATUS

PHYSICAL STRESS

□	□	□	□	□	□	□	□	□	□
1	2	3	4	5	6	7	8	9	10

COMPOSURE STRESS

□	□	□	□	□	□	□	□	□	□
---	---	---	---	---	---	---	---	---	---

CONSEQUENCES

MINOR-2 _____

MAJOR-4 _____

SEVERE-6 _____

EXTREME-8 _____

ASPECTS

Dashing Captain of the Guard!

Climbing Owl

First on the Scene

Leadsig, Save Me!

Girl in Every Town

Dittin' it Close!

Green up at Sea

I'll get those pirates some day!

ARMOUR

TYPE: Chainmail & war shield

ASPECTS BONUS: (See equipment)

BONUS: -2 armour, & +2 defence

ARMOUR CONSEQUENCES

MINOR-2 _____

MAJOR-4 _____

SEVERE-6 _____

EXTREME-8 _____

EQUIPMENT


Longsword (+3 damage bonus)

Chainmail (-2 bonus, 2 Minor + 2 Major cons. nois, hot, heavy)

War Shield (+2 defence, 2 Major cons, wall of protection, cumbersome)

Adventurer's Pack

Horse



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(Ships) as an organization skill, or it might be a Superb (+5) task to break into a treasure chest.

We normally use the adjective-and-number format, as in "Good (+3)", but it's up to you. We find it's easier to grasp names like "Good" or "Superb" than just numbers.

+8:	Legendary
+7:	Epic
+6:	Fantastic
+5:	Superb
+4:	Great
+3:	Good
+2:	Fair
+1:	Average
0:	Mediocre
-1:	Poor
-2:	Terrible
-3:	Abysmal

Average (+1) represents the ability of someone who does something regularly, maybe professionally, but not exceptionally. Most people are Average (+1) at the things they do for a living (like Weapons for a warrior), and Mediocre (+0) at most other things. It's only when they're driven to excel that people surpass those limits.

Legends of Anglerre heroes are exceptional individuals who push the boundaries of what "normal" people can do, and can be Great (+4), Superb (+5), or even (eventually) higher at their central passions.

ROLLING THE DICE, SHIFTS, AND EFFORT

When rolling dice in *Legends of Anglerre*, take two different coloured six-sided dice, and decide which one will be the "minus" die before you roll. Roll both dice, and subtract the minus die from the other die, and add the result to your skill level.

Your total is compared with another number (a **difficulty**, or a total rolled by an opponent) to determine success, and is referred to as your **effort**.

For example, if your skill is Fair (+2) and you roll +3 on the dice, your effort is 5.

If your effort is higher than the number required, you get **shifts** equal to the difference between your roll and the number. You can spend shifts on special effects enhancing your action, making it faster, better, hurting the target more, discovering more about something, and so on.

For example, if your effort is 5 and the difficulty is Good (+3), then you've succeeded with 2 shifts.

SKILLS

Skills represent things characters are trained to do or have experience in. For **constructs** like sailing ships and castles, skills indicate equipment installed; for monsters how intelligent or strong they are; for **organizations** like empires and kingdoms, skills indicate resources, the power of their navy or diplomatic or secret services.

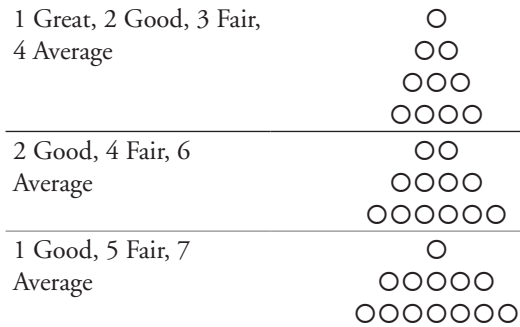
Rolling a six-sided die minus another six-sided die gives you a number from -5 to +5, including zero. On average you'll get zero, or close to zero. Since doing things involves adding the dice roll to your skill level, usually you'll be as good as your skill, but occasionally you'll do a lot better, or worse.

Skills are described using the adjectives and numbers from the ladder. For example, you could have Great (+4) Weapons or Fair (+2) Survival. Character, construct, and organization "character" sheets have a pyramid of boxes where you fill in your chosen skills. Depending on the skill level, you get greater or smaller bonuses to dice rolls. You can't take every skill at the

highest level, but have to adhere to the following rule: to have a skill at a certain level, you must have at least the same number of skills on the next level down, plus one more.

For example, if you have one skill on the Good (+3) level, you need to have at least two skills at the Fair (+2) level, and three skills at the Average (+1) level.

We call this the **skill pyramid**: the skills form a pyramid shape, and help balance the game. See **Chapter Eight: Skills and Stunts** and **Chapter Twelve: How To Do Things** for more on skills.



STUNTS

Stunts are related to skills, describing ways to get temporary bonuses during play – maybe a dice roll bonus, the ability to do something automatically, permission to do something others can't, and so on.

If this is one of those situations, you can use the stunt's bonus, usually an effect, or a +1 or +2 to a specific task. Generally you only get +2 bonuses in more limited situations. Powerful stunts often require the character to spend a Fate point.

ASPECTS

Aspects can range from a description like "Lucky Dog" to "Favoured by the Nature Goddess", and include occupation descriptions which "unlock" special stunts. Aspects can be **invoked** to briefly affect your situation and help you, or **compelled** to hinder you. The cool thing is, you earn a Fate point whenever one of your aspects is compelled.

For example: Captain Brandon is fleeing from the undead legionnaires of the Sorcerer Braxis. The Story Teller says, "Hey, Brandon, you know you have that aspect "Clumsy oaf"? Well, I figure you looked back to see if they were still chasing you, and tripped over in the darkness". He slides a Fate point to Brandon's player: the undead might catch Brandon now, but his player has a Fate point he can use for a bonus later. Remember, this is about storytelling, not winning: the fun is in letting Brandon succumb to "fate" and seeing what happens. No one's out to kill your character in these rules: it's about enjoying the challenge of the situations you end up in.

During play, if you think one of your aspects is relevant to what you're doing (and the Story Teller agrees), you can **invoke the aspect**. This costs 1 Fate point, and you can't use the same aspect again in the same roll or action.

Invoking an aspect gives you a +2 to your roll, or you can re-roll the dice. If you rolled badly, maybe you want the re-roll, but if you'll succeed by adding +2 then that's the obvious choice.

You can **tag** someone else's aspect, too, such as "Clumsy Oaf" or "Easily Embarrassed", or even an aspect belonging to a location, like "Dark Cavern". This generates a +2 bonus for you or another character (you decide who). This can be useful for targeting large or hard-to-damage enemies, as players can cooperate to give bonuses to one player, who then delivers the killing blow.

Sometimes scenes have **hidden aspects** characters don't know about. If a player guesses a hidden aspect (or gets pretty close), the Story Teller can let him tag it for a Fate point, after which it's available to other characters normally.

A character creating an aspect through a **manoeuvre** or a **consequence** gets a **free tag** on that aspect – but it must be used immediately, in the same scene.

You can also tag a scene or location aspect to use one of your skills instead of another.

For example, Captain Brandon has the "Dashing Captain of the Guard" aspect, and is trying to convince the baron to let him command the troop riding out. Let's say they're at a meeting of the Knights of Anglerre, and the scene has a "Fear and Trepidation" aspect due to the approaching evil hordes. Brandon's Rapport skill is low but his Intimidation is high, so he argues he can tag the scene aspect to use his higher Intimidation skill to convince the baron he needs Brandon out there leading the Knights. For the rest of the scene he uses Intimidation instead of Rapport with the baron, but after the scene goes back to using Rapport.

FATE POINTS

Each player has a number of **Fate points**, and can earn more by playing their character authentically (as the character would act), even in some cases making mistakes.

Normally, a character starts every session with 10 Fate points, minus the number of stunts they have: this is called the **refresh total**. If they currently have less, they regain just enough Fate points to bring them up to their refresh: if they currently have more than their refresh, they keep the current total.

So, didn't do well on the dice roll? *After* you've rolled the dice, you can spend one Fate point to do one of several things:

- add +1 to the total of any dice roll;
- power a particular stunt if it requires a Fate point to use;
- make a minor narrative declaration. The Story Teller has veto power, but should strongly consider any declaration justified by your aspects;
- invoke an appropriate aspect, adding +2 to the dice roll OR re-rolling the dice;
- tag an aspect belonging to the scene or another character.

Having negative aspects is a great way of earning Fate points, as they can get a character in trouble and make the story more interesting. The Story Teller pays a Fate point to a player to compel their character's negative aspect.

A player can buy their character out of a compel if they don't want their negative aspect to surface just now. This means paying the Story Teller a Fate point instead of receiving one. The Story Teller could then escalate the payment to two Fate points, and the player must pay two Fate points to buy out of it, or take the greater reward and let their character succumb to events. This can escalate to a maximum of three Fate points.

Making a Declaration or Invoking for Effect

A declaration is a player's opportunity to directly affect the story without taking action. For example, if you're repairing your war galley's ballista before the pirates find you, and need a particular tool, you can pay a Fate point to declare it would be standard practice to have one on board.

Alternatively, when the pirates find you, you could make a declaration that "wait, that's Captain Seaford, I served with him once - he always sails past once shouting taunts before attacking".

Making a declaration with a Fate point gives you momentary control of the story to add or describe something useful to you. It's always at Story Teller's discretion, and should never be too powerful: in the above example you couldn't say, "wait, that's Captain Seaford, he's a friend of mine - he'll help us!"

STRESS - PHYSICAL AND COMPOSURE

Physical stress is taken when you're getting shot at by crossbows, hit by a sword, covered in acidic monster blood, breathing poisonous gas, falling off moving horses or stepped on by giants.

Composure stress is taken when you're insulted, traumatized, embarrassed, or scared right out of your little dragon pants (come on admit it!). Basically we're talking more than a few harsh words: this is scary hurtful stuff, but doesn't actually harm you physically.

Stress measures how hurt you are. When you take a total of 5 Physical or Composure stress (some stunts let you take more), you're out of the picture - what we call **taken out**. What that means is up to the Story Teller, but it could be dead, mindless, scared to death, unconscious and captured, having sorcerers doing unspeakable things to you – whatever it is, it's bad.

However, stress clears or heals at the end of a scene, unless the next scene follows straight on (for example in an ongoing conflict). It's only when you take too much stress that you have to take longer-lasting **consequences** (see below) to avoid being taken out.

CONSEQUENCES

Consequences can be taken to absorb stress. They include Minor (absorbs 2 stress), Major (absorbs 4 stress), Severe (absorbs 6 stress) and Extreme consequences (absorbs 8 stress), representing anything from a sprained ankle or being emotionally shaken to a terrible chest wound or mental trauma. Characters can only take three consequences, and only one of each type. See page 161 for more on consequences and healing.

Some characters can't take consequences – they're usually minions, extras and possibly companions. They may also take less stress than player characters, anything from 1 stress for a basic guard up to 5 stress for notable henchmen.

PLAYING THE GAME

This section summarises how character attributes are used, and how to run the game.

ASPECTS

Aspects belonging to a character, troop of knights, empire or monster are used in a positive way (called an **invocation**) or a negative one (called a **compel**). You can also use aspects belonging to other people, objects, or scenes: this is called a **tag**.

Invocation

Pay a Fate point and add +2 to your effort, or re-roll the dice
After making a skill roll, a player may try and convince the Story Teller that one of his aspects applies to the circumstances of the roll. If the Story Teller agrees, the player may **spend a Fate point** and either add +2 to the current effort or re-roll the dice. You can't invoke an aspect more than once on a single dice roll, although you can invoke multiple different aspects, as long as you pay the Fate points.

Compel

Gain Fate points

If the Story Teller decides an aspect limits a character's available choices in a situation (or the player convinces the Story Teller of the same), the character must react in a way appropriate to the aspect. This gains the player a Fate point. The player may decide to refuse this limitation on his actions, but must pay a Fate point to do so.

Tag

As Invocation

If someone knows another character, object, or scene has a particular aspect, they can invoke it as if it was their own, paying a Fate point, describing how the aspect applies to their action, and getting a bonus or re-roll. A character who creates an aspect on a scene, character or object, such as "Slippery Floor" by pushing over a barrel of oil, gets the first tag of that aspect for free.

DOING THINGS

When a character, creature, ship, castle or kingdom tries to do something and no one tries to stop them, it's an **unopposed task**. When someone tries to stop them, it's a **conflict**.

Doing Something Unopposed

When a character tries to do something, add their most appropriate skill level (i.e. an Average skill is +1, Fair is +2) to the dice roll. The result must beat a difficulty number to succeed.

Difficulties are measured on the same ladder as everything else. So, it might be Mediocre (+0) difficulty to manoeuvre a galley in calm waters, but Good (+3) difficulty to repair it after serious damage.

It's pretty easy to work out difficulties. For everyday tasks like riding a horse down a street, don't even roll: let the task succeed! For tasks requiring some skill, but which aren't difficult, give it an Average (+1) difficulty (that could be an everyday task done under pressure, too). That means the player needs a result of +1 from their skill level and dice roll added together. For more difficult tasks, start with Average (+1), then add +1 for every extra problem the character faces, ie if they need to do it quickly, are being shot at, they're moving a heavy object, or jumping a long distance.

For example: Captain Brandon is following a hooded stranger on horseback. Riding a horse and pursuing a stranger is pretty standard for Brandon, and an Average (+1) difficulty Survival skill roll. If it's more complex, like weaving through trees and chasing the suspect, it should be Fair (+2) difficulty. If it's really complex, like swerving through a crowded street, pursuing the suspect, whilst being shot at by crossbows from the roofs, it's Great (+4) difficulty. Here's how that was worked out:

- *Brandon riding a horse (Mediocre +0); pursuing the stranger (+1). Total: Average (+1) difficulty.*
- *Brandon riding a horse (Mediocre +0); pursuing the stranger (+1); through dense trees (+1). Total: Fair (+2) difficulty.*
- *Brandon riding a horse (Mediocre +0); pursuing the stranger (+1); through busy crowds (+1); which are oncoming (+1); while being shot at (+1). Total: Great (+4) difficulty.*

The story's more important than working out the numbers: if you're not sure, pick a number between 1 and 5 depending on how difficult you want the task to be. See page 177 for more on setting difficulties.

Shifts determine whether a character's efforts have any extra effect, such as completing the task more quickly or accurately, causing more damage, or doing something cool.

For example, Brandon's deciphering an odd map in the Bandit King's outpost. His Academics skill is Mediocre (+0); it's Fair (+2) difficulty because he needs to do it before any guards return (+1), and the map uses a language he doesn't know (+1). Let's say he gets a total of +4 (0 from his skill and +4 from the roll). This gives him 2 shifts: the Story

Teller suggests that by reading the map Brandon has found not only the location of the Bandit King's castle, but clues as to their next move.

CONFLICTS

Any time two or more characters are opposed in a way that can't be quickly or cleanly resolved, use this system to determine what happens.

RUNNING CONFLICTS

Frame the Scene

The Story Teller describes any scene aspects the players would know about (but not any hidden aspects), and where everyone is located in an abstract measurement called **zones**. Zones determine how movement is handled – you can spend a shift from any roll to move one zone and perform your action. Moving more than one zone takes up your action for the exchange, and requires its own skill roll.

Establish Initiative

Your group can decide whether the order characters act in an exchange is based on their skills, or whether a different character acts first each exchange, moving one step round the table each time. When it's your turn to act, you:

Take Action

Describe what your character is doing and, if necessary, make a skill check, either a simple unopposed action or a contest. In a contest, whoever defends against your action or opposes your effort makes a corresponding skill check.

If you win the contest or succeed at the simple action, you spend the shifts generated to resolve your action. If you lose the contest, your action fails; if you lose by three or more, the defender gets **spin**, and can add or subtract 1 or more points from the next immediate dice roll, provided he can narrate his character's influence (see page 167).

If you choose not to act on your turn, you make all your defence rolls at +2. You may also supplement an

action with a simple action (like moving and attacking, opening a door, drawing a weapon and attacking) by taking a -1 penalty to your roll, effectively spending a shift in advance. Such **supplementary actions** shouldn't be anything that would normally require a separate roll.

Resolve Action

You can spend shifts in several ways:

In a **direct attack**, you inflict stress on your target equivalent to the number of shifts, plus any bonus damage from weapons. The target ticks off that number of points on his stress track, and checks to see if he's been taken out (if his stress track is reduced to zero). If he has any **consequences** left, he can take a consequence instead of stress: a consequence is an aspect representing lasting effects from the conflict (until healed), and can be tagged. A Minor consequence absorbs 2 stress, a Major 4 stress, a Severe 6 stress and an Extreme consequence absorbs 8 stress. If the character can't take any more consequences and is reduced to zero stress, they're **taken out**. This means the character is dying, and something must be done if they want to survive. Some players like the danger of their character dying; others don't want to see their hard work go to waste. So think about this: if you let a character be taken out without simply being killed, how can they be utterly defeated in a significant and memorable way? Have they been captured, lost an arm, had their father's magical sword taken, suffered horrific scars affecting their Rapport, woken up next to a dead loved one and set up as their murderer? Story Tellers should impose a cost on characters coming back, seemingly from death.

For example: Captain Brandon is hated by Jeddas Therrow, an evil knight who's been secretly helping the Bandit King. Jeddas sees Brandon as a threat to the Bandit King's plans to betray the Knights of Anglerre at a coming battle. Brandon's picked up on Jeddas' strange activities, so Jeddas tries to intimidate him. Jeddas' Intimidate Skill is Good (+3), and Brandon's Resolve is Fair (+2). Jeddas rolls a 0, a total effort of +3 (0 roll plus +3 skill), while Brandon's player smirks as his dice come up +4 for a total effort of +6 (+4 roll plus +2 skill).



Brandon's obviously not scared by Jeddas, and on his next roll has a +1 spin bonus against him. Let's say he uses the bonus in his own Intimidation attack, scoring +8 against Jeddas' defence of +2. This inflicts 6 stress on Jeddas, who either takes a Minor consequence "Wary of Brandon" to reduce the Composure stress by 2 and ticks off 4 Composure stress boxes, or a Major consequence "Scared of Brandon" and ticks off 2 Composure stress.

Brandon generated spin because he beat Jeddas by a multiple of +3 over Jeddas' total, meaning Brandon could add +1 per spin point to his next roll, or deduct -1 from Jeddas' next roll. He has to narrate this, so says Brandon's demand to know what Jeddas is really up to shocks Jeddas onto the defensive.

Overflow

A character who inflicts more damage than the target can absorb can use the extra shifts as a bonus in a supplemental action (which can't be an attack or offensive manoeuvre). For example, Brandon takes out a 5-stress guard with 6 shifts, and uses the 1 overflow to move one zone away.

Manoeuvres

If it's not a direct attack, you resolve your action as a **manoeuvre**. If you're trying to prevent something happening, that's called a **block**: your shifts become the difficulty for anyone trying to do whatever you're trying to block. Blocks must be fairly specific.

Manoeuvres cover actions like moving, defending yourself, blocking something from happening, or trying to affect or change the environment (possibly creating an aspect).

On a move action you move one zone per shift. Other miscellaneous actions are resolved the same as you would outside of combat.

If you're trying to inflict a condition on an opponent or scene which isn't directly damaging (like blinding or confusing them), you spend all your shifts to place a **temporary aspect** on your target. The first tag on a temporary aspect placed this way is free.

For example: pulling a cord to trip up pursuing guards could place a temporary aspect "Stumbling" on them, which you could give to a character waiting in ambush for a free tag, giving him a +2 attack bonus.

Begin a New Exchange

After everyone has acted, begin the process again, continuing until all opposing parties are taken out or have **conceded** (chosen to lose on their own terms).

So...

That's basically it. It's pretty simple once you grasp using the dice and the ladder, invoking and tagging aspects and

using Fate points. As a Story Teller you're not out to beat the players, you're working together to have a brilliant time telling an amazing story. Don't worry if you get difficulties wrong, choose the wrong skills, or forget to use spin, Fate points, overflow or stunts. It's just a story, and the most important thing is whether you all had fun exploring it together. You'll pick up the important stuff as you play!

Go ahead and read the rest of the chapters when you're ready – these detail playing the game, covering skills, aspects, stunts, creating castles and sailing ships, playing kingdoms and empires, fighting giant monsters, and much more.

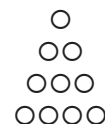
CREATING CHARACTERS ON THE FLY

If you want to get playing right away, you can create characters quickly, without all the preparation. Simply pick a name, and if you want write down a good and a bad aspect. Seriously, that's it. Don't worry: you can add more aspects, skills, and stunts as you go. Each player gets 5 Physical and 5 Composure stress, and can take up to three consequences from Minor, Major, Severe or Extreme.

Usually you'd start with 10 Fate points, minus the number of stunts you have: for this first session, start with 1 Fate Point for each aspect the players come up with for their character. Every time a player thinks of another cool aspect or stunt to add to their character, give them another Fate point to a maximum of 5.

Now to skills (see page 61 for full descriptions). This is the easy bit. Say the characters all jump aboard a galley but no one's got the Pilot skill. Someone fancy it? No problem: add it to their skill pyramid at whatever skill level they like, or simply roll it at Mediocre +0.

1 Great, 2 Good, 3 Fair,
4 Average



Come up with a cool aspect? Great! Write it down. Read about a great stunt (page 61) in the rulebook? Great - just add it.

This way you build characters as you play, without spending too much time dreaming them up. It's good for people new to this kind of game, or who don't yet understand what aspects or stunts do, or what skills are good for their characters.

Players starting like this can add up to 20 points of skills to their skill pyramid: each skill level above Mediocre (+0) costs 1 point, and you must always have one more skill at each lower level than the level above. For aspects and stunts, don't select more than half as many aspects as the character has skills and not more than half as many stunts as they have aspects.

CHAPTER THREE

CHARACTER CREATION

CHARACTER CREATION

If you want to spend some time creating a more rounded character with your friends, then follow this process. If you'd like to create a character on your own, see page 23.

CHARACTER CREATION STEPS

1. Think about your character concept (see some character ideas on page 24).
2. Make up a cool *Legends of Anglerre* name for your character.
3. Go through the **phases** (see below) in order, picking two aspects each phase.
4. Assign your skills.
5. Select stunts for your character.

CREATING THE CHARACTER

Character creation takes place over three to five **phases**; there's also a simpler "on-the-fly" version (page 14) if you want to dive right in. Each phase outlines events in a character's life: the first sets up their general background and training; the last three or four detail the character's adventures – his **legends**.

Character creation is a group activity, ideally with at least three players (remember, the more players for a *character creation session*, the better!) and a Story Teller. The process includes ways to create ties and history between the characters and the setting. Character creation can often take a full session of play, and is a good opportunity to lay the setting's foundations and give everyone a common understanding of each others' characters.

During character creation, players should talk out loud about their characters, make suggestions to each other, discuss how their characters work together, talk about relationships and interactions, and otherwise establish some of the campaign background.

PREPARATION

Before the first phase, think about your **character concept**. Your character could be modelled after a hero from *Starblazer* fantasy comics, or other fantasy comics, books, or films, or could be based around something you want to be able to do, like fly a dragon, wield a magic sword, or cast

spells. *Legends of Anglerre* heroes can usually be described briefly, so think of a concept you can express simply. If you can express it with an exclamation mark at the end, all the better!

Think also about your character's upbringing and early development:

- What were his family circumstances like? Rich? Poor? Scholarly? Isolated? Pious? Political? Unusual? Dangerous? Constantly under attack? We've provided some fun ways to generate random ideas on page 24.
- How big is the family? How well does your character get along with them?
- Where is the character from? What region? You could use the random generators in **Chapter Twenty-Two: Other Worlds, Others Realities**, or pick a place in either the **Anglerre** Swords and Sorcery setting in Chapter Twenty-Four or the **Hither Kingdoms** High Fantasy setting in Chapter Twenty-Five.
- How was the character educated?
- What were your character's friends like? Did he get into much trouble?

NAMES

Legends of Anglerre names are fantasy names, and often have a particular cadence. The most common involve a title and a short first name (such as Prince Veyne or King Snorri), a short first name and an epithet (such as Myrdan the Mage or Demarak Oathbreaker), or a first name and a last name (such as Myki Saladoth or Xavius Caladon). Fantasy names are simple, euphonious, and resonant with the character's personality: heroes often have short, heroic names like Shakash the Slayer; villains have nasty-sounding, often meaningful names, like Lord Craven.

More conventional names are fine, too, but are often more appropriate if your character also has an alias (such as Brandon Carter, Captain of the Guard) or is intentionally cultivating an image!

STARTING POINTS

Character capability and competence is roughly gauged by their highest (or "peak") skill; thus, a character with his highest skill at Superb (+5) is referred to as a "Superb character". There are as many different levels of character as there are levels of skill; here we're focussing on just three: Good, Great, and Superb.

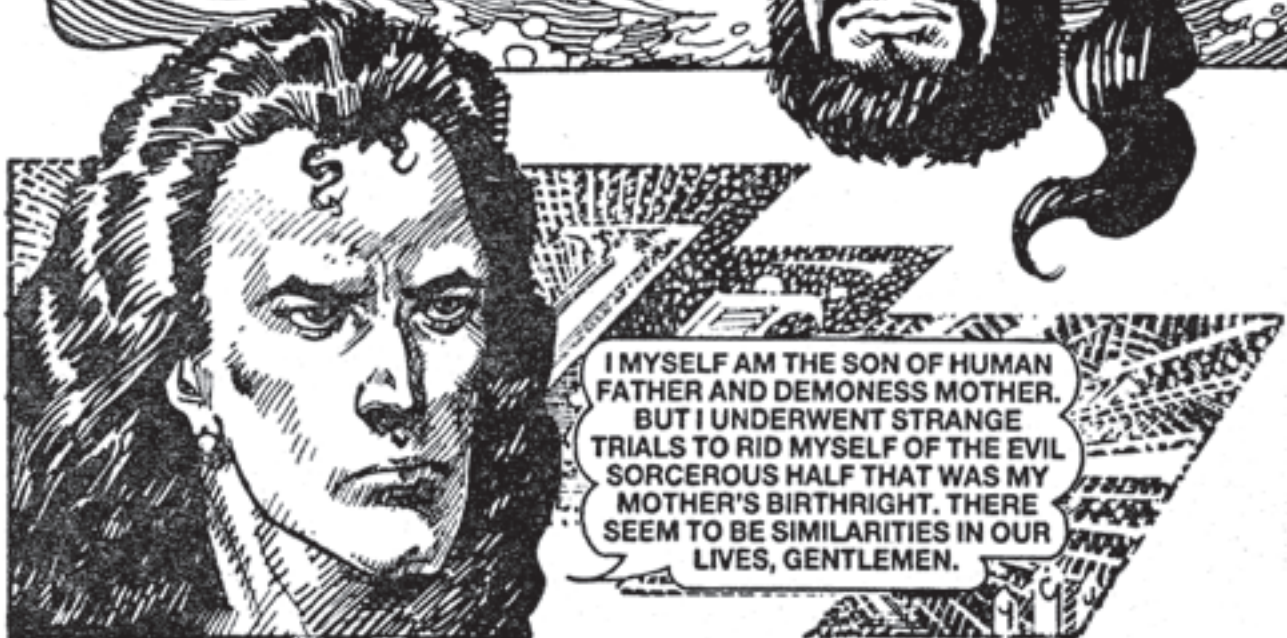


AYE — OR I DID, ONCE. I LEFT VANQUEA TO VISIT FOREIGN LANDS, AND BROADEN MY MIND. INSTEAD, I LEARNED THAT MY HOMELAND WAS ONCE A PLAYGROUND FOR HALF-SANE WIZARDS AND THEIR GRANDIOSE PLANS! NOT A THING MOVES ON VANQUEA BUT IT WAS THE CREATION OF SORCERERS WHO THOUGHT THEY WERE GODS!

GARYN OVERHEARD THE CONVERSATION —



I TOO WAS THE PLAYTHING OF WIZARDS — THE THEOCRATS OF KRAITH. CHOSEN AS A PAWN IN THEIR FINAL GAMBIT AGAINST AN EVIL EMPIRE, THEY INVESTED ME WITH SORCEROUS POWERS, TO BE THEIR CHAMPION. FOR ALL I KNOW — I HAVE THEM STILL.



I MYSELF AM THE SON OF HUMAN FATHER AND DEMONESS MOTHER. BUT I UNDERWENT STRANGE TRIALS TO RID MYSELF OF THE EVIL SORCEROUS HALF THAT WAS MY MOTHER'S BIRTHRIGHT. THERE SEEM TO BE SIMILARITIES IN OUR LIVES, GENTLEMEN.

Creating Characters on the Fly

If you just want to get playing right away, then see “Creating Characters on the Fly” on page 14. This is perfect if you don’t really know what skills, stunts or aspects are important yet, letting you add them as you discover the game rules.

More Powerful Characters and Different Styles of Play

Legends of Anglerre, like many fantasy role-playing games, focuses initially on “heroic” games, where characters are larger than life figures defeating evil villains, saving hapless heroines, and slaying monsters. This chapter creates characters who fit into those kinds of games perfectly.

It’s not the only way to play, however. Some games focus on hugely different themes, from saving the world, to destroying evil artifacts; from discovering you’re the reincarnation of a god, to taking on the gods themselves! *Legends of Anglerre* can happily play in those styles, too, though there are a few differences of emphasis and different ways to treat your characters. All this and more is dealt with in **Chapter Eighteen: Epic and Mythic Gaming**, below.

Good Characters

Good characters are relatively inexperienced, “starting” characters. If you want your game to begin at the start of a character’s career, start here.

As a Good character you’ve gone through three “phases” and have 6 aspects, and can now pick 3 stunts and 15 skill points worth of skills – for example 6 Average (+1) skills, 3 Fair (+2), and 1 Good (+3). Good characters give your game a gritty, down-to-earth feel, perfect for perilous adventures with ordinary folk swept up in excitement and danger!

An example of a Good character is Laramus the Housebreaker.

Great Characters

Great characters are reasonably experienced professionals. They may be mercenaries, journeyman mages, ranking priests or solid and respected guild members. Pick a Great character if you want someone who’s no longer wet behind the ears and more than capable of holding their own. You’ve gone through four phases and have 8 aspects and 4 stunts. You can now pick twenty points of skills, such as 4 Average (+1), 3 Fair (+2), 2 Good (+3), and 1 Great (+4). Good characters are a compromise between having enough experience to make it interesting, and retaining plenty of scope for character development.

An example of a Great character is Faralon the Ranger.

Laramus the Housebreaker

Good PC

Physical Stress: □□□□□

Composure Stress: □□□□□□□

Fate points: 7 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) Resolve

Fair (+2) Burglary Sleight of Hand
Stealth

Average (+1) Melee Weapons Endurance

Athletics Deceit

Alertness Survival

Aspects

Finders Keepers!

The sword is MINE!

Light-fingered

Help me Alwain!

I didn’t touch nothing!

What would the King say?

Stunts

◆ **Trap Sense:** *Use Burglary instead of Alertness or Investigation against traps.*

◆ **Pickpocket:** *Pay a Fate point to make a Sleight of Hand attempt as a free action.*

◆ **Lightfoot:** *+2 to circumvent weight-based traps, and +2 difficulty to trace your steps.*

Equipment

Mysterious and maybe magical long sword (+3 damage bonus)

Superb Characters

Superb characters are highly competent, real heroes, the movers and shakers of a campaign. If you want to play a game of kings, warlords, high priests, and mighty sorcerers, choose Superb characters.

A party of Superb characters is often more than a match for many of the threats plaguing other fantasy characters, and such characters instead aim for more epic - or even mythic - achievements, such as exploring other planes of existence, forging kingdoms, or changing the world. You’ve gone through five phases and have 10 aspects and 5 stunts. You can now pick thirty-five points of skills, such as 5 Average (+1), 4 Fair (+2), 3 Good (+3), 2 Great (+4) and 1 Superb (+5). Superb characters really hit the ground running!

An example of a Superb character is the wizard Astraade.

Faralon the Ranger Great PC

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 6 **Scale:** Small (2)
Consequences: 3
Armour Cons: 1 Minor

Skills

Great (+4) Ranged Weapons
Good (+3) Alertness Survival
Fair (+2) Stealth Athletics
 Melee Weapons
Average (+1) Rapport Leadership
 Endurance Empathy

Aspects

We protect the forests of the realm against the Dark Lord!
 Loyal to my fellow rangers
 I hate the servants of the Enemy
 I owe the elves my allegiance
 Kaimonos will advise me
 My love for the Queen is strong and true
 EL-Esmadiel is in my heart
 The weakness of men runs in my veins!

Stunts

- ◆ **Due North:** *Always finds North, +2 Survival bonus to navigate, with no difficulty penalties.*
- ◆ **Tracker:** *Roll Survival instead of Investigation when studying tracks.*
- ◆ **Trackless Step:** *-2 to attempts to track you, taking 1 step longer. For a Fate point, this applies to your fellow travellers too.*
- ◆ **Defensive Archery:** *Used Ranged Weapons to defend against ranged physical attacks.*

Equipment

Long bow (+2 damage, range 3)
 Leather armour (1 Minor consequence)

The Wizard Astraade Superb PC

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Superb (+5) Warding
Great (+4) Telekinesis Glamour
Good (+3) Academics Transmutation
 Resources
Fair (+2) Life Alertness
 Resolve Artificer
Average (+1) Rapport Melee Weapons
 Athletics Empathy
 Intimidation

Aspects

Renegade from the Emerald Tower
 I was taught by Zastramor himself!
 Magic is the breath of the universe
 Obsessively focussed
 I spend all my money on magic. If I have any left, I spend it on food and clothing.
 Only... connect
 There is a fundamental order to the world
 The Dark Lord took Malielle from me!
 Mysterious beginnings
 Penetrating voice

Stunts

- ◆ **Seeming:** *Create temporary reality*
- ◆ **Strike with Fear and Wonder:** *For a Fate point cause automatic Composure consequence on success*
- ◆ **Destroy Undead:** *+2 Life bonus when attacking undead*
- ◆ **Great Casting:** *Affect 1 additional point of scale per spin*
- ◆ **Circle of Protection:** *+1 to block attacks or cause knockbacks*

Equipment

Quarterstaff (+2 damage: *Rapid, Long Weapon*)



PHASE ONE: EARLY DAYS

Phase One is the character's time on the farm, in the army, at sea, maybe as an apprentice or street urchin living on his wits. It's when characters begin realizing their true potential.

Some questions to consider during this period:

- What did your character do? For whom? Where? In what capacity?
- What was the highlight? Did anything dangerous happen? Did you meet any of the other characters there?
- What happened to your family? Your patron? Your best friend who you grew up with?

Player Rules

1. Write down a brief summary of the events of the phase. Include the name and fate of your family, patron or best friend.
2. Write down two aspects that are in some way tied into the events of the phase. You may want to choose an occupation aspect (see page 35), unlocking particular stunts and resources.

PHASE TWO: LEGEND

Phase Two is the character's first **legend**, the first major adventure starring him or her! Each player should come up with a title for the legend starring his character, in a comic-book style. The general pattern is:

"Character Name (versus / in / and) Adventurous Thing!"

For example, "Drax Sunslayer and the Tomb of Night!" or "Brandon Carter in... The Legion of the Lost" are ideal.

Each player then thinks up a story to match the title. It doesn't have to be hugely detailed – no more than the synopsis on the back of a DVD or novel.

Player Rules

1. Write down the title and synopsis (a couple sentences at most) of your character's legend. Don't pin down all the details yet (you'll see why below).
2. Write down two aspects relating to the legend (or you can wait to see how the next couple of phases play out, and then choose all your aspects at the end). See page 55 for some suggestions.

PHASE THREE: GUEST STAR

At the beginning of this phase, the Story Teller writes down the titles of all the legends on separate sheets of paper, shuffles the stack, and hands them out. If a player

gets his own legend, he should trade with the person to his right until everyone has a title that isn't theirs. The legend a player is holding is one his character had a supporting role in. For each legend, the involved players – the player whose legend it is, and the player who's just received it on his piece of paper – should discuss the story, and add one or two sentences to the legend to reflect the supporting character's role.

Player Rules

1. Add a sentence or two to the description of the legend you're co-starring in.
2. Write down two aspects relating to the legend (as before, you can delay doing this).
3. If you're creating a Good character, stop here.

PHASE FOUR AND ABOVE: GUEST STAR (OR LEGEND)

Phase Four and any subsequent phases are identical to Phase Three, with the caveat that no character can co-star in the same legend twice. Optionally you may also create a new legend.

Player Rules

1. Add a sentence or two to the description of the legend you're co-starring in.
2. Write down two aspects relating to the legend.
3. If you're creating a Great character, stop here, or do a Phase Five to get a Superb character.

ADDING CHARACTERS LATER

Players who join after the initial character creation session should ask for volunteers to be in their legends (volunteers don't get additional aspects). They should also pick two legends to co-star in.

SKILLS

Once all players have mapped out their phases and chosen their aspects, it's time to pick skills. Each player selects skills as suggested below: any skill the character doesn't explicitly take defaults to Mediocre (+0). Because of the "shape" of this set of skills, it's often referred to as the character's **skill pyramid**. For a quick view of available skills, see the list on page 62.

Cost	Skill Rating
0	Mediocre
1	Average
2	Fair
3	Good
4	Great
5	Superb

Here are some example pyramids using the Good character skill point starting value of 20. Remember, each level must have at least one more skill than the level above.

1 Great, 2 Good, 3 Fair, 4 Average	○ ○○ ○○○ ○○○○
2 Good, 4 Fair, 6 Average	○○ ○○○○ ○○○○○○
1 Good, 5 Fair, 7 Average	○ ○○○○○ ○○○○○○○

STUNTS

Each player selects the appropriate number of stunts for his character. These are likely to be associated with the character's highest-ranked skills, but don't have to be. They may also be stunts unlocked by choosing occupation aspects (see page 35). Sometimes you can even take a stunt tied to a skill you only have at default, if the Story Teller agrees.

For more on stunts and how they affect the game, see **Chapter Eight: Skills and Stunts**.

STARTING EQUIPMENT

Once you've picked your aspects and stunts, write down up to one piece of relevant equipment for each. You can pick these from **Chapter Six: Equipment**. For example, a character with the "Dashing Knight of Anglerre" aspect would probably have his chain armour, long sword, and maybe even a horse, while another with the Lock Master stunt could have a set of thieves' lockpicks and tools. It's something that person would normally carry around with them all the time.

The idea is to choose things to hang your story on. Equipment doesn't always give a bonus; it might just trigger an idea. "Ah! I'm going to spend a Fate point and say that if I jam the door with my grappling hook the goblins won't be able to get through after us!" See page 46 for more on selecting equipment during character creation.

THE LAST BIT: STRESS AND FATE POINTS

Characters can take up to 5 Physical stress and 5 Composure stress, and maybe more due to certain stunts. You start the game (and each subsequent session) with a number of Fate points equal to ten, minus the number of stunts you have.

ADVICE ON CHARACTER CREATION

MOTIVATION

It's important to work out why your character does what he does. *Legends of Anglerre* characters are exceptional, and could easily find success in less exciting fields than "adventuring". It's up to you to figure out why your character keeps getting involved in wild and perilous adventures! Is it work, a sense of duty, for revenge, to see new things, for love? Together with your legends, this gives the Story Teller clues as to what you'd like to see in the game.

CHOOSING ASPECTS

Aspects can be both useful and dangerous, but should never be boring. Whenever you choose an aspect, stop and think about how you imagine using it, and the trouble it might get you into. The best aspects suggest answers to both these questions; an aspect that answers neither is likely to be dull and not much use.

One of the best ways to determine you and the Story Teller are on the same page about your aspects is to discuss three situations where you feel the aspect would be a help or hindrance, so you both have a clear idea of what it might be used for.

OCCUPATION ASPECTS

These are special aspects that "unlock" (ie allow you to select) special stunts. You should add your own description to an occupation aspect: we've provided examples, but feel free to develop your own. See **Chapter Five: Occupations and Character Types** for more.

POWERFUL ASPECTS

At first glance, the most powerful aspects seem to be things that are broadly useful with no real downside, like "Quick", "Lucky" or "Strong", and many players are tempted to go with those. **Resist that temptation!**

There are three big problems with aspects like this: they're boring, they don't generate Fate points, and they surrender your ability to help shape the story.

Boring is a pretty obvious problem. Consider a character who is "Lucky" and one who has "Strange Luck". The latter can be used for just as many good things as the former, but it also allows for a much wider range of possibilities.

You also want room for *negative* results of aspects. This may seem counterintuitive, but remember that every time an aspect makes trouble for you, you receive a Fate point. That's a powerful incentive!

So, “Strange Luck” means the Story Teller can throw bizarre, even unfortunate, coincidences at the character – *but you get paid for it*. If this isn’t tempting enough, remember that the Story Teller’s probably going to do something bizarre to you anyway – shouldn’t you benefit from it, and have some say in how it happens?

That leads to the last point: when the Story Teller plans an adventure, she’s going to consider all the characters’ aspects. If one character has the aspect “Quick” and another has “Sworn Enemy of the Tarrasor Brotherhood”, which do you think suggests more ideas to the Story Teller? Your aspects give you a say in what sort of game you’re going to be playing in, so don’t waste it. If nothing else, you’ve established the Tarrasor Brotherhood *exists* in the setting, and the Story Teller will probably turn to you for details.

In the end, the most powerful aspects are easy to spot because they’re the most *interesting*. As you want aspects to use to your advantage and also to generate Fate points, you’ll get the most out of an aspect that can do both. Also, aspects that tie into the world (ie to a group or person) help you fill in the cast and characters of the world in a way that’s appealing to you.

Bottom line: if you want to maximize the power of your aspects, maximize their interest. See **Chapter Seven: Aspects** for more.

FUTURE ASPECTS

You can define any of your character’s aspects as a **future aspect** as a way of creating important goals, personal plot points and advancement targets (see page 27). Future aspects are great in longer-term games where your character is going to advance and grow; and alongside **character plot stress** (see page 258) where a series of events and consequences are leading towards a character’s possible fate.

Story Tellers can use future aspects to continue the collaborative campaign creation process (see page 256), where players define story elements, locations, artifacts or people that are important to their own personal adventure experience. It’s a great chance for players to express what they’d like their characters to do for some fabulous reward.

A future aspect is something very important the character is trying to achieve. It can be invoked and compelled just like a normal aspect. It creates key **plot points** where the player is rewarded for progressing towards their goal.

Create a future aspect as follows:

The Big Picture

First, think of something life-changing you’d like your character to achieve, such as:

- Marry the lord’s daughter!
- Become the leader of the town!
- Become the greatest swordsman in all Anglerre!
- Defeat a dragon!
- Destroy the gods!

Phrase this like an aspect, such as “I will marry Aliesha the Fair, for she has my heart”, or “I will defeat every swordsman in Anglerre!”

Player and Story Teller should ensure it’s indeed a life-changing event and major turning point in the character’s life. The player should indicate the reward or benefit (if any) achieving this goal would entail; the Story Teller can add a twist, or increase or lower the level of reward (whether resources, relationships, favours, adoration, artifacts, etc).



Step by Step

Next, think about three key goals or **plot points** the character needs to accomplish to achieve the future aspect. Let's look at that list again:

Marry the lord's daughter

- Make a name for myself
- Earn my fortune
- Win the lord's respect through a great service to him or his people

Become the leader of the town

- Defend the town from bandits
- Find the money to buy much-needed seed for the next harvest
- Restore the town's flag to its rightful place

Be the greatest swordsman in all Anglerre

- Find a sword with a history
- Best the greatest swordsman in Anglerre
- Defeat a great enemy of Anglerre with the sword

Become a dragon slayer

- Learn about dragons from the elves
- Find a dragon-slaying weapon
- Defeat a dragon

Destroy the gods!

- Discover the gateway to the gods' realm
- Raid the realm of the gods and steal one of their artifacts or powers
- Defeat a god!

Discuss these three **plot points** with the Story Teller to ensure they're balanced and not absurdly easy to achieve. Try and add flavour to them – it's always more interesting. For example, "light the Eternal Flame of the Lost Temple of Azrar" is more interesting than "find the lost temple", "Kill Zagzar the Horned Dragon of the Soulless Mountains" more interesting than "kill a dragon".

This process gives the Story Teller ideas for her campaign that involve **you** the player and your character, and not just some random quest that a guy in a tavern gives you. When your adventures pass the Soulless Mountains, maybe you can convince the group to take a detour...

No Pain no Gain!

Each of these three plot points should be **milestones** (see page 28) where a character is immediately rewarded with

skill points. The number is up to the Story Teller based on the character's power and the plot point difficulty, but we'd recommend somewhere between two and five. The character should be able to swap two skills and receive some other bonus – a financial reward, the friendship of the lord, the village's thanks, an artifact – to help him on his way to the next goal.

Finally!!!

If all three plot points are achieved, the player can exchange his future aspect for a normal aspect, possibly re-wording it. For example:

"I will marry Aliesha the Fair, for she has my heart!" becomes "Aliesha is my love, she inspires me to greatness!"

"I will defeat every swordsman in Anglerre!" becomes "I am master of the swords of Anglerre!"

The character is also rewarded with a major **milestone** (see page 28) of ten skill points plus the reward discussed with the player, such as defining a weapon as a magical dragon slayer, access to the lord's resources by marrying his daughter, or leadership of the town. However, this also brings responsibility - the prince or princess you marry can be kidnapped, the town needs looking after, other powerful characters will try to earn their name defeating you, and so on.

You could now create a **character plot stress track** (see page 258) based on this new-found responsibility. For example, every time you go adventuring increases the likelihood of your town being attacked by robbers seeking your treasures; every bandit chief you kill increases the chances of your love being kidnapped for ransom or revenge; every demon you banish increases the chances the Summoners' Guild will send an assassin after you!

You can also tie character plot stress into the future aspect itself. For example: Brandon Carter wants to become the leader of the town. Let's go back through his goals...

Defend the town from bandits

The story teller decides that Brandon is a deciding factor in the bandits attacking - a famous adventurer must have some treasure, right? So, Brandon incurs plot stress as follows:

- 1 stress – going on any kind of adventure
- 2 stress – being in the tavern talking about adventures
- 1 stress – meeting other adventurers in the town
- 1 stress – hiring any followers, purchasing any kind of weapons, armour or adventuring equipment
- 3 stress – having any magical artifact or treasure valued by anyone in the town

The consequence "Bandits Attack the Town" is incurred at 10 stress points. The bandits decide attacking the town is worth it for all the treasure Brandon must be stockpiling.

And so on...

Are We There Yet?!

Characters can create new future aspects once the first has been achieved – what greater heights can you imagine? There are always more powerful villains to slay, greater kingdoms to raid, and the process can begin anew with the promise of even greater rewards! We recommend not having more than one future aspect at a time, though, or your story and goals may lose focus.

How Long is Too Long?

Pursuing a future aspect shouldn't be the matter of a session or even a few sessions, but a long-term project for the character outside of their other adventures. It's up to the Story Teller whether it takes, say, ten sessions, or whether it's going to take a few months of regular gaming. You want future aspects to be fun, so don't make them too impossible to reach – players should see noticeable progress towards their goals or they'll lose interest. Make the first future aspect a roller-coaster ride, and they'll come back for more!

Future aspects don't always have to end up leading towns or finding awesome artifacts; they could just as easily involve a peasant lad landing a dream job with the local guards. Scale future aspects to the power-level of your game.

Compelling Future Aspects

As well as compelling the future aspect itself, Story Tellers can compel any completed plot point if the situation can be narrated. For example, Brandon Carter is trying to become leader of the town. He's already achieved the first two plot points:

Defend the Town from Bandits

He captured the bandit leader and earned the thanks of the townsfolk, who lent him the ancient battered magical staff to go to the city of Eversea and find the money for seed for the harvest.

Find the money to buy much-needed seed for the next harvest

Brandon returned with the seed, and also money left over from defeating the witch Ethragar in the Forest of Sorrow, where he recovered treasure from the travellers she had beguiled and killed.

Restore the town's flag to its rightful place

This is where we are now – and where things get complicated for Brandon. He's travelled to the mountains of Sarek to recover the town's flag, captured by raiders. During a battle in their castle the Story Teller compels Brandon's second plot point, declaring the raider king was in love with the witch Ethragar. "It's you, you killed my love!" says the raider king, flying into a murderous rage at Brandon. The raider can tag that second plot point as an aspect – for free the first time, then for a Fate point until he or Brandon is defeated.

RANDOM CHARACTER LIFEPATHS

Many players love creating aspects together using the phases above; however, if you don't, or maybe you're on your own or struggling for ideas, this section might be some inspiration. This isn't a perfect generator producing a deep and balanced history, but rather a set of tables to help you create background ideas you might not immediately think of.



Events

During your life you experienced the following major event:

Table 1: Random Character Lifepath Major Event

D6-D6	Event
-5	Adventure (travelled, explored, met someone, rewarded, injured)
-4	Personal (fell in love, lost family, regained family, lost friend, lost love, made friend, made enemy)
-3	Discovered (object, mystery, place, person)
-2	Served (hero, monster, leader, people, god)
-1	Rescued (slave, hostage, sacrifice, prisoner, group)
0	Recovered something (artifact, place, symbol, heirloom)
+1	Defended somewhere or someone (home, farm, village, town, city, land, royalty, travellers, lover, friend, family, influential people)
+2	Attacked something or someone (home, farm, village, town, city, land, royalty, travellers, enemy, creature's lair, family, influential people)
+3	Solved something (crime, mystery, death, loss)
+4	Roll again with complication (see Table 1a)
+5	Roll again with complication and reward (see Table 1a)

Table 1a: Event Complications and Rewards

D6	Complication	D6-D6	Reward
1	Risk (betrayed, great feat of skill required, injured, battle, captured, marked/branded, lost)	-5	None
2-3	Damaging (relationships, physical health, mental health, resources required to survive)	-4	Kept you going
4-5	Physical (long distance, difficult going, dangerous)	-3	Came back with X value Resource bonus one-time use.
6	Mental (terrifying, horrific, draining, disturbing)	-2	A symbol for future healing or aid.
		-1	a token of personal thanks
		0	an artifact
		+1	Increase standing by one level as thanks
		+2	Awarded lands
		+3	Awarded lands with title
		+4	came back with Y value Resource bonus
		+5	came back with Z value Resource bonus

Minor Events

During your life you experienced the following minor event:

Table 2: Random Character Lifepath Minor Event

D6	Minor Event
1-2	X did Y to X
3-4	You had to Y with X
5-6	You were involved in a Z with X

Table 2a: Who or What are X, Y, and Z?

D6	X is...	Y means...	Z is a...
1	Family member	Attacked	Brawl
2	Friend	Befriended	Crime
3	Lover	Betrayed	Betrayal
4	Enemy	Rewarded	Adventure
5	Stranger	Served	Battle
6	Colleague	Hired	Hunt

You're From...

Where do you come from? Where were you born?

Table 3: Where You're From

D6-D6	Event
-5	Farm or village
-4	Village or town
-3	City or capital
-2	Unusual (cave, camp, wanderers, ruin, border, underground, lair)
-1	Mountain
0	Forest
+1	Plains or desert
+2	Farmland
+3	Lakes
+4	Coast
+5	Swamp

The place you come from may be affected by the following complication:

Table 3a: Complications

D6	Complication
1	Disputed
2	Dangerous creatures
3	Bandits
4	Raiders from another place
5	Natural disaster
6	Evil force

Your Family

What happened to your family?

Table 4: About your Family

D6	Your family...
1	Died of old age
2	Were murdered (maybe in front of you!)
3	Are enslaved
4	Are in service
5	Live free
6	You never knew - you were adopted

Table 4a: How Many Family Members?

D6	How many?
1	Single parent, single child
2	Single parent, several siblings
3	Both parents, single child
4	Both parents, several siblings
5	You really want to count them?
6	I don't know!

Table 4b: How do you feel about your family?

D6	You...
1-2	Love your family
3-4	Hate your family
5-6	Are indifferent
Complication	You love or hate one of them

Table 4c: Who are your family?*

D6-D6	Your family are...
-5	Tradesmen (Average Resources)
-4	Guildsmen (Fair Resources)
-3	Farmers (Mediocre Resources)
-2	Soldiers (Average Resources)
-1	Merchants (Fair Resources)
0	Wanderers (Mediocre Resources)
+1	Notables (Fair Resources)
+2	Landholders (Good Resources)
+3	Titled (Great Resources)
+4	Royalty (Superb Resources)
+5	Same trade as you now

* You have access to an equivalent Resources skill roll once per month

Table 4d: You learned the following skill from your family...*

D6-D6	Your family skill is...
-5	Artificer (shipwright, blacksmith)
-4	Academics (teacher, sage)
-3	Art (artist, performer)
-2	Artificer (craftsman, tradesman)
-1	Weapons (soldier, mercenary, warrior)
0	Rapport (merchant, diplomat)
+1	Survival (wanderer, beggar, warrior)
+2	Burglary (criminal)
+3	Fists (gang member)
+4	Survival (wanderer, barbarian, tribe member)
+5	Pick power skill (sorcerers, witches)

*select the relevant skill at Average (+1)

What set you on the Road?

What made you leave your family for a life of adventure?

Table 5: What set you on the road?

D6	Your motivation...
1	Loss
2	Reward
3	Sense of adventure
4	Learning
5	Journey
6	Need

What Enemies Do You Have?

You've probably made some enemies along the way – who are they? Create an aspect of the format “[Type X] because of [Y]”, using the following table:

Table 6: What Enemies Do You Have?

D6	X is a person who is/was...	Y means they're an enemy because of...
1	Higher status than you	Betrayal
2	Lower than you	Treachery
3	An equal	Differences
4	Unknown	Sides
5	A friend	Religion
6	A lover	Mistake

Your Reputation

How are you known around here? Who do people think you are?

Table 7: Your Reputation

D6	You're known as a...	Because of...
1	Hero	Loss
2	Traitor	Crime
3	Criminal	Need
4	Leader	Accident
5	Rebel	Mistake
6	Failure	Event

The Most Important Thing

What's the most important thing in your life? Why's it in peril?

Table 8: What's Important To You?

D6	What's Important to you	But there's a threat of...
1	Artifact	Crime
2	Artifact	Natural disaster
3	Person	War
4	Person	Disease
5	Place	Financial Problem
6	Place	Enemy

Your Responsibilities

You've probably collected some responsibilities and maybe even some dependents on the way. What are they?

Table 9: What are your Responsibilities?

D6-D6	You're Responsible For...
-5	Holdings
-4	Houses
-3	Fields
-2	Debts
-1 to +1	Family needs supporting
+2	Handicapped or sick sibling
+3	Business
+4	Saving for essentials (seeds, new building, buying out of bondage)
+5	Owe percentage to lord of land

Family Treasures

Perhaps your family has a treasure which you're looking after, or maybe even looking for. Or has it been stolen?!

Table 10: Family Treasures

D6	Your family treasure is...
1	Artifact or equipment
2	Land
3	Resources
4	Map
5	Secret
6	Favour

Family Secrets

Every family has skeletons in the closet: chose one family member from Table 4a and roll a Major or Minor event for them – that's the skeleton!

Family Mission

This is an aspect belonging to your family which is also important to you. It could be a future aspect. Family missions include things like: trying to control a location or local trade; trying to marry into a family of better standing; trading with others; setting one's home or even one's homeland free.

Family Retainers

Depending on your resources, you could take a **companion** or group of **minions** from your family – as retainers, servants, or even guards.

Threats to you and your Family

These are natural threats, or someone who wishes ill upon your family.

Table 14: Threats to your House

D6	Threat
1	Natural disaster
2	Enemy (see above)
3	Local government member (baron, sheriff, etc)
4	Ancient Curse
5	Feud
6	Family Secret is a direct threat

In Love with Who?

Perhaps you're in love! Roll twice on the following table.

Table 15: Who are you in love with?

D6	The course of true love...	...never runs smooth they say
1	Friend	...who loves another
2	Daughter / son of X	...who doesn't love you as much
3	Enemy	...who loves you far more - obsessed!
4	Someone forbidden	...who is dying
5	Creature in human form	...who is being sent away
6	A human in animal form	...who has been kidnapped or enslaved

You are afraid of...

Maybe you have a fear of something. Maybe you keep this secret, just in case your enemies find out...

Table 16: You're afraid of...

D6-D6	Your fear
-5	A Creature
-4	Emotion
-3	Being alone
-2	Too many people
-1	Open spaces
0	Confined spaces
+1	A certain place
+2	Night
+3	The Moon
+4	Insects
+5	Sleep!

CHARACTER ADVANCEMENT

Adventures throw people into new and unusual situations, pushing them to the limits of their abilities and beyond. In order to survive, they need to get better and quicker, develop new ways of doing things and acquire vital

knowledge to stay ahead of the opposition. In *Legends of Anglerre*, this is represented by **character advancement**.

SESSION ADVANCEMENTS

At the start of every game session (or at the end - it's up to you) apart from the first one, the Story Teller should award every player a **skill point**. This lets you add more skills to your character, costing 1 point per level (so it costs 1 point to go from Average (+1) Melee Weapons to Fair (+2) Melee Weapons, say). Skill points can be saved up for more expensive skills, but you must preserve the pyramid skill structure of at least one more skill than the tier above (see page 19). If the other players agree, the Story Teller can award two skill points to a player who did something spectacular in the last session: this could be acting totally (and memorably) in character, or relating an action in a cool or funny manner that left the room laughing. It rewards people for getting into the spirit of *Legends of Anglerre*. Each player can then do one of the following **in addition to** gaining that skill point:

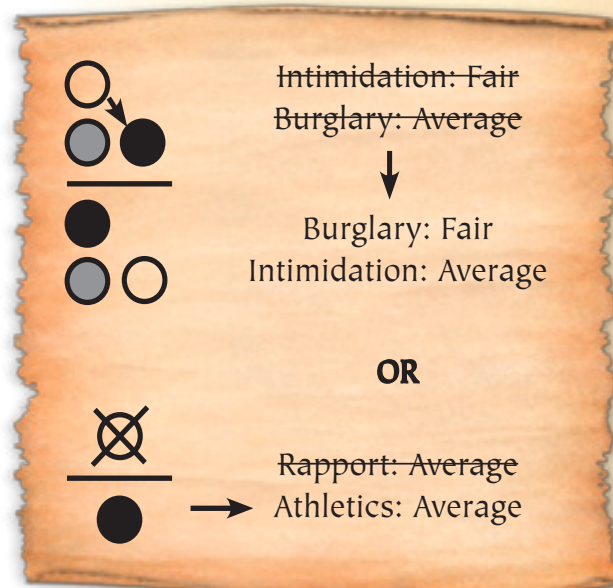
- **Replace an Aspect** that's not working out (perhaps because the player didn't understand how it worked when he chose it).

Hounded by goblins > White-toothed action hero

- **Change an Aspect:** based on the character's experience, the "Hounded by goblins" aspect could become "Goblin Slayer".

Hounded by goblins > Goblin Slayer

- **Swap two adjacent skills** in the skill pyramid or **swap an Average (+1) skill for a new one**. For example, you could swap Average (+1) Burglary with Fair (+2) Intimidation since you figure you've been using your Burglary skill a lot more.



- **Change one Stunt** (which can't be a prerequisite for another of the character's stunts).

Linguist (Academics) > **Personal Device** (Artificer)

ADVENTURE ADVANCEMENTS

At the end of an *adventure* where the players have resolved the story, and prior to the start of the next adventure, each player can do one of the following **instead of** the usual session advancements above:

- **Add a Stunt** as long as this doesn't reduce their Fate point refresh to 0. Remember, Fate point refresh starts at 10 minus the number of stunts the character has.
- **Add an Aspect** up to a maximum of total Fate point refresh plus stunts. For example, a character with 4 stunts and a Fate point refresh of 6 can have a maximum of 10 aspects.
- **Add 1 to Maximum Fate Point Refresh:** for example, a character who started with 10 Fate point refresh and has 6 stunts has a refresh of 4, and a maximum of 10 aspects. Raising the maximum refresh to 11 would mean they get one more Fate point each game session and increase the cap for their aspects or stunts.

ADDING ASPECTS

From a rules perspective, adding aspects gives characters more opportunities to improve their performance and gain Fate points.

Looking past the rules, adding aspects allows characters to open up new parts of their stories. The best aspects acquired through advancements are those which reflect in-game experiences; they tie the characters into the ongoing storyline, and should be encouraged at every turn.

Maybe a new catch-phrase has shown up for the character ("I Hate It When I'm Right"); maybe he's made a new enemy or friend who deserves a nod ("Baron Mordant Must Be Stopped!"). If a consequence aspect turned out to make play more entertaining, the character could "promote" it to full permanence – maybe changing it a little, turning a "Lost Arm" into a "Magical Silver Arm".

It's the player's choice – if he wants to go to a place that doesn't tie back to prior events, that's fine, too. Only one aspect should be added in any given advancement, and your game should cover a healthy number of sessions between increases in the number of aspects the character gets.

ADDING STUNTS

Don't be afraid to be stingy with stunts. They're the path to great power in *Legends of Anglerre*, and a key way of personalizing your character. If your play-group is big enough, you'll want to make sure everyone gets to keep their niche. Any stunt a player picks should be reviewed and approved by the Story Teller.

Feel free to create your own stunts, too – you don't have to use the pregenerated ones. It's a natural part

of the game, and we've provided guidelines in **Chapter Eight: Skills and Stunts** and **Chapter Nine: Powers** for how to create them.

If a player wants a stunt that's too powerful, come up with a few intermediate stunts he'll have to take first to get it. Stunts with prerequisites do more than usual – embrace this principle. Players should be wary of collecting too many stunts, as it decreases their pool of Fate points which are a vital currency in surviving the rigours of *Legends of Anglerre*.

GROUP MILESTONES

When a group of players achieves something very notable, has a shift in perspective, or if the Story Teller wants to give the players something to reinvigorate the game, that's a **milestone**. Milestones are rewards which benefit the whole group, and could be one of the following:

- Everyone gets 10 skill points.
- The group gets a new, bigger castle, hideout, ship, or bonus to their organization, or can spend 10 skill points and add a stunt or aspect each to their ship, castle, or organization. The Story Teller should explain why this is happening: for example, an ally they just saved offers them a brand new merchant cog as thanks.
- Open a bottle of champagne – hey, real world incentives work too!

OTHER TYPES OF ADVANCEMENT

As *Legends of Anglerre* characters get more powerful, their influence and abilities spread into the fabric of the game world itself. They build castles, take over guilds or kingdoms, establish dynasties, forge armies, or even buy themselves a war galley and set sail for a life of piracy or conquest! All these things are dealt with in these rules, and all of them can be improved by their own version of these advancement rules in the corresponding chapters below.



CHAPTER FOUR

RACES

OVERVIEW

In some fantasy games – particularly swords and sorcery ones – the world is populated almost exclusively by human beings. The Anglerre setting in Chapter Twenty-Four is just such a world. In other games, humans may not be the only intelligent species, sharing the world with elves, dwarves, goblins, giants, fauns, and many other creatures. The Hither Kingdoms setting in Chapter Twenty-Five is an example. In *Legends of Anglerre*, such non-human intelligent species are known as **races**, and this chapter shows you how to use them in your game.

HUMANS - THE FANTASY “STANDARD”

Humans are the default assumed race in *Legends of Anglerre*, and the rules as written apply to creating human characters. Creating non-human characters is similar – see the guidelines below.

FANTASY RACES

This chapter focuses on creating characters from popular fantasy races like elves, dwarves, and the “little people”. *Legends of Anglerre* lets you play any race you can imagine, as long as the Story Tellers says it’s okay, so we’re also providing some “unusual” races as examples, plus guidelines for creating your own. Want to play a dragon? Here’s how to do it!

First, to create a non-human character, make sure one of your aspects is a **racial aspect**, something like “Noble High Elf of Canaspire”, or “Gruff Dwarf from the Dwerrow March”. It can be as elaborate as you like.

Strictly speaking, that’s all you need – now you’re an elf, or a dwarf, and can invoke that aspect when you want. But you probably want more than that. To do that, you can select special aspects and stunts expressing your character’s racial abilities. You can create these yourself, but we’ve included examples in the write-ups below. In some cases this lets your character do things normal human beings can’t. You don’t get these abilities automatically – you still have to spend a stunt slot, say, to select the “Detect Secret Doors” stunt if you’re an elf, or an aspect slot for the “At Home Underground” aspect if you’re a dwarf, but these choices are available to you (we say they’re “unlocked”) by virtue of belonging to that race.

ELVES

Elves are tall humanoids of ethereal beauty. Immortal, or at least extremely long-lived, depending on your setting, they’re usually highly sophisticated and often naturally magical. They have no facial hair, and do not age; they may require little or no sleep, again depending on setting, instead passing time meditating upon the world and their gods.

Elves are rarely priests, but their natural magical abilities are often a form of religious reverence in themselves. Elven characters should take an elven aspect (see below).

An example setting-specific write-up of elves can be found in **Chapter Twenty-Five: The Hither Kingdoms**.

Typical Elven Occupations: Magic-user, Warrior, Noble
Typical Power Skills: Glamour, Life, Nature

Special Features

- Depending on setting, elves may take power skills by virtue of their Elven aspect. The Hither Kingdoms setting, for example, allows elves free access to some magical powers, but not all.
- Because elves are long-lived, they may sometimes begin with skill levels of Great (+4) or Superb (+5) or higher.
- Elves may take stunts such as: Eagle Eyes, Enhanced Hearing, Fast, and Jump.

Elven Aspects

Elven aspects include the following:

Otherworldly

The character seems like he doesn’t quite belong to this world.

Invoke: the character can resist emotional or mental attacks, distance himself from the current situation.

Compel: the character doesn’t know how to react in the current situation.

Forest-Friend

The character loves forests and trees – they’re part of his home.

Invoke: the character can take advantage of the forest environment in physical manoeuvres.

Compel: the character must protect threatened forests or trees.

Long-Lived

The character is extremely long-lived, and tends to take the long view in comparison with his shorter-lived human comrades.

Invoke: the character recalls a personal experience relevant to the current situation.

Compel: the character's uninterested in the minutiae of everyday life, and possibly slow to react.

Elves from the Hither Kingdoms have additional aspects specific to that setting (see page 310).

Elven Stunts

Elves may select the following stunts:

◇ Detect Secret Doors

You get a +2 bonus to find or notice secret doors, concealed panels, and the like.

◇ Elf Sight

You can see in near total darkness and get a +1 bonus to vision-related skill checks.

◇ Elven Lore

You've been around for a long time, and get a +1 bonus to knowledge skill checks involving really old stuff (legends, artifacts, history – maybe you were even there when it happened!).

◇ Enemy of the Dark Lord

You're a sworn enemy of goblinkind and the forces of evil. You get a +2 bonus to resist evil magical influences.

DWARVES

Dwarves are hirsute, stout, and stocky humanoids about two-thirds the height of a human. They traditionally dwell in mountains and deep underground. They're natural miners, accomplished smiths, well-suited to their underground habitats. In some settings, they're traditional enemies of the elves.

Dwarves aren't famed as magic-users, although they make splendid artificers, enchanters, and alchemists. Depending on your setting, the power skills they may choose may be restricted. Dwarven characters should take at least one dwarven aspect (see below).

An example setting-specific write-up of dwarves can be found in **Chapter Twenty-Five: The Hither Kingdoms**.

Typical Dwarven Occupations: Artificer, Warrior, Noble
Typical Power Skills: Alchemy

Special Features

- Depending on your setting, dwarves may be restricted in taking power skills.
- Dwarves often have high levels of the Artificer skill, and take the Personal Device and Personal Magical Item stunts (see pages 71 and 118).

Dwarven Aspects

Dwarves often have one or more of the following aspects:

At Home Underground

The character is completely at home in underground environments.



Invoke: the character can take advantage of a feature of the underground environment (feeling the air currents when detecting an ambush, for example).

Compel: the character is out of place in the outdoors environment.

Lover of the Treasures of the Earth

The character loves gold and gems and other treasures extracted from beneath the earth.

Invoke: the character can identify where precious minerals and metals may naturally be found, and can evaluate gems and jewellery.

Compel: the character is filled with greed and the desire to possess when faced with a quantity of gems or precious metals.

Taciturn

The character says little.

Invoke: the character can resist the urge to speak, and remembers things said by others – he was listening, not talking.

Compel: the character is grumpy or just plain rude when it's necessary to be friendly or courteous.

Dwarves from the Hither Kingdoms have additional aspects specific to that setting (see page 311).

Dwarven Stunts

Dwarves may select the following stunts.

✧ Dwarfcraft

You get a +2 Artificer bonus when working on axes, underground constructions, dwarven mail, or anything made of the metal *adamant*.

✧ Stonework

You get a +2 to skill checks involving any sort of stonework, mining, finding your way underground, etc.

✧ Darkvision

You can see in total darkness.

✧ Axe Warrior

Dwarves are famed for their proficiency with the axe, hammer, and pick. You get a +1 to your attacks when appropriately armed.

✧ Goblin-Slayer

Dwarves are renowned enemies of goblinkind. You get a +1 to attack rolls when fighting any kind of goblin.

✧ Giant-Slayer

You know how to use your small size to your advantage. You gain a +1 when fighting creatures of a scale larger than you.

THE LITTLE PEOPLE

The little people go by many names. They're a peaceful, pastoral folk, and extremely tough, not to say stubborn. Occasionally one arises among their number who breaks the mould and heads off for a life of (often light-fingered!) adventure!

Typical Little People Occupations: Artificer (particularly craftsmen and farmers), Noble, Rogue

Typical Power Skills: Very rarely (but probably Alchemy, Creatures, Glamour, Life, or Nature).

Special Features

- Little People often have high levels of the Burglary or Sleight of Hand skills.
- Little People may take the Small stunt.

Little People Aspects

Little people characters should take at least one little people aspect, such as:

Halfling

Halflings wander a great deal in their younger years, filled with curiosity to see the world. Later they settle down into a rural community of burrows and cottages, living a simple life with good food, ale, and lots of celebrations.

Invoke: the character can use his small size to his advantage; he can resist fear or intimidation, climb things, sneak and hide, look innocent or childlike.

Compel: the character suffers wanderlust or impulsiveness, or becomes intensely curious, showing little respect for personal property and privacy, or is disadvantaged by his small size.

Little People Stunts

Little People may take the following stunts:

✧ Missed me, you big oaf!

Small and fast, little people can be annoyingly difficult to hit. Once per scene, you can **spend a Fate point** to completely avoid an attack from a larger foe.

✧ Nothing to fear!

Little people are incredibly brave when they have to be. You get a +2 Resolve bonus against fear and intimidation.

✧ Sticky Fingers

Once per scene, you can **spend a Fate point** to declare you have a specific item belonging to another person in your possession, so long as that person isn't currently using it and you had a reasonable chance to acquire it since it was last used. It must be something small enough to be carried around (so no pulling out a suit of plate mail). You also get a +1 Sleight of Hand bonus to palm objects.

UNUSUAL RACES

In some settings, creatures which might more often be encountered as monsters can be played as player characters. In fact, with a bit of work you can use most of the creatures in **Chapter Twenty-Six: Bestiary** as character races; here are some examples.

CENTAURS

This write-up is based on the centaur description on page 320.

Typical Centaur Occupations: Ranger, Warrior, Bard

Typical Power Skills: Creatures, Glamour, Nature

Special Features

- Weapons used by centaurs automatically have a “Disadvantaged in Close Combat” aspect unless they already have the “Long Weapon” aspect.
- Centaurs may take stunts such as: Hooves, Fast, and Jump.

Centaur Aspects

Centaur often have one or more of the following aspects:

Strong as a Horse

The character is phenomenally strong.

Invoke: The character gets a bonus to brute strength tasks.

Compel: The character is clumsy, and poor at fine manipulations and stealth.

Torn Between Two Natures

Centaur are half-man, half-horse – and the two sides may not see eye to eye!

Invoke: The character can draw on his human or horse nature to resist enchantments, temptations, seductions, intimidations.

Compel: The character is torn, and cannot decide or becomes irrational and filled with rage.

Hooves Like Dinner Plates

Those are *big* hooves!

Invoke: The character can do a *lot* of damage with his hooves!

Compel: The character wreaks havoc, stumbling, clumsy and destructive.

Centaur Stunts

Centaur may select the following stunts:

✧ Great Drinker

You can drink an astonishing amount and remain conscious. You get a +1 Rapport, Resolve, or Intimidation bonus when drunk.

✧ Wild Musician

The wild passion of music takes you. You get a +1 Art bonus with pipes, lyres, horns, etc. Also, if someone else is playing music, you can let yourself go, getting a +1 bonus to any skill when you're wild and out of control.

✧ Centaur Rage

For a Fate point you can go berserk, gaining a “Berserk” aspect, a +2 to all physical attacks and incurring a -1 to *all* defences.

DRAGONS

This write-up is based on the dragon description on page 325.

Typical Dragon Occupations: Wizard, Warrior, Noble

Typical Power Skills: Elements

Special Features

- Depending on age and peak skill, dragons may be Medium (scale 3) rather than Small (scale 2). See page 181 for details on scales; also see page 325 for how to judge the size of a dragon.
- Dragons may take stunts such as: Claws, Jaws, Tail, Extreme Conditions, Hard Hide, and Fast.

Dragon Aspects

Dragons have aspects based upon their type, such as fire dragon, earth dragon, and so on. Here are a few examples:

Destructive

The dragon's nature is based on fire. It loves to burn and destroy.

Invoke: The character gains a bonus to fire attacks.

Compel: The character must use his destructive fire powers to the maximum; he loses control.

Greedy

The dragon's nature is based on the deep earth and its treasures. It loves to possess things – including things belonging to other people!

Invoke: The character gains a bonus on any rolls involving the gain or loss of treasure.

Compel: The character is distracted by the prospect of gaining or losing treasure.

Rash and Blustery

The dragon's nature is based on storm; violent, precipitous, and rash.

Invoke: The character gains bonuses to initiative, aerial manoeuvres involving speed, attacks using lightning or wind, or attempts to create or control storms.



Compel: The character can't be subtle, patient, stealthy or even just still, and may become suddenly violent or angry.

Dragon Stunts

Dragons may select the following stunts:

✧ Ruin

You get a +1 bonus when attacking constructs, and ignore the Anti-personnel Armour stunt.

✧ Draconic Knowledge

You know ancient secrets and hidden lore. You get a +1 bonus to related assessments or declarations.

✧ Manwalker

This is a version of the "Transmute Self" Transmutation stunt (see page 137), allowing you to change into human form for short periods **for a Fate point**. It's always the same form – like an alternate identity.

✧ See Vice

You get a +1 bonus when assessing or declaring another person's negative aspects.

✧ Smell Gold

You get a +1 bonus when trying to detect valuables in an area.

✧ Possess Gold

Requires Smell Gold and a Treasure aspect

You get a +2 to your defences when protecting your treasure hoard.

FAUNS

This write-up is based on the faun description on page 327.

Typical Faun Occupations: Bard, Noble, Rogue

Typical Power Skills: Glamour

Special Features

- Fauns may take stunts such as: Hooves, Horns, and Fast.

Faun Aspects

Fauns may have the following aspects:

Frolicsome

Fauns are very playful and inclined to levity.

Invoke: The character gets Rapport bonuses, etc, when being playful or friendly.

Compel: The character is out of place on serious or solemn occasions.

Bestial

Animal passions and goatlike fecundity are never far beneath the surface...

Invoke: The character can be very energetic, even violent, compulsive, seductive.

Compel: The character gives in to his sensual animal passions at the most inappropriate moments.

Wild Dancer

Fauns are passionate and expert dancers.

Invoke: The character can entrance people with his dancing, enticing them to join in or leaving them breathless with admiration.

Compel: In the presence of dancing or seductive, skirling music, the character can't help but dance!

Faun Stunts

Fauns may select the following stunts:

◇ Great Seducer

You're a seductive, sensuous creature, as successful as you are enthusiastic. You get a +1 Rapport bonus on all seduction attempts.

◇ Entrance

Your piping and dancing can entrance people, giving you a +1 Art bonus on manoeuvres.

CREATING YOUR OWN RACES

What if your setting has races which aren't described in these rules? Maybe half-orcs are an important part of your world, or dragon-kin, or imps? This section provides a few guidelines for creating your own character race write-ups.

SELECT SOME ASPECTS

Write down a paragraph describing the race you want to create, what it looks like, how it behaves, a bit about its history, reputation, and relations with other races. Have a look at what you've just written, and underline three characteristics which you think define that race more than anything else. These are your **racial aspects**.

Look at each racial aspect, and write down one way it could be invoked, and one way it could be compelled (see **Chapter Seven: Aspects** if you need some tips). If you can't think of both an invoke and a compel, it's probably not a good example: go back to your original paragraph and choose another.

These three aspects are the **core aspects** for the race. Characters don't absolutely have to choose those aspects (after all, they could be an atypical member of their

race!), but they can if they want, and in any case they're a good starting point for creating their own.

SELECT SOME OCCUPATIONS

Go back to your original paragraph, and see if you can underline two or three things which members of that race do. Maybe they're great musicians, or foresters, or miners? Next, have a look at the occupations and sample builds in **Chapter Five: Occupations and Character Types**, and try and identify which occupations or builds best fit the bill. Don't worry if it's not an exact match – you could have Ranger for forester, Bard for musicians, even Artificer or Scavenger for miner. It's just a rough fit.

SELECT SOME POWER SKILLS

Think about whether the race ever uses magic, or has priests or shamans worshipping gods. Some races don't, but many do. If so, try and think of at least one, but no more than three, types of magic or divine power they use, and select the most suitable power skills from **Chapter Nine: Powers**. Again, it doesn't have to be a perfect fit.

SELECT SOME STUNTS

By now, you should have a pretty clear picture of how your race works using the *Legends of Anglerre* rules. You know its core aspects, its favourite occupations, even its magic or supernatural powers, if any.

Now go back to your original paragraph. There were probably a few features left over, which didn't feel like good aspects, but which still say something meaningful about the race. Maybe something like "Sees In Dark" or "Can Fly".

Try and find two or three of these from your description. These are going to be racial stunts, so have a look at the section "Creating Your Own Stunts" in **Chapter Eight: Skills and Stunts** (see page 114) first. If you can't find anything in your paragraph, try expanding it – think about the key special abilities which make your race unique. Maybe they can breathe fire? Or they reincarnate back in their nest at the roof of the world when they die?

When you're ready, write these up as stunts. Make sure you're not duplicating, though; have a look through the stunts in Chapters Eight and Nine. Don't worry if your stunt is close to an existing stunt, as long as it's not an exact duplicate.

TEST IT ALL OUT

All being well, you're done! Look at your complete race write-up, and create a character. Does it fit your original concept? Hopefully! If it doesn't, don't worry: run through these guidelines again, and work out where you've strayed from your original idea. Usually it only takes a couple of tweaks to get back on track!

CHAPTER FIVE

OCCUPATIONS AND CHARACTER TYPES

OVERVIEW

Character creation in *Legends of Anglerre* can be very freeform if you want it to be. You can select aspects, skills, and stunts to assemble exactly the character you have in mind. There aren't any artificial restrictions to prevent you doing this.

At the same time, characters in fantasy settings tend to conform to one of several archetypes, from heroic warriors to cunning thieves, noble priests to arcane wizards. This chapter looks at how to create characters belonging to those archetypes.

We've called these archetypes **occupations**. They include: fighters, magic users, priests, rogues, and a catch-all called "professional". We've also provided sample **builds** for each occupation, showing you how you can customize an occupation still further. So, you can create a fighter character who's a martial artist, or an athletic swashbuckler, and they'll perform differently in play.

These aren't the only occupations, of course. We've provided examples of more high-powered occupations in **Chapter Eighteen: Epic and Mythic Gaming**, and of course you should feel free to make your own if you don't find one here you like.

OCCUPATIONS AND OCCUPATION ASPECTS

If you decide to take an occupation, you should also take an **occupation aspect**, which may be as simple as "Fighter" or the name of a build, or as colourful as you like. You don't have to take an occupation, but you'll get some extra cool abilities if you do. Some occupations "unlock" certain restricted stunts, for example, or even provide completely unique ones for their members.

The following broad occupations contain sample builds indicating the sorts of characters you can create. Feel free to modify these, or use them as templates to create your own. Even if you don't use the Magic User occupation, say, you may still want your characters to have access to stunts like Great Casting and Binding. Just make sure your character has a relevant aspect (like "Student of Forbidden Sorceries"), and let them take the stunts they want.

Always remember: *Legends of Anglerre* isn't a game where you're restricted to rigid templates or sets of

abilities, and occupations and builds aren't straitjackets to limit you, but just guidelines to help you do even more cool stuff. Feel free to strike out on your own!

Sample Occupations

Occupation	Sample Builds
Fighter	Sword and Shield Fighter Large Weapon Warrior Agile Swashbuckler Archer Phalanx Fighter Barbarian Warrior Martial Artist
Magic User	Wizard Summoner Elementalist Necromancer Alchemist
Priest	Cleric Druid Holy Warrior
Rogue	Thief Ranger Pirate Explorer Scavenger Bard
Professional	Artificer Merchant Diplomat Noble

FIGHTER

The classic fantasy warrior, from individualistic fighters specializing in one-to-one combat, to trained soldiers skilled at fighting in formation.

Stunts Unlocked: Combat Awareness, Cleave, Combat Dodge, Advanced Combat Dodge, Weapons Specialist

Occupation Stunts

✧ Access to Restricted Equipment

Requires Military Training and appropriate aspect (such as Knight, Ship Captain, etc)

You can select from restricted items of equipment (see page 47).

Using the Sample Builds

You can use the sample builds to create a character quickly. Just pick one, jot down the aspects, key skills, basic stunts and equipment on your character sheet, and you're good to go!

We've provided 5 basic stunts (and advanced stunts, too, if you want a powerful character), but check with your Story Teller how many you should actually pick (see page 17): in many games you'll only start with 3 or 4.

These sample builds are a great Story Teller resource, too. If you want a noble or an evil sorcerer at short notice, just use the builds here!

✧ Armour Training

You're trained to wear and use armour effectively, reducing the armour penalty for all armour worn by 1.

✧ Advanced Armour Training

Requires Armour Training

You're trained in one type of armour intensively, reducing the armour penalty for that armour by 2.

✧ Formation Training

Requires Military Training and an appropriate aspect (such as Phalanx Fighter, below)

You gain a +2 bonus to combat actions taken when fighting in formation.

✧ Military Training (Melee Weapons)

Requires an appropriate occupation aspect (Warrior, Soldier, etc)

You know exactly where to place your blows for maximum effect, gaining a +1 damage bonus.

Sample Build: Sword and Shield Fighter

- **Aspects:** Tribal Warrior, Knight in Shining Armour
- **Key Skills:** Melee Weapons
- **Basic Stunts:** Military Training, Weapon Specialist (Long Sword), Shield Training, Flawless Parry, Riposte
- **Advanced Stunts:** Turnabout, Cleave Through Hordes, Crippling Strike, Whirlwind Attack
- **Equipment:** Long Sword, War Shield, Chain Armour, maybe a riding animal

Sample Build: Large Weapon Warrior

- **Aspects:** No talk - just kill!
- **Key Skills:** Might, Melee Weapons, Endurance

- **Stunts:** One Hit to the Body, Military Training, Weapons Specialist (Great Sword, Great Axe, Maul), Herculean Strength, Cleave
- **Advanced Stunts:** Great Blow, Thick-Skinned, Flawless Parry, Made of Steel, Riposte
- **Equipment:** Great Sword, Battle Harness

Sample Build: Agile Swashbuckler

- **Aspects:** Watch my flickering blade!
- **Key Skills:** Athletics, Alertness, Melee Weapons
- **Basic Stunts:** Ready For Anything, Combat Awareness, Combat Dodge, Flawless Parry, Riposte
- **Advanced Stunts:** Advanced Combat Dodge, Turnabout, Tactical Advantage, Fancy Footwork
- **Equipment:** Rapier, Leather Armour, Dressy Clothes

Sample Build: Archer

- **Aspects:** You never even saw me
- **Key Skills:** Ranged Weapons, Stealth, Alertness
- **Basic Stunts:** Military Training, Weapon Specialist (Bow), Defensive Archery, Stay on Target, In Plain Sight
- **Advanced Stunts:** Quick Shot, Lightning Hands, Reflex Shot, Long Shot, Master of Shadows
- **Equipment:** Bow, Leather Armour, Short Sword

Sample Build: Phalanx Fighter

- **Aspects:** Built like a brick wall, Stay in position!
- **Key Skills:** Melee Weapons, Might, Endurance
- **Basic Stunts:** Military Training, Armour Training, Shield Training, Weapon Specialist, Formation Training
- **Advanced Stunts:** Advanced Armour Training, Flawless Parry, Riposte, Turnabout, Group Combo
- **Equipment:** Heavy armour, 1-handed weapon and shield OR 2-handed long weapon

The "Adventurer's Pack"

Adventuring characters are assumed to have the following equipment: a bedroll; fire-making equipment; a backpack or sack; some food; a couple of torches or maybe a lantern; a waterskin. If your character *isn't* an adventuring type (say, a scribe in a monastery or a noblewoman), he or she won't have this stuff.



- **Advanced Stunts:** Advanced Combat Dodge, Demoralizing Stance, Danger Sense, Bend Like the Reed, Lethal Weapon

- **Equipment:** Robes

MAGIC USER

You're skilled in the manipulation of magical energies.

Stunts Unlocked: See "Occupation Stunts" below, plus special ability stunts on page 116.

Weaknesses and Limitations: some settings require Magic Users to wield magicians' staves or have other limitations (see page 171).

Abilities: In campaigns with magical specialization, select a specialization, such as elemental, necromancer, summoner, etc (see the sample builds below for examples). These specializations may restrict which power skills you can choose. In campaigns without magical specialization, select any power skills from **Chapter Nine: Powers**.

Sample Build: Barbarian Warrior

- **Aspects:** Unsophisticated, Close to Nature, Massive Thews, Suspicious of Magic
- **Key Skills:** Might, Survival, Endurance
- **Basic Stunts:** Herculean Strength, Savage Fighter, Cleave, Tracker, One Hit To The Body
- **Advanced Stunts:** Solo Combo, Thick-Skinned, Made of Steel, Animal Companion, Now You've Made Me Mad
- **Equipment:** Tattoos, 2-handed weapon, hides and furs, maybe a riding animal

Sample Build: Martial Artist

- **Aspects:** Lean and Ascetic, Mystic Fighter, Peripheral Awareness, In the thick of combat there is no "I", No Mind
- **Key Skills:** Fists, Athletics, Alertness
- **Basic Stunts:** Martial Artist, Combat Awareness, Flying Kick, Combat Dodge, Flow Like Water

Occupation Stunts

✧ Area Effect

Requires Multicast and two other power stunts

For a Fate point, you can affect all the targets in a single zone, plus one additional zone per point of spin (see page 167). If appropriate, treat as an area attack of area 1 and force 1 (see page 179).

✧ Distance Casting

Requires Scrying and two other power stunts

For a Fate point, you can affect targets at long distances. Each point of additional range on the Organization Scale Table (page 187) reduces the effective skill level by 1 (so, using a power on a target anywhere in the world would be a -7 to skill level). If the target isn't in sight treat it as a hidden target (see page 174).

✧ Duration Casting

Requires two other power stunts

You can extend your spell durations by one step per shift (see page 156).

◇ Great Casting

Requires at least two power stunts

For a Fate point, you can affect targets beyond your usual scale range (see page 181); each point of spin (page 167) may be used to affect an additional point of scale.

For example: a human (scale 2) sorcerer casts a fireball against the Dragon of Hast (the size of a small mountain, scale 5) and achieves 7 shifts, for 2 points of spin. Normally a human sorcerer wouldn't even be able to target the Dragon; with this stunt, the sorcerer can use 1 point of spin to target it with the fireball, doing 4 points of stress damage (7 shifts minus 3 points for the spin).

◇ Magical Genius

You're an acknowledged authority in a specific field of magical knowledge, such as the Internection (page 265), enchantments, magical creatures, and so on. You must have a power skill associated with that field. Even if your skill level is low, it just means you're towards the bottom of the elite circles of your field. You receive a +1 bonus to any Academics, Science, or similar skill rolls pertaining to your field. Additionally, pick a specialization within your field (like fire demons, the Plane of Sorrow, or Suvethian Enchantments); the skill bonus is +2 for that specialization, and research efforts resolve one time increment faster (see page 178).

◇ Magical Theory in Practice

Requires Magical Genius

You can start babbling about some abstruse magical theory relating to the situation at hand (the player must play this out), and even if it's completely crackpot, your committed belief in it can translate into real effect. **For a Fate point**, and only once per scene, you can use any power skill instead of nearly any other skill, subject to the Story Teller's approval. This is a magical effect. If the roll generates no shifts, you take a Minor consequence (such as "Crestfallen" or "Magical Feedback") to reflect the weight of your failure. Otherwise, great! It works!

◇ Eldritch Skill

Requires Magical Theory in Practice

You substitute one of your power skills for another non-power skill so often that it's second nature. This still counts as a spell: it detects as magic, requires words and gestures, and suffers from whatever limitations that power skill has. Common choices include: Warding for Stealth, Elements for Ranged Weapons, Divination for Alertness, Domination for Deceit, Empathy for Rapport, Creatures for Athletics, Life for Endurance.

◇ Mass Effect

Requires Great Casting and two other power stunts

For a Fate point, you can affect constructs with the Anti-personnel Armour stunt, causing 1 stress damage per point of spin.

Access to the Magic User Occupation Stunts

These stunts are useful to anyone with power skills, and the Story Teller should be generous with who may take them. Unless access to magic is *very* restricted in your game, any character with a magical aspect giving access to power skills should be able to select these stunts.

◇ Multicast

Requires two other power stunts

You can affect one additional target per shift generated; you don't have to specify how many targets you're targeting before making the roll.

◇ Quickfire

You can both use a power and perform another action in a single exchange, such as attacking with a weapon and casting a spell. Each roll suffers a -2 penalty; if one roll fails, so does the other. This allows two full actions (see page 158), as long as one is a spell; see also the Supplemental Action rules on page 159.

◇ Subtle Casting

You can cast spells without obviously chanting or making gestures – maybe just a mumbled word or twitch of a hand. At the Story Teller's discretion you can combine this with a Deceit action to pretend to cast a different spell. You can also increase the difficulty to analyse the spell's effects after casting (for example, by magically camouflaging or hiding something) by +2, in addition to any shifts the user expends to conceal his action (see page 156).

Sample Build: Wizard

- **Aspects:** Steeped in Arcane Lore
- **Key Skills:** Warding, Telekinesis, Glamour
- **Basic Stunts:** Seeming, Strike with Fear and Wonder, Levitate, Great Casting, Sigils
- **Advanced Stunts:** Multicast, Area Effect, Lock / Knock, Fly, Magical Ally (Familiar)
- **Equipment:** Robes, Wizard's Staff, Spell Book

Sample Build: Summoner

- **Aspects:** Steeped in Demonic Lore
- **Key Skills:** Dimensions, Academics, Resolve
- **Basic Stunts:** Communicate with Planar Inhabitant, Summon Lesser Planar Inhabitant, Summon Greater Planar Inhabitant, Create Portal, Great Casting

- **Advanced stunts:** Personal Magical Item, Advanced Summoning, Major Summoning, Binding
- **Equipment:** Oils, Incense and Unguents, Summoner's Robes

Build-specific Stunts

✧ Advanced Summoning

Requires Greater Summoning

You receive an additional +3 advances when defining a summoned creature, for a total of 9 advances (plus the Summonable advance).

✧ Major Summoning

Requires Advanced Summoning

For a Fate point, you can summon creatures with a peak skill greater than your relevant power skill, and potentially with more stunts than you. Such creatures will try and break your control. The creature still requires advances to summon; the number in excess of the advances you have available indicates the difficulty of the summoning roll. So, if you have 9 advances to spend and are trying to summon a Greater Fire Demon needing 15 advances, the summoning roll is Fantastic (+6) difficulty. The shifts you gain on the summoning roll indicate the difficulty for the summoned creature to break free of your control, which it may try and do as a compel (garnering the summoner a Fate point).

✧ Binding

You can bind one or more creatures summoned in a single summoning, either into an object, place, or to yourself, enabling them to last for more than one scene (see page 167). You can take multiple Binding stunts, each binding a different creature.

You can also allow someone else to bind a creature you've summoned. With your aid, they take the Binding stunt themselves, costing an adventure advancement (see page 28). Unscrupulous summoners sometimes use slaves for this purpose.

Sample Build: Necromancer

- **Aspects:** One or more "Death aspects", such as: Cadaverous, Graveyard Stench, Skeletal Guardians, Funereal Gaze, Death Rattle Cough, Terrifying Aura.
- **Key Skills:** Death, Intimidation, Resolve
- **Basic Stunts:** Control Undead, Destroy Undead, Raise Lesser Undead, Scary, Inner Strength
- **Advanced Stunts:** Raise Greater Undead, Drain Life, Aura of Menace, Still Standing
- **Equipment:** Shroud-like Robes, Skeletal Guardians

Build-specific Stunts

✧ Advanced Summoning

See Summoner above.

✧ Major Summoning

See Summoner above.

✧ Binding

See Summoner above.

✧ Register as Undead

You detect as undead for the purposes of Divination attempts, and other undead generally won't attack you. You are affected by Repel Undead and Destroy Undead powers.

✧ Become Undead

This stunt unlocks an undead occupation for you, allowing you to become a vampire, lich, etc. See the "Vampire" special occupation (page 45) for an example.

Sample Build: Elementalist

- **Aspects:** Master of Fire and Storm, Smouldering Windswept Hair, etc
- **Key Skills:** One or more Elements skills, Resolve
- **Basic Stunts:** Create [Element], [Element] Walk, [Elemental] Storm, Open Portal to the Elemental Lands, Summon Lesser Elemental
- **Advanced Stunts:** Great Casting, Summon Greater Elemental, Smooth Recovery, Become [Element]
- **Equipment:** Charred and smouldering robes, etc, Elemental Talisman (see page 144), Staff

Build-specific Stunts

✧ Advanced Summoning

See Summoner above.

✧ Major Summoning

See Summoner above.

✧ Binding

See Summoner above.

Sample Build: Alchemist

- **Aspects:** I Seek The Philosopher's Stone!
- **Key Skills:** Alchemy, Science, Resources
- **Basic Stunts:** Potion, Improvised Poisoncraft, Swift Brew, Universal Potion, Change Target
- **Advanced Stunts:** With a Single Drop, Create Object, Animate Lesser Object, Animate Greater Object, Magical Ally (Golem / Homunculus)
- **Equipment:** Alchemical Laboratory, Potions and Poisons

Build-specific Stunts

✧ Advanced Creation

See Advanced Summoning above.

✧ Major Creation

See Major Summoning above.

✧ Binding

See Summoner above.

PRIEST

Priests include temple clergy, shamans and druids, and holy warriors. Choose a god to worship if appropriate - depending on the setting, this may determine the powers available to you.

Stunts Unlocked: See “Occupation Stunts” below, and the special ability stunts on page 116.

Abilities: You may select power skills appropriate to your deity’s nature. For example, worshippers of a God of War and Poetry, or of Nature and Healing, will have access to corresponding power skills: see the table below for examples. You should include your deity in your occupation aspect (ie “Initiate of the God of War”), which you can invoke whenever you use your deity’s powers.

Occupation Stunts

Priestly occupation stunts vary widely, including stunts related to the deity’s powers. They include:

✧ Area Prayer

See “Area Effect” (page 37) above.

Geases

Deities are infamous for imposing behavioural restrictions on their worshippers. Maybe it’s celibacy, or an injunction never to draw blood; maybe a requirement that the priest never eat meat, or always eat it raw! In *Legends of Anglerre*, such **geases** are *aspects*. Initiates and devotees of deities usually have one or more geases, and players taking these stunts should work with the Story Teller to make sure they’re interesting and effective. We’ve provided some examples above – feel free to create your own!

✧ Distance Prayer

See “Distance Casting” (page 37) above.

✧ Duration Prayer

See “Duration Casting” (page 37) above.

✧ Divine Servitor

A priestly version of the Magical Ally stunt (see page 119), see the table above for the forms the divine servitors of specific deities may take.

✧ Initiate

Terms like “initiate”, “devotee”, and “champion” measure your devotion to your god. This stunt gives you a +1 bonus with your god’s powers. You must take a **geas aspect**.

Deity	Powers Available*	Divine Servitor	Divine Stunts	Example Geases
God of the Sea	Elements (Water), Weather	Trident / Undine	Waterspout	Swim in the sea every holy day
God of War	War**	Sword		Always fight to the death; never surrender.
Sun God	Fire, Glamour	Hellion	Sun Bolt	Never create darkness; never go out at night.
Moon Goddess	Divination, Fate	Owl, Fox		Spend nights of the full moon in prayer
God of Death	Death, Fate	Scythe, Ghost		Never accept healing
Nature Goddess	Nature	Dryad, Woodland Creature, Living Staff		Always protect the natural environment
Goddess of the Hunt	Creatures, Nature	Bow, Stag, Hawk		Always kill your prey
God of Art and Poetry	Glamour, Domination	Owl, Lute		Your prayers must be poems!

* powers are in addition to any specified in the builds below.

** setting-specific power. See page 314.



✧ Devotee

Requires Initiate

You've devoted your life to your deity's service. You get a +2 bonus with one of your god's powers, and must take the gear aspect "Use your powers only in the service of your god".

✧ Champion

Requires Devotee

This stunt unlocks the Divine Champion epic occupation (see page 251). You must take a future aspect, fulfilling which allows you to become a divine champion.

✧ Great Prayer

See "Great Casting" (page 38) above.

✧ Mass Effect

See "Mass Effect" (page 38) above.

✧ Multiprayer

See "Multicast" (page 38) above.

✧ Quick Prayer

See "Quickfire" (page 38) above.

✧ Sun Bolt

You must be a priest of the Sun God and have two other power stunts

For a Fate point, you may summon a bolt of sunfire to strike the unworthy. You can only do this when the sun is visible in the sky above you, and your target may not be a worshipper of the Sun God. If successful, it causes an automatic Physical consequence on the target.

✧ Waterspout

You must be a priest of the Sea God and have two other power stunts

For a Fate point, you may summon a waterspout to strike the unworthy. You may only do this on a sizable body of water such as a lake or sea, and your target may not be a worshipper of the Sea God. This stunt ignores the Anti-personnel Armour stunt, and if successful causes an automatic Physical consequence on the target. It's often used against ships or sea monsters.

Sample Build: Cleric

- **Aspects:** Holy man
- **Key Skills:** Life (or power skill of god), Science, Divination
- **Basic Stunts:** Healer, Scrying, Remove Curse, Repel Evil / Undead, True Sight
- **Advanced Stunts:** Major Healing, Destroy Undead, Dispel Undead, Cure Disease / Poison, Regenerate, Divine Servitor
- **Equipment:** Holy Symbol, Cleric's Robes

Sample Build: Druid

- **Aspects:** Shaman of the Nature God, Friend of all Creatures of the Woodland
- **Key Skills:** Nature, Creatures (Woodland), Survival
- **Basic Stunts:** Call Woodland Creature, Command Woodland Creature, Draw Power, Merge with Plant, Animal Friend (Woodland Creatures)
- **Advanced Stunts:** Become Woodland Creature, Plant Warrior, Animal Healer (Woodland Creatures), Tracker, Divine Servitor
- **Equipment:** Mistletoe, Staff or Cudgel, Animal Friend

Sample Build: Holy Warrior

- **Aspects:** Defender of the Faith
- **Key Skills:** Melee Weapon, Life (or power skill of god), Endurance
- **Basic Stunts:** Military Training, Weapon Specialist (Mace), Shield Training, Flawless Parry, Repel Evil / Undead
- **Advanced Stunts:** Destroy Undead, Last Leg, Major Healing, Riposte, Turnabout, Cleave Through Hordes, Divine Servitor
- **Equipment:** Mace, Chain Armour, War Shield, Holy Symbol

ROGUE

You live by your wits, whether picking pockets, hiding out in the deep forests, pursuing a life of piracy on the high seas, or exploring new lands.

Stunts Unlocked: Combat Dodge, Advanced Combat Dodge, Combat Awareness; see “Occupation Stunts” below.

Occupation Stunts

✧ Band of Brothers

Once per session, you may **spend a Fate point** to call upon your brotherhood, gang, or guild for aid. Treat these as minions (page 164), with the Strength in Numbers advance and three other advances.

✧ Nine Lives

Similar to the Death Defiance stunt (page 86), once per session you may **pay all your Fate points but one** to turn a **taken out** result into a permanent aspect reflecting your near miss with death. The first tag on this aspect is free. All damage sustained prior to the attack which caused the taken out result remains.

✧ Streetwise

You get a +1 to all Contacting, Rapport, and assessment and declaration rolls relating to “life on the street”.

✧ Access to Restricted Equipment

Requires an appropriate aspect (such as Contacts in the Criminal Underworld, Fence, etc)

You can select from restricted items of equipment (see page 47).

Sample Build: Thief

- **Aspects:** Light-fingered, Poor grasp of the concept of ownership
- **Key Skills:** Burglary, Sleight of Hand, Stealth
- **Basic Stunts:** Trap Sense, Lock Master, Mental Map, Pickpocket, Lightfoot
- **Advanced Stunts:** Trespass Tempo, Master Thief, Cool Hand, Sucker Punch, Like the Wind
- **Equipment:** Leather Armour, Blackjack, Knife, Thieves’ Lockpicks and Tools, Rope

Sample Build: Ranger

- **Aspects:** Forest Guardian
- **Key Skills:** Ranged Weapons, Alertness, Survival. Some settings may allow access to the Creatures and Nature power skills.
- **Basic Stunts:** Defensive Archery, Due North, Tracker, Animal Friend, Trackless Step
- **Advanced Stunts:** Animal Companion, Call of the Wild, Hunter’s Grace, Stay on Target, Danger Sense
- **Equipment:** Leather Armour, Bow, Long Sword

Sample Build: Pirate

- **Aspects:** Grizzled and salty, Avast me hearties!
- **Key Skills:** Pilot, Athletics, Burglary





- **Basic Stunts:** Corsair's Instincts, Sea Legs, Sea Dog, Combat Dodge, Mental Map
- **Advanced Stunts:** Weathered Mariner, Personal Vessel, Naval Tactician, Trap Sense, Master Thief
- **Equipment:** Cutlass, Earrings, Flamboyant Clothing

Sample Build: Explorer

- **Aspects:** Driven to distraction by empty spaces on a map, See - just over yonder mountain - that's it! 'Tis but a minor setback!
- **Key Skills:** Academics, Survival, Resolve
- **Basic Stunts:** Scholar (Geography), It's Academic, Linguist, Due North, Smooth Recovery
- **Advanced Stunts:** Ride Anything, Unflappable, Inner Strength, Gift of Tongues, Still Standing
- **Equipment:** Maps and Charts, Camping Gear, Compass or Lodestone

Sample Build: Scavenger

- **Aspects:** Sssh - I don't think they're using it! It's

amazing what people throw away, Pockets and bags full of stuff, It might only be junk to you!

- **Key Skills:** Burglary, Stealth, Survival
- **Basic Stunts:** Lock Master, Mental Map, In Plain Sight, Quick Exit, Lightfoot
- **Advanced Stunts:** Like the Wind, Master Thief, Master of Shadows, Vanish, Shadow Strike
- **Equipment:** Jemmy, Shortsword, Scavenged Items

Sample Build: Bard

- **Aspects:** Come let me tell you a tale..., Plucks the Heart Strings, If music be the food of love
- **Key Skills:** Art, Rapport, Empathy. Some settings may allow access to the Glamour, Domination, and Creatures power skills.
- **Basic Stunts:** Cold Read, Virtuoso, Best Foot Forward, Cantrip, Moving Performance
- **Advanced Stunts:** Blather, Razor Tongue, Heart's Secret, All the World's a Stage, Hit them where it Hurts

- **Equipment:** Musical Instrument, Florid Clothes, Rapier or other 1-handed weapon

PROFESSIONAL

Professionals include Artificers, Merchants, Diplomats, and Nobles.

Stunts Unlocked: Respected Leader, Quake Before Me; see "Occupation Stunts" below.

Occupation Stunts

✧ The Ties That Bind

You're the product of generations of secret agreements and family ties. You get a +1 on any Resources, Contacting, or Rapport rolls drawing on your connections.

✧ Air of Authority

You always seem to know what you're talking about. Within your area of expertise, you get a +1 bonus to all attempts to order people around.



Sample Build: Artificer

- **Aspects:** Let me have a look at that, Eternal Tinkerer, Ah - I see how it works!
- **Key Skills:** Artificer, Resources, Resolve, Contacting
- **Basic Stunts:** Apprentice, Personal Device, Crafter's Connections, Good as New, Inner Strength
- **Advanced Stunts:** Journeyman, Professional Stunt (Engineer, Armourer, etc - see page 71), Traps, Personal Magical Item (requires Magical Aspect such as "Enchanter"), Still Standing
- **Equipment:** Professional Tools, Bag of Bits, Thingummy

Sample Build: Merchant

- **Aspects:** Purveyor of the Finest Wares, You want it - I can get it, Money makes the world go round, Nouveau Riche
- **Key Skills:** Resources, Deceit, Rapport, Contacting
- **Basic Stunts:** Blather, the Price of Favour, Heart on my Sleeve, Best Foot Forward, The Honest Lie
- **Advanced Stunts:** Charlatan, Pretender, It Takes One To Know One, Network of Contacts
- **Equipment:** Rich Clothing

Sample Build: Diplomat

- **Aspects:** Quiet and Unassuming, Urbane, I'm sure we'll give it due consideration, You might say that - I couldn't possibly comment
- **Key Skills:** Resources, Rapport, Leadership, Contacting
- **Basic Stunts:** Well-travelled, The Right Questions, Natural Diplomat, the Price of Favour, Born Leader
- **Advanced Stunts:** Money Talks, Master Diplomat, Centre of the Web, Power Behind The Throne
- **Equipment:** Robes, Symbol of Office

Sample Build: Noble

- **Aspects:** Noblesse Oblige, We Demand the Respect Owed to Our Rank, The Honour of Our Family is Paramount!
- **Key Skills:** Resources, Rapport, Leadership, Contacting
- **Basic Stunts:** Best Foot Forward, Five-Minute Friends, Born Leader, Money Talks, The Best that Money can buy
- **Advanced Stunts:** Well-Traveller, Lieutenant, Treasure Hoard, Stronghold, Money is No Object
- **Equipment:** Sumptuous Clothing, Servant, Riding Animal or Carriage

Changing Occupations

You can change your occupation whenever you want to in *Legends of Anglerre*. Usually this just means taking a new occupation aspect or changing an old one; sometimes the Story Teller may require you to take a future aspect (see page 21) and complete a number of plot goals before you can start the new occupation.

Starting a new occupation doesn't automatically mean you get any new abilities beyond the new aspect. What it does mean is that you can *begin* to select new skills, power skills, aspects, and stunts relating to the new occupation using your session and adventure advancements. In the case of the "Vampire" occupation, someone who's just become a vampire is only going to have the "Vampire" occupation aspect, and will be very weak *as a vampire* until they've spent some advancements to gain new vampiric abilities.

Build-specific Stunts

✦ Access to Restricted Equipment

Requires an appropriate aspect (such as Rich Noble, Well-connected Squire, etc)

You can select from restricted items of equipment (see page 47).

UNUSUAL OCCUPATIONS

You can use occupations for when a character makes a life change which takes him in a completely new direction.

That's what the occupations in **Chapter Eighteen: Epic and Mythic Gaming** are for. Another example is if a character becomes, say, undead – like a vampire. You can use an occupation to represent that, too – here's how:

VAMPIRE

- **Aspects:** Unsettling Aura, Pale and Noble, Various Minor weaknesses (Holy Symbols, Sunlight, No Reflection, Must Sleep in Grave)
- **Key Skills:** Death, Transmutation, Domination
- **Basic Stunts:** Control Undead, Quick Heal, Control Emotion, Command, Raise Lesser Undead
- **Advanced Stunts:** Regeneration, Raise Greater Undead, Drain Soul
- **Equipment:** Sumptuous yet Funereal Clothing, Coffin

WHAT'S NEXT?

The occupations in this chapter cater for introductory characters right up to moderately powerful ones. Eventually, though, your characters are going to hanker after something more. Characters can change occupations (as above), and – more importantly – they can select more powerful or significant occupations, such as "warlord", "king", or even "demigod". Have a look at **Chapter Eighteen: Epic and Mythic Gaming** for how occupations can take your characters to undreamed-of heights of power!



CHAPTER SIX

EQUIPMENT

OVERVIEW

What fantasy adventure would be worth giving up the farm for if it didn't have a ton of cool weapons, magical items, and mysterious artifacts lying around just waiting to be used?! In this chapter you'll find the most useful, important, and story-led items which your characters may acquire during play, although you won't find endless equipment lists to fill your character sheet with: *Legends of Anglerre* is about fast-moving stories, not vast inventories of gear!

ACQUIRING EQUIPMENT

DURING CHARACTER CREATION

Mundane Things

Your character has the basics like clothing, backpacks, belt pouches. If you want something specific – some particular mundane or conventional item you'll always have with you – discuss it with the Story Teller and write it down.

Purchasing Equipment

During character creation you can choose one piece of equipment of Mediocre (+0) cost for every aspect and stunt you have. It should relate to that aspect or stunt – it's part of your job, or something you had money to buy.

You can choose any piece of equipment, even a castle or war galley, but items like these can be expensive, hard to find, or restricted to certain people. If a piece of equipment has a cost higher than Mediocre (+0), you need a Resources skill check (page 105) to acquire it, using cost as the difficulty. You can make one Resources check for a relevant piece of equipment for every stunt and aspect your character has. There's a risk, though: as soon as you fail a Resources check, you can't make any more such checks during character creation. Players may not use Fate points to give bonuses to Resources checks during character creation.

Items marked with an asterisk (*) are restricted to certain types of people – nobles, knights, pirates, thieves, and so on. It's the Story Teller's discretion whether these restrictions apply in different places: restricted items could be readily available in rougher parts of the world.

There's also a benefit of doing things as a group – every member giving up his chance to take a piece of equipment for an aspect or stunt can give a +1 bonus to another group member.

For example: we're creating Brandon, a brave Captain of the Guard. The group agrees it would be useful for him to have a trained war horse for the mission ahead. Since he's a member of the Baronial Guard and has chosen Access to Restricted Equipment as a stunt, he can roll for the war horse. His Resources skill is Average (+1) against the war horse's Superb (+5) cost; it's a huge effort to convince his superiors he needs this costly mount. Unaided it's almost beyond him, so his teammates Astraade and Yliria Nimble-Fingers agree to give up the chance of a piece of equipment to give him a +1 bonus each.

Brandon rolls +2 on the dice, adds his Average (+1) Resource skill and the +2 bonus from his friends for a total of +5, meaning he succeeds – just! Brandon grins and says he just managed to convince the baron of the terrible danger the kingdom will be in if he doesn't have this powerful war horse to carry him into battle!

AFTER CHARACTER CREATION

The higher a character's Resources skill, the more likely he can obtain gear when he needs it, either during an adventure in the middle of nowhere, or during downtime in a city, hideout or castle preparing for a mission.

In The Field

Where resources aren't readily available

In the middle of nowhere, when it's really down to what the characters brought with them, you need to “retroactively” work out whether they actually did bring the thing they need. Characters use the Resources skill to add equipment to their inventory there and then: it turns out they actually had it with them, but hadn't confirmed it until they looked for it. The difficulty is 1 level higher than the equipment's cost: if a character makes the Resources roll, he's assumed to have the item with him.

For example: Yliria Nimble-Fingers is searching the tunnels of a pirate hideout, looking for Blackdrake the Assassin. The tunnel ahead is in darkness, and she realises she'll need some light. While it's not on her list of equipment, it makes sense that Yliria, a thief and burglar, would have something like a hooded lantern for just this eventuality. Yliria's player successfully makes a Good (+3) Resources check (the lantern's Fair (+2) cost +1), and Yliria unties the lantern from her backpack!

Non-mundane equipment with a cost above Mediocre (+0), such as weapons, shields, mounts, or anything restricted, requires the expenditure of a Fate point to allow a Resources check “in the field”. The Fate point

doesn't provide any bonus, but just allows the attempt. The player must explain the presence of the equipment or agree with the Story Teller to provide a local means of acquiring it. Failure means the character can't try again until they're back at base or find a supplier.

For example: Yliria has discovered a trap and wants to deactivate it, for which she needs a set of thieves' lockpicks and tools. The Story Teller says there's a chance she has one – it's restricted, but Yliria has the Access to Restricted Equipment stunt. She pays a Fate point and makes a Resources roll against Great (+4) difficulty, since the tools' cost is Good (+3), modified "in the field" by +1 to Great.

The difficulty is also affected by circumstances. For example, if Yliria had to strip off to swim through a flooded corridor and then realized she needed the picks and tools to deactivate the trap, this might increase the "in the field" difficulty by at least +1: it's reasonable to assume the character chose only a few important items on her tool belt to bring with her.

Back at Base

Anywhere with access to resources

During adventures or downtime, if a character gets to a shop selling equipment or gets access to his own extra gear, the player can try a Resources roll. Success indicates he had enough funds to make the purchase, that the equipment was available, in the shop, or on hand. Failure means the player can't make another Resources skill roll for a period set by the Story Teller. "Sorry, my lord - the caravan doesn't arrive for a week..."

EQUIPMENT LISTING

The tables below contain short listings of equipment, detailing any game effects, bonuses, range (if any), cost (the difficulty to acquire). An asterisk next to the item means it's restricted, requiring the Access to Restricted Equipment stunt before a Resources roll can be made. Some expensive or difficult to acquire items require more than one successful Resources check, representing the extra time, money and effort needed.

ARMOUR

Armour is essentially clothing which protects a wearer from physical damage. In *Legends of Anglerre*, armour has two effects: first, it can absorb one or more consequences which would otherwise affect its wearer; and second, it can sometimes reduce stress damage affecting the wearer.

Armour which takes its full complement of consequences is no longer functional, and will absorb no further damage, although any consequences may still be tagged as long as the armour is worn. Damaged armour doesn't "heal" naturally, but must be repaired (see page 70).

Armour Aspects

Some armour has aspects, which may be invoked by the wearer or (more frequently) tagged by an opponent or compelled by the Story Teller. For example, the Story Teller may compel a character trying to sneak while wearing chain armour with the aspect "Noisy".



SHIELDS

To use a shield properly you need the Shield Training stunt (page 98). Without it, shields only provide the bearer with the Armour Bonus shown below; with the stunt, the Armour Bonus is treated as a Defence Bonus instead (ie it may contribute to spin), the shield may absorb an additional consequence, and the character may invoke the shield's aspects or tag an opponent's shield aspects.

WEAPONS

There are many different types of weapons, from simple clubs to black powder muskets. This section provides a brief selection – players and Story Tellers are encouraged to come up with more!

Characters use either the Melee Weapons or Ranged Weapons skills to attack with these weapons. In some cases, an agile or strong attacker may also be able

Armour				
Type	Armour Bonus ¹	Weight (lbs)	Cost	Comments
Light Armour (Leather Armour, Studded, Cuirbouilli)	-0	15	Great	Absorbs 1 Minor consequence
Medium Armour (Splint Mail, Lamellar, Byzantine, Chain)*	-1	22	Superb	Absorbs 1 Minor, 1 Major consequence. <i>Aspects: Noisy, Hot, Heavy</i>
Heavy Armour (Plate Mail, Plate Armour)*	-2	45	Fantastic	Absorbs 1 Minor, 1 Major, 1 Severe consequence. <i>Aspects: Noisy, Hot</i>
Craftsmanship Armour	-	-	(Armoured Improvement) ²	Increases Armour Bonus by +1 per improvement
Minor Magical Armour	-	-	(Armoured Improvement) ²	Absorbs 1 additional consequence per improvement
Major Magical Armour	-	-	(Armoured Improvement) ²	Increases Armour Bonus by +1 per 2 improvements

1: The Armour Bonus also applies as a penalty to any power skills, and to the Athletics skill except when used to defend in combat.

2: See page 142 for the Armoured improvement.

Shields				
Type	Armour Bonus ¹	Weight (lbs)	Cost	Comments ²
Small Shield	-1	3	Fair	Absorbs 1 Minor consequence <i>Aspects: Lightweight, Manoeuvrable</i>
War Shield	-1	5	Good	Absorbs 1 Major consequence <i>Aspects: Cumbersome, Wall of Protection</i>
Craftsmanship Shield	-	-	(Armoured Improvement) ³	Increases Armour Bonus by +1 only
Minor Magical Shield	-	-	(Armoured Improvement) ³	Absorbs 1 additional consequence per improvement
Major Magical Shield	-	-	(Armoured Improvement) ³	Increases Armour Bonus by +1 per 2 improvements

1: The Armour Bonus also applies as a penalty to any power skills, and to the Athletics skill except when used to defend in combat. With the Shield Training stunt, the Armour Bonus acts as a bonus to your defence roll instead of simply absorbing damage.

2: Shield aspects may only be invoked and tagged if the character has the Shield Training stunt (page 98).

3: See page 142 for the Armoured improvement.

to make better use of a weapon, complementing the character's attack skill (page 160).

Not all weapons are purpose-made: since time immemorial bar fights have made productive use of tables, chairs, bottles, etc, to inflict copious amounts of damage. Such **improvised weapons** have a damage bonus just like normal weapons, but last only one attack before breaking, regardless of whether the attack is successful (see also the Bottles and Barstools stunt on page 88).

Weapon Aspects

Each weapon has features intended to provide advantages in one area or another: some are designed to punch through armour; others to reach a long distance and keep attackers at bay. In *Legends of Anglerre*, these features are handled using **weapon aspects**. Weapon aspects can be invoked or tagged

like normal aspects; you have the aspect just by wielding the weapon. Sometimes weapon aspects are negative, representing a weapon's shortcomings. In game terms, weapon aspects inject some tactical detail into combat; if you're using a dagger, and use a manoeuvre to get into close combat with a great sword wielder, you can tag their "Poor in Close Combat" aspect for a combat advantage.

Tasty Weapon Aspects

You can also take a **tasty weapon aspect** for a weapon you've been using a long time and have developed some particular techniques for. Maybe you have a "Florentine Fighting Style" with your dagger and rapier, or a "Weeping Dragon Lunge" with your estoc? Take these as an aspect, and you can **pay a Fate point** to use them in combat – as long as you can narrate the effect.

Melee Weapons					
Type	Bonus	Weight (lbs)	Cost	Complementing Skill	Aspects, etc
Hand Axe	+2	4	Mediocre		Poor Defence
Battle Axe*	+3	9	Good		
Great Axe (2H)*	+4	18	Great	Might	Heavy, Cumbersome, Poor in Close Combat
Maul (2H)	+4	14	Good	Might	Heavy, Cumbersome, Poor in Close Combat
Flail	+3	10	Fair		Entangling, Good Against Shields, Hard to Use
Morningstar*	+3	12	Great		Poor Defence
Light Mace	+2	5	Fair	Might	
Heavy Mace*	+3	10	Good	Might	
War Hammer*	+2	7	Good	Might	Armour-Piercing
Dagger	+1	1	Mediocre	Athletics	Small, Close Combat Weapon, Poor Defence
Bastard Sword*	+3 / +4	10	Great	Athletics OR Might	May be used one- or two-handed
Great Sword (2H)*	+4	14	Great	Might	Poor Defence; Poor in Close Combat; Heavy
Long Sword*	+3	6	Good	Athletics OR Might	(Includes Scimitars)
Main Gauche*	+1	1	Good	Athletics	Enhances Defence; Close Combat Weapon
Rapier*	+2	4	Great	Athletics	Enhances Defence; Lightning Fast
Short Sword	+2	3	Fair	Athletics	Close Combat Weapon
Club	+2	4	Mediocre		Unwieldy
Brass Knuckles	+1	1	Average	Might	Uses Fists skill
Halberd (2H)	+4	15	Great	Athletics AND Might	Long Weapon; Poor in Close Combat
Harpoon (2H)	+3	10	Great		Long Weapon; Poor in Close Combat
Pike (2H)*	+4	20	Good		Long Weapon; Poor in Close Combat; Enhances Defence in Formation
Staff (2H)	+2	5	Mediocre		Rapid; Long Weapon
Spear (1H / 2H)	+2 / +3	5	Average		Long Weapon; Poor in Close Combat

* Requires the "Access to Restricted Equipment" stunt.

1H: Weapon is one-handed; may be used with a shield.

2H: Weapon is two-handed; may not be used with a shield.

Ranged Weapons

Type	Range (Zones)	Bonus	Cost	Weight (lbs)	Ignore Armour ²	Aspects, etc
Blunderbuss	1	+3 ¹	Epic	12	-2	Area Effect, Slow Reload; Out of Ammo consequence / aspect
Black Powder Pistol	1	+3 ¹	Superb	3	-1	Concealable; Slow Reload; Out of Ammo consequence / aspect
Black Powder Musket	2	+4 ¹	Fantastic	15	-2	Slow Reload; Out of Ammo consequence / aspect
Throwing Axe	1	+2	Average	2	-	
Self Bow	2	+1	Average	3	-	
Long Bow	3	+2	Fair	4	-	
Composite Bow	3	+3	Good	4	-	
Crossbow	2	+2	Great	10	-	Slow Reload; Armour-piercing
Harpoon	1	+4	Great	10	-	
Throwing Knife	0	+1	Mediocre	1	-	
Sling	1	+2	Mediocre	1	-	Highly Accurate
Spear	1	+2	Average	5	-	

¹ damage from black powder weapons drops by 1 point for each zone of range.

² black powder weapons ignore the first 1 or 2 points of armour protection.

Special Weapons

Type	Range (Zones)	Force	Area ¹	Cost	Weight (lbs)
Black Powder Cannon*	2	Fantastic	1	Legendary	-
	Heavy ranged area attack weapon. Force is damage bonus.				
Greek Fire Grenade*	1	Superb	1	Fantastic	2
	Area attack weapon: use Melee Weapons to throw. Force is damage bonus. Does the Burn special effect (page 169).				
Greek Fire Bomb*	0	Superb	2	Epic	5
	Area attack weapon: use Melee Weapons to throw or drop, or an appropriate manoeuvre to detonate by fuse. Force is damage bonus. Does the Burn special effect (page 169).				
Greek Fire Siphon*	1	Superb	0	Superb x 2	5
	Ranged weapon; force is damage bonus. Does the Burn special effect (page 169).				
Smoke Grenade	1	Great	1	Good	5
	Use Melee Weapons against Mediocre (+0) to throw. Force is Athletics skill check required to avoid a "Lost in Cloud and Blind!" aspect until you escape the cloud.				
Smoke Bomb	0	Fantastic	2	Great	5
	Area attack weapon: use Melee Weapons to throw or drop, or an appropriate manoeuvre to detonate by fuse. Otherwise as above.				
Explosive Grenade*	1	Average	1	Epic	2
	Use Melee Weapons against Mediocre (+0) to throw. Force is Athletics skill check required to avoid Extreme Physical consequence (or taken out for extras and minions); success reduces consequence by one level per shift.				
Explosive Bomb*	0	Good	2	Legendary	5
	Area attack weapon: use Melee Weapons to throw or drop, or an appropriate manoeuvre to detonate by fuse. Otherwise as above.				
Explosive Petard*	0	Fair	1	Epic x 2	10
	Area attack weapon: use an appropriate manoeuvre to detonate by fuse. Ignores the Anti-personnel Armour stunt. Otherwise as above.				
Gas Grenade*	1	Great	1	Superb	2
	Releases a cloud of poison gas. Use Melee Weapons against Mediocre (+0) to throw. Force is Athletics skill check to avoid the gas. Affected characters take a Major consequence. At purchase, the character must decide what form of poison gas the grenade contains (if they have a choice).				
Gas Bomb*	0	Fantastic	2	Fantastic	5
	Area attack weapon: use Melee Weapons to throw or drop, or an appropriate manoeuvre to detonate by fuse. Otherwise as above.				

* Requires the "Access to Restricted Equipment" stunt.

¹ Weapons with an Area of 1 or greater are area attack weapons (see page 179).

Grenades, Bombs, and Petards

Grenades come in a pouch of 3; bombs and petards come singly. All are **deadly**, and should be used carefully within a fantasy campaign (if they're available at all). Range is in zones. Unless otherwise stated, the weapon's **force** is the difficulty to recover from the effects, get out of the cloud, release yourself, or get your senses together. Each exchange after being hit, the character may roll Athletics against the weapon's force to recover, and may act on the same exchange they recover.

MOUNTS AND VEHICLES

Characters may buy mounts and vehicles. If its upkeep is important to the game, its owner must make a Resources skill check equal to its **maintenance cost** each month to keep it in top condition. If a roll is failed, the mount or vehicle gains the aspect "In poor condition" and suffers a -1 on all skill checks. Each subsequent failure adds another -1. Returning the mount or vehicle back to its top condition costs the standard maintenance cost, plus +1 for every point of poor condition suffered, and can usually only be done "back in civilization". In many cases this rule is unnecessary, but if you're running an ocean-spanning campaign of exploration and piracy, it may be crucial. See also the Artificer skill on page 70 and the construct repair rules on page 225.

Mounts, Structures, and Vehicles			
Item	Scale	Cost	Maintenance
Riding Horse	2	Good	Average
War horse*	2	Superb	Good
Donkey	2	Fair	Mediocre
Cart	2	Great	Average
Carriage	2	Epic	Good
Coracle	2	Fair	Mediocre
Rowing Boat	2	Great	Average
Small sail boat	3	2 x Superb	Good
Long ship	3	3 x Superb	Great
Galley	3	3 x Fantastic	Superb
Merchant Cog	4	3 x Epic	Fantastic
War Galley*	4	3 x Legendary	Legendary
Merchant Carrack	4	3 x Legendary	Epic
Hovel	3	2 x Superb	Average
House	3	2 x Fantastic	Good
Manor House*	4	3 x Epic	Fantastic
Keep*	3	3 x Fantastic	Superb
Tower	3	3 x Fantastic	Superb
Small Castle / Fort*	4	3 x Epic	Fantastic
Medium Castle*	5	3 x Legendary	Epic
Large Castle*	6	4 x Legendary	Legendary

* Requires the "Access to Restricted Equipment" stunt.



MISCELLANEOUS ITEMS

The general items of equipment in the "Miscellaneous Goods" table overleaf can be found in most towns or country markets.

SERVICES

ACCESS TO SKILLS

There are plenty of experts out there selling their services. This is useful when characters want to consult a sage, sorcerer, or other highly-skilled individual and don't have suitable contacts.

The cost of hiring a specialist for a defined project is a Resources skill check at a difficulty equal to the desired specialist skill level. If the check fails the characters don't find the right person in that location and must try elsewhere. Success allows the characters to make one skill check with the hired skill, which they may use Fate points to improve as usual. A failure means the expert can't help them.

HEALING

If characters need healing fast they can visit a **house of healing**. The house of healing must have a skill level equal to the cost of the healing required.

TRANSPORT

The "Transport Costs" table overleaf shows the cost of basic transport per person to various distances. Increase the cost by +3 if you want something a bit more luxurious, one way.

Miscellaneous Goods

Item	Cost	Weight (lbs)	Item	Cost	Weight (lbs)
Backpack	Mediocre	2	Thieves' Lockpicks and Tools*	Good	2
Tent	Average	8	Tinder Box	Average	1
Bedroll	Mediocre	4	Torch (1 hour)	Mediocre	1
Book (blank, 50 pages)	Great	2	Waterskin	Mediocre	1
Candles	Average	1	Writing equipment	Fair	1
Climbing gear	Fair	6	Riding gear	Fair	n/a
Flask	Mediocre	1	Normal clothing	Average	n/a
Grappling hook*	Fair	2	Formal clothing	Good	n/a
Potion	Good	n/a	Winter gear (cloak and boots)	Fair	n/a
Poison	Good	n/a	Cheap meal	Mediocre	n/a
Healer's Kit	Fair	1	Good meal	Fair	n/a
Lantern	Fair	3	Trail rations (1 week)	Fair	5
1 pint oil	Mediocre	1	Cheap drink (ale, per bottle)	Mediocre	1
Pick or shovel	Average	5	Good drink (wine, per bottle)	Average	1
Quiver (20 arrows or bolts)	Average	2	Poor lodging	Mediocre	n/a
Rope (20 yards)	Average	15	Good lodging	Good	n/a
Scroll case	Fair	1			

* Requires the "Access to Restricted Equipment" stunt.

Houses of Healing

Healing Required

Cost / Quality of House of Healing

Restoring character from Extreme consequence to full health in a month	Fantastic
Restoring character from Severe consequence to full health in a week	Great
Restoring character from Major consequence to full health in a day	Fair
Restoring character from Minor consequence to full health in an hour	Mediocre
Curing disease or poison	Level of disease or poison

Transport Costs

Cost	Distance
Average	Anywhere less than a day away, by cart or river barge.
Fair	Anywhere a day or two away, includes cheap food and accommodation.
Good	Anywhere less than a week away, includes cheap board.
Great	Any neighbouring country
Superb	To a distant country, usually by sea or trading caravan. May take several weeks.
Fantastic	To another continent across the ocean. May take months.
Epic	A great voyage of exploration or discovery. Make take years.
Legendary	Somewhere extremely difficult to get to, hazardous and remote, probably requiring magical transport. May take years.

CHAPTER SEVEN

ASPECTS

OVERVIEW

Characters have a set of attributes called **aspects**, which paint a picture of who the character is, what he's connected to, what's important to him (in contrast to the "what can he do" of skills).

Aspects can be relationships, beliefs, catchphrases, quotes, descriptions, items, pretty much anything that describes the character. Some possible aspects are shown below.

Sample Aspects

Quick-witted
For Illondre!
Best Swordsman in Suvethia!
Sucker For A Pretty Face
Gort Can Break This!
Girl In Every Port
You'll Never Take Me Alive!
Born With A Silver Spoon
Big Man In Town
Gentleman Thief

For more examples see page 55. An aspect can give you a bonus when it applies to a situation: this requires spending a Fate point (see below). Called **invoking an aspect**, it makes the character better at whatever he's doing, like invoking "Heart-throb" when trying to charm a girl.

An aspect can also allow you to acquire Fate points, by complicating your character's life. Whenever one of your aspects could cause you trouble (like "Stubborn" when trying to be diplomatic), you can mention it to the Story Teller just like an aspect that might help you; alternatively, the Story Teller may do this if one of your aspects seems particularly apt. Called **compelling an aspect**, this limits your character's choices. If the Story Teller initiates or agrees to compel an aspect, you may get one or more Fate points, depending on how it plays out.

PICKING CHARACTER ASPECTS

Aspects are a player's most explicit way of telling the Story Teller "this is the stuff I want to see in the game". If a player picks an aspect like "Death-Defying", then he

should fully expect the Story Teller to put him in death-defying situations. Story Tellers should want players to use their aspects; players should pick ones they want to use; and Story Tellers should encourage them to choose those that are both interesting and useful.

Once a player decides on an idea for an aspect, he needs to decide a suitable wording. Aspects can have many possible names, which sometimes makes this difficult. Most of the time, an aspect is a **phrase**, **person** or **prop**.

A **phrase** is anything from a description ("Strong as an Ox") to a simple adjective ("Strong"), or even a quotation ("No One is Stronger than Gort!"). Phrase aspects add a lot of flavour and suggest several uses, potentially making them the most flexible in the game.

A **person** is anyone important to the character: friend or enemy, family member, sidekick, mentor. Anyone who *matters* to the character makes an appropriate aspect. Person aspects are most easily used when that person's in the scene with the character, but can be used in other ways, depending on the person's history and relationship with the character. For example, a character with his mentor as an aspect could use it for things his mentor instructed him about.

Props are things, places or ideas – anything external to the character that isn't a person. A prop is useful if it's something the character has with him, or if it's the crux of a conflict, but it may also imply things about the character, or even be useful in its absence ("if only I had my 'Trusty Toolbox!'").

These three categories of aspects aren't absolute: an aspect like "Captain Carter Needs Us Now!" has elements of both phrase and person, and that's fine. Categories help you decide how to frame aspects.

WHY WOULD I WANT A BAD ASPECT?

Some aspects in this book are "bad", indicating a character's downside, either by being directly negative or double-edged. Aspects like "Drunkard", "Sucker", "Stubborn", and "Honest" suggest situations where the character behaves a certain way – making an ass of himself at important social functions, falling for a line of bull, failing to back down when it's important, telling the truth when it's a *bad* idea!

Why choose such aspects if they're going to cause you trouble? Simple: you *want* that kind of trouble.

On a rules level, "bad" aspects get you Fate points, which power the more potent uses of aspects. We'll describe how aspects generate and use Fate points below.

Beyond the rules, “bad” aspects add interest and story to a character in a way purely positive aspects can’t – meaning time in the limelight. If someone’s taking advantage of the fact your character’s a “Sucker”, that’s an important story point, and the camera focuses on it. “Bad” aspects also suggest story to the Story Teller, showing how to hook your character in. From the standpoint of fun game-play, there’s nothing but good in this sort of “bad”.

Clever players can use “bad” aspects in positive ways: the “Drunkard” might be overlooked by prying eyes as “just a drunk”; someone who’s Stubborn is more determined to achieve his goals. This is the “secret truth” about aspects: the most useful are those which are the most *interesting* – and *interesting* comes from aspects that are neither purely good nor bad.

When you pick an aspect, think of three situations where it could come into play. If you’ve got one reasonably positive situation and one reasonably negative situation out of the three, you’re golden! If they’re all one type, maybe reconsider the aspect’s wording, and put in a little of what’s missing. Ultimately, one aspect that’s “all good” or “all bad” isn’t much of a problem, as long as you’ve a good mix in your whole set.

JAZZING IT UP

Aspects are a major source of flavour for your character, the first thing a Story Teller looks at when working out what sort of stories to throw at you. This is powerful jujū, and the best part is, you’re in total control of it with the words you choose for your aspect.

Whenever you write down an aspect, ask yourself, “how much flavour does this aspect suggest?” If it’s fairly colourless, maybe you’re off the mark and need to kick it up a notch. You don’t have to do this with every aspect, but if all your aspects lack colour, your Story Teller may have difficulty keeping your character involved in the story.

Here are a few “good – better – best” examples:

Bland	Tasty	Bam!
Strong	Strong As Forged Steel	I Am Gort!
Dark Past	Former Cultist	Serpent God Cultist
Archer	Trained Archer	Trained By The Elven Archers of Selantium

In each case, the “bland” option suggests uses, but doesn’t stand out as something suggesting story. The “tasty” option is better - it’s more specific, and both Story Teller and players can see story hooks here. But the “bam!” option is where it’s at.

“Serpent God Cultist” names the cult the character belonged to, sends the Story Teller looking for plot ideas around secret organisations, and starts to put some NPCs on the map. “Trained By The Elven Archers of Selantium” provides opportunity for player flashbacks to his time with the Selantine Elves, maybe including lessons and history not just to do with archery, and hints the Elves

might show up in a story down the line. So when you pick an aspect, ask yourself: is this bland, tasty, or “bam!”?

STORY VERSUS SITUATION

Aspects often fall into two camps – **story** and **situation** – and it’s good to have each type.

Story aspects suggest stories involving the character by bringing in external elements from the outside world. People and prop aspects are usually story aspects; phrase aspects might be, but usually because they mix in elements of the other two Ps. Ask yourself if the aspect, independent of the character, is something other characters might interact with. Strange cults, ancient magical artifacts, evil creatures, hidden lairs, distant lands, spouses, and more, are all story aspects.

Situation aspects suggest situations a character might be in, rather than their cause. Phrase aspects belong here, indicating to the Story Teller the style of stories the player wants. Phrase aspects like “Just In Time”, “Stubborn As Gort”, and “Last Man Standing” suggest vivid situations repeatedly encountered during the character’s adventures, without suggesting cause or context.

We’re focussing on the split between story and situation aspects because it’s easy to miss, and to fall into the trap of creating a character with only situation aspects. Superficially, situation aspects are more attractive, as they usually apply in multiple situations, and you’ll certainly want at least a few.

But if your character is all situation aspects, you risk being difficult to plug into the bigger storyline. That’s why your character should have a few story aspects: they give the Story Teller easy hooks to pull you into her story. More, story aspects let you create things which exist separately from your character, meaning you’ve added to game world, and have stakes in the bigger picture – and that makes for a more satisfying game.

GETTING ON THE SAME PAGE

Aspects are probably the clearest message you can give the Story Teller about what you want from *Legends of Anglerre*, short of walking right up and saying so. The Story Teller is likely to have copies of your character sheets when you’re not around, so your aspects represent you *in absentia*. Once you’ve picked your aspects, take a step back and review them: ask yourself if they represent what you want them to. If they don’t, change them!

Aspects can’t say it all, of course. Short of making each a paragraph or essay, you’re dealing with a few short, catchy phrases and names. You want them reasonably short to talk about them casually without running out of breath.

An aspect’s brevity means some things are left unspoken. Take time with the Story Teller to speak these things: an aspect isn’t the end of an idea, but the start of one. You’ll both have your own ideas of what an aspect means, and to some extent you’ll both be right. Usually it works out fine - the combination makes the whole greater than the sum - but sometimes Story Teller and player have

Even More Aspects

A Few Gold Pieces More
A Good Day To Die
Alone In A Crowd
Barbarians Killed my family
Black Sheep
Brandon, Warlord!
"Carter, Save Me!"
Chosen Of The Dark
Cutting It Close
Death Defying
Deathbed Legacy
Dragon Slayer
Dwarven Engineer
Eavesdropper
Eureka!
Fight First, Talk Later!
Flying Carpet with a Mind of its Own
Gentleman Thief
Girl in Every Port
Great Expectations
Hard Boiled
Hawkeye
Hidden Crush
I Know a Way
Import/Export Business
Intrepid Thief
It's never enough
It Wasn't My Fault
King's Wrath
Man Of Two Worlds
Muckraking
Mysterious Ancient Sword
Never Good Enough
On The Run
Over My Head
Putting In Long Hours
"Return to Normality"
Respected Authority
Shattered
Short Fuse
Social Chameleon
Something's Not Right
Sorcerer by Nature
(Sword's Name)
The Awful Truth
The Names Of Evil
This Is Bigger Than I Thought
Twitchy
Uncivilized
Wait, try this...
Was this what you needed?
Work In Progress
A Fistful Of Truth
All Hail the Fire God!
Architect Of Destruction
Been There
Bookworm
Carter's In Trouble!
Champion
Collector
Dashing Cavalry Officer
Death to the Suvethians!
Dogged
Dreamer
Easy Mark
Elf-Friend
Fearless
First On The Scene
Friends In Low places
Gimme A Minute
Glory Is Forever
Hand of the Serpent King!
Haunted
Heart of Gold
I Know a Guy
Ice Queen!
Interesting Times
It'd Take a Miracle!
It was Fine in my Workshop!
Just Use More
Knows Too Much
Marked By Destiny
Mysteries Of The Ancients
Naïve
Nosy
One Step Behind
Player or Pawn?
Raised By Barbarians
Respectable
Scrappy
Shiphead
Silver Spoon
Soft Hearted
Something To Prove
Strength Of The World
Sucker for a Pretty Face
The Granite Family
The Price Of Glory
Troublemaker
Two-Fisted
Unspoken Love
War Buddies
Well Travelled
You'll never get past me!

completely different ideas of what an aspect entails. Be clear with one another, and iron out any differences before the Fate points start flying.

Sometimes, after one or more sessions, you might find an aspect doesn't feel right. That's cool - if an aspect isn't working out for you, ask your Story Teller if you can change it.

USING ASPECTS

You start using an aspect by declaring that one is relevant: either player or Story Teller can do this. Then, determine if the aspect's relevance works for or against the character with the aspect. **If it's for, the owner spends a Fate point; if it's against, the owner gains a Fate point, unless he pays to avoid it.**

That's the guiding principle for all aspect use - invoking, tagging, or compelling. Each use has specific rules, but if you're ever unsure, come back to this principle, and work forward from there.

INVOKING ASPECTS

An aspect can give you a bonus when it applies to your situation. This requires **spending a Fate point**, and is called **invoking the aspect**. Invoking an aspect makes the character better at whatever he's doing; you can either:

- Pick up all the dice you rolled and re-roll them, or
- Leave the dice alone and add +2 to the result.

You can invoke more than one aspect on a single roll or action, but you can't invoke the *same* aspect more than once; a re-roll still counts as the "same roll". Re-rolls are riskier than +2 bonus because things can actually get worse, but if your first roll was really bad, re-rolls can be a cheap way to recover.

The Story Teller is the final arbiter of whether an aspect is appropriate. If a player wants to invoke a seemingly inappropriate aspect, he should try and describe how the action's appropriate to the aspect. The Story Teller's priority isn't to strictly limit aspect use, but to promote appropriate use by encouraging players to make decisions that keep their aspects interesting.

For example: Lereign Windrunner sees Captain Brandon knocked off a castle parapet next to him during the battle for Ford's Reach, and rushes to catch him before he falls. Lereign rolls Athletics and does terribly, getting -3 on the dice. Thankfully he has the aspect "Brandon's In Trouble!", so he spends a Fate point and re-rolls the dice.

His next roll of +1 is better, but Lereign's still worried it's not enough - he'd like a larger bonus. He can't use "Brandon's In Trouble!" again on the same action, so he spends a Fate point and suggests this is a pretty "Crazy" thing to do, hoping for a +2 bonus. The Story Teller looks sceptical, and Lereign's player suggests maybe her "Fearless" aspect would be better if "Crazy" isn't relevant. The Story Teller says "Fearless" isn't really applicable either - she's not taking any significant risks. Lereign is out of ideas from her aspects, but thankfully there are other options (see below!).



Invoking for Effect

A player can also **invoke an aspect for effect**, using it for a benefit unrelated to a dice roll. This **costs a Fate point** like any other invocation. For example, a player could invoke a “Secret Organisation” aspect to declare the organization has a chapter in town.

This is subject to similar restrictions to minor declarations (see page 154), but is more potent due to the aspect’s focus. When an aspect is part of a declaration, it makes the less plausible more plausible, letting players “get away” with more.

For example, if the Story Teller’s unsure whether to allow a character to make a minor declaration that he arrives at exactly the right moment, invoking a character’s “Perfect Timing” or “Grand Entrance” aspect should remove any doubt. It’s not a way for players to get away with anything, though: as always, aspect invocation is at the Story Teller’s discretion.

ENCOUNTERING OTHER ASPECTS

Your character’s aspects aren’t the only ones you can use. Other players’ characters have aspects, of course, as do some extras; sometimes even the scene has aspects, like “Dark” or “Cluttered”.

To invoke an aspect other than your own, your character needs to directly interact with the object, location, or person with that aspect, in a way appropriate to the action in progress. This means if a scene has a “Misty” aspect (say it’s a swamp), not only can characters be described as moving in and out of the mist, but they can invoke the “Misty” aspect when they do. Which leads us to...

TAGGING

Tagging means invoking an aspect that isn’t your own, including scene aspects and other characters’ aspects. Mostly this functions like invoking one of your own aspects: spend the Fate point, and get either a +2 bonus or a re-roll.

For example: continuing the above example, Lereign’s player knows Brandon has the aspect “Lereign, Save Me!” It’s something both players set up during character creation, thinking it might be fun if the obviously heroic Brandon was constantly getting into trouble and needing the hawk-eyed archer to rescue him. Lereign’s player wants to tag “Lereign, Save Me!”, even though it’s Brandon’s aspect, because he’s interacting with Brandon by, well, saving him. If Lereign was trying to save someone else, Brandon’s aspect wouldn’t be any use. The Story Teller approves this use of Brandon’s aspect, and Lereign spends the Fate point to get another +2 to his Athletics skill total.

Taggable aspects are sometimes created as a result of your character’s actions, for example through a manoeuvre in a conflict (page 163), a declaration of a previously non-existent aspect (page 61), or an assessment and revelation of a target’s previously hidden aspect (page 62).

An aspect is introduced like this because a character has brought it to the fore – he’s rolled well on whatever skill check brought the aspect onto the map. This earns him the right to tag the aspect once, **without spending a Fate point**, turning his success into a momentary advantage without affecting his Fate point budget.

This is called a **free tag**, and has one key limitation: it must occur *immediately* after the aspect has been brought into play. This usually means the free tag must be taken in the *same* scene the aspect was introduced.

The player who introduced the aspect may pass his free tag to another character, allowing some great set-up manoeuvres in fights: one person manoeuvres to place an aspect on a target, then passes the free tag to an ally, who attacks using the advantage. This is only possible if it’s reasonable the advantage could be “passed off”: an archer using a manoeuvre to put an “Aiming at You” aspect on a target can’t pass the advantage to someone else – the aspect is specific to him. But a character using a manoeuvre to put an “Off Balance” aspect on a foe could reasonably pass the advantage to his buddy who could move in for a knockout blow.

When a character spends a Fate point to tag another character’s aspect, the character getting tagged may be due a reward. If the tagging character is getting a benefit that’s to the tagged character’s detriment, then the Fate point spent on the tag goes to the tagged character at the end of the exchange (i.e., he can’t use it until the next exchange).

Tagging often involves temporary aspects resulting from manoeuvres: see **Chapter Twelve: How to Do Things** for more. Many temporary aspects are **fragile**, and may disappear after their first tag (what does that mean exactly? Read that chapter!).

To Catch a King (Tagging for Effect)

Aspects placed on a character can be invoked for effect just as easily as for a bonus. A classic example is from the play “Hamlet”, where Hamlet arranges a play to test the King’s guilt. The performance of that play is less about putting an aspect on the scene, than on the King himself (such as “A Revelation of Murder”).

A character who’s aware of another’s aspect may tag it for effect, **spending a Fate point** to *potentially* trigger a **compel** (see “Compelling Aspects” on page 58), depending on what the player declares and the Story Teller accepts.

If the situation does turn out to be worthy of a compel, the Story Teller should proceed with it. It’s a chain reaction: the tag for effect occurs, then the Story Teller indicates whether or not it struck home. If it struck home, the Story Teller compels the target – and since it’s a compel, the target can **spend a Fate point** (instead of receiving one) to buy out of it. Because the compel is in the Story Teller’s hands, if the target does buy out of it, the Fate point spent doesn’t go to the tagger! As this often happens as part of the tagger’s “free tag” for placing or revealing the aspect in the first place, his own Fate point liability is trivial anyway.



Sadly for Claudius (and ultimately Hamlet!), he accepted the Fate point (perhaps as a compel against his “Guilty Conscience”) and betrayed himself.

Guessing Aspects

Tags usually happen when the tagger knows what aspects he can tag. This isn't always the case: taggers can *guess*. Guessing aspects is subject to some special rules.

If a tagger guesses close to the mark, even if it doesn't match the aspect's wording, the Story Teller should allow it. For example, someone might guess a scene has a “Darkness” aspect, and want to tag it for their Stealth

roll. If the scene actually has “Shadowed Corners”, it's close enough: the Story Teller should reveal the aspect and allow the tag.

If the guess is wrong, and that fact doesn't reveal any secret or potentially significant information, the player can reconsider and take back his Fate point. So, if the player guessed a “Darkness” scene aspect, and the Story Teller believed it was too well-lit for that, she'd simply refuse the guess and say so. While the fact the scene is well-lit is important, the player could work it out with a simple question, so it's not secret and the player shouldn't be charged a Fate point for the information.

If the guess is wrong, but that fact tells the player something significant and potentially secret, the Fate point stays spent. This almost never happens with scene aspects, but can when guessing another character's aspects. For example, let's say a character's guesses someone's “Guilty Conscience” to help intimidate them, and it turns out the target *doesn't have* that aspect, the Fate point stays spent because the player has discovered something significant and previously secret - that the target doesn't have an aspect even close to “Guilty Conscience”.

Sometimes a character's guess is wrong because he's been duped, for example because of a Deceit action (see page 80). In this case, the deceiver can either return the Fate point to the tagger, or leave it spent. If he leaves it spent, the tagger finds out he was duped. The deceiver doesn't get the spent Fate point himself - it's simply gone. If he returns the Fate point to the tagger, the tagger stays duped, and the deceiver *also* places a temporary aspect on the tagger (and the first tag's free, of course), indicating how the deceiver managed to wrong-step the target.

Guesses should never be made willy-nilly: there should always be a justification. If the guess seems unjustified - if the player is “shotgunning” guesses to randomly figure out another character's aspects - the Story Teller should shut the attempt down cold.

COMPELLING ASPECTS

Aspects allow players to gain more Fate points by complicating their characters' lives. This is known as **compelling an aspect**. The Story Teller performs **compels**; when she compels someone's aspect, she's indicating the character's in a position where the aspect *could* cause a problem. Players can also cause the Story Teller to compel another character's aspects, via tagging, with a similar rationale and results (see “Tagging for Effect”, above). A character whose aspect is compelled can usually **spend a Fate point** to ignore the compel, or accept it and the limitations on his choices and receive a Fate point. When the target accepts the Fate point, the aspect is officially compelled.

There are a couple of ways aspects can complicate a character's life.

First, an aspect may **limit actions and choice**. If a character would normally have a number of choices, and limiting those choices in accordance with an aspect would cause problems for the character, that's grounds to compel

the aspect. While the aspect may dictate the *type* of action, it shouldn't usually dictate the *precise* action, which remains the player's decision. Compels highlight the difficulty of the available choices by placing limits on them.

For example: War Captain Drake has an aspect for his arch-nemesis, the sorceress Atunaria. At a reception aboard the newly-commissioned war galley Revenge, Drake bumps into Atunaria. Now, because Atunaria is Drake's enemy, the aspect compels Drake to respond in some way. Drake can opt to spend a Fate point to play it cool and not respond to the sorceress' snide comments; or, he can gain a Fate point for responding appropriately - whether insulting Atunaria or accidentally tipping his drink over her is entirely up to Drake's player.

Aspects may also *complicate* a situation, rather than directly limiting a character's choices. If everything is going swimmingly, but an aspect could make things more difficult or introduce an unexpected twist, that's also grounds for a compel. Complications may involve automatic results, such as failing at a particular action: perhaps the character would normally succeed at a defence roll against Deceit, but compelling his "Gullible" aspect would force a failure if accepted.

For example: Captain Brandon has the aspect "First on the Scene", which while usually useful can cause problems, especially if the "scene" is an ambush. Brandon's currently rushing towards the sound of a fight in the great hall. Other characters are en route, but the Story Teller pulls out a Fate point, looks at Brandon's player, and says, "Odds are pretty good that you're First on the Scene". Brandon's player has two options.

First, he can slide a Fate point to the Story Teller and say, "certainly, but Brandon isn't so rash he'd rush in without backup. His friends are mere moments behind him!", in which case the Story Teller takes the Fate point, and the scene proceeds with everyone present.

Second - and more likely - Brandon's player could go "Hell, yeah!" and take the Fate point. The Story Teller would describe Brandon getting there ahead of everyone else, so for the first exchange he must fight alone against whatever's inside the great hall!

Sometimes an aspect adds an "off-screen" complication, such as when the Story Teller uses a character's personal nemesis as the villain for a session. The Story Teller should give the player a Fate point for this: it's *technically* a compel, complicating things, but more practically it's a "thank you" to the player for providing the adventure hook, and the player can't buy out of it.

Negotiating a Compel

Both Story Teller and players can initiate compels. For the Story Teller the process is simple: she remarks the aspect might be appropriate, and offers the player a Fate point. The player either accepts it and takes appropriate action or accepts appropriate consequences, or pays a Fate point to avoid the compel.

Players Triggering their own Compels

Ideally Story Tellers should be aware of everyone's aspects and know when to compel and reward them. In reality, the Story Teller's already tracking loads of stuff, and sometimes may not realize the player has an appropriate aspect. Here's a huge tip: *players should always jump in if they think they have an aspect whose compel could win them a Fate point!* The player points out the aspect to the Story Teller, holding up a Fate point to show he thinks it's a compel.

The Story Teller then does one of two things:

- Holds up a Fate point of her own to compel the aspect, offering the player a choice to pay or be paid;
- Defers, offering a brief explanation. The Story Teller may defer for any reason – but doing so too often is grounds for driving her out of town in tar and feathers...

A player drawing attention to one of his aspects may be as formal as "I think my 'Greedy' aspect applies here", or as casual as "Boy, this is tough - I mean, I am pretty *Greedy*" (brandishing a Fate point). Players should use whatever style feels good.

Accidental Compels

Sometimes characters play to their aspects without thinking to compel them. When that happens, the Story Teller should make a note (sometimes with the player reminding her) and, if possible, award the player with a Fate point retroactively. If it's too late for that, give the player an extra Fate point next session.

Keep in mind the sorts of things normally constituting a compel. Compels render choices or situations more difficult or dramatic for the compelled character. Staying in character and playing to a character's aspects should be praised, but only rewarded when it actively makes the character's choices more difficult.

Conflicting or Contradictory Aspects

Sometimes a character's aspects directly conflict with one another – an opportunity for high drama! When two aspects conflict, they're *both* subject to a compel. If the player can't act in accordance with both, he must buy off one of them, possibly leading to a "zero sum" where one compel is accepted, gaining a Fate point, and the other is refused, spending that Fate point. If the player can act in accordance with both – fantastic! He gets two Fate points, and a whole world of trouble!

The Story Teller needn't always press the issue like this. Nothing says she has to compel both aspects, but occasionally it's more interesting if she does.

Escalation

Rarely, in moments of high tension or drama, the Story Teller can **escalate** a compel. This *optional rule* should only be used when the compelled character is having a *defining moment* in his story.

Escalation can only happen when a player has just bought out of a compel. The Story Teller offers a *second* Fate point, prompting the player with something like, “Are you sure...?” If the player accepts, he gets two Fate points instead of one; if he refuses, it costs him two. Extremely rarely, facing a second refusal, the Story Teller can even escalate a third time, making the reward and buy-out cost three Fate points. If the player’s willing to spend three Fate points to refuse this truly monstrous compulsion, the book is closed.

A player can prompt an escalation, too. When paying his first Fate point to buy off a compel, he should say something like, “I won’t go along for one Fate point...” Most Story Tellers will consider the situation and decide if it’s a moment of high drama; if not, they’ll take the proffered point, but if it is, the escalation’s on!

Escalation should be used sparingly; it’s best as a spice, and overwhelming as a main dish.



CHAPTER EIGHT

SKILLS AND STUNTS

SKILLS AND STUNTS

Characters have **skills** like Melee Weapons, Survival or Alertness, rated on the adjective ladder (page 9) and representing what your character can do. When you roll dice, you almost always add a skill rating to the total: nearly every action your character might make is covered by a skill. If a character doesn't have a skill, either because the player didn't select it or the skill doesn't exist, it defaults to Mediocre (+0). That's right: your *Legends of Anglerre* character is so awesome he's mediocre with skills he's *never used before*.

Power skills are an exception: if you haven't selected a power skill, you can't use it at all. See page 116 for more.

Skills can be enhanced by **stunts**, special abilities which let a character bend (or break) the rules in small ways, using one skill instead of another under certain circumstances or gaining a bonus when a condition is met. You can create your own stunts, and we've also provided lots of pregenerated stunts for you to select from. It's up to you – you can even mix and match pregenerated stunts with ones you've invented yourself. Stunts, with aspects and skills, help define a character by setting him apart from the common rabble and distinguishing him from allies and enemies of comparable competence.

Some stunts have prerequisites (other stunts, or even aspects); potent stunts also require a Fate point to activate. Generally a character shouldn't take a stunt of a skill he doesn't have at least Average (+1) in. If you're creating your own stunts, keep in mind that entry-level stunts (without prerequisites) are the baseline: if a stunt's effect is unusual or powerful, it may be somewhere down the chain and have prerequisites of its own. See page 114 for how to create your own stunts.

The pregenerated stunts below are presented skill by skill, subdivided into thematic groups. Each group usually has one or more entry-level stunts and several with prerequisites. Look at these groups when building a character: you might find it simplest to take every stunt in a group, as they're thematically linked and can quickly establish your character's niche. As mentioned in **Chapter Three: Character Creation**, characters start with half as many stunts as aspects, and can gain more as the game progresses.

POWER SKILLS

The skills and stunts in this chapter represent things which normal (albeit often highly competent) human beings can do. For abilities beyond normal human capabilities, such as fighting with tentacles, seeing in the dark, or wielding mighty sorceries, see **Chapter Nine: Powers**.

GENERAL STUNTS

General stunts don't belong to any skill or occupation, but can be selected by any character provided he meets the prerequisites. They're described on page 113 below.

TWO SKILLS AT ONCE

In most situations, players only roll one skill check per exchange (exceptions include combos and powers - see page 169). If a player wants to take more than one action at once, one will be a **supplemental action** – usually the one that seems subordinate to the other, or the one that isn't an opposed roll. For example, if a character is swinging on a rope and attacking an enemy simultaneously, swinging on the rope is the supplemental action, and the attack is the action that makes the skill check (in this case, Fists or Melee Weapons). The rope just conveys you to the *real* action, so no Athletics roll is needed. Moreover, the attack requires the defender to roll a skill in defence. Other examples include wrestling a troll while trying to pull a lever, guiding a galloping horse with your knees while firing a bow, and punching a thug in the face without spilling your drink.

A supplemental action imposes a -1 penalty on the skill roll, representing the character's divided attention and effort. Story Tellers may allow multiple supplemental actions: penalties are cumulative. You can also use one skill to set up a situation for another skill to take advantage of, using **manoeuvres** and **temporary aspects** (see page 163).

ASSESSMENT AND DECLARATION

Skills can be used in partnership with one another via **assessments** and **declarations**. Some skills are used in careful **assessment** before taking action – maybe formulating a plan, or observing a target to learn something advantageous. This most often applies to perception skills

such as Investigation, Empathy, or Burglary: instead of placing a temporary aspect, the skill discovers an existing one. The assessing character gets the first tag of the aspect for free, with the usual limitation that he does so in the same scene or, if the assessment takes longer than a scene, in the scene immediately following. This provides a reward to balance out the time the player might otherwise spend forming a more cautious plan.

Assessments require significant time, allowing skills that usually can't come to bear in time-critical situations like combat to be relevant, thanks to the time invested in advance. Perception skills only reveal what already exists: by contrast, knowledge skills can be used in **declarations**, where a player can introduce entirely new facts into play and use them to his advantage in the form of temporary aspects. For example, an explorer could use his Academics skill to declare that the tribe of lizard-men he's just encountered are highly superstitious: if successful, the tribe suddenly has an aspect pertaining to that fact. The first tag of the aspect is free. Story Tellers should use creativity as the primary guideline when judging knowledge skill declarations: creative and entertaining facts should be more likely to result in successful declarations and temporary aspects than boring ones.

Unlike assessments, declarations don't take any in-game time at all – just the knowledge skill to make use of them.

For example: Vivianne, the aforementioned explorer, has declared the lizard-men are highly superstitious. The Story Teller agrees, and Vivianne's player succeeds on her Academics roll, adding an aspect to the lizard-man culture the Story Teller hadn't previously included. The player and Story Teller discuss how the tribe's superstitions might manifest, and how Vivianne could use them to her advantage. "Walk backwards – they consider it bad luck to strike an enemy from behind!"

Aspects created by these methods don't have to disappear after use if the Story Teller wishes, or if it's reasonable they hang around: any subsequent uses of such aspects cost a Fate point, as usual. This means manoeuvres, assessments and declarations occasionally backfire, leading to a compel of one of the character's relevant aspects.

Cultural Idiom

What you can do with a skill sometimes depends on where you live and grew up. Using Survival to ride, for example, might apply to camels if you grew up in a desert, horses in other environments, or even ostriches or flying creatures depending on your homeland. If a character tries to ride a camel and has never seen one before, the Story Teller should increase the difficulty by +1 or +2 levels to reflect the character's unfamiliarity. If it's something very different, such as a bronze age character with the Artificer skill trying to repair a steam-powered harpoon, the Story Teller is justified in disallowing the attempt completely. Unless a specific use of a skill falls within a character's "cultural idiom", he'll face a difficulty modifier to his skill check at best.

Cultural idiom requires some careful adjudicating, and shouldn't be a "once and forever" decision. For example, a stone age barbarian may not be able to use a black powder weapon at all, even though he may have Great (+4) Ranged Weapons. Given time, though, it's possible to mitigate this prohibition; maybe the Story Teller declares that after a few days observing how the black powder pistol works, the character can try and make a Ranged Weapons roll at -2 against a difficulty of (say) Good (+3) to get a little familiarity. If successful, the character can now use the pistol at a -2 penalty. Later, if the character gains spin on a Ranged Weapons roll using the pistol, the -2 penalty may drop to -1, and then disappear altogether. In this way, characters can become gradually familiar with things they didn't originally understand at all.

Skill List

Skill	Category	Skill	Category	Skill	Category
Academics	Knowledge	Empathy	Social / Perception	Pilot	Mundane
Alertness	Perception	Endurance	Physical	Ranged Weapons	Combat
Art	Craft / Knowledge	Fists	Combat	Rapport	Social
Artificer	Craft	Gambling	Mundane	Resolve	Social
Athletics	Physical	Intimidation	Social	Resources	Mundane
Burglary	Subterfuge	Investigation	Perception	Science	Knowledge
Contacting	Social	Leadership	Social	Sleight of Hand	Subterfuge
Deceit	Social	Melee Weapons	Combat	Stealth	Subterfuge
Drive	Mundane	Might	Physical	Survival	Mundane

THE SKILL LIST

Each skill has a number of **trappings**, rules for using the skill in specific circumstances. We've named the trappings to make them easier to reference. In some ways, trappings are like stunts which anyone with the skill can perform.

All skill entries follow the same format:

NAME (CATEGORY)

Description

👁 Trapping

✦ Stunt

ACADEMICS

Academics measures the character's "book learning", ie knowledge that doesn't explicitly fall under Science, Mysteries or Art, though some overlap exists. Characters with high Academics include scholars, mages, priests, and the idle rich.

The main use of Academics is to answer questions, including those about history, literature, sociology or the "soft" sciences – information that is neither art nor science. The player can ask the Story Teller "What do I know about this subject?" or "What does this mean?" Often there's no need to roll, especially if the subject concerns the character's specialty (see Scholar, page 65), but if the Story Teller feels the information is hard to obtain, like a clue in a mystery, she may set a difficulty and call for a roll.

The best yardstick for difficulties is the obscurity of the knowledge sought.

If the Story Teller decides an item of information can't be known, for whatever reason, not even a Legendary (+8) Academics effort will uncover it. That's what adventures are for!

Shifts generated correspond to the depth of detail discovered. If the character succeeds, he receives the information; if he fails, he doesn't, but may still attempt to research the topic (see below), or (perhaps more entertainingly) stumble onto a false lead into still deeper trouble.

Difficulty	Degree of Obscurity	Example
Mediocre (+0)	Nearly everyone in society	"Demons are evil."
Average (+1)	Anyone with a modicum of education	"Demons are from another plane of existence."
Fair (+2)	All scholars	"Arch-demons rule over other demons with an iron fist."
Good (+3)	All scholars in the relevant field, many scholars in a related field	"One of the most powerful arch-demons is Khaliss."
Great (+4)	All prominent scholars in the relevant field, a few experts in a related field	"The ritual to summon Khaliss is not difficult, but only a fool would try to control him."
Superb (+5)	A handful of experts in the relevant field	"Every demon has its own weakness. Khaliss will stop at nothing to destroy anyone who might know his."
Fantastic (+6)	One or two people in the world	"Khaliss is vulnerable to diamonds."
Epic (+7) or more	Lost knowledge	The true name of Khaliss

Trappings

👁 Research

A character failing an Academics roll but with access to a library can spend time researching to find the answer. The margin of failure on the original Academics roll is the number of extra time increments (see the Time Increments Table, page 178) required to find the answer. The Story Teller should decide the default time required for the research based on the library's quality; half an hour is certainly within reason for most inquiries.

The hardest question answerable by research is equal to the library's quality (for example, a Good (+3) difficulty question requires a Good (+3) or better library). Library quality depends on the campaign (see "Academics in a Fantasy World" below): most schools and private individuals have Mediocre, Average, or Fair libraries; small colleges have Good libraries; while larger institutions have Great ones. Superb and better libraries are rare. Many libraries have a specialty or two in which they're considered one step higher. For example, the Selantine College of Magic's library is Good (+3) quality and specializes in chronomancy, so it's treated as Great (+4) when it comes to chronomancy research. Characters may also have their own libraries: see Resources (page 105).

👁 Exposition and Knowledge Dumping

The Story Teller can use the character with the highest knowledge skill to impart information to the group. The player receives a Fate point for introducing the information in an interesting way: "I recall a similar account in Chrant's *Annals of the Second Kingdom*, a text I studied as a young acolyte in Koborreth...."

👁 Declaring Minor Details

The player can use Academics to declare facts appropriate to the skill, filling in minor details which the Story Teller hasn't mentioned. The Story Teller can veto details she considers too contradictory, difficult to weave into the story, or silly. If the Story Teller agrees, the player makes

a declaration using the declaration rules (page 61): if successful, the fact is true; if not, the character is mistaken.

If a character takes action based on the declared fact, they can tag the declared aspect. If the academic is wrong, there's no penalty, but there may be complications: the Story Teller can place a temporary "Mistaken" aspect on the academic, compelling it to represent the fallout (and netting the mistaken academic a Fate point!). If the academic was right, the aspect is treated normally.

👁 Languages

Exotic scrolls written in forgotten tongues are a fantasy staple. A character may speak one language (not counting his native language) for each point of Academics above Mediocre (+0). The player needn't define these languages beforehand, but may choose them in the course of play, as convenient.

👁 The Truth

A character sometimes has no way of knowing a wrong answer from the truth. Such errors should only result from one of two things: a compelled aspect (the player receives a Fate point for his character to go haring off on a tangent or jump to the wrong conclusion), or an active deception (ie someone planting bad information).

To plant bad information, the player decides what general question he's providing misinformation about, and must have access to the target's library (see Research, above). He makes an Academics roll modified by Deceit (see "Combining Skills" on page 159), in addition to whatever rolls are needed to get in and out of the place the information is stored. Alternatively, the player can lie to the target's face – this is usually a Deceit roll restricted by Academics.

The result of the roll is the difficulty to spot the false information using Academics. If the target's roll is less than the difficulty set by the deception, then the false information is discovered one time increment earlier (see the Time Increments Table, page 178) than the real information might be; on a significant failure (a margin of three or more), the true information may be unavailable. If the researcher meets or exceeds the roll for the deception, he finds the false information and recognises it for what it is.

Stunts

Languages

✧ Linguist (Academics)

Normally, someone may only speak a number of additional languages equal to their Academics skill level. With this stunt, the character may speak five additional languages. This stunt may be taken multiple times.

✧ Gift of Tongues (Academics)

Requires Linguist

There's no "mainstream" language you can't read or speak, and there's no need to pick languages as you normally

Academics in a Fantasy World

The level of education available to the common folk of a fantasy world varies greatly with the setting. Libraries in a sword-and-sorcery world are likely privately owned, rare, and jealously guarded – but at least Good (+3) or Great (+4) in quality, if not better. "Research" is impossible unless you can beg, threaten or sneak your way in. A high fantasy world of noble knights and wise wizards, on the other hand, may have "Colleges of Magery", patron deities of knowledge, private education and other features making Fair (+2) or Good (+3) libraries somewhat less rare, together with higher quality libraries as well.

The more centres of learning in a setting, the more you find an educated citizenry: a high fantasy setting could be home to characters with Great (+4) or Superb (+5) Academics; whereas in a war-torn sword-and-sorcery milieu, superstition and rumour replace education among the populace, and Academics above Fair (+2) may be unusual.

The Story Teller and players should keep these considerations in mind when creating characters and during play. The Story Teller can even restrict a starting character's Academics depending on his background, or limit Academics above a certain level – say, Good (+3) – to characters with an appropriate occupation aspect.

would. You may use your usual language "slots" to read and speak languages you have no business having learned, such as languages from long-dead races or ancient civilizations.

Your slots remain increased by the Linguist stunt, so someone with Average (+1) Academics and these two stunts can speak every normal language in her civilization plus six (1+5) very unusual ones.

Memory

✧ Walking Library (Academics)

The character's prodigious reading has paid off, and he can recall minute details from even the most obscure works. The character's always considered to have the equivalent of a library on hand of a quality equal to his Academics skill, enabling him to answer questions with a base difficulty less than or equal to his Academics skill using nothing more than his brain and some time for contemplation. Additionally, research performed in a real library takes one time step less (see "Taking Your Time" on page 178), and libraries with a quality less than his Academics skill don't limit the difficulty of the question asked as they normally would.



✧ Perfect Memory (Academics)

Requires Walking Library

If the character's read it, he remembers it. If the answer lies in something you've read before (within reason), then reduce the time required for research by two steps on the Time Increments Table (see page 178). Coupled with Walking Library, a half hour's worth of researching written material you've already read can be resolved in seconds, a day's worth in a mere hour.

✧ Studied Recall (Academics)

Requires Perfect Memory

The character's incredible memory extends beyond books and scrolls. Once per scene, you may **spend a Fate point** and roll Academics against a difficulty of Mediocre (+0). Each shift generated may specify a detail you wish to memorize – returning later, in your mind, to assess new details (using an appropriate perception skill - usually Investigation).

This stunt differs from Investigation's Eye for Detail stunt in that Eye for Detail covers the *entire* location after the fact, whereas Studied Recall requires you to specify which parts of a location you're studying while still at that location.

Scholarship

✧ Scholar (Academics)

Your character is a respected authority in a specific academic field, such as history, dragons, magic, and so on. In the elite circles of that field you're recognized for your expertise, and even if your skill level is low, it merely means you're at the junior end of your circle.

Additionally, pick a specialization within your field, such as ancient Suvethian history or a single species

of dragon. When you make an Academics roll pertaining to your field, you receive a +1 bonus: when it involves your specialization, you gain an *additional* +1 bonus, for a total +2.

Research efforts involving the specialization take one step less time; this may be combined with Walking Library for lightning-fast research. When taking part in academic synods and conferences, or otherwise interacting with others in your field, you may use Academics to complement your social skills (Rapport, Empathy, Deceit, etc) using your skill level plus bonuses: someone with Good (+3) Academics, acting in his area of specialization, would complement skills as if his Academics were Superb (Good+2).

This stunt may be taken multiple times for additional fields; field bonuses don't overlap.

✧ Dizzying Intellect (Academics)

Requires Scholar

The character's specialized knowledge is so advanced, no one can tell if he's making things up. Whenever your field (as defined by the Scholar stunt) is relevant, and you would use Academics to modify Deceit, you may use Academics instead of Deceit, gaining its full value rather than a simple +1. If you've taken Scholar multiple times, this stunt applies to all covered areas.

✧ It's Academic (Academics)

Requires Scholar

The character's scholarship gives him flashes of insight into all manner of things. Once per session, you can use this ability when about to perform an action within your field. The connection can be tenuous, provided you can explain to the Story Teller how it might apply.

Make a declaration attempt as described under “Declaring Minor Details” (see page 63). If you get at least one shift, you successfully declare one aspect about the subject in question; for every point of spin, you may declare an *additional* aspect (so two aspects total with 1 point of spin, three aspects total with 2 points of spin, etc.). If you opt to declare only one aspect, you may instead convert each additional point of spin into a non-aspect fact or use the spin as usual.

✧ Rhetoric and Debate (Academics)

Requires Scholar

The character may use Academics instead of Rapport, etc, in social conflicts involving scholastic debate.

ALERTNESS

Alertness measures the character’s passive awareness. When characters are surprised, roll Alertness to determine who has the drop on whom. In active, physical conflicts, Alertness determines initiative: whoever has the highest Alertness score (*without* rolling) goes first, then play proceeds around the table either clockwise or anticlockwise. Alternately, play can proceed in order of Alertness, highest to lowest. Characters with high Alertness include bodyguards, outdoorsmen, and criminals who don’t get caught.

Alertness has similarities to Empathy and Investigation: in social situations and conflicts, use Empathy to determine initiative instead of Awareness; if the character’s actively looking for something, use Investigation. There’s often a fine line between *looking* for a clue and just happening to *spot* one. If it’s something relatively obvious that nobody bothered to look for, like a bloodstain on the floor, an Alertness check can bring it to the players’ attention. If it’s something they need to proceed anyway, let them find it automatically, and use Alertness checks to reveal additional information.

If you set difficulties low, characters will always see *something*: the trick is to ensure your outcomes are tiered, so that you have more information to give to the player who does well but still have something for one who doesn’t.

When multiple characters perform Alertness checks, provide information to the person who did best first, then to each person in order, telling them what they don’t see. This gives the players a clear picture, while pinpointing the limits of their characters’ knowledge.

A good rule of thumb is to provide an additional detail for every one or two shifts generated. If everyone can easily spot the bloodstain, then those who get two shifts notice that it’s unusually dark, those who get four notice a smaller stain near the door, and so on. But be careful: there’s only so much detail an Alertness check like this should reveal without stepping on Investigation’s toes.

Calling for an Alertness check can have a side-effect of making players paranoid about what they’re missing unless they get a stellar result. Consequently,

general calls for Alertness rolls should be used sparingly, and only when there’s actually something to tell the players, regardless of whether they rolled well enough to discover it.

Trappings

👁 Avoiding Surprise

Whenever ambushed (see page 110), a character may make one final Alertness check against his attacker’s Stealth to see if he’s surprised. On a failure his defence is Mediocre (+0) for the first exchange.

👁 Confusing Situations

To simulate a confusing situation, where it’s difficult to see clearly because of smoke, mirrors or too much activity, the Story Teller may restrict all actions by Alertness.

Stunts

Reflexes

✧ I’m On Top Of It (Alertness)

The character’s reaction time is unparalleled. You may **spend a Fate point** to go first in an exchange, regardless of initiative. If multiple people use this stunt, they go in normal initiative order, but before those without the stunt can act. If the exchange has already started, and you haven’t yet acted, you may **spend a Fate point** to go next, out of initiative order.

This may only be done between characters’ actions, not as an interruption (so if you spend the Fate point while someone else is acting, you must wait until they’re done). Your character can’t already have acted in the exchange: if your turn has passed, and you elected to hold your action, there’s no need to use this stunt; use the Held Action rules (page 158) instead.

✧ Ready for Anything (Alertness)

The character’s senses are keyed into minute changes and he responds quickly to new details. He receives a +1 Alertness bonus for determining initiative (so a character with Superb Alertness has Fantastic initiative). This stunt breaks ties between opponents with the same initiative: it may be taken multiple times, each increasing initiative by +1.

✧ Cut Off (Alertness)

Requires I’m On Top Of It

The character’s always watching for his opponents to try to get something past him and can cut them off even when he fails in his primary effort against them.

Whenever your character attacks an opponent or performs a manoeuvre, the opponent’s defence generates one less point of spin than rolled. For example, if your attack effort is Average (+1) and your opponent’s defence is Epic (+7), instead of generating two points of spin he only gets one. This can cause a roll to fail to generate spin at all.

✧ Run Interference (Alertness)

Requires Ready for Anything

Normally, a character holding his action can't interrupt another, but must allow the action to finish before acting. If your character has this stunt, you may bend that rule.

If you're holding your action, you may **spend a Fate point** before someone acts to have that person truthfully declare what he's about to do. You may then use your held action to **block** the action your target has declared (see page 158), using an appropriate skill. If you don't chose to block, you may not use your held action before your target, and your target may proceed. If you commit to a block action regardless of what your target declares, before he declares it, you don't need to spend the Fate point. Be clear about this when you make your demand!

If the target changes his mind based on your block, he incurs a -1 penalty to his new action. If he continues his declared course of action, he must overcome your block.

Vigilance

✧ Combat Awareness (Alertness)

Requires Ready for Anything and appropriate occupation aspect

The character has an "all-round" awareness of everything happening in a combat situation. You can complement your defence with your Alertness skill (see page 160).

✧ Danger Sense (Alertness)

The character maintains a quick and easy awareness of ambushes and other nasty surprises – perhaps preternaturally, perhaps due to finely-tuned senses. Whenever ambushed (see page 110), the character can make a full defence for a +2 on his defence roll, regardless of whether he's surprised. If he is surprised, this stunt takes his base defence up to Fair (instead of Mediocre).

✧ Saw It Coming (Alertness)

Requires Danger Sense

The character is never surprised; he may always take a full defence action when ambushed, and his base defence is never reduced to Mediocre (+0) by surprise.

✧ Constant Vigilance (Alertness)

Requires Saw It Coming

Not only is the character never surprised, he's never forced onto a defensive footing by an ambush. The ambush rules simply do not apply to him; in the first exchange, where others may normally only defend (if that), he may act in normal initiative order.

✧ Take It All In (Alertness)

Requires two other Alertness stunts

The character has fine-tuned his Alertness so that if he takes a normal Investigation length of time to open his

senses to a location, he can roll his Alertness skill in place of Investigation.

Information gained comes with a different set of details than a methodical approach would yield. Conclusions may precede supporting details; the Story Teller might choose to describe the middle part of a piece of information before the beginning or the end, or without providing the context the character would've obtained with Investigation.

ART

All artistic ability, from painting to dance to music, falls under Art, including knowledge, composition, and performance. Art also covers public speaking and the ability to sway a crowd. Characters with high Art include artists (obviously), playwrights, and aristocrats.

Art is usually used in one of three ways: as a knowledge skill, for information about art, artists, and the artistic process; as a craft skill, to create a work of art; or as a social skill, to entertain.

Trappings

👁 Knowledge

As a knowledge skill, Art is identical to Academics, though the fields it applies to are more limited and more focussed. A few shifts on an Art roll for an art-related question provides more information than the same shifts obtained via Academics.

👁 Craft

Creating Art is fairly straightforward: characters can create art of any type of a quality equal to their skill without rolling. Only use dice if the character's attempting a specific effect or taking a risk. Any Mediocre (+0) or better art can be displayed without embarrassment.

Sometimes creations must be improvised, fast and furious: this takes a few minutes, and the character makes a roll to create the piece, whose quality is equal to the roll. If it's possible to spend extra time, the artist can get a +1 bonus per step on the Time Increments Table (to a maximum bonus of +4).

Conversely, if speed is more important than quality, shifts can be spent to reduce the time required by one step per shift, for those times when you absolutely, positively have to pull a poem out of thin air *right now*.

👁 Create Magical Inscription

Power-using characters can use Art to inscribe scrolls, glyphs, or magical sigils: see page 148 for details.

👁 Communication

While Academics covers the technical building blocks of communication, language, grammar and the like, Art covers expression of ideas and means of communication, like writing. These aren't "pure" art forms, however, and a character's other skills play a role, so a character's

writing is usually modified by his Academics. There are exceptions, such as dry, scholarly documents (which use pure Academics) and poetry (which uses just Art).

Public speaking is similar, but as it's more tied to a speaker's charisma and presence, Art modifies whatever skill (Rapport, Intimidate, Leadership or Deceit) the character is using. There must be a creative element to the communication to justify bringing Art into play.

👁 Performance

When a group is exposed to an artist's work, as in a performance or show, the scene may gain an aspect appropriate to the performance for its duration. This is effectively a declaration by the artist, but limited to declaring mood and emotional impact, rather than specifics. Art inspires passion in a broad sense: it can make someone feel hopeful, but not determine what he'll feel hopeful about. Any temporary aspects that result, either from treating the performance as a manoeuvre, or as an attack causing consequences, are also broad and non-specific. "Hopeful" is good, but "Hopeful that the harvest will be large" isn't.

There is an exception: a performance with a clear target (like a satire) may plant fairly specific opinions of that target. Treat it as an attack opposed by the Contacting skill of the target being satirized, approximating the target's reputation and ability to mitigate the satire's impact.

An aspect put on a scene using Art describes its general mood, important for more than just invocations and compels: a "Sombre" mood is likely to affect the behaviour of extras and minions; a scene with a "Dark" aspect would make objects hard to see.

Aspects like this offer opportunities for compels and other complications: if a player fails to act in accordance with a "Sombre" mood in a room, others may respond badly, rather like someone using a cell phone during a funeral. This is an instance when you could compel a character using a scene aspect instead of a character aspect.

Not every performance puts an aspect on a scene. First, the artist describes what aspect he's trying to put on the scene and how he's going to do it. The difficulty for an adequate performance (one that's acceptable, but doesn't have a significant impact on the audience) is Mediocre (+0), but the difficulty for a performance good enough to shape the mood starts at Fair (+2). Difficulties are modified by other factors, as shown on the Performance Difficulty Table below.

👁 Forgery

Art excels at making fakes, whether "lost" cantatas, historical records, or falsified documents. The difficulty depends on the complexity of the thing being duplicated: Mediocre (+0) for a short letter or melody; Good (+3) for a painting or long essay; Superb (+5) for a well-known artwork. Having the original on hand reduces the difficulty by -1. Investigation (modified by Art, if appropriate) can detect a forgery, opposed by the effect number of the Art roll used to create it.

Stunts

Appreciation

✧ The Artist's Eye (Art)

The artist constantly examines the world for the creative hand at work. He recognizes the "signatures" of other



Performance Difficulty Table

Circumstance	Notes	Mod.
Existing mood	The room has an existing mood, and you're trying to add another.	+1
Changing a mood	The room has an existing mood, and you're trying to change it (either by design, or because it's actively contradictory to the desired mood).	+3
Distractions	A noisy room or other activities making it hard to focus on the performance.	+1
Major Distractions	A large, active area with many distractions requiring active effort to pay attention to the performance, such as a busy marketplace.	+3
Total Distractions	There's no reason for anyone to be paying attention to the performance, such as on a battlefield.	+5

individuals in their works, even in endeavours which have nothing to do with art, ascertaining common traits, themes, and behaviours. Characters with this stunt may use Art instead of the usual skill to try and determine the creator of a thing; if the character has encountered several creations by the same person, he can confirm a common source. The character can also connect the artist's metaphor – his work – with the artist himself: when encountering any artwork, the character can roll Art to gain insight into the artist, as if he were using the Empathy skill on the artist himself (resisted by the usual skills). It allows a character to make assessments against the target in absentia.

This stunt may only be used once per piece of art.

Creation

✧ Virtuoso (Art)

The character is master of an art form – painting, composition, singing, conducting, playing music, etc – and is a widely-recognized virtuoso. Even if his skill level isn't high, he's on the list of the land's finest artists – just not necessarily at the top of it. The character receives a +1 knowledge bonus in his art form, and may pick a specialty (an instrument, school of painting, etc) in which he gets a +1 skill bonus. The virtuoso can produce artworks one time increment faster than usual.

✧ Moving Performance (Art)

Requires Virtuoso

Whenever the artist uses Art to create a scene aspect, it persists into any subsequent scenes involving the audience, up to a day from the end of the performance. This essentially moves the aspect from a scene to the story itself, persisting across many scenes and many audience members.

Persona

✧ Razor Tongue (Art)

The character knows how to craft the most exquisite insults, and automatically complements social skills used this way with his Art skill. The stunt grants an *additional* +1 bonus when using Intimidation to get a rise out of someone, regardless of Art skill: for example, a character with Good (+3) Art, Fair (+2) Intimidation, and this stunt has an effective Intimidation of Great (+4) when trying to get a rise out of someone.

✧ Poison Words (Art)

Requires Razor Tongue

The character's profound satirical skill takes the whole audience with him. The artist chooses a target (not necessarily in the audience, although it should be familiar to them). Normally, aspects resulting from performances aren't specific: with this stunt, the player can actually specify a target for any scene aspect he creates. So, while an artist can usually only add a "Hate" aspect to a scene, one with this stunt can specify "Hate Lord Octavian."

✧ Stage Presence (Art)

Requires Virtuoso

The character's artistic works can't be ignored. The character halves (round down) any difficulty increases due to distractions: see page 69.

✧ All the World's a Stage (Art)

Requires one other Art stunt

The character has a natural talent for acting, and may easily, convincingly adopt a persona off-stage. The artist may roll Art instead of Deceit to convince a target he's someone he isn't.

Reputations

✧ Commissions (Art)

Requires Virtuoso

The character's works and performances are much sought-after, and pay handsomely. Once per session, you can use Art instead of Resources, representing a successful past commission.

✧ Do You Know Who I Am? (Art)

Requires Virtuoso

The character's artistic reputation precedes him. When identifying yourself in a social or other applicable situation, your Art skill complements Contacting, Deceit, Intimidation, and Rapport rolls. This only applies if your reputation *means* something to the opposition; odds are the Uncultured Goblins of Kuldum aren't familiar with you or your poetry, although as always you can **spend a Fate point** to ensure they are (maybe they're not as uncultured as first thought?).

✧ Weight of Reputation (Art)

Requires Do You Know Who I Am?

The character is so well-known that his reputation compensates for his social shortcomings. **For a Fate point**, you may use Art *instead of* Contacting, Deceit, Intimidation, or Rapport, provided the opposition knows your reputation.

ARTIFICER

Artificer measures the character's ability to make and repair objects, from barrels and shoes up to bridges and castles. Including a rudimentary knowledge of how things work and hold together, it's mostly about getting your hands dirty. To create simple objects with no practical use, use Art. Characters with high Artificer skills include masons, farmers, armourers, and engineers.

Most applications of Artificer require a workshop, much as Academics requires a library or Science requires a laboratory. The workshop's quality is the maximum quality of item that can be created using it. Power-using characters can also use the Artificer skill to create magical items: see page 148 for details.

Trappings

👁 Making Stuff

Artificers with time, tools and materials can build various devices – see page 147. They can create potent devices, although it's time-consuming to do so in game time, and artificers often have multiple Universal Device stunts to speed things up. If an artificer doesn't have enough stunt improvements to buy a device outright, he can use the improvements to reduce the time required.

For example, a device with 3 improvements usually requires 24 hours to make. If the artificer uses his Universal Device stunt's two improvements to cover part of those improvements, the device only takes 8 hours to build (see page 141 for more on device improvements).

Note that Artificing improvements don't last from session to session: if a player wants to start play with a device, he should buy a stunt to reflect it. Players shouldn't be creating items willy-nilly: if everyone's stopping by the workshop every few days to upgrade their weapons, it's a sign you need to up the threat facing them. In **Legends of Anglerre**, artificing is done with the enemy hammering at the gates!

👁 Fixing Stuff

When an axe breaks or a breastplate gets punctured (such as from combat consequences like "Broken Sword" or "Shieldless"), Artificer can repair it. For devices with stress tracks, the difficulty is the device quality; removing stress or a Minor consequence takes a few hours, a Major consequence takes a day, a Severe consequence takes a week, and an Extreme consequence requires the device to be rebuilt from scratch. For devices without stress tracks, the difficulty is derived from the device's value or resources' cost, whichever is higher.

Repair difficulties are also increased depending on consequence severity, as follows:

Consequence	Modifier
Minor	+0
Major	+2
Severe	+4
Extreme	+6

Failing a repair roll can be made up for retroactively. First, each additional step on the Time Increments Table (page 178) spent on the repair gives a retroactive +1 to the player's roll, up to a maximum of +4 for four steps. Second, the device can be repaired in the usual timeframe, but the quality drops by one for every point shy of the target number. You can combine both methods, for example getting a retroactive +3 bonus by taking two steps longer and dropping the item quality by one. Items dropping in quality may lose any special abilities they have. Subsequent efforts can restore the item to its original quality, but at a difficulty equal to the original quality, plus one for every two steps the current quality is below the target. Failing a restoration roll can only be made up by taking additional time, from a starting restoration period of one week.

At the Story Teller's discretion players may make partial repairs when falling just short of the target, causing any consequences to be downgraded in severity, rather than removed. Missing the roll by one allows you to downgrade the consequence, regardless of severity, to a Minor one; missing by two downgrades the consequence by one step, from Severe to Major and Major to Minor. Any Minor consequences are removed, but the device only has one stress point remaining.

For example: having suffered a "Shattered Sword" Major consequence, Barnabas the Huge turns to Kyros the Armourer to get it fixed. His longsword is Great (+4) quality (including its Craftsmanship improvement), and the consequence is Major, so Kyros needs a Fantastic (+6) or better result on his Artificer roll to repair it. Unfortunately, his effort is only Great (+4). He can either rush the job, dropping the sword's quality from Great (+4) to Fair (+2), losing its Craftsmanship improvement and incurring a -2 to all attempts to use it, or he can spend two more steps on the Time Increments Table on the repair (a week instead of a day). With Barnabas the Huge watching his every move, Kyros decides it might be best to give it his all.

👁 Breaking Stuff

Artificer can also "unmake" things, dismantling or destroying objects from suits of armour to castle drawbridges. Use Artificer in manoeuvres or even "attacks" to make offensive or defensive assessments or declarations (see page 61) about an object, placing temporary aspects like "Weak Point in the Wall", "Weakened Breastplate" or "Slow Leak". Increase the difficulty by +1 or +2 or more if the target is especially well-built or an unusual design.

Dealing direct damage to large targets may involve siege weapons like catapults or battering rams,

magic, or explosives (see page 179). See the construct rules in **Chapter Fifteen: Sailing Ships and War Machines** for details, or assign a quick quality for the structure to defend with (such as Mediocre (+0) for a hut, Fair (+2) for a well-built house, to Fantastic (+6) or better for a fortress or castle). Siege weapon skills may also be modified by a supervising character's Artificer skill as appropriate.

You can also attack living targets indirectly, such as setting up a bridge to collapse when someone walks across it, causing damage from the resulting fall. See the Sapper stunt below for more on destroying structures.

Stunts

Expertise

✧ Apprentice (Artificer)

Requires an associated aspect

Pick a broad category such as smithing, woodworking or stonemasonry, and reduce the time required by one step when using Artificer for such tasks. You may take this stunt more than once unless your setting is concerned about historical accuracy (in the mediaeval world you can't usually be an Apprentice of two crafts due to guild membership restrictions).

✧ Journeyman (Artificer)

Requires Apprentice

The character gains a +1 Artificer bonus in his chosen field. Also, you may pick a specialty in it (such as swordsmithing, shipbuilding or masonry), for which you get a +2 bonus.

✧ Master Craftsman (Artificer)

Requires Journeyman

When using Artificer for tasks even tangentially related to your field, such as a carpenter crafting a bow, reduce the task difficulty by two. You may also use Artificer instead of Academics for topics within your field.

✧ Crafter's Connections (Artificer)

Requires Journeyman

You can complement your Contacting skill with your Artificer skill when dealing with another guild or other artificers in your field, as long as your skill as an artificer is relevant.

✧ Crafter's Reputation (Artificer)

Requires Journeyman

The character's name raises eyebrows within his community. When your reputation as an artificer benefits you, you can complement your Rapport with your Artificer skill.

✧ Artisan (Artificer)

Requires Apprentice

Items produced by the character are finely crafted works of art. Use Artificer to take one step longer on the Time Increments Table to create items which also count as

artworks (ie as if made with the Art skill) with a quality two less than the item's normal quality. For example, a Good (+3) quality axe made with this stunt is also an Average (+1) quality artwork.

Devices

✧ Personal Device (Artificer)

The character owns a special or unique non-magical device based on technology appropriate to the campaign setting, such as masterwork crossbows, collapsing ladders, finely-crafted lockpicks, Greek fire projectors, portable mantraps, and so on. The device has three improvements (see page 141); at least two of these, along with the device's basic nature, must be defined when you take this stunt. You may take the stunt multiple times, either for multiple devices or additional improvements to the same device.

✧ Universal Device (Artificer)

A universal device is a personal device you define on the fly, in the midst of play, as if your character happens to have "just the thing" just when it's needed. The device follows the same rules as Personal Device, above, but with two improvements, not three (see page 141). Once defined, the device is fixed for the rest of the session. You can take this stunt multiple times.

Professional

✧ Armourer (Artificer)

Requires one other Artificer stunt

The character has a knack for crafting weapons and armour. When using Artificer to repair, design, upgrade, or otherwise work with a weapon or item of armour, reduce the difficulty by -1; the time taken to do the work is also one step less on the Time Increments Table (page 178). These benefits only apply to weapons and armour normally found in the campaign setting.

✧ Engineer (Artificer)

Requires one other Artificer stunt

The character can create, repair, and dismantle constructs (see **Chapter Fifteen: Sailing Ships and War Machines**) such as castles and bridges. Constructing ships and other vessels requires the Shipwright stunt below or the Boatwright (Pilot) stunt on page 100, but otherwise uses the same rules.

Creating a construct costs 2 levels less than buying one outright (see page 51), as shown on the table below, together with the difficulty to create it and the time required. Time, costs, and difficulties depend upon the *scale* of the construct in question: the figures below are approximate, and may change depending on circumstance (building a wooden boat in a desert is more expensive, for example). Construct creation also assumes the engineer is hiring the required workforce, and has access to a construction facility (mason's, shipyards, etc) equal in quality to the job difficulty.

Construct Creation Table

Construct Scale*	Examples	Time to Create	Cost to Create	Difficulty
Medium (3)	Small ship, tower, house, shrine, bridge.	A month	3 x Superb	Fair
Large (4)	Large ship, small castle, temple.	A year	3 x Epic	Great
Huge (5) +	Medium castle, cathedral.	A lifetime	3 x Legendary	Epic

* Advanced constructs (see page 200) are one difficulty level higher to create, and can only be created in societies capable of their construction.

Using Engineer in this way creates a construct with basic skill points as per the Construct Scale Table on page 202. Any further improvements are done using the advancement rules (see page 227). You can use shifts to speed up the work, or increase the time taken to gain a retroactive bonus (see page 178). You can also use Engineer to repair constructs as per page 225.

Artificers in a Fantasy World

The Artificer skill can vary depending on your fantasy setting and its level of technological advancement.

In sword-and-sorcery games, for example, machinery is likely to be no more complicated than a winch, and artificers rare and working principally on castles and fortifications: most of the setting's inhabitants are too busy scratching out a meagre living to make a serious study of mechanics. Workshops in such a setting are of limited utility, usually Average (+1) or Fair (+2) at best.

Compare that to a steampunk setting with devices powered by clockwork or steam formidable enough to rival a wizard's magic. Ornate steam-driven carriages, portable lightning cannons, explosives and similar devices are ubiquitous; artificers see a lot more action, and Good, Great or Superb workshops are the norm.

That's not to say a relatively high-tech setting couldn't feature a group of primitives as its protagonists, or that there couldn't be a visionary scientist in a low-tech sword-and-sorcery world; but it's important for Story Teller and players to establish a baseline for their world to make sure everyone's on the same page with what the Artificer skill can do.

✧ Sapper (Artificer)

The character's an expert when tunnelling beneath fortifications and using archaic explosives. Properly undermining fortifications and setting fires or charges to target a structure's weak points gives a +3 Artificer bonus to the resulting fire or explosion's force rating (see page 179).

This bonus doesn't apply without preparation and a study of the target structure, such as placing petards hastily or lobbing black powder grenades at pursuers.

✧ She'll Hold Together (Artificer)

Requires one other Artificer stunt

The character's an expert with any vehicle with wheels, runners, or sails, and Artificer roll difficulties and time taken are both reduced by -1 when dealing with them. Effects only apply to vehicles appropriate to the campaign's technology level; if you're in an Iron Age setting and discover a crash-landed spaceship, you won't be able to make head nor tail of it (at least, not without significant time and effort) – see the "Cultural Idiom" section above for more.

✧ Shipwright

Requires one other Artificer stunt

This stunt operates like the Engineer stunt above, except the character can construct ships and other vessels instead of castles, bridges, and other structures.

✧ Siege Engineer (Artificer)

The character is a veteran of many sieges, and can quickly pinpoint a structure's strengths and weaknesses. You gain a +2 Artificer bonus to declare such an aspect on a structure.

✧ Traps (Artificer)

The character can conceive, create, and disable traps. Roll Artificer against a difficulty of Mediocre (+0): every shift obtained is a point that can be spent on a trap skill. For full details of traps and how they work, see **Chapter Ten: Devices, Artifacts, and Magical Items**.

Characters are limited by available materials as well as time; building a trap takes a few minutes, plus steps on the Time Increments Table (see page 178) equal to the trap's skill points. Working with improper materials, such as creating a pit trap without a shovel or a poisoned-dart trap without decent poison, increases the time required by a step or two, at the Story Teller's discretion.

Example: Bosko is setting up a concealed spiked pit trap for the Thieves' Guild. His player rolls Artificer and gets a Great (+4), giving him four points to spend on the trap. Three points buy Good (+3) Stealth, making it difficult to notice, and the last buys Average (+1) Melee Weapons (for the spikes). The

trap's quality is Good (+3), so it has 5 stress boxes and three aspects – in this case, “Deadly Spikes”, “Out Of Sight”, and “Gotcha!”

Repair

✧ Good as New (Artificer)

When repairing an item-related consequence, treat the item's quality as one lower. So, removing a Major consequence from a Good (+3) long sword (normally Superb (+5) difficulty) is only Great (+4) with this stunt.

✧ Rush Job (Artificer)

You may repair items four steps faster on the Time Increments Table than normal. On a success, the consequence remains but can't be tagged or invoked during the next scene the item is used: the item is repaired well enough to work as usual – for a short while. However, the consequence still counts for determining how many consequences you've taken or can take. After the scene the consequence returns in full. You can **pay a Fate point** to extend the stunt for another scene, but the difficulty to repair the item increases by +2 for each Fate point.

✧ To The Mallet Born (Artificer)

The character can repair things under time-critical circumstances, taking two steps less on the Time Increments Table (page 178). If the time is already the fastest possible, the repair difficulty is reduced by one. Bonuses stack with She'll Hold Together.

✧ Thump of Restoration (Artificer)

Requires To the Mallet Born

Sometimes all a repair needs is a good swift thump. With this stunt, **spend a Fate point** and roll Artificer: the device or contraption you're repairing starts working immediately, regardless of difficulty, and continues for a number of exchanges equal to the roll's effort. After that it stops working again, and the repair difficulty increases by one (you *did* hit the thing!). **For another Fate point** you can thump it again, but the Artificer roll difficulty increases by one each time.

ATHLETICS

A character's general physical capabilities – running, jumping, climbing, swimming, and other broadly physical activities – are reflected in the Athletics skill (apart from sheer physical strength, covered by Might). Characters with high Athletics include cat burglars, warriors and scouts.

Athletics is the “when in doubt” physical skill, and gets a lot of use. However, no skill should ever be rolled purely for its own sake, and Athletics is often in danger of being used without meaningful story impact. Athletics is used to move yourself, while Might is used to move other

things and people: when an action calls for both, they may modify one another. If there's no clear indication, default to Athletics as primary and Might as secondary.

Athletics can be used offensively in combat, but only for certain manoeuvres, and never to inflict stress. If the manoeuvre involves pushing around heavy things, use Might (or Might modified by Athletics). If it's more about grace than power, use Athletics (or Athletics modified by Might).

Trappings

👁 Dodging

Athletics can be used defensively to respond to physical attacks, and is usually the only defence against ranged attacks. It's very effective in conjunction with a full defence action (which gives a +2 bonus). Using Athletics for a defence action means you can't use it for other things in the same exchange (such as sprinting or jumping).

👁 Sprinting

Use Athletics to move faster by taking a **sprint action**. Normally, characters may only move one zone as a supplemental action on their turn by taking a -1 penalty to whatever else they're doing. Characters who spend their entire action moving are sprinting; roll Athletics against a Mediocre (+0) difficulty and cross a number of zones and borders equal to or less than the shifts generated. Excluding borders, characters can always move at least one zone.

👁 Swimming

Most characters have only rudimentary swimming ability, unless they have stunts or aspects which say otherwise. Two types of swimming rolls may be called for: **distance swimming** and **hazard swimming**.

In a distance swim, the difficulty is the number of zones attempted, and Athletics is restricted by Endurance (see page 160). Difficulty increases by +1 for less-than-ideal conditions, and +2 for poor conditions; anything worse than that, and you're hazard swimming. Armour penalties are also increased by +1 for any swimming rolls. Failure means you take Physical stress damage equal to the margin you missed the roll by. If you take a consequence, you must roll again the next exchange: on a success, you complete the swim; on a failure, you begin to drown, taking another consequence and rolling again the next exchange.

In a hazard swim, you're fighting for your life, negotiating water hazards like storms, whirlpools, rapids, etc. You make no forward progress: success just means you get through the hazard in one piece. Simple hazards may just have a difficulty: if you fail, you take the margin of failure as stress points and must try again; if you succeed, you negotiate the hazard. Complex hazards have a stress track reduced by shifts on your roll: the hazard must be taken out before you can pass. Some hazards may even have aspects; hazards like this are similar to traps (page 143).

Hazard	Difficulty	Stress Boxes	Aspects
Storm at sea	+3 and up	5	Nowhere to hide
Whirlpool	+2 and up	3+	Disorienting
Rapids	+1 to +3	-	-

Drowning

A character unable to breathe must make an Endurance roll every exchange. The difficulty begins at Mediocre (+0), and increases by +1 per exchange. On a failure, the character suffers an automatic consequence, and on every subsequent exchange until taken out.

👁️ Jumping

Jumping is a difficult thing to adjudicate. Consider the classic situation of a party jumping over a bottomless pit: the scene should be tense, but you don't want everyone falling to their deaths because of dumb luck. Genuine failure – falling into the pit – should only be an option if it leads to another interesting situation. Maybe that bottomless pit is only mostly bottomless? Everyone rolls Athletics to cross, because failure means discovering what's *really* down there. Apply the standard rule for skills here: if it's a reasonable task and failure isn't interesting, don't bother rolling. Just assume the characters make it.

👁️ Climbing

Unless you have a really good reason why climbing needs a roll, just assume people manage it. If, however, the wall's virtually impossible to climb, a character with appropriate stunts gets an opportunity to shine – absolutely a good time to call for a roll. Climbing difficulties are determined in two steps:

First, the base difficulty is determined by height. Climbs, like falls, are Short, Medium, Long or Extreme, and follow the same rules for height that falls do (see below). These difficulties assume an easy climb with many hand- and footholds, like a fence.

Second, modify the difficulty for slipperiness, visibility and distractions, as per the table below.

Certain climbs (like a smooth metal tower at night while being shot at by archers) are too difficult to try, so it's important for a climber to know his limits (or have stunts to exceed them). Climbing either works or it

doesn't, and the character should know whether he can make it before he starts – unless the Story Teller wants to make it interesting by letting him get to a certain point for the wind to pick up and make the task harder.

👁️ Falling

The likely consequence of failure when climbing and jumping is **falling**. Falls automatically deal consequences depending on their height; characters can roll Athletics to try and limit the severity.

A *short fall* is up to twenty feet; between twenty and forty feet, it's a *medium fall*; longer than that but still survivable, it's a *long fall*. An extreme fall is so high it's not survivable, so rolls aren't really necessary.

A falling character rolls Athletics. If he fails to beat a Mediocre (+0) difficulty, treat the fall as one category worse; if he beats the difficulty based on the length of the fall (see the table below), treat the fall as one step shorter (a long fall becomes medium, and so on).

Falls are more useful as a threat than a reality. The tension of a cliff edge fight is heightened by the danger of falling, but falling should never be central to the scene unless it's interesting in itself.

Stunts Combat

🔮 Combat Dodge (Athletics)

Requires appropriate occupation aspect (Warrior, etc)

The character gains a +1 defence bonus in combat when using Athletics to defend.

🔮 Advanced Combat Dodge (Athletics)

Requires Combat Dodge

The character gains a +2 defence bonus in combat against 1 designated opponent when using Athletics to defend. "Designating" is a free action.

Climbing Modifiers

Difficulty Modifier	Slipperiness	Visibility	Distractions
+1	Wet, slick	Darkness, rain	Non-threatening
+2	Completely smooth	Pitch black	Threatening

Falling: Height Table

Height	Difficulty	Notes	Consequence	With Success	Less Than Mediocre
Short	Fair (+2)	10' to 20'	Minor	None	Major
Medium	Great (+4)	20' to 40'	Major	Minor	Severe
Long	Fantastic (+6)	40' to 100'	Severe	Major	Extreme
Extreme	Legendary (+8)	Is that a house?	Taken Out	Severe	Taken Out

Gymnastics

✧ Contortionist (Athletics)

You can fit into and through spaces and shapes that no normal human can. Effectively you have an additional Athletics trapping: Contortionism. For those without the stunt, contortions are impossible to attempt, or at best default to a (non-existent) Contortion skill rated at Mediocre (+0).

✧ Acrobat (Athletics)

You can perform impressive acrobatic feats. Difficulties for complex manoeuvres (e.g., walking a tightrope, casting a complex spell while hanging from a rope) are reduced by two. Falling rolls gain a +2 bonus. When used acrobatically, your Athletics never restricts another skill, only complements it.

✧ Safe Fall (Athletics)

Requires Acrobat

The character can skip effortlessly down sheer surfaces without harm, safely falling great distances. A character falling near a wall, rope, or something similar, treats all falls as two categories shorter (and may be reduced another step with Athletics as normal).

✧ Slippery (Athletics)

Requires one other Athletics stunt

The character is effortlessly mobile, and others have difficulty controlling his movements. Gain a +2 to defend against being pushed or knocked back, and attempts to escape from bonds.

✧ Fancy Footwork (Athletics)

Requires one other Athletics stunt

The character is a master at manoeuvring around the enemy. You gain a +2 bonus to make or overcome blocks using Athletics.

Speed

✧ Marathon Training (Athletics)

You can conserve energy when performing lengthy athletic activity (long-distance running, multi-day climbs, etc.), and use Athletics instead of Endurance under such circumstances. In most other cases you can complement Endurance rolls with Athletics.

✧ Fast as a Leopard (Athletics)

The character is incredibly fast, gaining a +2 Athletics bonus to sprint actions. You may set aside the bonus to be considered on an “even footing” in a race with a horse or chariot, etc, without having to make a roll.

✧ Faster than a Leopard (Athletics)

Requires Fast as a Leopard

The character is astonishingly fast. You suffer no penalty

for moving one zone as a supplemental action, and incur only a -1 penalty for moving two zones as a supplemental action.

Swimming

✧ Strong Swimmer (Athletics)

The character gains a +1 Athletics bonus when swimming.

✧ Fast Swimmer (Athletics)

Requires Strong Swimmer

The character can swim very quickly. You gain a +2 to Athletics checks when swimming fast, and may use any shifts to reduce the time taken.

✧ Distance Swimmer (Athletics)

Requires Strong Swimmer

The character gains a +2 to Athletics checks when swimming a long way. Under ideal conditions you needn't roll at all; you can swim all day.

Uncommon Movement

✧ Spider Climb (Athletics)

The character can climb surfaces he oughtn't to be able to. You receive a +2 climb bonus and can **spend a Fate point** to eliminate *all* environmental difficulty modifiers (so you can climb a slick, mostly flat surface in a rainstorm at a greatly reduced difficulty).

✧ Mighty Leap (Athletics)

The character's leaping ability borders on the superhuman. Reduce any height-related borders (see page 159) by three.

✧ Equestrian (Athletics)

The character can use Athletics instead of Survival when riding horses or other beasts meant for carrying passengers.

BURGLARY

Burglary is the ability to overcome and assess alarms, locks and traps. Characters with high Burglary include burglars and thieves, but in a fantasy world full of traps and treasure chests, nearly any adventurer can justify an investment in Burglary.

Trappings

👁 Casing

You can also use Burglary as a specialized perception skill to assess the weaknesses and strengths of a potential target. Using assessment and declaration (see page 61), the player can determine the existence of unobvious or hidden aspects, or invent entertaining new aspects to place on the target. The Story Teller can indicate that some flaw exists and has been discovered, or the player can “discover” a flaw in the security he intends to defeat.

As this almost always results in a broadly available scene aspect with significant impact on the coming scene, the standard Mediocre (+0) difficulty usually isn't enough.



A Good (+3) or better effort is enough to reveal findable flaws, unless they've been well concealed. The player rolls Burglary against this difficulty (determined by the Story Teller), and on a success declares an aspect that can be tagged as normal. Casing follows the same guidelines as the Declaring Minor Details trapping for Academics (page 63), limited to facts relating to the security of the location being cased, including potential escape routes.

A location actively patrolled or monitored by a significant extra is much more difficult to burgle, and any casing effort becomes an opposed contest of the PC's Burglary against the extra's Burglary or Investigation. Moreover, the extra may already be aware of and trying to conceal the aspect in question: such contests may function like trying to "read" another person using Empathy, except that the target is a structure or location rather than a person. See the Empathy, Rapport and Deceit skill descriptions for such cat-and-mouse aspect revelations.

👁 Infiltration

After casing, a character is more prepared to infiltrate a location. As well as tagging known aspects on the target or scene, the character can use Burglary to complement any skills he uses on targets he's studied and prepared for. For example, Burglary can complement Stealth and Sleight of Hand, and even social skills like Contacting or Deceit.

👁 Locks

Burglary is probably most used for lockpicking. Common locks are only Mediocre (+0) or Average (+1) difficulty, but more specialized locks present greater challenges. As a rough guideline see the adjacent table.

Most locks require tools to open, from ordinary lockpicks for regular locks to more exotic equipment for safes and vaults. The default time required is a few minutes (see the Time Increments Table, page 178), but the Story Teller is free to increase this for more difficult locks. Rushing the job incurs a -1 penalty for each increment faster than the default; conversely, you can also take longer,

Difficulty	Example
Mediocre (+0)	A locked desk drawer, a petty thief's repository
Average (+1)	A securely-locked home in the city
Fair (+2)	A wealthy merchant's door
Good (+3)	The door of a jail cell
Great (+4)	The mayor's safe, the front door of the Thieves' Guild
Superb (+5)	The safe of a high-ranking noble, a cell door in a magical prison
Fantastic (+6)	The king's treasure vaults, the back door of the Thieves' Guild

gaining a +1 bonus for each increment slower than the default, to a maximum of +4. Using improvised tools, such as a length of wire instead of an actual lockpick, increases the difficulty by a minimum of +2. Without tools, the character can't even try.

👁 Security

Non-magical security systems in fantasy settings involve tripwires, traps, alarm bells, deadfalls, spike-filled pits concealed by thin layers of plaster, and so on. The quality of a security system – also its difficulty to assess or overcome – depends on who was responsible for setting it up (see the Artificer skill description, page 70). Its cost equals its quality; for a character building a security system the cost is reduced by one (the quality stays the same).

Security systems are usually defeated (or not) in a single roll. Failure complicates matters, increasing difficulties or revealing multiple steps that must be taken – or even triggering the security measures the burglar was trying to circumvent.

In a big and important scene with a complex security set-up so a Burglary-focussed character can strut his stuff, the Story Teller can start things right at the "multiple steps" point. Such systems may be indicated by scene aspects, and players circumventing them may be

trying to alter or otherwise remove those aspects. Or, the system may have a stress track of its own (see the Artificer skill on page 70), with Burglary actions “attacking” the system’s quality.

You can also treat a particularly complicated, dangerous and/or important security system like a full-blown character, with skills, aspects, and even consequences and stress tracks (see the Traps rules on page 143). An especially disastrous failure with Burglary (say, by 3 points or more) can even trigger the system, with deadly consequences.

For example: Yliria Nimble-Fingers is attempting the Trials, a deadly gauntlet of traps and hazards that all seeking membership in the Thieves’ Guild must survive. First up is a corridor of swinging pendulum blades. It’s an Average (+1) trap, with Average (+1) Melee Weapons, 3 stress boxes, and a “Death to the Unwary” aspect. To disable it, Yliria rolls her Burglary against the trap’s Average (+1) quality. The Story Teller tells Yliria’s player that if she fails to achieve 1 shift on her Burglary roll, she’ll accidentally trigger the trap and be attacked by the razor-sharp blades. Yliria’s player rolls her Good (+3) Burglary and gets a +3, while the trap defends with its Average (+1) quality and gets a +2. The trap takes 1 stress, and Yliria can continue. Unfortunately, her second attempt is a mere -2, while the trap’s total is +0. Yliria hears a faint click somewhere inside the wall, and before she knows it a deadly crescent of steel is upon her!

Stunts

Perspective

✧ Criminal Mind (Burglary)

The character’s acute understanding of casing and breaking and entering enables him to investigate crimes from the perspective of the criminal who committed them. You may use Burglary instead of Investigation when investigating crimes committed using Burglary. If the crime matches one the character himself has committed, he gets a +1 bonus for familiarity.

✧ Trap Sense (Burglary)

The character has run into so many traps he’s developed an instinct for avoiding them. You may roll Burglary instead of Alertness or Investigation to detect or otherwise avoid a trap.

When your Story Teller calls for an Alertness roll, make sure to tell her you have this stunt – it may change the skill you use.

✧ Trespass Tempo (Burglary)

Requires Trap Sense

The character has an internal clock when breaking and entering, and always knows exactly how much time has passed. You may use Burglary instead of Alertness to determine initiative as long as everything’s going to plan.

Technique

✧ Lock Master (Burglary)

The character can pick locks with nearly anything that could pass as a suitable tool, such as a piece of wire, a brooch pin, etc. You never suffer increased difficulties for lacking proper tools on a Burglary roll, and with the correct tools you pick locks one time increment faster.

✧ Mental Map (Burglary)

The character can visualize the whole of a target based on just a part of it. You get a +2 Burglary bonus when casing a location.

✧ Master Thief (Burglary)

Requires Mental Map and at least one other Burglary stunt

Normally, when casing a location you reveal or declare only one aspect in advance. With this stunt, you reveal or declare an additional aspect for each point of spin you obtain.

Also, Burglary declarations needn’t be made entirely in advance. Instead, you may make declarations during the job itself, effectively introducing elements retroactively you’d already planned for. You can only make one such declaration per scene, but truly big heists are rarely only one scene.

Alternatively, you can trade in one of your retroactive declarations to declare up to three non-aspect facts about the scene. You can do this *in addition to* making an aspect pick for that scene.

CONTACTING

Contacting is the ability to find things out from people. A character may know a guy who knows a guy, or maybe he just knows the right questions to ask. Characters with high Contacting range from guildmasters and courtiers to pirates and spies.

Characters with high Contacting know a wide variety of people and have at least a slight connection with virtually any organization (within reason).

Trappings

👁 Social Networks

Contacting doesn’t work in a vacuum – the character needs to get out and talk to people, and if that isn’t possible, neither is Contacting. It’s also limited by familiarity – difficulties may be up to +4 higher in an unfamiliar environment. Contacting also covers building new social networks, so a character may reduce unfamiliarity penalties by -1 per week spent establishing new contacts in a new area.

👁 Gather Information

Gathering information begins with a question – say, “Who’s trying to kill me?” The player describes where his character is going to talk to folks (usually “the street” or



“the local tavern”) and rolls against a difficulty set by the Story Teller, who then passes on whatever the player has discovered (if anything). A player can retroactively improve a failed Contacting roll by taking more time (see the Time Increments Table, page 178). Gathering information takes an afternoon by default, with a +1 bonus for every additional step spent up to a maximum +4.

Successfully gathering information should always result in a clear course of action. If the character is being “shut out” for whatever reason, no amount of extra time will help; it usually means there’s another problem the character needs to solve first.

Knowing the word on the street isn’t necessarily the same thing as being the best informed; Contacting finds out what people know, and people are often wrong. Contacting rarely tests the veracity of its findings, except perhaps by finding contradictory answers from different sources. Determining the truthfulness of information is a

more in-depth conversation, and may involve Empathy, Rapport, Deceit or other skills.

👁 Getting the Tip Off

Contacting keeps a character apprised of the general state of things, a sort of social Alertness. It’s far from foolproof, and like Alertness the Story Teller usually calls for the roll. A player can’t generally go out looking for a tip off, though he can tell the Story Teller he’s talking to his contacts “just to check” what’s up, which is a good hint he’d *like* a tip off.

👁 Rumours

Contacting can *plant* rumours as well as root them out. The player tells the Story Teller the rumour he wants to plant and rolls Contacting: if the rumour’s subject is a person, it’s an opposed Contacting roll between the two of them. The Story Teller assigns bonuses and penalties depending on how preposterous or reasonable the rumour

Rumour Planting Table

Contacting Effort	Result
Mediocre (+0)	The rumour earns passing mention.
Good (+3)	Other people are spreading the rumour, maybe even back to the originator.
Great (+4)	The rumour has spread far enough that someone (presumably the target) will do something in response.
Superb (+5) or more	The rumour has spawned a number of alternate or embellished versions. Additional shifts speed up the spread of the rumour or conceal its originator.

is (use the Rumour Planting Table as a guide). If the subject is more general, like “I hear the well’s been poisoned”, use the normal declaration rules.

The Contacting effort determines the result, and is also the difficulty for someone else’s Contacting roll to discover who’s been spreading rumours. A successfully planted rumour should resurface later in the game; the form it takes depends on the effort of the roll.

Stunts

Companions

✧ Contact (Contacting)

The character knows someone important. Define a specific contact, with a name, brief personality note, and relationship to your character. The contact is a **companion** (see page 165), able to accompany you on your adventures, with the Independent advance and three additional advances. For maximum effect, allocate one of your aspects to this contact. You can take the stunt multiple times, defining a different contact each time.

✧ Close Contacts (Contacting)

Requires at least one Contact

The character’s contacts are more valuable than most; you may distribute three additional advances among your existing contacts. You can take this stunt multiple times, but can’t apply more than six additional advances (nine advances total) to any one contact.

✧ Network of Contacts (Contacting)

The character can choose from a large number of contacts, and can define a contact in the middle of an adventure rather than beforehand. When introducing the contact, all you need is a name and a few brief cues for the Story Teller to base a personality on. The contact starts out at Average (+1) quality with the Summonable and Variable Summons advances, and up to two additional advances.

Each time you take the stunt you receive another two advances to reveal an additional contact per session, or create a more capable contact on the fly.

You can only do one “reveal” of this kind per scene: once revealed, the contact will be involved and reasonably available at least until the end of the adventure. No contact created with this stunt can have more than six advances in total, but there’s no limit to the number of contacts you can create.

Optionally, you can make the contact available to you for only one scene before she’s “written out” of the story, starting the contact with three advances instead of two. Once the scene ends, the contact is removed from the adventure, one way or another; you can’t create a new contact until the next adventure.

Connections

✧ I Know a Guy Who Knows a Guy (Contacting)

Sometimes it’s not who you know, but who *those* people know – and your contacts are well-connected. All Contacting rolls take one step less time, and you receive +2 to any “second rolls” to corroborate information from a second source. Consequently, this bonus is useful on a follow-up, not the initial roll.

✧ Insider (Contacting)

The character can navigate bureaucracies and organizations easily, not because he understands them, but because he knows people inside who can provide shortcuts. Normally, Leadership is used to deal with bureaucratic entanglements (see page 93); with this stunt, you may roll Contacting instead.

✧ Walk the Walk (Contacting)

The character’s familiarity with foreign lands and peoples allows him to function as easily abroad as he does at home. You ignore any additional difficulty from unfamiliar circumstances when using Contacting.

Reputation

✧ Famed (Contacting)

The character is not just well-connected in his community, but a person of great importance. Choose a specific field (Criminal, Business, Politics, Espionage, or a foreign culture are the most common) for the stunt, ie “Big Man in Politics”, “Notorious Criminal”, “Famous Noble”. For maximum benefit, pair the stunt with a matching aspect.

The character may also use Contacting instead of Resources for things relating to members of his field. You can take the stunt multiple times, each time for a different field.

✧ Talk the Talk (Contacting)

Requires Famed

When dealing with members of his field, the character puts out the right signals and says the right things. You can either take a +2 Rapport bonus or use Contacting instead of Rapport.

✧ Renowned (Contacting)

Requires Famed

The character’s reputation makes him well-known even outside his field. The first time you deal with someone who’s heard of you (**spending a Fate point** can ensure they have) *and* you’re using your name, you get a +2 bonus to Rapport and Intimidation rolls.

✧ Epic Repute (Contacting)

Requires Renowned

The character's reputation has reached great proportions, and people believe all sorts of things about him. **For a Fate point**, you may use Contacting instead of Rapport, Intimidation, Deceit, Leadership, or Resolve, providing you're dealing with someone who's aware of your reputation (a second Fate point nearly always ensures they are). The stunt combines with Renowned to provide a +2 bonus when using Contacting instead of Rapport or Intimidation.

DECEIT

Deceit is the ability to lie through word and deed. Characters with high Deceit include thieves, spies and successful merchants. Sometimes, Deceit lies behind rather than at the forefront of an action – for example, trying to win an academic debate using both factual and fabricated evidence – and so may modify, restrict or complement other skills.

Trappings

👁 Lies

For simple deceptions, roll Deceit against an appropriate skill (usually Empathy, Alertness or Investigation). For major deceptions like convincing someone of something they believe to be false or selling them a ruined castle, use a mental conflict with Deceit attacks and social consequences to reflect the falsehood the target now believes.

Even the most persuasive lie can only *suggest* a course of action, not compel one. At best, Deceit suggests a given course of action is in a target's best interests, but can't cause behaviour which runs counter to their basic nature – an honest man won't be tricked into stealing, for example, though he may be tricked into holding stolen goods if he doesn't think they're stolen.

A successful lie puts a target in a position where his own nature forces the decision the liar wants him to make. Mechanically, this works by compelling the associated consequence. A pacifist won't kill, other than to protect something more important to him than his pacifism, so a character with a high Deceit also wants a good Empathy to know how to spin things.

Make sure Deceit doesn't become a poor man's mind control: when *player characters* are taken out by a Deceit attack, remember that though they may believe something false to be true, it doesn't change their essential nature.

👁 Disguise

Use the disguised character's Deceit skill against attempts to penetrate the disguise. Disguises depend upon available props, and can't normally withstand intense scrutiny by Investigation: a successful Investigation roll against Mediocre (+0) difficulty means the disguise has failed. Investigation takes time – generally a few minutes by default – and only once per scene. Casual inspection

uses Alertness, opposed by Deceit, as a free action once per scene.

Disguises generally fail at the worst possible moment. It's less about the opposition winning a roll and more about them getting close enough, for long enough, to use Investigation. Making it clear that such a situation is imminent is the way to play out tension in a scene with disguises.

👁 False Face Forward

A character can use Deceit instead of Rapport to defend against someone using Empathy to get a read on him. The roll is modified by Rapport.

If the character loses his defence roll, the Empathy reader proceeds as usual: by trying to hide his thoughts, the character has blundered and revealed a truth. If the character *wins* the roll, he can provide a *false* aspect to the reader, sending her off with a fabricated idea about him (see "Guessing Aspects" on page 58).

👁 Cat and Mouse

Deceit can be used to counter social queries with a web of deception. A character targeted by an Empathy read can turn the tables, using Deceit as an opposing skill. If the opponent succeeds, he hits upon the truth; if the deceiver wins significantly, he sows confusion and doubt in his opponent's mind.

In a cat-and-mouse contest, the "reader" is manoeuvring (attempting to win an Empathy roll and gain information) rather than attacking. On a success, he discovers the aspect he was looking for. If the deceiver wins, however, the reader loses Composure stress, and while the reader isn't attacking per se, he is still acting, and can't use a full defence. The deceiver responds with attacks and manoeuvres with the goal of planting false ideas on the reader: usually, the reader disengages after he's won the manoeuvre and got the information he wants.

Stunts

Confidence

✧ Charlatan (Deceit)

The character can read a target like a book. Use Deceit instead of Empathy to get a "read" on someone (see page 84), but aspects revealed are always limited to the target's weaknesses or faults, never his strengths or other advantages (unless you control which aspect is revealed). Some aspects completely miss you; a Good Hearted Person might just fly right over your head.

✧ Lucky Dice (Deceit)

Requires Charlatan

The character is adept at cheating, and can use Deceit instead of Gambling. Doing so means you're cheating: a failed roll means you're caught, and the game's loss is treated as a high stakes game, even if it wasn't originally.

✧ Pretender (Deceit)

Requires Charlatan

The character is adept at assuming traits and mannerisms of society's higher strata, and may use Deceit instead of Leadership when dealing with bureaucracies.

✧ Sucker (Deceit)

Requires Charlatan

The character has a mark completely suckered – and if not, the mark's rich enough not to care. Design a companion (page 165) with two advances; he's automatically Fair (+2) quality and skilled with Resources. He buys things for you, along with whatever else he does. The downside is he's a sucker – you hooked him, but he's a Poor (-1) difficulty target for *anyone* looking to sucker him too. You may even be fond of the guy: you certainly won't hang him out to dry, and not just because he pays for everything, despite the fact the relationship's not entirely honest.

✧ Big Sucker (Deceit)

Requires Sucker

The character hit it big – this guy's loaded! Your companion's Resources skill is two steps higher than his quality: if you've advanced him to a maximum quality of Great (+4), he has Fantastic (+6) Resources! You can also spend one additional advance on him: he's not just about the money, you know.

Disguise

✧ Clever Disguise (Deceit)

Normally, a disguised character can't withstand intense scrutiny (see page 80). With this stunt, you can defend against Investigation – anything short of physically removing the disguise – using your full Deceit skill. You can also assemble disguises in a matter of minutes, providing you have a well-equipped disguise kit.

✧ Mimicry (Deceit)

Requires Clever Disguise

The character can imitate the mannerisms and voice of anyone he's studied. Usually Deceit can convince people you're someone else, but only generally: you can seem to be a city guard or sorcerer, but not a specific person without a lot of work and increased difficulty. With this stunt, you *can*, removing a potential reason to have a disguise examined, perhaps convincing someone who can't see you you're someone else, even though you're undisguised.

Studying someone usually takes half an hour of constant exposure, but not a dice roll. You can reduce the time by making an Empathy, Investigation, or Deceit roll (as appropriate) against a Mediocre (+0) difficulty, plus one for each step faster on the Time Increments Table (page 178).

✧ Master of Disguise (Deceit)

Requires Clever Disguise and Mimicry

With a little time and preparation, the character can pass himself off as nearly anyone. To use this ability, the player **spends a Fate point** and temporarily stops playing: the character's presumed to have donned a disguise and gone "off camera".

At any subsequent point during play the player may choose any nameless background extra in a scene (a villain's minion, a random deckhand, the city guardsman who just stopped the party at the gate) and reveal that that extra is actually the missing player character in disguise!

The character may remain in this state for as long as the player chooses, but if anyone is tipped off that he might be nearby, that person **may spend a Fate point** and roll Investigate against the disguised character's Deceit. If the investigator wins, his player (which may be the Story Teller) gets to decide which filler character is actually the disguised player character ("Wait a minute – you're the Black Knight!").

✧ Infiltrator (Deceit)

Requires Master of Disguise

While disguised (see Master of Disguise), the character may make a single Investigation roll against a Mediocre (+0) difficulty, and use the shifts generated to either: gain a useful (but general) piece of information about the area or group being infiltrated; or leave a clue, hint or message for the rest of the player characters without revealing himself.

✧ Disguise of the Mind (Deceit)

Requires Master of Disguise and a Deceit skill of Great or better

The character's disguises are so complete that he gains insight into the assumed persona and unlocks hidden skills and knowledge he doesn't normally possess. While disguised, roll Deceit at a -2 penalty (so Fair if Great, or Good if Superb) instead of any other skill (but not a power skill) the disguised persona might reasonably have. If you're imitating someone specific, this might give you a higher skill than they actually have – which is fine. You're not a mind-reader, but just so good at pretending that you can temporarily unlock a skill you believe your persona could have.

Whenever you use this stunt, either **pay a Fate point** or roll Resolve against a difficulty equal to the "false" skill. On a failure, you become lost in the persona for a time, and are subject to one free compel before you break out of it. The aspect compelled might not be one of your own, but one possessed by the persona you're mimicking!

Falsehood

✧ The Honest Lie (Deceit)

The best lies are the ones that contain a healthy dose of truth. Whenever the character incorporates the truth into a lie, he gains a +2 Deceit bonus. The truth must be

relevant and significant, and on par with (or bigger than) the lie itself.

✧ Takes One to Know One (Deceit)

The character is an accomplished liar and especially sensitive to lies told by others: use Deceit instead of Empathy when trying to ascertain if someone's lying. This isn't the same as getting "a read" on someone; instead, it's a quick check: is this guy lying? Is it a big lie or a small one? Is he mixing in the truth or is it all fabrication?

✧ Clever Facade (Deceit)

Requires either the Honest Lie or Takes One to Know One

Whenever the character puts a false face forward (see page 80) in response to being targeted by an Empathy "read", and wins the contest, as well as providing a false aspect to the reader, he gets a read on the reader himself, revealing an aspect. The reader has fallen for your trap!

DRIVE

Drive is the ability to manage chariots, carriages, wagons, carts, and sleighs, and is the professional skill of coachmen, wagoners, carters, drayman, and charioteers, and any characters using wheeled transport. Fantasy vehicles are usually muscle-powered affairs pulled by beasts, such as horses, wolves or giant rats; depending on the setting, vehicles powered by steam, magic, clockwork or exotic beasts like saurians or elementals aren't out of the question either.

If a character is trying to do something special, like steer a chariot and fight at the same time, Drive restricts the other skill. At the Story Teller's discretion, a second character doing something like firing a bow from a chariot may also have his skill restricted by the charioteer's Drive.

Trappings

👁 Chases

In a chase, the pursuer's Drive skill is used to close the distance between him and the vehicle he's chasing. It's also used to quickly resolve issues caused by terrain and other obstacles. Chases on foot or horseback use Athletics or Survival instead, but otherwise use the procedure detailed below.

Only in a straightforward race will a chase be just about speed. Where one party is chasing another, focus on wild stunts, environmental hazards and danger at every turn, and play the chase out like a conflict, with one or two small differences. Vehicles have their own stress track (see page 201), but don't "attack" each other; instead, participants engage in an escalating series of dangerous actions until the lesser driver is weeded out.

In each exchange of a chase, the pursued driver declares an action, which is made ahead of all other actions that exchange, regardless of initiative. The pursued driver declares a difficulty for his action, describing the complex and dangerous manoeuvre he's performing, and makes a

Drive roll against that difficulty. If he succeeds, he pulls it off, but if he fails, things don't go as planned – a wagon wheel cracks, horses panic and get out of control, etc – and his vehicle takes stress equal to the margin of failure.

Next, the pursuing driver (see below for more than one vehicle) rolls against the *same difficulty*. If successful, the pursuer's vehicle inflicts stress on the pursued vehicle equal to the shifts generated, as it gets close, rattles the coachman, and otherwise makes trouble. Alternatively, if the pursuer isn't trying to damage the lead vehicle, he may roll Drive as a manoeuvre. Either way, on a failure the pursuer's vehicle takes stress equal to the margin of failure – poor driving or overzealousness leads him to sideswipe a vegetable stand, or injure a horse on a tight turn.

Each exchange, one player or named character passenger may assist the driver, provided he has the means to do so. This allows him to contribute to the chase, as long as he finds a way to describe it, such as shooting at the pursuers (Ranged Weapons), pushing a barrel off the back of the carriage (Might), or just shouting "Look out!" when dramatically appropriate (Alertness). The passenger rolls his skill while the driver rolls Drive as usual; the driver may use the higher of the two results. The same passenger may not help two exchanges in a row, and doesn't get to act otherwise that exchange. All characters in the vehicle, even those not rolling that exchange, may spend Fate points on behalf of the driver, as long as they supply a bit of colour dialogue (e.g., "Trees ahead!").

Although passengers can only act against the pursuers by partnering with the driver as above, they can take other actions which aren't involved with the chase, such as trying to read through the scroll the heroes just stole from the villain's lair before the villain's minions catch up with them.

There are two reasons for these rules: first, if all passengers were fully engaged at the same time, the chase would finish very quickly and almost certainly be less interesting. More importantly, by centring the chase on the person at the reins, the driver's skill gets emphasised; chases are rare enough that when the opportunity comes up, the driver should get the spotlight.

Eventually one party or the other will be taken out. If the pursued vehicle is still in motion, it escapes; if the pursuing vehicle's wins, the loser is caught!

👁 Multiple Vehicle Chases

A good chase will usually be a lot crazier and more involved than that – it's a lucky hero who's only pursued by one vehicle! If one war chariot goes careening off the side of a mountain, another takes its place, and the road through the forest is lined with eagle-eyed archers.

Multiple vehicle chases usually use the minion rules (see page 164), with each vehicle equating to a minion, and the pursuers acting as a single unit making a single roll. If there's a named pursuer with a handful of unnamed companions, the minion vehicles attach to the named leader normally. However, if there are a *lot* of vehicles – say a named pursuer with 10 minions – it's hard (and anticlimactic) to

have them all in play at once. Instead, have a few show up in pursuit, crash, and get replaced by reinforcements; repeat this process until there are no more left.

👁️ Chase Scenes

In a chase scene – that is, where the chase is a central focus rather than just a complication – the named pursuer stays out of the chase, at least initially. During the chase, pursuing minions come at the players sequentially, new ones appearing as previous ones are taken out. This continues until the pursuer runs out of minions, whereupon he enters the fray and the chase resolves normally. Because the pursuer isn't on the field, the minions don't attach, and so use their own Drive skill, usually to the fleeing character's benefit. In return, the pursuing villain gets a few tricks to balance things out. (Players, being heroes, don't use these rules, since they're potent individuals of action, rather than masterminds working through lackeys.)

At the beginning of the chase, a Story Teller-controlled pursuer gets a number of points representing the chase's importance to the story. Five points are a very short chase; ten points represent a major feature of this part of the story; and twenty make a climactic chase scene occupying a good portion of the session.

This value determines how many minions the pursuing character has. Each minion costs a number of points based on its value (1 for Average, 2 for Fair, 3 for Good). At the start of the chase, the Story Teller can spend as many points as he wants (up to the total) to buy minions. He can choose to have all the minions go after the characters now, or hold some in reserve (the reserve vehicles entering the chase one by one, as individual minions are taken out). Also, at any time there are no pursuing vehicles, he can spend points to add a single additional pursuing vehicle, which immediately enters the chase. More importantly, the Story Teller may spend points each exchange for the following effects:

Reinforcements (1 point)

For 1 point, the Story Teller may spend *additional* points – up to half the remaining total – on additional vehicles, immediately added to the field. These are all the same quality as the vehicle already in play. They get a group bonus (see page 165), but overflow damage also rolls onto the next vehicle as it does for minions (this doesn't happen when there's only one pursuing vehicle).

Hazard (1 point)

The pursuers have got someone ahead of the pursued characters to launch an attack against them, using the villain's Drive skill as the attack value. Other pursuing vehicles don't need to defend against this attack, since in theory they're aware of the hazard. This is one of main tools the villain may use to offset not involving himself directly.

Armed (1 point)

A pursuing vehicle has a passenger armed with a bow or other ranged weapon. Whenever the pursued vehicle takes

stress, increase it by +1 as long as this guy is shooting. The shooter is removed when the vehicle is taken out; reinforcements aren't armed unless extra points are spent.

Last Pursuer (Special)

If the pursuing villain isn't joining the fight himself, he can try and end the chase with one last, tougher-than-usual pursuer. This is the last ability the pursuer can use, and costs all the Story Teller's remaining points (minimum 1). If Last Pursuer is used, the villain himself can't subsequently join the chase. The last pursuer is always more impressive than the previous vehicles, perhaps big and armoured or pulled by a team of especially fast horses, or maybe something completely unexpected, like a dragon. It's always treated as a Good Minion, with one extra Physical stress per point spent beyond the minimum. It also has one other benefit from the following:

- +3 stress
- +1 to Drive rolls
- Armed
- Light armour (+1 Minor Physical consequence)
- Alternate movement: the pursuer can move in ways the lead vehicle can't (such as flying, or water). Mechanically, the Last Pursuer can avoid almost any hazard, treating it as if the pursuer automatically succeeded at the roll, but inflicting no stress on the pursuer for doing so. The pursuer is only obliged to roll if the lead vehicle can come up with a manoeuvre that forces the pursuer to respond.

Dramatic Entrance (Special)

This is the moment when the villain reveals himself and begins the end of the chase. If the Story Teller has already used Last Pursuer, this option isn't available.

It costs all of the Story Teller's remaining points (minimum 1) and triggers a hazard for the fleeing vehicle, as the pursuer appears in a colourful and hopefully hazardous way. The stats of the pursuer's vehicle depend on the pursuer, and if he doesn't have a signature vehicle, use the same rules as Last Pursuer, replacing minion quality with the pursuer's own skill. Once the pursuer is out of points *and* there are no pursuing vehicles left, the fleeing vehicle finally escapes.

Stunts Vehicles

✧ Custom Carriage (Drive)

The character has a special wagon or carriage. When driving it, you receive a +1 Drive bonus (it has the Craftsmanship improvement – see page 142). Additionally, you've added a little extra to the vehicle, and may, once per session, **spend a Fate point** to reveal an extra feature, such as sharp blades extending from the axles, concealed arrow slits, and the like. For guidelines, see the Universal Device stunt (page 71). You can't go *too* crazy with these improvements: this

isn't a magical carriage, and many improvements aren't available to this stunt. To drive a truly unusual vehicle, take Prototype Carriage (below).

✧ Prototype Carriage (Drive)

Requires Custom Carriage

The character has a one-of-a-kind vehicle. It can have any one allowable skill at Fair (+2), and two at Average (+1), in addition to any skills allowed by the vehicle. Alternatively, it can have three improvements following the rules on page 141, on top of the Craftsmanship improvement provided by Custom Carriage.

Secondly, you may select three *additional* improvements, including magical improvements. These must be defined in advance of a session, though you needn't pick all of them when you take the stunt. Once picked, they're set until you can work at changing them.

The vehicle is instantly recognizable as something unusual, unless you spend an improvement making it look like any other vehicle of its type. Regardless, once people find out about it, there are almost certain to be attempts to steal it or otherwise learn its secrets. You'd be well advised to take an aspect tied to the vehicle, so you can get Fate points when this happens!

✧ Wainwright (Drive)

Requires at least two other Drive stunts

Your character may not understand the broader aspects of engineering, but he knows chariots, carts, and carriages inside and out, and may use Drive instead of Artificer when working on them. You may also use Drive to work on more unusual vehicles, like mobile siege engines and giant war machines, at a -1 penalty.

Tricks

✧ Racing Team (Drive)

The character may have had training in the hippodrome chariot races, and is an expert at keeping his vehicle in one piece, regardless of circumstances. Whenever attempting a Drive manoeuvre in a chase (see page 82), treat the difficulty as one lower; the manoeuvre difficulty isn't affected for any other vehicles in the chase.

✧ One Hand On The Reins (Drive)

Driving while performing another action usually incurs a -1 penalty. With this stunt, you don't suffer the penalty, whether rolling Drive as your primary action (with the supplemental action being something minor), or some other skill as your primary action (where controlling the vehicle isn't too challenging, making Drive the supplemental action). Drive never restricts another skill, only complements it.

✧ Unsafe At Any Speed (Drive)

Requires one other Drive stunt

The character is the bane of street markets and rickety awnings. Any damage you do to the environment (but not characters or vehicles) when driving a vehicle is doubled. An object taken out by the damage should do

so spectacularly, exploding or collapsing. This isn't always guaranteed to work in the character's favour, though it often should!

EMPATHY

This is the ability to understand what other people are thinking and feeling. It's useful when a character is trying to spot a liar, or wants to tell someone what that person wants to hear. You can use Empathy to defend against Deceit, and to determine initiative in social conflicts. Characters with high Empathy include gamblers, swindlers and socialites.

Trappings

👁 Reading People

Given at least half an hour of intense, personal interaction, a character may roll Empathy against a target's Rapport to learn one of the target's aspects. This is an assessment action (see page 61); succeeding with one or more shifts reveals one of the target's aspects the character isn't already aware of. It may not reveal the aspect in precise detail, but should paint a good general picture. For instance, it might not give the name of the target's brother, but can reveal one exists. The process may be repeated, taking longer each time; a character can discover a number of a target's aspects equal to his Empathy (minimum one). So, a Fair (+2) Empathy allows a character to learn two of a target's aspects through two different rolls.

Knowing someone's aspects is powerful because it allows you to tag them, and gives you insight into a person's nature: remember a person's aspects aren't necessarily public knowledge. While a scenario may call for compelling a character's aspects, extras shouldn't be trying to do so unless they're aware of them, either because the player is displaying them openly or because they've successfully used Empathy on the character. There are two yardsticks for deciding which aspects Empathy reveals: the first is showcasing those aspects you feel are closest to who the target really is; the second is showcasing those you think would be most entertaining if discovered. If neither works, pick the aspect closest to the top of the list; it's probably what you thought most essential at the time.

Stunts

Intuition

✧ Ebb and Flow (Empathy)

The character is so aware of social currents in a situation that he can glimpse what's coming before it arrives. At the beginning of any social exchange, before the usual initiative order, **spend a Fate point** to attempt a quick read as a free action, looking for surface moods and other social cues, on one target of your choice. You may then act on your turn as usual.

✧ Pre-emptive Grace (Empathy)

Requires Ebb and Flow

The character is so tuned into social situations that he may act quickly and decisively to shape the situation to his liking. With this stunt, your Empathy is considered two

higher for initiative purposes. If you're tied for initiative with someone without this stunt, this stunt breaks the tie.

✧ Track the Soul (Empathy)

The character's deep understanding of people he's met gives him an easy sense of how to find them. Whenever you're tracking down or trying to find someone you've met before, you may roll Empathy instead of Contacting, Investigation, or Survival, provided the circumstances are appropriate. For example, in a city or location you both know well, you can make reasonable guesses about the target's behaviour – but if you're both stranded on a strange island, simply knowing your target well isn't enough to track him down the way you could with Survival.

✧ The Sceptic's Ear (Empathy)

Requires one other Empathy stunt

The world is full of lies and liars, and your character is always on the lookout for them. He always knows when someone is using the Deceit skill on him, and may make a full defence (+2 bonus) with his Empathy, if appropriate.

Normally, deception isn't easy to spot, so justifying a full defence is difficult. Determining someone's trying to deceive you isn't the same as revealing the truth, however, no matter how well you do.

Insight

✧ Cold Read (Empathy)

Normally, using Empathy to get a read on someone requires at least a few minutes of conversation. Characters with this stunt do so two steps faster on the Time Increments Table (page 178).

✧ Heart's Secret (Empathy)

The character has an instinct for getting to a person's heart and finding out what matters most to them. On a successful Empathy read, the Story Teller must reveal one of the most important of the target's aspects, unless you explicitly request otherwise. Normally, the Story Teller has freer rein in her selection (see page 84).

This still doesn't let you trip over anything that's truly still a secret to you – it isn't an instant mystery-solving stunt, after all.

✧ Hit Them Where It Hurts (Empathy)

Your character's skill at reading people makes her adept at getting people angry, depressed, or similarly upset. Normally, you'd use Intimidation for this; with this stunt, if you've succeeded at an Empathy roll against the target previously, you can use Empathy instead. This is especially lethal when combined with a successful read on someone that reveals an aspect.

✧ A Peek Inside (Empathy)

Requires two other Empathy stunts

The character understands others so deeply he can make fairly accurate guesses about their behaviour. Normally, trying to learn something specific about another person is very imprecise – you learned something, but is it what you were looking for? At best you reveal an aspect.

However, with this stunt, after a successful read, you may immediately ask the Story Teller a hypothetical question about the target's motives, which the Story Teller must be able to answer with yes, no, or maybe. The question must relate to the kind of person the target is, not things they've done, though it may ask if they're capable of doing certain things. If the Story Teller answers maybe, you can ask a second question for clarification; this second question may seek details, rather than another one-word answer.

✧ Uncanny Hunch (Empathy)

See the Investigation stunt, Uncanny Hunch (page 92).

ENDURANCE

Endurance is the ability to keep performing physical activity despite fatigue or injury. It's a measure of the body's resistance to shock and effort. As well as fatigue, Endurance measures how well a character shrugs off poisons and disease (see page 178). Characters with a high Endurance include explorers, warriors and sailors.

Endurance is a passive skill; players rarely need to ask to roll. Instead, the Story Teller calls for rolls when appropriate. Endurance is particularly relevant as a restricting skill in long-term actions, when a character's ability to keep performing at peak is limited by how well he overcomes fatigue and pain, which is why top athletes rank Endurance on a par with (or better than!) Athletics. Someone with high Athletics and low Endurance may be a good sprinter, but will find themselves falling behind in a marathon.

Endurance also determines a character's Physical stress capacity (the character's Physical stress points), since Physical stress represents health, wounds and fatigue. Characters normally start with 5 boxes for their Physical stress track: an Endurance score above Mediocre (+0) grants more:

Endurance	Physical Stress
Average or Fair	+1
Good or Great	+2
Superb or Fantastic	+3

Stunts

Persistence

✧ Last Leg (Endurance)

The character won't go down without a fight. Whenever you suffer a Physical consequence, you may **spend a Fate**



point to delay that consequence for another exchange, or until you take another consequence, whichever comes first. You may keep spending Fate points as long as you have them: when you run out, or stop spending them on this stunt, all delayed effects come to bear at once.

This means that with a whole handful of Fate points you might carry on for three exchanges with no consequences, then suddenly keel over from Multiple Bruises, a Broken Rib, Internal Bleeding, and whatever else you have coming. If that includes more than three consequences, you're taken out, even if the attacker has been defeated in the interim!

✧ Feel the Burn (Endurance)

The character can push through incredible pain to reach his goal. You can take one extra Major Physical consequence (see page 161), allowing you to take a total of four consequences in a physical conflict before being taken out.

✧ Tireless (Endurance)

Normally, someone missing a night's sleep takes a consequence indicating his lack of rest, which can only be removed by getting the requisite amount of sleep. Not the character with this stunt.

Whenever the character needs to sleep, roll Endurance and spend the shifts generated to reduce the amount of time needed for a regular night's rest. Each shift reduces the time increment for a full night's rest by one: one shift reduces 6-8 hours to 3-4; two down to an hour; three to half an hour; and four to a few minutes.

The character may continue sleeping past that point, but if awoken suddenly he's had sufficient sleep

and is refreshed and alert. The difficulty is Mediocre (+0), plus one for each night of sleep skipped. On a failure, the character must sleep 6-8 hours to "reset" the clock; if he succeeds on subsequent nights, and chooses to sleep, he can still sleep for the truncated amount of time.

Recovery

✧ Bounce Back (Endurance)

The character heals faster than usual, reducing the severity of consequences resulting from physical injury. Reduce the amount of time to recover from a given consequence by two steps on the Time Increments Table (page 178): Minor physical consequences are removed between scenes even if there's no "break" between them; Major consequences take about an hour of rest instead of six; Severe consequences reduce from a few weeks to a few days; and Extreme consequences are removed in a few weeks.

✧ Shake It Off (Endurance)

Requires Bounce Back

The character doesn't let minor cuts and bruises get in his way. Once per exchange, as a full action, you can roll Endurance against a difficulty equal to your current Physical stress damage, and clear Physical stress damage equal to the shifts generated.

✧ Death Defiance (Endurance)

If a character is ever taken out away from the view of other characters and death appears imminent, certain, or absolute (such as dropping off a cliff, being swallowed by a dragon, and so on), then coincidence conspires to keep the character alive. **Spend half your remaining**

Fate points, rounded up (minimum one), to survive against all odds.

Once you have a story, your character re-enters play in a subsequent scene in as dramatic a fashion as you see fit, with his Physical stress cleared and a Major consequence reflecting the dangers survived.

This stunt doesn't protect a character from dying "on camera".

✧ Developed Immunities (Endurance)

Requires one other Endurance stunt

Through natural aptitude or careful exposure, the character is immune to most common poisons, and highly resistant to uncommon ones. You receive a +2 Endurance bonus when resisting poisons not previously encountered, and a +6 when resisting poisons you've encountered already, even in trace amounts.

Toughness

✧ Thick-Skinned (Endurance)

This character doesn't feel pain, and absorbs more punishment than others. You get one more Physical stress box above those granted by your Endurance bonus, eg with Superb (+5) Endurance you'd have nine Physical stress boxes.

✧ One Hit to the Body (Endurance)

Requires Thick-Skinned

The character's toughness verges on the unreal. Once per session, **pay a Fate point** to either ignore the stress caused by one attack, as long as no consequences would be applied; or reduce the severity of a consequence you've just incurred by one step.

✧ Made of Steel (Endurance)

Requires One Hit to the Body

The character ignores the first point of Physical stress taken each exchange.

✧ Now You've Made Me Mad (Endurance)

Requires two other Endurance stunts

The character can turn a wound into pure motivation. Once per scene, after taking Physical stress, **spend a Fate point** to add a bonus to your next exchange's action equal to the stress taken from an attack, as long as the action is against the person who inflicted the stress in the first place.

FISTS

Fists represents unarmed combat ability, including kicks, throws, and grapples. It's the primary physical attack skill for the natural weaponry of most monsters, often renamed to something like "Bite" or "Claws". With specialized training, it also includes unarmed martial arts.

As a combat skill, Fists allows characters to defend as well as attack. You may also use it as a limited knowledge skill covering the identification and analysis of unarmed fighting styles. Characters with high Fists skill include sailors, thugs and martial artists.

See "Attacks" on page 158 for more on how to use Fists.

Stunts

Brawling

✧ Brawler (Fists)

The character's at his best when surrounded by multiple opponents. Whenever you're outnumbered in a fight (ie when someone attacks you with a bonus due to numerical advantage – see page 160), your defence rolls with Fists are at +1. You also get a +1 damage bonus when fighting two or more minions.

✧ Dirty Fighter (Fists)

Requires Brawler

Your character fights dirty, pulling all manner of tricks to get the upper hand. You get a +1 Fists bonus whenever you tag an opponent's aspect in a fight or a scene aspect affecting your foe.

✧ Crippling Blow (Fists)

Requires Dirty Fighter

When you injure an opponent with Fists, **spend a Fate point** to force the target to take a consequence rather than stress, regardless of the amount of stress damage done. You can only do this once per opponent in a given fight scene. The target may choose not to take the consequence if he's willing to concede.

✧ Signature Strike (Fists)

Requires Crippling Blow or Fist of Death

Your character has a specific attack which he's honed to devastating perfection. It may be a dramatically named formal punch (Thousand Whirlwinds Strike As One!), or a complete mastery of the kick in the crotch.

You can use the strike once per opponent per fight, clearly describing the build up and the strike itself, and rolling the dice. If you inflict any damage at all, you also cause an *additional* consequence, meaning if you already caused a consequence, the target suffers *two* consequences from the attack.

✧ Mix It Up (Fists)

Requires Brawler

Overwhelming odds are the character's bread and butter. When you obtain spin on a Fists defence (see page 167), you may save the spin bonus for your next attack, no matter how many other actions happen in between. You can even stockpile multiple successful, spin-generating defences for a single humongous bonus on your next attack.

✧ Tavern Regular (Fists)

Requires Mix It Up

The character is a one-man army. Opponents don't get the usual ganging-up bonus (see page 160) when you're outnumbered.

✧ Bottles and Barstools (Fists)

Requires Brawler

The character is skilled with improvised weapons, using Fists instead of Weapons. Improvised weapons tend to break, and don't usually last for more than one exchange; this stunt allows the character to keep using the improvised weapon until they finally connect and do damage, at which point it breaks.

✧ Frenzy (Fists)

Requires Brawler

Swinging wildly, the character strikes an opponent over and over again, wearing down his defence with each blow. Opponents attempting full defence against your Fists attacks don't get a +2 bonus.

Martial Arts

✧ Martial Artist (Fists)

The character has undertaken intensive martial arts training from a formal fighting school or specialist teacher, honing his unarmed combat abilities into a finely disciplined form

as much art as skill. You may use Fists, opposed by your opponent's Fists, to place an aspect on the target, and tag this aspect for an additional +1 to your attack (for a total of +3).

✧ Brickbreaker (Fists)

Requires Martial Artist

The character's blows are devastating to solid materials. Double any Fists damage you deal to an inanimate target once per exchange.

✧ Demoralizing Stance (Fists)

Requires Martial Artist

The character's very stance makes it unequivocally clear he's capable of handing someone his ass. Roll Fists instead of Intimidation when displaying your fighting stance or techniques.

✧ Flying Kick (Fists)

Requires Martial Artist

The character can leap through the air with a powerful kick that can lay an unsuspecting opponent out. Move one zone and make a Fists attack without penalty, or move two zones and make an attack at -1. On a success, **pay a Fate point** to add your skill level as a damage bonus. Other actions, including those with Fists, that aren't a Fists attack described as a flying kick, incur a -1 penalty if you move a zone on your action, as usual.



✧ Flow Like Water (Fists)

Requires Martial Artist

The character gains a +1 Fists bonus on a full defence, for a total of +3.

✧ Bend Like The Reed (Fists)

Requires Flow Like Water

The character's flexible martial arts style lets him turn an opponent's force against himself. Whenever you gain defensive spin, you may immediately use 1 point of spin to make a throw manoeuvre against the attacker as a free action (see page 164).

✧ Lethal Weapon (Fists)

Requires Martial Artist

The character's martial arts skill is dedicated to dishing out punishment. Whenever your opponent takes a Minor or Major consequence from your attack, **spend a Fate point** to increase the consequence severity by one step (Minor to Major, Major to Severe, etc). The opponent may reconsider whether to take the consequence after all, or concede. If the opponent already has a Severe consequence, a Major consequence is increased to Extreme.

✧ Fist of Death (Fists)

Requires Lethal Weapon

When he concentrates his force into a powerful blow, the character can devastate even the most powerful opponents. Once per opponent per fight, **spend a Fate point** on a successful attack to cause an automatic consequence, regardless of how much stress you would normally inflict.

✧ Signature Strike (Fists)

Requires Crippling Blow or Fist of Death

As with the stunt of the same name above (page 87).

GAMBLING

Gambling is the knowledge of how to gamble and, more importantly, how to win. Characters with high Gambling skill include professional players, thugs, soldiers, and those from society's unsavoury side.

If a player has chosen Gambling as a skill, he's voting for gambling to be a factor in the game: bear that in mind, and keep a few ideas prepared for cool gambling vignettes in your storyline!

Trappings

👁 Playing the Game

A gambler can usually find a game by rolling Contacting complemented by Gambling against a difficulty equal to the game's quality (see below). Characters with the Famed stunt (page 79) can find a game with a quality up to their Gambling skill without rolling, but the game is automatically **high stakes** (see below).

The game quality determines the base value of the pot, unless the gambler declares he's looking for a **high**

stakes game, in which case the pot is two levels higher. High stakes games have potential complications, like sore losers or strange stakes. All participants make opposed Gambling rolls to determine who wins: if the pot is higher than your Resources, losing might be a problem...

The Story Teller should keep gambling scenes simple, quickly sketching who's at the table and their body language, before focussing on the gambling characters and the dice. The gambler who beats the game's quality and all the other gamblers wins the pot, a Treasure of equal quality (see page 261). In exotic or high-stakes games the pot may be unusual, maybe containing useful items. All other gambling characters are assumed to be losers; if no one wins, the bank wins or the game goes to another round, depending on the game being played. Gambling sessions requiring more detail can be played as Composure conflicts.

A character losing a game without the Resources to cover the pot goes into debt; make a note on the character sheet. In most games this isn't that significant, hardly meriting even a temporary aspect: the character can't get into another game until it's paid off without rolling Deceit against the game's quality to sneak in posing as someone else.

In a high-stakes game the pot should include at least one odd thing, like a mysterious artifact, a galleon, the services of an enigmatic stranger, an ancient weapon, etc. For Good (+3) quality games or lower, the item's usually a curiosity, but for Great (+4) or better it's important enough for the player to take as a temporary aspect until he resolves it (usually the Story Teller will use it as an adventure hook). A character can only have one such aspect at a time, so until it's resolved, high stakes wins are only worth the pot.

A character losing a high stakes game takes the debt as a temporary aspect, but his problems aren't just limited to money. Maybe the debt's owed to someone important who demands a favour to resolve it, or maybe the creditor gives the character an unreasonably short time to pay it back, with dire consequences should he fail. Until the debt is satisfied, everyone knows the character owes someone big, and he won't be welcome at high stakes games if his reputation precedes him.

Stunts

Luck

✧ Gambling Man (Gambling)

Requires a compellable gambling-related aspect

As a gambler, the character can rarely refuse a wager or the chance to take a risk, not just in gambling but in life in general. Compels involving your gambling aspects automatically begin with a point of escalation (see page 59): you must either **spend two Fate points** to avoid them, or gain two Fate points if you accept them.

✧ Double or Nothing (Gambling)

Requires Gambling Man

Once per scene, after failing a Gambling roll, you can declare "Double or nothing!" Both sides re-roll, without

using Fate points: if the gambler wins, ignore the initial roll; if he loses, he loses double the initial loss. Such a move often elevates a normal game to high stakes, and a high-stakes game to a matter of life and death.

✧ The Devil's Own Luck (Gambling)

Requires Gambling Man and one other Gambling stunt

In games of pure chance, like knuckle-bones, where skill wouldn't normally affect the outcome, the character may use his Gambling skill at full value.

Skill

✧ Know When To Fold 'Em (Gambling)

When gambling with extras, the player can request their Gambling rolls be made in advance. The rolls are made, secretly, and the Story Teller indicates to the player whether the extras' rolls are above or below the character's Gambling skill – but not by how much. The player then chooses whether to participate in the Gambling contest; if so, the Story Teller reveals the roll, and may still spend Fate points on the extras' behalf once the contest begins.

✧ Never Bluff a Bluffer (Gambling)

The character's gambling experience gives him occasional insights into other parts of life. When bluffing, you may use Gambling instead of Deceit, and when detecting a bluff, Gambling instead of Empathy. Remind the Story Teller you have this stunt whenever you're targeted by a possible bluff, so the Story Teller can determine the appropriate skill to roll.

✧ Winnings (Gambling)

The character wins more than he loses, and is often flush with gold. Once per session, use Gambling instead of Resources to represent these winnings, as long as you haven't recently experienced a loss. You must provide a quick one-sentence description of the resource and how you won it.

✧ Gambling Den (Gambling)

Requires at least one other Gambling stunt

The character has played in so many games in so many places it's rare he can't find someone who knows him. You may use Gambling instead of Contacting when making a Contacting roll, which invariably colours the results with the nature of gambling.

✧ Two of a Kind (Gambling)

Requires Gambling Den

Once per session, you may introduce a companion character on the fly. This companion has the Independent and Skilled (Gambling) advances and two other advances which you may define then or later.

INTIMIDATION

There are more graceful social skills for convincing people to do what a character wants, but they lack the pure

efficiency of communicating that failure to comply may result in physical harm – nothing personal.

Intimidation is a blatant social attack, defended against with Resolve. It's the skill for interrogation (as opposed to interviewing), as well as scaring the bejeezus out of someone. Even without a basis for fear, it can provoke strong negative emotional responses (provoking people to fight or anger): it's never pretty. Characters with high Intimidation include pirates, villains, haughty nobles, and especially frightening monsters.

Trappings

👁 Threat of Violence

Intimidation works best from a position of power. Gain a +1 bonus if there's a reason for the target to believe the intimidating character is capable of harming them when they can't do anything about it (ie the target is unarmed and the intimidator is wielding a weapon), +2 if the target is completely helpless. Conversely, an armed target gets a +1 defence bonus, or even +2 or more if they're very secure in their position (behind something solid, or with lots of backup).

Intimidation requires a reason for fear, however tenuous. It's the most important thing when deciding how vulnerable a target is to Intimidation or how intimidating they are. Without fear, Intimidation produces annoyance at best and explosive anger at worst, though that can be useful, too. Regardless, a potent success on an Intimidation roll produces a strong emotional response – just maybe not the one intended.

👁 Brush Off

If things get to a face-off, an opponent can perform other actions than standing there being intimidated, such as disengaging or drawing a weapon. However, Intimidation's real strength is the first flash of contact, when people instinctively get out of the way. Intimidation can make a powerful, menacing first impression: if the character is actively doing something intimidating, roll a quick Intimidation contest against the target's Resolve. If successful, the target is taken aback for a moment, long enough to brush past them, though with time to call for help if appropriate. This can't be done in a fight, or against a target who's ready for a fight, but for first impressions, Intimidation is gold for control.

Stunts

Control

✧ Infuriate (Intimidation)

Intimidation lets you scare people, but sometimes fear isn't an option. That doesn't mean you can't get up someone's nose, though, if you're willing to sacrifice a bit of the control that fear gets you.

With this stunt, you receive a +2 bonus when trying to infuriate someone. If this results in an attack or other action against you by the target, you can complement

the skill you use on the first exchange with Intimidation – after all, you made it happen, so you were ready for it.

✧ Subtle Menace (Intimidation)

The character exudes menace far in excess of his capability to act. Even bound and behind prison bars, the character is so ripe with the awful things he could do that he's still scary. You may use Intimidation no matter what the power imbalance in the situation is, and reduce a target's superior position bonus by -2 (to a minimum of +0).

✧ Serpent's Tongue (Intimidation)

Requires Subtle Menace

It's hard not to talk to this character – not because he's approachable, but because it seems such a bad idea not to. Fear makes people uncomfortable, and they occasionally let things slip they otherwise wouldn't.

With this stunt, the character may use Intimidation instead of Empathy or Rapport when getting information out of someone in a "softer" fashion. On a success, the target is rattled, not in the pleasant state Empathy or Rapport might leave him in. If used to get a "read", aspects revealed are limited to those which might be expressed in the language of fear.

✧ Unapproachable (Intimidation)

It's difficult to manipulate someone when you're constantly reminded of how scary they are. With this stunt a character may use Intimidation instead of Resolve to defend against Rapport, Deceit and Empathy.

Fear

✧ Scary (Intimidation)

It's clear to even to other intimidating folks that the character is someone you just don't want to cross. With this stunt, you can resist Intimidation attempts with your own Intimidation instead of Resolve.

✧ Aura of Menace (Intimidation)

Requires Scary

Characters with an Aura of Menace terrorise all who oppose them. Their victims are often powerless to describe what's so unsettling about them, but regardless are rooted to the spot and believe every threat they make.

Once per scene per target, you may **spend a Fate point** to intimidate a target as a free action, no matter what the circumstances, immediately (if between actions), or immediately after the current action underway.

✧ Aura of Fear (Intimidation)

Requires Aura of Menace

The character can intimidate entire crowds. Once per scene as a full action, you may **spend a Fate point** to make an Intimidation roll at a -2 penalty against *all opponents* in the scene. You roll only once, effectively setting the difficulty

everyone must beat: if your effort beats the quality of any minions present, at least half their number are affected automatically regardless of their roll, unless they have a leader with Leadership present, who may make a second defence roll on their behalf using his Leadership skill.

✧ The Promise of Pain (Intimidation)

Requires Scary

The character makes a promise (really, a threat) to a target, and makes an Intimidation attack. If he does one or more Composure damage, he may **spend a Fate point** to cause a consequence instead. The consequence must be an appropriate response (such as "Folding Up in Fear" or "Broken Spirit") to the threat.

✧ Steely Gaze (Intimidation)

Requires Scary

Your character's unflinching gaze can root an opponent to the spot. Both characters are locked in a contest of wills, and may only take Intimidation actions against one another until one takes a consequence, concedes or is interrupted (violently, in many cases). Any defence rolls made against interrupting actions suffer a -2 penalty.

✧ Fearsome Gaze (Intimidation)

Requires Steely Gaze

The character's gaze is so terrifying that those facing him may be paralyzed with fear. This stunt is used like Steely Gaze, except if the opponent takes a consequence, he immediately takes another, second consequence too. If this means he's taken out, he may still concede after recording both consequences, keeping his right to define the nature of his defeat (subject to the gazer's approval).

✧ Master of Fear (Intimidation)

Requires Fearsome Gaze and Aura of Fear

Your character is a master of the terrifying, and can have an entire room covering within moments. He avoids the -2 penalty when using the Aura of Fear stunt. Moreover, minions whose quality is beat by the roll fail automatically, foregoing a defence roll unless their leader takes a full action to roll Leadership in their defence. Without a leader, minions flee, faint, or otherwise take an immediate consequence, to the last man.

INVESTIGATION

Investigation is the ability to actively look for things and, hopefully, find them, such as searching a room or looking for a hidden enemy. Characters with Investigation include trackers, scouts and city guards (some of them, anyway).

Investigation is also used for eavesdropping, or whenever observing something over a period of time. It can also be used for assessments (see page 61) when looking for deep patterns and hidden flaws. Investigation is the flipside of Alertness: mindful, deliberate perception, in contrast to the passive Alertness, meaning an equivalent Investigation

effort yields better, more in-depth information than Alertness; the downside is that Investigation is far more time-consuming.

Trappings

👁 Finding Hidden Things

When searching for something specific, keep Investigation difficulties at Mediocre (+0), using shifts to determine how long the search takes. If there's a reason the thing in question shouldn't be found, it's usually better to declare it unfindable due to a critical missing piece that would "unlock" access, in which case don't bother with a roll but rather put the players on the path to discovering that missing piece. It could be equipment, a key, or a magic password: once it's in place, the difficulty should return to normal.

If characters are searching an area for hidden things like clues, the guidelines for Alertness apply: use a Mediocre (+0) difficulty, make sure the characters can find *something*, and that whatever it is suggests a course of action.

If in doubt about setting difficulties for finding things, aim low, and avoid derailing the game because players failed to find something. It may seem less challenging or interesting if the Investigation roll is easy, but in this situation that isn't the case: lack of information is frustrating to players, and for those who enjoy finding secret panels, figuring out clues, and so on, the challenge is less in finding them than working out what to do with them once found. And there's the rub: hidden items don't come with built-in explanations. Position your story in the things the players find, not those they don't, and remember: if there's nothing to find, don't make them roll.

👁 Declarations

Investigation can also be used for declarations, similar to the "Declaring Minor Details" Academics trapping. It allows investigators to make Sherlock Holmes-like declarations, asserting minor details about a scene, and confirming their assertions with a successful roll. For more on clues and information management, see page 289.

Stunts

Contemplation

✧ Scene of the Crime (Investigation)

A character revisiting a place where he's used Investigation before may spend a few seconds immediately on an Investigation roll to determine what's changed since he was last there, as if it were an unusually detailed Alertness check.

✧ Eye for Detail (Investigation)

Requires Scene of the Crime

With a little concentration the character can recall any place he's been to in exacting detail, sometimes even finding details he hadn't consciously noticed before. To do so, the

character **spends a Fate point**, and make a perception roll (usually, but not always, Investigation) to search things as if still at the scene, no matter how long ago he left.

✧ Uncanny Hunch (Investigation)

Requires at least one other Investigation stunt and one Empathy stunt

Sometimes your hunches play out to great advantage. Once per scene, you may guess what the "deal" is with a character, object, location or situation. Don't say it out loud, but note it down and pass it to the Story Teller, who must accept it as a *valid hunch* that would be something of a revelation if true (ie nothing too obvious, like "I'm convinced that the ocean is made of water!"). If the hunch later proves correct, you may use Investigation or Empathy instead of any other skill concerning its target for one exchange. (A savvy Story Teller occasionally alters her characters' motives to match your hunches, which is absolutely perfect!)

Observation

✧ Lip Reading (Investigation)

The character can use Investigation to eavesdrop on conversations he can only see. If the Story Teller normally allows lip-reading attempts, the Investigation difficulty is reduced by two.

✧ Focussed Senses (Investigation)

The character can concentrate on one sense to the exclusion of the others; the sense must be specified when the stunt is taken. With a few moments concentration, the character enters a focussed state, gaining a +2 bonus to all Investigation actions using the focussed sense as long, and a corresponding -2 to all non-Investigation rolls due to the intense focus.

You may take the stunt multiple times, each time for a separate sense; the focus covers all selected senses at once.

✧ Impossible Detail (Investigation)

Requires Focussed Senses

The character's senses operate at a profound level, allowing him to perceive details no one else can. It's still a deliberate search, rather than a casual use better suited to Alertness. With the stunt, you incur no increased difficulties due to the smallness or subtlety of physical details. For example, the difficulty to detect nearly any poison is reduced to Mediocre (+0).

Using this stunt may colour the details a Story Teller reveals on a successful Investigation roll; let the Story Teller know you have this stunt when rolling Investigation.

✧ Quick Eye (Investigation)

The character can search locations much more quickly than others, while remaining thorough. Searching takes one to two steps less on the Time Increments Table (page

THE TWO MEN FOLLOWED THE COMPASS NEEDLE NORTH EAST FOR MOST OF THE DAY—

WE'VE REACHED THE OLD BORDER BETWEEN THE SOUTHERN AND EASTERN REALMS — MANY A LIFE WAS WASTED HERE FOR AN EXTRA FEW ACRES OF LAND. BORDER PATROLS SKIRMISHED HERE AGAIN AND AGAIN. YOU CAN ALMOST HEAR THE CLANG OF STEEL ON STEEL.

THE ONE WE SEEK PASSED THROUGH HERE — NOT FLYING, BUT ON FOOT. SURELY HE DIDN'T TIRE OF USING HIS MAGIC.

178), allowing the character to make one or two additional rolls in the same time, or conclude the search faster.

LEADERSHIP

Leadership is a multi-faceted skill. A good leader knows how to direct and inspire people, and how to run an organization. Characters with high Leadership include military officers, politicians and diplomats.

Trappings

👁️ Command

Leadership can direct troops, crews, workers or other group activities. A character giving orders to a group of minions may apply his Leadership as a modifying secondary skill to the minions' skill roll. In a conflict, this takes the character's action, but affects minions attached to him. While attached minions can't normally act, when directed by a character with Leadership, they act as if unattached.

In this way, characters without good combat skills can help their minions in a fight. A character with Good (+3) combat skill or higher with attached Good (+3) minions normally rolls his own skill; a character with high Leadership, however, can manage without combat skills by making, say, a small quantity of Good (+3) minions into Superb (+5): +1 for numbers, +1 for command, which is very potent.

Both heroic player characters and their villainous adversaries can use minions using Leadership. Heroes, however, lead their troops in the vanguard instead of from the rear.

👁️ Administration

Any organization which a character is in charge of uses his Leadership as the default for how organised it is and how easily its members can be bribed. See page 197 for more on how characters influence an organization's actions.

👁️ Bureaucracy

A good leader understands organizations and their rules, including laws, bribery and other ways of dealing with red tape. Leadership is an all-purpose knowledge skill for knowing how to act in a given organization, including important things like how much to bribe.

Stunts

Military Command

See the rules on Fleet & Army combat on page 197 and the Fog of War battle rules on page 234 for details on how to run fleet and army engagements.

✧ Squadron or Unit Leader (Leadership)

When commanding a squadron of sailing ships or unit of troops, the character gains a +1 bonus to Leadership rolls.

✧ Fleet or Battlefield Commander (Leadership)

Requires Squadron or Unit Leader (as appropriate)

When commanding a fleet or army, the character gains a +1 bonus to Leadership rolls.

✧ Admiral or General (Leadership)

Requires Fleet or Battlefield Commander (as appropriate)

When commanding multiple fleets or armies, the character gains a +1 bonus to Leadership rolls. The character must be in a leadership position controlling several armed forces.

✧ Legendary Commander (Leadership)

Requires Admiral or General

The character has an incredible reputation and a series of titles and honours (or a row of heads on pikes) to prove it. **Pay a Fate point** to add +3 to a Leadership roll in any naval or army combat situation. The character must be in a leadership position within an armed force.

✧ Quick Decisions under Fire (Leadership)

The character's cool head and quick thinking gets him into the action fast, giving a +2 initiative bonus when outnumbered (see page 160).

✧ Battlefield Veteran (Leadership)

The character has seen his share of combat and can quickly assess a conflict's tactical advantages. Once per scene, **spend a Fate point** to roll Leadership against a difficulty derived from the table below. Shifts generated become a pool of bonus points you can distribute to your allies for combat-related rolls during the scene. For example, a Leadership roll of +5 against a Fair (+2) difficulty provides a +3 bonus to an ally's combat-related skill roll, +1 to three such rolls, or a +2 and a +1 to two. Allies must be able to see or hear you to receive these bonuses.

The Leadership roll's difficulty depends on how formidable the opposition is.

Difficulty	Strength of Opposition
Mediocre (+0)	The opposition seems insurmountable.
Fair (+2)	The opposition outnumbers the PCs or is obviously superior.
Great (+4)	The player characters and opposition seem evenly matched.
Fantastic (+6)	The player characters outnumber the opposition by 2:1 or more or are obviously superior.

The tougher the opposition, the easier the Leadership roll: that's because battling the vanguard of the Suvethian Empire is much more heroic and dramatic than dog-piling a handful of peasants. *Legends of Anglerre* combat is about drama, excitement and heroism, not playing it safe: the tougher the odds, the cooler the character looks when he snatches victory from the jaws of defeat.

✧ Warlord (Leadership)

Requires Battlefield Veteran and an appropriate stunt (such as Great Blow, Tactical Advantage, etc)

The character can distribute spin received on a Leadership roll to his followers, to use as if they were shifts or spin generated by the Great Blow or Tactical Advantage Melee Weapon stunts **in the same action**.

✧ Mythic Leader (Leadership)

Requires Warlord and Group Combo stunt

A character can perform a manoeuvre to create an impromptu "combo" (see page 113) from his followers on the next exchange, regardless of whether they have the Group Combo stunt. Each point of spin allows you to add one more follower to the combo. This stunt is extremely effective for leading a group of warriors and welding their weapons skills together into a single mighty attack.

Followers

✧ Personal Conspiracy (Leadership)

The character is a member of a major conspiracy, and may have an associated aspect, too. You can call upon one of the conspiracy's functionaries or thralls, creating a companion on the fly. The companion is either: a minor functionary with the Summonable and Variable Summons advances, plus one other advance; or an officer with Summonable, Variable Summons, Independent and two other advances, although if you bother an officer with requests, he may request you to assist with his own objectives.

The Independent advance operates differently for this stunt: the Story Teller selects the companion's two aspects: one is usually the player character's aspect relating to the conspiracy; the other is whatever the Story Teller thinks appropriate, or will lead to mischief! For the rest of the scene, both character and companion receive the aspects, and the player may not refuse compels for either of them without offending the conspiracy, possibly leading to banishment, punishment, being marked for death, or worse.

✧ Lieutenant (Leadership)

You have a single, exceptional companion, well-equipped to handle leadership duties in your stead. He's Fair (+2) quality, with the Independent and Skilled advances and one other advance (see page 166). You can take this stunt multiple times to build a more capable companion, providing three additional advances to the Lieutenant each additional time.

✧ Minions (Leadership)

You have *lots* of minions. In a scene you have the bare minimum on hand – up to three Average (+1) minions. Each has the Strength in Numbers advance and three additional advances (page 167). You can take the stunt

multiple times, each additional time providing another three advances. You must spend all advances at the start of the scene when you first bring in your minions, but you needn't bring them all in right away.

✧ Reinforcements (Leadership)

Requires Minions

During a fight, you may **spend a Fate point** to call in reinforcements to replace up to half your lost minions. Reinforcements appear at the start of the next exchange.

Royal Custom and Tribal Law

✧ Lawspeaker (Leadership)

The character is well-acquainted with royal precedents, popular traditions, and tribal laws anywhere he's spent a significant amount of time, and is skilled at manipulating people's perceptions of it to his advantage, making stirring speeches before clan moots and royal courts. You gain a +2 bonus when using Leadership under such circumstances, and can penetrate the labyrinth of courtly or tribal precedence one step faster on the Time Increments Table (see page 178).

✧ Law Lord (Leadership)

Requires Lawspeaker

Your extensive exposure to royal custom and tribal law means you can exercise authority in any tribal moot or royal court anywhere. You never suffer increased difficulties from lack of familiarity with a locale's laws and traditions; your experience is so broad you either know it already, or can make accurate guesses about its functions.

Organizations

✧ Funding (Leadership)

You head a profitable organization. **Pay a Fate point** for it to temporarily increase a Resources skill up to the value of your Leadership, regardless of whether you're present. Personally using these resources may take some time to filter through the power structure, and the Story Teller may increase the time it takes to acquire something by one step.

✧ Born Leader (Leadership)

You're a natural leader of people, and receive a +1 bonus to an organization skill check in an organization of any size. The stunt provides no benefit unless the character is in a leadership role in an organization.

✧ Hero (Leadership)

Requires Born Leader

In battle you lead your troops from the front whether on the ground or at sea, gaining a +1 bonus to your organization's relevant Arms or Security skill checks. The stunt provides no benefit unless the character is in a military or security leadership role in an organization.

✧ Master Diplomat (Leadership)

Requires Born Leader

You know the court, tribe, or government inside out, gaining a +1 bonus to any organization Diplomacy skill checks. The stunt provides no benefit unless the character is in a leadership role in an organization.

✧ Emperor, King, or Tyrant (Leadership)

Requires Hero or Master Diplomat

The character excels at leading the people, controlling or lying to them. His presence or even attention engenders considerable pride or fear among staff, soldiers, diplomats or services. Gain a +1 bonus to organization skill checks, or **pay a Fate point** to gain an additional +3 if you're present at the heart of the action, exposing you to all the considerable associated risks. The stunt provides no benefit unless you're in a leadership role in an organization.

✧ Instant Functionary (Leadership)

The character sees the shape of an organization from the underside, and in organizations of sufficient size can convince anyone he's just a cog in the machine. You may use Leadership instead of Deceit whenever faking the role of a minor functionary in an organization.

✧ Centre of the Web (Leadership)

The character is like a spider at the centre of a web in any organization he belongs to. Information flows his way naturally, taking one time increment less to reach his attentive ears than usual, and as long as he's able to contact the outside world, he can quickly find out about the organization's dealings. With Story Teller approval, spend your Leadership shifts to improve the speed of information by up to two steps: figure a base time period of fifteen minutes for information to spread in a scale 1 organization, plus 1 step per point of scale above that.

✧ Power behind the Throne (Leadership)

Requires Centre of the Web

First, this stunt increases the power of the Centre of the Web stunt, causing information to flow your way two time increments faster; second, it removes the requirement for contact with the outside world. Your ties in the organization are so widespread that the outside world stays in contact with *you*. **For a Fate point**, your organization can even make some fairly unreasonable efforts to stay in contact.

Presence

✧ Respected Leader (Leadership)

Requires an associated aspect

The character is famed for being just and heroic, and is respected by those under him. When this reputation would benefit you, you may use Leadership instead of Rapport in social situations.

✧ Quake Before Me (Leadership)

Requires an associated aspect

The character is reviled and feared, and stories of his merciless cruelty precede him wherever he goes. When this reputation would benefit you, you may use Leadership instead of Intimidation to cause fear.

✧ Recognized Leader (Leadership)

Requires one other Leadership stunt

The character is a recognized leader – a ranking guild member, military officer, politician, etc. Even if his skill level is low, he's still considered a fine leader, just not necessarily the best, and receives a +1 reputation bonus when using Leadership *in a single chosen milieu*, such as combat, politics or business. He may also pick a specialty (such as a specific military unit, city, or guild) for which he receives an additional +1 bonus.

MELEE WEAPONS

This is the skill for fighting with hand-to-hand weapons, from swords and knives to axes and clubs, and anything in between. It covers everything from duelling swordsmen in imperial courts to club-wielding thugs jumping you in a dark alley.

Melee Weapons also covers the ability to throw small handheld weapons up to one zone, or use weapons with unusually long reach (like whips or polearms) to attack adjacent zones; characters use this skill to be equally good at fighting with knives as throwing them.

Melee Weapons includes the ability to defend oneself in a fight, and so may be rolled for defence. Users

are well-versed in fighting styles and weapons, and may use this skill as a limited knowledge skill covering those areas. To actually create weapons, use Artificer.

Characters with high Melee Weapons include nearly every adventurer, as well as nobles, barbarians and some circus performers. See **Chapter Six: Equipment** for more on how weapons are used in the course of play.

Stunts

Proficiency

✧ Flawless Parry (Melee Weapons)

Characters taking a full defence action using Melee Weapons gain a +3 bonus rather than +2.

✧ Riposte (Melee Weapons)

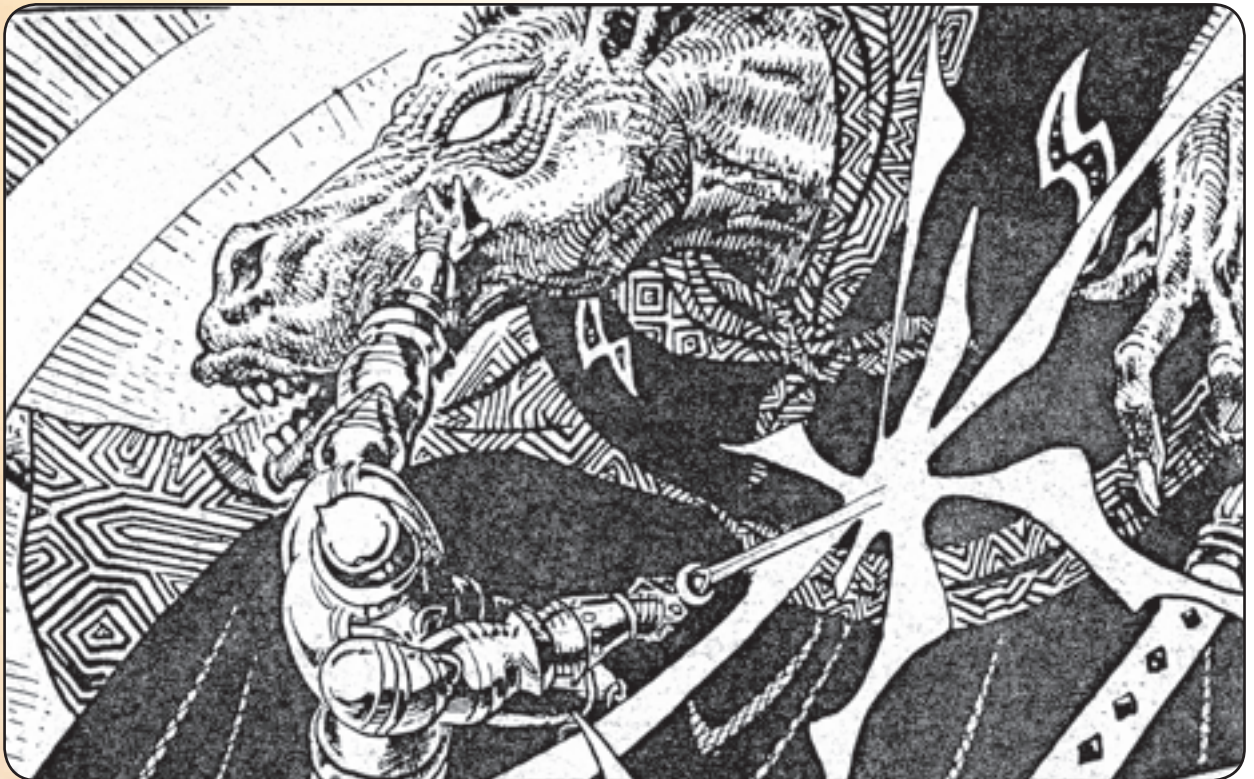
Requires Flawless Parry

If a character is physically attacked in melee and defends well enough to gain spin, he may inflict one Physical stress on the attacker per point of spin, immediately, as a free action. Armour doesn't protect the attacker who's inadvertently exposed a weak point.

✧ Turnabout (Melee Weapons)

Requires Riposte

You can turn an opponent's action into an advantage for yourself. Once per opponent per scene, under the same conditions as Riposte, **spend a Fate point** and use your spin to treat your defence roll as a free-action attack, dealing Physical stress equal to the shifts on your defence roll (at least three points since you got spin).



✧ Tactical Advantage (Melee Weapons)

Requires Turnabout

The character may carry forward one or more points of spin and use it to counter any points of spin generated by his opponent's next attack.

For example: Luxor the Great swings his broadsword at Eldroth the Dark Lord, and gets 3 spin. Both have the Tactical Advantage stunt. 1 spin is absorbed by the 1 point of spin Eldroth carried forward from his previous exchange using the Tactical Advantage stunt. That leaves 2, so Luxor chooses to use 1 spin on his Crippling Strike stunt to inflict one consequence, and saves the final point of spin using the Tactical Advantage stunt to counter any spin generated on Eldroth's next attack.

Weapon Mastery

✧ Weapon Specialist (Melee Weapons)

Requires Military Training occupation stunt or similar aspect
The character receives a +2 damage bonus to one type of weapon.

✧ Weapon in Both Hands (Melee Weapons)

Requires Weapon Specialist

Normally, fighting with two weapons just looks cool, without providing a bonus. With this stunt, a two-weapon fighter has an advantage, and whenever he causes at least one stress damage (excluding the weapon's damage bonus), the damage is increased by one (meaning he never hits a target for less than two stress). Also, he gets a +1 defence against manoeuvres aimed at depriving him of either weapon.

✧ Cleave Through Hordes (Melee Weapons)

Requires Weapon Specialist and three other Melee Weapons stunts

Using his specialist weapon, the character automatically takes out as many groups of minions as he has generated spin.

✧ Crippling Strike (Melee Weapons)

Requires Weapon Specialist and three other Melee Weapons stunts

Using his specialist weapon, the character automatically inflicts a number of consequences on a target equal to the points of spin.

✧ Whirlwind Attack (Melee Weapons)

Requires Cleave Through Hordes

The character may **spend a Fate point** to hit multiple opponents in his zone. This is treated as an area attack (see page 179); roll Melee Weapons against a Mediocre (+0) difficulty to determine the difficulty of the Athletics roll required to avoid it. It affects 1 target, plus 1 additional target per point of spin on the Melee Weapons roll.

Weapons damage bonuses are added to the shifts generated for those affected by the area attack.

✧ Great Blow (Melee Weapons)

Requires Weapon Specialist and Cleave (Might stunt)

The character can attack targets beyond his usual scale range. Each point of spin generated on an attack roll may be used to affect an additional point of scale.

For example a scale 2 hero attacks a scale 5 monster and generates 9 shifts. He uses 1 spin to hit an out-of-scale target 1 level above his maximum scale, and uses the remaining 6 shifts for other effects.

Thrown Weapons

✧ Catch (Melee Weapons)

The character can use Melee Weapons instead of Athletics to defend against thrown weapons. If you generate defensive spin against a thrown object, you may declare you're catching the item, provided you have a free hand and it's something you have the Might to catch. **For a Fate point**, you can also throw it back as an attack in the same exchange.

✧ Ricochet (Melee Weapons)

The character can bounce a thrown weapon off one or more surfaces, so that it comes at an opponent from an unexpected direction. Describe the throw and take a -1 attack penalty; if successful, you deal +2 stress damage. You may also use this stunt to throw a weapon at a target around a corner, provided you can see him somehow (maybe with a mirror?).

✧ Good Arm (Melee Weapons)

The character can throw weapons with great force, making them effective at a longer range than usual. You may take a -1 Melee Weapons penalty with a thrown weapon to increase the attack's range to two zones instead of the usual one.

Weaponry

✧ Anything Goes (Melee Weapons)

The character incurs no penalties for awkward or improvised weapons – virtually anything is a lethal weapon in his hands, as long as he can comfortably and casually lift it. The weapon must be improvised, ie a chair, priceless urn, beer bottle, etc. You never need to spend a Fate point to declare an improvised weapon, unless the surroundings overtly prevent it (such as a prison cell). Most improvised weapons don't survive more than a single use unless you also have the Bottles and Barstools stunt (page 88).

✧ Close at Hand (Melee Weapons)

The character brings his weapon to hand faster than the eye can see, allowing him to draw a weapon as a free action. If someone's actively blocking the action, the block incurs a -2 penalty. Combined with Anything Goes, the character

is always effortlessly armed in an even moderately cluttered environment.

✧ Weapon of Destiny (Melee Weapons)

Requires an aspect referring to the weapon by name

The character has a signature weapon well-known in certain circles, with a name and a long, chequered history. It has a tendency to be always near at hand, even when circumstances conspire against it. If you'd normally need a Fate point to ensure it's nearby, you can do so for free; if it would be normally impossible to access it, you can **spend a Fate point** to get access to it anyway. Once the Fate point is spent, the Story Teller doesn't have to furnish the weapon immediately, but must work to bend circumstances to make it available in short order. So, you can't be deprived of the weapon for long unless you voluntarily give it up or pass it to another.

The weapon has the Craftsmanship improvement (see page 142), giving it a +1 bonus; plus one other improvement selected using the guidelines on page 141.

✧ Weapons of the World (Melee Weapons)

Requires any three Melee Weapons stunts

Every proper (not improvised) melee weapon in the world has been in your hands at one time or another, and you never face a familiarity penalty no matter how strange a weapon is. Also, if you tell a quick (two or three sentence) story about how you came to use the weapon before, you may get a +1 bonus for a scene, once per "new" weapon per session, at no cost. The story may be told aloud or an internal monologue shared with the other players.

✧ Shield Training (Melee Weapons)

The character has trained extensively with shields. This stunt is required to be able to use shields properly.

First, the stunt allows your shield to give you a defence bonus instead of an armour bonus, and to accept a Minor or Major consequence for you (like armour). Second, when taking a full defence or block action, your shield acts as an aspect. Third, if you obtain spin on a Melee Weapons attack when fighting an opponent with a shield, his shield doesn't benefit him at all, including any benefits he might normally gain from this stunt.

MIGHT

Might measures pure physical power, be it raw strength or knowing how to use the strength one has. For lifting, moving and breaking things, Might is the skill of choice. It may also be used indirectly, to modify, complement, or limit some skill uses. Characters with high Might include warriors, labourers and thugs.

Trappings

👁 Fighting People

In combat, Might can modify Fists and Melee Weapons where force is a *very* significant element at play. Also,

someone engaging an opponent in a one-on-one exchange can perform a manoeuvre to switch from Fists to Might when executing a hold or other wrestling move less about striking than about overwhelming the target with physical force.

For example: Barnabas the Huge is fighting an ogre bare-handed, having lost his broadsword to a Major consequence. He rolls Fists against the ogre, who defends with the same, and, after a Fate point to invoke his aspect "Indomitable Will", gets a single shift. Instead of dealing stress, he declares an aspect on the ogre: "Choke Hold". Next exchange, he invokes this aspect for effect (for free) to use his Great (+4) Might instead of his Fair (+2) Fists to inflict damage on the ogre.

👁 Breaking Things

You can use Might to break things into pieces, bend bars, knock down doors, and so on. There are two ways to do this: methodically, and abruptly.

To break something methodically requires no roll: with time and tools you can eventually break anything. How long it takes is a matter of common sense, ranging from a few moments to saw a plank to decades to scratch through a door with a spoon. It's usually done off-screen, and a Might (or Artificer) roll can gauge the quality and speed of the result, but if no one interrupts it'll get done eventually.

For something mechanically more measurable, players can make rolls and tally shifts to track progress, but this is more for narrative convenience than any real measure of difficulty. If you want to punctuate a methodical effort with things like enemy attacks, you can call for a roll between each interruption, but make sure you know what the rolls mean.

Breaking Things

Mediocre (+0)	Paper or glass. No roll required.
Average (+1)	Flimsy wood. Again, don't bother rolling.
Fair (+2)	Cheap wood, bamboo
Good (+3)	A sturdy pine board, interior door
Great (+4)	Hardwood boards, exterior door
Superb (+5)	Oaken chest, heavy oaken door
Fantastic (+6)	Oaken door reinforced with iron
Epic (+7)	Bending iron bars an inch or two
Legendary (+8)	The door of a safe, portcullis, drawbridge
Legendary +2	Ripping the door off a jail cell
Legendary +4	Smashing through the wall of a castle

Breaking something abruptly is more dramatic, involving a quick roll against a difficulty based on the target's nature (see the table above). Using an appropriate tool (a hammer, crowbar, axe, etc) reduces difficulties by up to -2. Characters can retry failed attempts, but after two tries every additional attempt increases the difficulty by +1.

👁️ Lifting Things

Might also governs how much the character can lift or move, the target's weight determining the roll's difficulty.

The default weight characters can lift and still do something (move slowly, position the object carefully, etc) is shown on the Might Lifting Table. For static lifts (such as lifting a heavy portcullis so others can scurry through), double the weight; for things like knockback (page 164), use the weight factor (WF) shown in the table.

Might Lifting Table

Might	Capacity (lbs)	WF
Abysmal (-3)	10	0
Terrible (-2)	50	1
Poor (-1)	100	1
Mediocre (+0)	150	2
Average (+1)	200	2
Fair (+2)	250	3
Good (+3)	300	3
Great (+4)	350	4
Superb (+5)	400	4
Fantastic (+6)	450	5
Epic (+7)	500	5
Legendary (+8)	600	6
Each +1	+100	+0.5

A character can try to push himself into the next category, requiring a Might roll against a difficulty equal to his own Might skill; if successful, he may perform a single Might action at the next higher category. Using tools can increase this capacity; for example, a lever may grant a bonus, while a pulley system may multiply capacity.

The line between lifting something and simply breaking it is sometimes fuzzy. If someone's trapped under rubble and you want to remove it carefully, that involves lifting; in a moment of panic, ripping aside something heavy to free a loved one, the guidelines for breaking things are more appropriate. When in doubt, if the character has any personal aspects that might apply, you're probably dealing with a moment of passion.

👁️ Pitching In

Many hands make light work, and you can simply add each person's lifting capacity together to determine how much a group can lift. For breaking things, figure a +1 bonus for each additional person helping who can reasonably pitch in – usually one or two people.

👁️ Encumbrance

Wearing clothing and carrying reasonable amounts of equipment isn't a factor in game play. From time to time, though, a character may need to perform an action while carrying a large amount of weight, like climbing down a ladder with a wounded comrade slung over their shoulder.

A character can easily carry something 4 steps lower than their lifting capacity. Use common sense – just because Barnabas the Huge can run full-tilt while carrying his friend Yliria over his shoulder doesn't mean he can do it all day. Trying to do so for more than a scene requires an Endurance roll against the carried weight each scene thereafter, with the difficulty increasing by +1 each time.

For each step heavier than his carrying capacity, the character incurs a -1 penalty on other physical actions, to a maximum -5. The Story Teller may also require the character limit all skill rolls by Endurance.

Stunts

Force

✧ Herculean Strength (Might)

The character is incredibly strong, capable of lifting great weights. All weight-based difficulties not involving combat are reduced by two steps.

✧ Piledriver (Might)

Requires Herculean Strength

The character lands powerful blows with hammer-like force, ripping apart steel cages and knocking down walls. You gain a +4 damage bonus to Might attacks against inanimate targets.

✧ Unbound (Might)

When physically restrained by chains, a mob of people, etc, you gain a +2 Might bonus to break your bonds. Combined with Piledriver, you simply can't be held by most mundane methods.

✧ Unstoppable (Might)

Requires Herculean Strength and one other Might stunt

Once in motion, the character's very difficult to stop due to his sheer muscular force. You may use Might instead of Athletics for move actions, including sprinting. Further, all movement blocks, including borders which can be "smashed" through, are considered to be two lower.

Wrestling

✧ Wrestler (Might)

Requires one other Might stunt

The character is a trained wrestler. You may use Might instead of Fists in combat.

✧ Body Toss (Might)

Requires Wrestler

The character knows how to apply his strength in a fight to take people off their feet. Whenever making a Throw or Push manoeuvre (see page 164), the target's effective weight factor is one less than usual.

✧ Hammerlock (Might)

Requires Wrestler

The character gain a +1 bonus to block actions (see page 158) when grabbing hold of someone. If the target tries to break the block and fails, you may inflict 1 Physical stress.

Combat

✧ Savage Fighter (Might)

Requires one other Might stunt

The character makes up in strength for what he might lack in skill. When fighting with a two-handed weapon, you may use Might instead of Melee Weapons.

✧ Cleave (Might)

Requires Herculean Strength and an appropriate occupation aspect

When fighting non-minions hand-to-hand, you may use any overflow against another target in your zone. For example, if you take out a named enemy with four shifts to spare, you may apply those four shifts against another named enemy or group of minions in your zone.

PILOT

The character is a skilled boat pilot on a skiff, riverboat, or grandiose galleon. Characters with high Pilot skill are usually sailors, pirates and seafaring merchants. You can also use this skill in extraordinary circumstances for piloting magical starboats, flying carpets, and even underwater vessels.

The trappings of Drive can apply easily to Pilot, especially the chase rules. Pilots with low Resources probably don't own their own watercraft, but may have access to one through an employer, a companion or even theft.

Stunts

Seamanship

✧ A Friend in every Port (Pilot)

The character has seen many harbours in his time – maybe too many. When in port, or when your experience or reputation as a sailor applies to your current situation, your Pilot skill complements your Rapport or Contacting.

✧ Corsair's Instincts (Pilot)

The character is a master of sea battles. When commanding a vessel in ship-to-ship combat, your Pilot skill complements any Ranged Weapon attacks made by your allies. Also, you gain a +2 Pilot bonus in manoeuvres in ship-to-ship combat.

✧ Flawless Navigation (Pilot)

The seas are an open map in the character's mind. He can never get lost at sea unless bizarre circumstances are afoot, and even then his Pilot rolls are never reduced by more than -2.

✧ Flotsam and Jetsam (Pilot)

Requires two other Pilot stunts

The character may go down with his ship, but that's not the end of him. When a ship you're commanding is sunk, you and your passengers get the benefits of the Death Defiance stunt (see page 86), and are considered "out of sight" when the ship sinks.

✧ Naval Tactician (Pilot)

Requires Corsair's Instincts

The character can exploit any tactical advantages against enemy vessels, gaining a +1 bonus (for a total +3) when tagging temporary aspects on an opponent, your ship or a scene in ship-to-ship combat. This doesn't apply to invoking your own aspects, or tagging your allies' aspects.

✧ Sea Legs (Pilot)

Requires one other Pilot stunt

Your character is so at home onboard a ship that he practically gets landsick. When on watercraft, you can use Pilot instead of Athletics.

✧ Sea Dog (Pilot)

Requires Sea Legs

To you, a boat or ship is a repository of improvised weaponry – gaffs, clubs, oars, rope. When on watercraft, you may use Pilot in place of Melee Weapons.

✧ Weathered Mariner (Pilot)

Whether in the dead of night or a raging storm, the character's sailing skills always see him through. You never face increased Pilot difficulties because of environmental factors, such as darkness or inclement weather.

Ships

✧ Personal Vessel (Pilot)

You have a personal watercraft that you own or have exclusive right to. This stunt functions like the Custom Carriage stunt (see page 83) for waterborne vessels.

✧ Prototype Vessel (Pilot)

Requires Personal Vessel

This is identical to the Prototype Carriage stunt (on page 84), but for watercraft.

✧ Boatwright (Pilot)

Requires two other Pilot stunts

The character may not understand the general principles behind creating and maintaining devices, but he knows

ships and boats inside-out. You may use Pilot instead of Artificer when working on ships and boats, and due to shared principles you may work on other vehicles at a -1 penalty.

RANGED WEAPONS

Use Ranged Weapons when attacking targets several zones away, whether with bow, sling, or – if available in the setting – firearms such as black powder weapons. The skill is similar to Melee Weapons, except it applies to ranged attacks and can't usually be used defensively. A character who's both a good shot and good at getting out of the way should also invest in Athletics or Fists (or both!).

Ranged Weapons can be used as a limited knowledge skill for fighting styles, construction techniques, and so on. To create ranged weapons, use the Artificer skill.

Characters with high Ranged Weapons include soldiers, scouts and hunters. See **Chapter Six: Equipment** for specific ranged weapons.

Trappings

👁️ Ammunition

Generally reloading is part of the ebb and flow of combat, and a standard use of Ranged Weapons. Running out of arrows or crossbow bolts only happens when it's dramatic and interesting, ie when it's appropriate for applying aspects: running out of ammunition is a legitimate compel for a character with bow- or ranged weapon-related aspects, as well as an excellent first consequence or concession, or possible manoeuvre result (such as using Athletics to run all over the place, drawing fire and getting the bad guys to waste their arrows).

For the flavour of a reload for weapons like crossbows or arquebuses without involving aspects, the Story Teller can say reloading requires a supplemental action (-1 to the next roll) every exchange.

Stunts

Aiming

✧ Long Shot (Ranged Weapons)

The character's accuracy over distance is exceptional: the range of any ranged weapon he uses is increased by one zone.

✧ Defensive Archery (Ranged Weapons)

Expert timing and precision shooting keeps the character's opponents off-balance. You may use Ranged Weapons to defend against ranged physical attacks.

✧ Skirmisher (Ranged Weapons)

The character is accustomed to taking shots on the run. When using a supplementary action with a Ranged Weapons roll, you don't suffer the usual -1 penalty.

✧ Stay on Target (Ranged Weapons)

Give the character a moment to aim and he's nearly guaranteed to hit. When performing an aiming manoeuvre to declare an aspect on a target, you gain a +1 to your Ranged Weapons roll.

✧ Trick Shot (Ranged Weapons)

The character gains a +2 Ranged Weapons bonus against inanimate objects. While this can't be used to attack other creatures, it can be very useful for indirect effects like shooting down a chandelier or severing the rope holding up the drawbridge from a distance.

Ammunition

✧ Extra Ammunition (Ranged Weapons)

With this stunt, you may **spend a Fate point** to remove an "Out Of Ammunition" Minor consequence at the end of any exchange. Also, you get a +2 defence bonus whenever you're the target of a manoeuvre intended to deplete your ammunition (for example, one resulting in an "Empty Quiver" aspect).

✧ Make It Count (Ranged Weapons)

That last arrow has a kind of magic to it. With this stunt, you may declare you're down to your last shot, and gain a +3 to your next Ranged Weapons roll. However, this *is* your last shot – you can't make any further shots unless a new weapon or ammunition is available in the scene. Even the Extra Ammunition stunt won't remedy this – you really are out of ammunition.

✧ Fight in the Shade (Ranged Weapons)

The character's skilled at laying down suppressive fire. When blocking with Ranged Weapons (see page 158), you may ignore up to a -2 penalty imposed by the Story Teller due to complexity.

Shooting

✧ Quick Shot (Ranged Weapons)

The character can bring his weapon to bear in the blink of an eye. You take no penalty for drawing a bow or other ranged weapon as a supplemental action; if someone's actively blocking such an action (see page 158), you gain a +2 bonus to overcome it.

✧ Lightning Hands (Ranged Weapons)

Requires Quick Shot

The character and his weapon are as one; the thought to aim and shoot is the same as the action. With this stunt, you may use Ranged Weapons to determine initiative instead of Alertness.

✧ Reflex Shot (Ranged Weapons)

Requires Lightning Hands

Once per exchange, between or before other characters' actions, you may **spend a Fate point** to pre-empt the usual exchange order and act next, as long as your action involves a Ranged Weapons roll. You do this *in addition* to your normal action, but each time it's done in the same scene, the Fate point cost increases by one.

Equipment

✧ Crafter's Instinct (Ranged Weapons)

The character is a skilled craftsman of ranged weaponry. When creating or repairing such weapons, you may roll Ranged Weapons instead of Artificer.

✧ Signature Ranged Weapon (Ranged Weapons)

Requires Crafter's Instinct

The character has a bow, throwing dagger, or similar ranged weapon that's a cut above. It's a device with the Craftsmanship improvement (see page 142) and one other improvement. It's so well-made it never needs lengthy repairs if damaged; reduce repair times by four steps.

✧ Both Barrels (Ranged Weapons)

This stunt is only available in settings which include black powder weapons or other firearms

Normally, shooting with two black powder weapons just looks cool without providing a bonus; with this stunt, a character using two weapons has a decisive advantage.

Any time you use two black powder weapons and inflict at least 1 stress on a target (excluding the weapon's damage bonus), the stress is increased by one (meaning you always inflict at least 2 stress). Further, you gain a +1 defence bonus against the disarm manoeuvre.

RAPPORT

The flipside of Intimidation, this is the ability to talk with people in a friendly way and make a good impression, perhaps convincing them to see your side of things. Use this skill whenever you want to communicate without an implicit threat. Characters with high Rapport include politicians, diplomats, entertainers, and priests. Rapport is the fallback social skill: while Empathy, Deceit and Intimidation have fairly specific applications, Rapport covers everything else.

Trappings

👁️ First Impressions

When a character first meets an extra, the Story Teller may call for a quick Rapport roll to determine the impression the character makes. The extra's opinion of the character will fall into a narrow band: neutral, mildly positive or mildly negative. Stronger opinions – friendliness, love, hate, etc – are based on existing knowledge of the person, and are unlikely to change simply from meeting them. If

the Story Teller needs to determine the extra's opinion on the fly, roll a die and gauge the reaction from the result (1-2: negative, 3-4: neutral or 5-6: positive).

The player can simply accept this reaction, or try and turn on the charm to improve it, rolling Rapport against the extra's Resolve (Mediocre by default). Use any shifts to improve the reaction by one step (negative to neutral, neutral to positive). If the extra's defence roll generates **spin**, the reaction gets one step worse. If the player gains spin himself, it *might* be grounds for reversing negative to positive (or *extremely* negative to, say, merely suspicious), unless the extra has a strong reason not to change his mind.

Consider the consequences of an extra's reactions to characters: maybe they'll provide extra help translating into a bonus on a skill check, or maybe (if the reaction is negative) they'll turn up later as an enemy – possibly a significant one.

👁️ Closing Down

Rapport controls the face the character shows the world, including what they don't show. When a character uses Empathy to get a read on someone, it's opposed by Rapport.

A character wishing to reveal nothing uses Rapport as a full defence, for a +2 bonus. The full defence is obvious: the character is wiping all emotion off his face. The character must also be aware someone's trying to read him. If the character's trying to look like he's not actively fighting the read, or isn't aware of it, then it's not a full defence, and he doesn't get the +2.

👁️ Opening Up

Characters skilled in Rapport can control which part of their personality they show to others, appearing to open up while guarding their deepest secrets. Since true things are still revealed, this isn't an inherently deceptive action. A character opening up defends against an Empathy read with Rapport as usual: if his opponent succeeds with at least one shift, he finds something out; if not, he still discovers an aspect, but one of the defending character's choosing, which can be something the other character already knows about.

Opening Up can stonewall someone without the obvious poker face of Closing Down.

Stunts

Charisma

✧ Best Foot Forward (Rapport)

The character is great at first impressions – he might not improve someone's preconceived attitude, but can at least ensure he doesn't get off on the wrong foot. When rolling to make a first impression on an extra, no matter how severe the failure, this stunt prevents them getting a lower opinion of you than they already had, unless you're actively aiming at that, ie that even if the extra gains defensive spin (see page 167), his attitude doesn't degrade by one step.

✧ Five-Minute Friends (Rapport)

For a Fate point, you can make a steadfast friend in a place you've never been with just five minutes of conversation. This stunt makes nearly impossible opportunities to make friends merely improbable, improbable opportunities probable and probable opportunities outright certain.

✧ Well-Travelled (Rapport)

The character's mastery of etiquette leaves him comfortable, even glib, in any situation. You never suffer penalties or increased difficulties through unfamiliarity, making it easy to manoeuvre through local customs you haven't encountered before and cover up any gaffes with a laugh and a sparkle in your eye.

✧ Comely Lad / Lass (Rapport)

You're adept at catching the eye of the opposite sex, and keeping it. Any seduction attempts with Rapport receive a +2 technique bonus, provided the target is someone who could be receptive to it (not always a simple case of gender and preference).

Wordplay

✧ Blather (Rapport)

It's not that you're a good liar – possibly far from it. It's more that you're so good at not letting the other guy get a word in edgeways that he can't work out if you're lying or not.

As long as you keep talking, you can cover up increasingly ludicrous lies. Start fast-talking the target as a contest between your Rapport and their Resolve or Rapport. If you win, the conversation continues; repeat the roll on the next exchange. If you fail, no matter how poorly, you can **spend a Fate point** to continue as if you had. As long as you keep talking and continue to spend Fate points to defer failures, your endless blathering prevents the target from working out what you're doing. The difficulty of any perception (usually Alertness) checks by the target relating to the fast talk are based on your Rapport skill, or your last successful roll, whichever is higher.

The target of the fast talk, although definitely distracted, is by no means helpless: he responds normally to being attacked or otherwise disturbed, and to obvious stimuli like friends being attacked, shouting, etc. Using Blather on multiple opponents allows each to defend, and you incur a -1 penalty for each additional opponent. Once you stop talking, it may be time for a quick exit...

✧ Heart on my Sleeve (Rapport)

You're a regular up-front guy with no secrets, at least as far as anyone knows, and you're in control of which part of your best face you put forward. Whenever "Opening Up" (see above) to defend against an Empathy read, you gain a +1 Rapport bonus, and if you gain defensive spin (see page 167) may substitute one alternate true, non-trivial fact about yourself instead of revealing an aspect. The reader must still get an insight if you're providing a fact, just not necessarily one with the weight of an aspect.

✧ The Right Questions (Rapport)

As a skilled conversationalist, you can extract the larger truth from a single individual. Provided the target is at least neutral towards you, you may use Rapport instead of Contacting to gather information (see page 77). Results are limited and coloured by the target's knowledge, but it's also possible he doesn't know that he knows certain things. As such, your acquaintance acts as a small "cluster" of contacts.

✧ Natural Diplomat (Rapport)

The character can step into a bad situation and calm it down to something more reasonable. As long as you're not the direct cause, you get a +2 Rapport bonus to placate them.

RESOLVE

Resolve measures a character's self-mastery, courage, and willpower. It indicates grace under pressure and determination, and is key to resisting torture and mind-affecting magic (see page 175). Characters with high Resolve include explorers, adventurers, and spell casters.

Resolve is almost always rolled in response to something, rather than on its own. Primarily a defence against social or magical manipulation, it shines in out-of-control situations, allowing a character to keep his head and respond calmly. A high-Resolve character can often soldier on when all seems lost. It's the mental and social parallel to the physical Endurance.

Resolve also affects a character's Composure stress track, indicating resilience in the face of mental and social stress. By default, players have 5 Composure stress, but a Resolve higher than Mediocre (+0) gives a bonus.

Resolve	Composure
Average-Fair	+1
Good-Great	+2
Superb -Fantastic	+3

Resolve failure should never remove a character from the player's control. A bad Resolve roll affects a character's behaviour, how well or poorly he convinces others he's unfazed by events. A character exposed to something disconcerting (like a fright) makes a Resolve roll to see how well he "keeps it together", and may affect whatever penalties he incurs, but *how* the character reacts, such as whether they run from the room, is a decision for the *player*. Decisions are influenced by aspects normally, but skill failure only removes control of the character when he's taken out.

A good way to handle very stressful situations or other crises where keeping your cool is paramount is to use Resolve as a modifier or restriction on the character's principle skill, like using Endurance to restrict skills when tired.

Stunts

Cool

✧ Smooth Recovery (Resolve)

Your character is great at handling stress, regaining his footing in the face of the direst outcomes outside of physical conflict. You can take one additional Major social or mental consequence.

✧ Self-Possessed (Resolve)

Requires Smooth Recovery

The character is so at ease under social stress that nothing seems to dent his calm. As a full action once per exchange he may roll Resolve against a Mediocre (+0) difficulty; on a success, he recovers a point of Composure stress, and may also **spend a Fate point** to remove Composure stress equal to the shifts generated.

✧ Aplomb (Resolve)

Requires Smooth Recovery

This character is so confident he can stand up to any social situation. Ignore the first point of stress from any social attack.

✧ Unflappable (Resolve)

Requires Smooth Recovery

The character is simply not prone to fear. Intimidation attacks against him may provoke other emotions, but

they rarely scare him: he gains a +2 Resolve bonus when defending against fear-based Intimidation actions.

✧ Right Place, Right Time (Resolve)

Requires Unflappable

The character always seems to be in a safe spot, without obviously moving. When targeted by a physical attack, you may defend using Resolve instead of Athletics or a combat skill, and also use it to move or take cover (as long as you merely saunter – no sprints allowed). To everyone else you seem to be simply staying put, unfazed as attacks miss you by inches.

Tenacity

✧ Inner Strength (Resolve)

Whenever someone's trying to get inside your head, whether through magic or torture, you receive a +2 Resolve defence bonus even when not taking a full defence (see page 158). Actually taking a full defence gives you an additional +1, for a total of +3.

✧ Steel Determination (Resolve)

The character will go to great lengths to get what he wants. When you bluntly speak your true intentions in a social interaction, you get a +1 bonus to all subsequent Intimidation or Resolve rolls, and any social defence, for that scene. However, you can no longer use Rapport with



the same audience, as you've peeled away the façade of civility.

✧ Still Standing (Resolve)

Requires Inner Strength

The character simply doesn't know when to quit. He may take one additional Major consequence of any type, allowing four consequences in total. Combined with Feel the Burn (page 86) he can take up to five consequences in a physical conflict; with Smooth Recovery (above), he can take up to five in a social or mental conflict.

✧ Driven (Resolve)

Requires Still Standing

The character draws inspiration from his setbacks, no matter what the circumstances. You can **spend a Fate point** to invoke any consequence you've taken with no other justification.

✧ Unyielding (Resolve)

Requires Driven

The character's willpower keeps him going in the direst of circumstances. Any time you take Physical stress, you may **spend a Fate point** to take 2 Composure stress instead.

RESOURCES

A character's wealth, whether a few coins in her pocket or the family silver, is measured by Resources. Usually this skill passively informs the Story Teller what the character has at her disposal, but Resources may also be rolled for large expenditures, like purchases and bribes. Some large-scale conflicts may involve out-spending the other guy, using Resources to attack or defend. Characters with high Resources include crime lords, powerful nobles and successful merchants.

Cost of items is measured on the adjective ladder: see **Chapter Six: Equipment** for examples. During character creation, for each aspect or stunt reasonably connected to an item of some kind, the player can pick one item with a Mediocre (+0) cost. Characters with access to an organisation's resources act as if they have Resources at Fair (+2) and, with the organization's backing, can potentially make bigger purchases. These expenditures are tracked by the organization, so if subterfuge is important, personal resources are a wiser choice.

Trappings

👁 Spending Money

Characters can buy reasonable quantities of anything less than their Resources skill in value without worrying about it. For items greater than or equal to Resources in value, roll against the listed cost. If successful, the character can afford the item; if not, they can't. Characters can only make one Resources roll per scene.

How much things cost is covered below and in **Chapter Six: Equipment**, but bear a few things in

mind when players start throwing money around. First, be generous: characters with a high Resources skill *should* be throwing money around – that's the whole point of taking the skill. Also, while money can remove obstacles, it shouldn't solve problems: a hefty bribe to the Thieves' Guild gets you an audience with the guildmaster, but getting him to help you is another matter.

If a character's in a place where he can't use his usual resources, buying things is more difficult – say +1 for a modest amount of red tape, to +4 if you're limited to the already-converted local currency. Difficulty increases needn't indicate an increase in the actual cost of the purchase, but more likely the increased effort required to make the purchase happen.

👁 Lifestyle

Characters are assumed to live within their means, meaning rich characters may not even need to go shopping. If something costs two steps less than your Resources, you probably have one already, assuming it's something it would make sense for you to have. Otherwise you just have to go somewhere you can buy it.

👁 Workspaces

Part of the passive Resources measure is the tools and workspaces the character has access to. Workspaces are places you can perform a certain type of work, and owning and maintaining a quality workshop or library requires resources.

A character may have, for free, a single library, laboratory, or workshop of a quality equal to his Resources minus 2. As described in Academics, Artificer and Science, a workplace's quality determines the highest difficulty of a "question" or project you can pursue there: see the respective skill descriptions for more.

Skill	Work	Workspace
Academics	Academic Research	Library
Alchemy	Potions, poisons, and laboratory work	Alchemical Laboratory
Artificer	Device creation, craft	Workshop
Artificer, Powers	Magical item creation	Magical Workshop
Death, Elements, Dimensions	Summoning and Binding	Summoning Chamber
Science	Laboratory Work	Laboratory

A player wanting a specialized workspace, such as a library containing only information about dragons, may have it at a quality equal to Resources minus 1. Higher quality workspaces may be constructed, but require a Resources roll against a difficulty equal to the quality +2 (or +1 in the case of a specialized space), and won't be immediately available at the time of purchase (though shifts may reduce the time, as usual).

Stunts

Advantage

✧ The Price of Favour (Resources)

There's one language that everyone speaks, especially in the courts of nobility: gold. In a situation where bribes are accepted, you may use Resources instead of Leadership.

✧ Money Talks (Resources)

Rather than looking for something yourself, you can offer a reward. You don't need to literally do so, but just make an obvious display of wealth at some venue or other. You spread money around and use Resources instead of Contacting to find a person or thing. The downside is that it's highly public, at least within certain circles, and anyone interested will know what you're looking for.

Comfort

✧ Stronghold (Resources)

One of your character's properties – a library, laboratory or workshop – qualifies as a full-blown stronghold, such as a manse, castle or secret cave. Its quality is equal to your Resources skill, or Resources +1 for a specialized function. It may also include one of the following elements:

- **Expert Henchmen:** your stronghold has a small retinue of competent individuals: two with Average (+1) skill (choose the skill when defining the henchman), and a head henchman with a peak skill of Fair (+2). These are companions you may call on to assist you, but are bound to the stronghold, and can't ever leave without losing their companion qualities (dropping to Mediocre (+0) outside). The Trusted Retainer stunt (below) can further improve one of these henchmen.
- **Secondary Facility:** your stronghold normally serves one primary function – library, laboratory or workshop. This allows you to define a second function at a quality equal to your Resources minus 3.
- **Extensive Security:** security measures like traps and alarms make your stronghold difficult to compromise. All difficulties for bypassing its security are increased by one.
- **Utmost Secrecy:** your stronghold's location is a closely guarded secret. Few know of it; even those nearby may be unaware. The difficulty of any Investigation or Contacting check to find your stronghold is equal to your Resources.
- **Communications Centre:** your stronghold is the centre of a web of communications channels, and any communications passing to, from or through take one step less on the Time Increments Table (see page 178) to get where they're going, or provide a +1 bonus to communications checks (see page 191, etc) due to the efficiencies offered.

✧ Lair (Resources)

Requires Stronghold

The character's stronghold has three elements, rather than one.

✧ Stately Pleasure Dome (Resources)

Requires Lair

The character's lair is a wonder of the world. It has *all* the elements listed under Stronghold, but one of them may be traded out for something unique and distinctive, such as:

- A world-class workshop granting a +2 bonus to the quality of one facility, speeding research up in that facility by one step on the Time Increments Table (see page 178).
- An exotic location (the bottom of an ocean, inside a steaming caldera, among the forbidding peaks of the Mountains of the Mad, etc), including a means of access.
- A larger and highly competent personnel: the head henchman is Good (+3) quality, with two Fair (+2) and three Average (+1) members.

The distinctive element could even be something weird, such as being mobile (movement is slow, and moving around tends to attract lots of attention!).

✧ Home Away From Home (Resources)

Normally, a character may have a single library, lab or workshop with a quality equal to his Resources minus 2 (see page 105). This stunt provides a second workspace in a different location; you can specify (and lock in) the location during play or in advance.

✧ Trusted Retainer (Resources)

Requires a Stronghold with the Expert Henchmen element

Choose one henchman, usually the head of your facility, to accompany you as a full companion (see page 165), including retaining his companion status outside your stronghold. He's Fair (+2) quality with the Independent advance and three other advances.

Gold!

✧ The Best that Money can buy (Resources)

The character has discerning taste and an instinct for spending money on nothing but the best. You gain a +1 Resources bonus when purchasing "the best" (the best clothes, the finest food). This may involve prices several steps higher than normal; this stunt helps soften the blow.

✧ Treasure Hoard (Resources)

The character has a secret, hidden cache of gold, jewels or other valuables. Once per session, you may sell one

valuable, converting it to a +2 treasure (see page 261). Treasures unused in Resources rolls by the end of the session are lost.

✧ Money is no Object (Resources)

Requires two other Resources stunts

Once per session, you may **spend a Fate point** for a +5 Resources bonus. You may do this after the dice have been rolled, even combining it with Treasure Hoard for a +7 Resources bonus (and +8 if it's the Best That Money Can Buy). Your Resources skill then operates at -2 for the rest of the session: you've tapped into everything at your disposal to make the purchase.

SCIENCE

Science represents a broad knowledge of scientific method, including healing. In low-tech fantasy settings, Science may be limited just to healing, while more technologically-advanced settings can elevate it on a par with magic. Characters with high Science include healers, sages, alchemists, and scholarly wizards.

Trappings

👁️ Healing

Characters can use Science for **first aid** and more significant healing attempts. To apply first aid in a fight, both the character and his patient must devote a full exchange to the process. Make a Science roll against a Mediocre (+0) difficulty; on a success with at least one shift, the patient removes one point of damage from his Physical stress track, plus 1 point for every two shifts after the first (two stress at three shifts, three stress at five shifts, etc). Success can also “stabilize” someone with an apparently life-threatening Physical consequence (ie “Bleeding to Death”), limiting the extent to which the aspect can be compelled. A given subject can't receive more than one first aid attempt per exchange.

Treating longer-term injuries requires appropriate herbs, poultices, or a “healer's kit”, and targets a specific consequence, taking a full scene. If the Science roll is successful, the time required to recover from the consequence is reduced by one step on the Time Increments Table (page 178). Multiple attempts may not be made.

The roll's difficulty depends on the consequence severity. Also, Severe and Extreme consequences can only be treated in a house of healing of a quality equal to or greater than the difficulty.

Consequence	Difficulty to Reduce Time
Minor	Mediocre (+0)
Major	Fair (+2)
Severe	Great (+4)
Extreme	Fantastic (+6)

Recovery times may also be reduced by an additional step per point of **spin** (see page 167) generated

on the healing roll. See page 163 for more on recovering from consequences.

👁️ Declaring Minor Details

Like Academics, Science can make declarations. Use the guidelines presented on page 63, with the caveat that details the player declares using Science must at least *sound* scientific.

👁️ Herbalism

Science acts as a knowledge skill allowing you to identify herbs and plants in your vicinity and their properties, and make assessments and declarations. It's identical to the Nature power skill “Herbalism” trapping (see page 133).

👁️ Poisons

You can use Science to concoct poisons. Poisons have two “skills”, **Potency** and **Subtlety**, rated on the ladder. Potency is the poison's effectiveness, opposed by the target's Endurance; Subtlety is the difficulty to detect or analyse it using Alchemy, Alertness, Investigation or Science, either to prevent exposure or determine the cause of a sudden ailment. Poisons also need a means of application, such as **inhalation, ingestion, contact, or injection**.

There are three categories of poison: **damaging, exotic, and special**. The latter is mainly the domain of the Story Teller; to make damaging or exotic poisons, roll Science against a Mediocre (+0) difficulty, and distribute the shifts generated between the poison's Potency and Subtlety. Difficulties may be +1 or +2 higher if circumstances are less than ideal (ie working with inferior ingredients); the default time required is an hour. As with Artificer, you may retroactively improve the roll by +1 per additional step taken on the Time Increments Table (see page 178), up to a maximum +4. A poison's Potency and Subtlety are limited by the quality of the workspace in which it's created.

Damaging Poisons

Covering anything from lethal concoctions to knockout drugs, damaging poisons are fast-acting and found on sword blades and blowgun darts. A damaging poison attacks a target's Endurance using its potency, from Mediocre (+0) for a mild poison to Superb (+5) or higher for something very potent.

Poison attacks before the first initiative point of an exchange, and repeats every exchange until the scene ends (when the poison has run its course) or the character somehow stops the poison with stunts, magic, medical treatment, or even something as mundane as inducing vomiting if appropriate. Many damaging poisons stop if the target gets defensive spin (see page 167).

Some damaging poisons are slow-acting, and often more appropriate for background flavour: make a roll once per scene against the target's Endurance. If the poison gets spin on its Potency roll, it causes an automatic consequence. Poison consequences don't disappear until the poison is cured, and – alas – there are no concessions!

Exotic Poisons

Exotic poisons place aspects directly on the target like manoeuvres (ie “Paralysis”, “Deep Sleep”). Roll the target’s Endurance against the poison’s Potency: if the target wins, any symptoms are passing, but if he loses, he immediately gains the aspects described in the poison. Their duration depends on the poison.

Special Poisons

Special poisons violate the rules in some way, and tend to have plot-altering effects, such as leaving a beloved extra in a coma, needing a very exotic cure, or killing the victim in a fixed period of time and prompting a race to find the antidote before it’s too late. They serve no purpose beyond motivating the plot, and usually take effect via Story Teller fiat, bypassing Endurance or Potency rolls altogether.

👁 Laboratory Work

In some settings, Science can answer all manner of questions, given the time and equipment. An alchemist or sage first figures out what his question is, such as “what killed this man?” or “what kind of metal is this?” The process requires a laboratory or alchemical workshop (some questions even require specific equipment), and functions like the Academics skill Research trapping (see page 63). The quality of the laboratory is one of the main limitations on laboratory work. Base difficulties should be low, and details provided by the number of shifts generated; the information found should always be usable, unless it’s specifically supposed to be frustrating.

Stunts Healing

✧ Healer (Science)

The character has a talent for helping the wounded recover from their ills. You gain a +2 bonus to Science when providing first aid or healing.

✧ Physicker (Science)

Requires Healer

The character is talented at treating wounds in the field. With this stunt, you can clear a stress box for every shift generated by the Science roll (rather than one box per two shifts after the first). If the shifts exceed the target’s Physical stress capacity (ie 6 or more shifts for a character with Mediocre (+0) Endurance), you may also remove a Minor Physical consequence.

✧ Chirurgeon (Science)

Requires Physicker

The character is a respected authority in the field of physick and healing. If his skill level is low, it merely means he’s towards the bottom of the circles of expert healers.

You gain a +1 Science bonus to remove consequences, and can ignore increased difficulties from any one factor (such as poor facilities, sanitation, lack of a

particular herb, etc). Chirurgeons have the +2 bonus from Healer, for a total +3 healing bonus.

Poisoncraft

✧ With a Single Drop (Science)

The character has a knack for brewing poisons, gaining a +1 Science bonus. Also, you may pick one poison category (damaging or exotic) when taking this stunt, in which you get a total +2 Science bonus.

✧ Swift Brew (Science)

Crafting a deadly poison can take days, but not for your character: reduce the time required by one step on the Time Increments Table (see page 178).

✧ Improvised Poisoncraft (Science)

You can make the best of limited resources when making poisons, increasing the quality of any workshop by +1, and reducing any increased difficulties due to unfavourable conditions by one.

✧ Deadly Nightshade (Science)

Requires With a Single Drop

Few can match the effectiveness of your character’s damaging poisons, which do +1 damage. Also, obtaining defensive spin on an Endurance roll against one of your poisons doesn’t stop it attacking its target each exchange for the rest of the scene.

✧ Venomous Visions (Science)

Requires With a Single Drop

The character’s exotic poisons are especially debilitating. When tagging an aspect created by one of your poisons, you gain an additional +1, for a total +3 bonus. Also, if the target’s Endurance roll fails by three or more, you can place a second fragile aspect on him.

SLEIGHT OF HAND

Sleight of Hand covers fine, dexterous activities like pickpocketing, replacing golden idols with bags of sand without tripping any traps, and all other situations where the hand is quicker than the eye. While Athletics is appropriate for gross physical activities, most things requiring manual speed and precision fall under this skill (that said, if you’re picking a lock, use Burglary).

Characters with a high Sleight of Hand skill include thieves, magicians and performers.

Trappings

👁 Picking Pockets

Picking a pocket is a quick contest between Sleight of Hand and the target’s Alertness (which may be complemented by the target’s own Sleight of Hand). The target usually receives a +2 bonus, as if performing a full defence, unless distracted. Someone observing the attempt may also make an Alertness roll to spot it, but without the bonus. If

the thief has an accomplice, the accomplice rolls Deceit or Sleight of Hand against the target's Alertness, and if successful distracts the target so they don't get the +2 Alertness bonus; without an accomplice, the thief's already assumed to be trying to distract the target as best he can.

👁️ Art of Distraction

Characters may use Sleight of Hand to hide an object in plain sight, to oppose any perception check for something they could try to hide, misplace, or distract attention from. Your roll indicates the difficulty for Investigation rolls to find the object.

Stunts

Distractions

✧ Pickpocket (Sleight of Hand)

Your character is exceptionally skilled at taking advantage of distractions to make a quick grab. You may **spend a Fate point** to make a Sleight of Hand attempt to pick a pocket or palm an object as a free action.

✧ Cool Hand (Sleight of Hand)

The character's hands never shake or waver no matter how hairy the situation. Ignore all environmental difficulty increases when performing fine manual work (even if it *doesn't* involve Sleight of Hand, such as Burglary for lock picking or Science for healing). Also, once per scene you may eliminate a single non-environmental penalty to Sleight of Hand rolls.

✧ Sucker Punch (Sleight of Hand)

If you're initiating an attack with someone who isn't expecting it, you may use Sleight of Hand instead of Fists in the first exchange, provided you can directly interact with the target and narrate a reasonable distraction as your prelude.

Showmanship

✧ Juggler (Sleight of Hand)

The character has a talent for juggling, including throwing around and catching dangerous objects (knives, torches, etc) without harm. You gain a +2 Art bonus for juggling, or instead may roll Sleight of Hand instead of Art for a performance that dazzles your audience. Also, your Sleight of Hand skill complements your Melee Weapons when making thrown weapon attacks. The stunt doesn't allow you to catch weapons thrown at you as an attack, which comes under the Catch stunt for Melee Weapons (see page 97).

✧ Legerdemain (Sleight of Hand)

The character's magic tricks effortlessly draw the eye. When performing a magic trick, you may use Sleight of Hand instead of Art to perform and entertain with a +1 bonus. If you're hiding some other activity at the same time, your concealment efforts get a +1 too.

✧ Stage Magic (Sleight of Hand)

Requires Legerdemain

Under appropriately controlled circumstances, you can perform misdirections on a huge scale. Provided you're acting within an arena you control (like a stage or area you've had time to prepare), your Sleight of Hand efforts aren't limited by size (within reason).

STEALTH

Stealth is the ability to remain unseen and unheard. Opposed by Alertness or Investigation, it covers everything from skulking in the shadows to hiding behind a door. Characters with high Stealth include burglars, assassins, lurking monsters, and sneaky children.

Stealth depends on conditions: if someone's actively watching you, there's no way you can hide or skulk. Also, Stealth is affected by the environment, different conditions affecting a character's Stealth roll accordingly.

Environment	Modifier to Stealth roll
Pitch black, no visibility	+4
Darkness, smoke, thick fog, no clear line of sight	+2
Noisy distractions	+1
Dim lighting, cluttered line of sight, moderate noise	+0
Complete silence	-1
Good lighting, clear line of sight	-2
Bright lighting, clear area	-4

If you're not certain how to handle something, treat it as a half step. For example, if a thief is hiding in the dark (+2) from guards holding torches, reduce the bonus to +1.

Stealth is usually a quick contest between Stealth and Alertness, though anyone "on alert" gets a +2 Alertness bonus as if making a full defence. Investigation doesn't usually apply because there's no active searching. Simply being on guard doesn't equate to being "on alert" – heightened alert must have a reason, and can only be sustained for so long before boredom sets in.

Trappings

👁️ Hiding

A hiding character remains perfectly still and (hopefully) out of sight. Environmental factors like lighting and obstacles can affect the player's roll, the result of which is the difficulty for any contest with a searcher's Alertness. If someone's actively searching they use Investigation rather than Alertness, with a +2 bonus as long as they have some reason to look and are taking the time to do so thoroughly in the right place. You can usually assume someone searching will do logical things like bring a light or otherwise do things make it difficult to hide. The +2 isn't available without reason or time, and a lack of both often puts you

back to using Alertness. A stealthy character who's being actively searched for is in a lot of trouble, usually meaning he was spotted or somehow set off an alarm – which, if he was doing his job, he wasn't, and didn't.

For example, consider a character hiding in a storeroom. A guard opening the door, shining a lantern in, and looking around, just makes a quick Investigation roll (reason, perhaps, but not time), and the character probably stays hidden. If the guard calls several other lantern-bearing guards and they start methodically going through the room, hiding is much more difficult – they've imposed some penalties, and have both reason and time.

This sort of searching is usually obvious, so when the guards start looking, it's the player's cue to act now or forfeit his chance for surprise.

👁 Skulking

Skulking is the art of moving while unnoticed, and uses many of the same rules as Hiding, although more difficult. Anyone looking for a character trying to move while hidden gets a +2 bonus for each zone he moves; in a conflict, moving at more than a cautious creep usually breaks stealth automatically, so it's usually limited to a one-zone move. Outside of conflict, observers get a +2 bonus if the skulker moves at a cautious creep, +4 for walking, +6 for jogging, and +8 for running.

Observer Bonuses against Skulking Targets

Skulker is moving...	Observer Bonus
One zone or more	+2 per zone*
At a cautious creep	+2
At a walk	+4*
At a jog	+6*
At a run	+8*

* Outside of conflict. During a conflict, a skulker moving more than one zone or at more than a cautious creep breaks stealth automatically.

👁 Ambush

When attacking an unaware target, the target gets an Alertness check to notice the ambush at the last moment. If successful, the target defends normally, otherwise the target's first defence roll is Mediocre (+0).

Stunts

Hide

✧ In Plain Sight (Stealth)

The character can conceal himself even in broad daylight out in the open, given the slightest opportunity. Ignore all environment-based difficulty increases when using Stealth. Once hidden, people actively searching for him don't get the +2 bonus to Alertness or Investigation. The ability only functions as long as you don't move or do anything but hide. The moment you do something else, you break cover and are immediately visible.



✧ Master of Shadows (Stealth)

Requires In Plain Sight

Your character is one with the shadows. You gain the benefit of In Plain Sight, and may also move one zone per exchange without automatically breaking cover, remaining hidden when moving, even when you shouldn't be able to hide at all. In an environment that could give a Stealth bonus, like one with a "Dark" or "Smokey" aspect, or even one that simply justifies using Stealth to hide, you may **pay a Fate point** to make a full sprint action without automatically breaking cover.

Discovery penalties while moving are halved. Outside of conflict, this leaves observers at +1 for a cautious creep, +2 for walking, +3 for jogging (short sprint) and +4 for an out-and-out sprint. During conflict, observers only get a +1 to detect the character for every zone moved in an exchange. Combined with Like the Wind (below), these discovery bonuses are eliminated entirely.

✧ Shadow Strike (Stealth)

Requires Master of Shadows and Vanish

The character strikes from the darkness, leaving his foes bewildered. When hidden, you can attack while remaining hidden, and use Stealth to defend against physical attacks for that exchange.

✧ Deadly Shadows (Stealth)

Requires Shadow Strike

The character uses his concealment offensively as well as defensively. When hidden, you may attack as well as defend with Stealth, rather than Melee Weapons, Ranged Weapons or Fists.

Retreat

✧ Quick Exit (Stealth)

A momentary distraction is all the character needs to vanish from sight. Provided you're not in a conflict, you may roll a quick contest between your Stealth and the highest Alertness in the area. If you succeed, the next time someone turns to look at you, you're not there.

✧ Vanish (Stealth)

Requires Quick Exit

Like Quick Exit (above), but the character may vanish as a full action even if he's in a conflict. This requires some dramatic flourish (smoke bombs or bright flashes are classics), or tagging an appropriate environmental aspect (like "The Darkness of the New Moon") for effect.

Skulk

✧ Hush (Stealth)

Your character's stealth extends to nearby allies. As long as they stay with you and follow your hushed orders, you may make a single Stealth roll for your whole group using your

skill alone. Anyone breaking from the group immediately loses this benefit, and may reveal the rest of you without a little stealth of their own.

You can't apply the benefits of any other stunts to this roll, though you may invoke or tag your aspects as normal. The maximum number of additional people in the group is equal to your Stealth.

✧ Lightfoot (Stealth)

The character is difficult to track or trap, gaining a +2 bonus to circumvent traps or tripwires depending on pressure or other weight-based triggers. Any attempts (such as with Investigation or Survival) to trace your steps face a -2 penalty.

✧ Like the Wind (Stealth)

Requires Lightfoot

The character is almost impossible to detect when skulking. All discovery bonuses are halved, meaning that out of conflict, observers only get +1 for a slow creep, +2 for walking pace, +3 for jogging, and +4 for a sprint; in a conflict, observers only get +1 per zone moved. Combined with Master of Shadows, above, no movement you make, even a sprint, ever grants a bonus to efforts to notice you.

SURVIVAL

Survival is a very broad skill covering virtually every sort of outdoor activity from riding horses to wilderness survival. Characters with high Survival include explorers, hunters, and barbarians.

Trappings

👁 Riding

Survival is used for riding animals, and follows the Drive rules for chases. Whether the character possesses a mount depends on character concept or Resources. Truly exceptional mounts are the domain of stunts.

👁 Animal Handling

Survival also covers interaction with animals, from training to communicating with them, including handling beasts of burden, draft animals, and common pets. Survival replaces all social skills when dealing with animals – which is not to say animals are great conversationalists, just that when you're trying to calm or stare down an animal, Survival is the skill to roll.

Most animals act in specific ways in specific situations; an animal's response to a person is like a first impression (see Rapport). A trained animal like a war dog isn't likely to change its mind, but if a reaction isn't certain, you can roll Survival against the creature's Resolve to see if the impression is favourable or unfavourable. A friendly result for a potentially hostile animal means it's unlikely to attack; for a potentially useful animal (such as with riding), you need a friendly roll to get it to work.

👁 Breaking in Animals

Normally, breaking in a mount is a conflict between rider and steed. The rider makes Composure attacks (using Survival against Resolve) on the animal while the animal makes Physical attacks (using Athletics or Might against Survival) on the rider. When one party is finally taken out, takes a consequence or concedes, either the animal is broken or the rider is thrown, and the animal's Composure track clears immediately.

For greater ability to break in animals, see the stunt "Breaking It In" below.

👁 Camouflage

You can use Survival to construct blinds and other ways to remain hidden outdoors. On a Mediocre roll, you can build a blind or create a place to hide, allowing Survival to modify Stealth. It takes a few hours to build, and lasts one day plus one extra day per shift.

👁 Scavenging

If you need to scrounge something up from the wilderness – sticks, bones, sharp rocks, vines to use as rope, even food – you can roll Survival against a difficulty based on how likely it is to find and how interesting to use.

Difficulty	Likelihood	Example
Mediocre (+0)	Likely	Wood or vine in a forest, food in season in fertile country.
Good (+3)	Possible	Strong wood in a swamp, something to eat out of season or in the wrong place
Superb (+5)	Unlikely	Wood or drinking water in a desert
+1	--	Each additional search criterion

Each qualifying criterion increases the difficulty by +1: if a character needs sticks in a forest, the difficulty is Mediocre (+0), but if he needs sticks of a certain size and strength (2 criteria) the difficulty is Fair (+2). Building something, like a trap, requires an Artificer check, modified by Survival (see page 160).

Stunts

Riding

👁 Hands Free (Survival)

The character is a skilled rider and can multitask in the saddle. Riding never causes a supplemental action penalty, whether rolling Survival as the primary skill or using it to supplement another. This is a key stunt for mounted combat.

👁 Hell Bent (Survival)

Your character can get the best speed out of a mount, gaining a +2 Survival bonus on any sprint action while

mounted, or to your mount's Athletics if using that instead (as with an Animal Companion mount). You must be actively driving your mount forward to receive this bonus; it doesn't apply if you're unconscious in the saddle, for example.

👁 Ride Anything (Survival)

If it can be ridden, your character can ride it. You suffer no Cultural Idiom penalties (see page 62) or increased difficulties for lack of familiarity, no matter how strange the mount – dragon, dinosaur or giant bird of prey.

👁 Breaking It In (Survival)

The character's an expert at breaking in new mounts, gaining a +2 Survival bonus. If successful, he gets a +1 to all Survival rolls with the broken-in creature for the duration of that session.

👁 Trick Rider (Survival)

The character can urge his mount to jump chasms, charge through burning buildings, face dangers no sane mount would ever consider. Treat manoeuvre difficulties in chases (see page 82) as one lower for you only (ie they're unaffected for any other pursuers).

👁 Master Horseman (Survival)

The character ignores increased Survival roll difficulties due to constricted space when riding, unless it's physically impossible for you and your mount to fit.

Beasts

👁 Animal Companion (Survival)

The character has a close companion from the animal kingdom. Animal companions have four advances (see page 165), but operate only with a "physical" scope, and must spend at least two advances on "Skilled" or "Quality"; "Skilled" advances must take Athletics, Fists, Might, Stealth or Survival, although you may take one other skill, within reason, based on animal type. For example, a raccoon might have Sleight of Hand; a lion might have Intimidation (this is unobtrusive, and not considered a violation of the physical scope).

You may ride the creature as a mount at a +1 Survival bonus if it's the appropriate size, and may use its Athletics skill instead of Survival. Athletics is also used to speed up when the rider is too busy to "steer" the animal himself.

👁 Animal Friend (Survival)

The character can communicate with a particular type of creature (select one, such as cats, dogs, horses, etc), and gains a +2 bonus when interacting with them. This doesn't imply any particular intelligence on the animal's part, so communication is relatively simple. The character uses Survival instead of social skills when dealing with these animals.

✧ Animal Healer (Survival)

Requires Animal Friend

The character's preference for animals over people gives him an intuitive understanding of how to treat their injuries. When treating an injured animal, use Survival instead of Science.

✧ Call of the Wild (Survival)

Requires Animal Friend

The character can summon nearby friendly animals by calling out in a "native" voice. A number of creatures up to the shifts generated on a Mediocre (+0) difficulty Survival roll heed the call – ten times that for small creatures like birds or cats, or a hundred times for vermin like rats or spiders. Only creatures affected by Animal Friend or King of the Beasts will respond.

✧ King of the Beasts (Survival)

Requires Animal Friend

Like Animal Friend, but the character speaks to an entire broad category of animals, rather than just one type, either sea creatures (fish, whales, seabirds), land creatures (dogs, primates, cats, birds) or vermin (bugs, rats and other scuttling things). The categories overlap loosely – pigeons are in all three – and the Story Teller should be generous in her interpretation.

Woodcraft

✧ Due North (Survival)

The character's natural navigational talent means he rarely gets lost, and always knows which way north is, even underground, without a compass or stars to guide him. Whenever trying to orient yourself using Survival, you gain a +2 bonus and face no familiarity penalties, even in unknown locations.

✧ Tracker (Survival)

The character is a skilled tracker, and can infer a great deal of information from a trail. When studying tracks, you may roll Survival instead of Investigation: each shift generated provides one piece of information about the person or creature tracked (ie weight, how they were moving).

✧ Trackless Step (Survival)

Requires Tracker

Trying to track the character outdoors is futile, and anyone trying suffers a -2 penalty and takes one step longer than normal on the Time Increments Table (see page 178). **For a Fate point**, this applies to anyone you're travelling with as well.

✧ Hunter's Grace (Survival)

Requires Trackless Step

The character's tread is as soundless as an animal's. In a natural setting, you may use Survival instead of Stealth to skulk or hide.

✧ Champion of the Wild (Survival)

Requires one other Survival stunt

The wilderness is more than your character's home – it's tactical terrain. When in a natural setting, your Survival skill complements either your Melee Weapons skill or Ranged Weapons skill (pick one when you take this stunt).

GENERAL STUNTS

Some stunts don't belong under any skill or occupation; these are presented here. Any character may take General stunts as long as they meet any prerequisites.

✧ Signature Aspect (General)

Pick one aspect. You can invoke that aspect once per scene without paying a Fate point.

✧ Group Combo (General)

A **group combo** is a chained manoeuvre allowing you to generate heroic spin on manoeuvres (see page 167) and pass that spin, and any temporary aspects, to a single **finisher** or final actor in the combo. To participate in a group combo, either as "donor" or "recipient" of the bonuses, you need the Group Combo stunt. There's no restriction on the number of participants, except that a given skill can only be used once, and the combo must be plausibly narrated. Group combos don't cost Fate points to perform.

For example: Marc is trying to attack a huge Death Dragon with his Flying Kick. Sarah starts the combo with an Athletic manoeuvre to throw Marc (using a ballet dancer's toss) towards Chris; she succeeds, gaining +1 spin and placing the temporary aspect "Moving at a hell of a rate" on Marc. Next, Chris intercepts Marc and uses a Superb (+5) Might manoeuvre to give Marc a huge push as he's passing, further increasing his speed. Chris gains +2 spin and places the temporary aspect "Shoved by the Mighty Chris" on Marc. Finally, Marc attacks the Death Dragon. He's the combo finisher, and gets all the spin and temporary aspects to himself; that's a +3 spin bonus and free tags of both temporary aspects (another +4) for a total of +7 to his +3 Flying Kick Fists roll, for a total +10. He ends up with 6 shifts, which equal 2 spin: with his Crippling Strike and Great Blow stunts, he inflicts 1 automatic consequence on the out-of-scale Death Dragon (1 spin for the Dragon being 1 point out of scale, 1 spin for the automatic consequence).

✧ Solo Combo (General)

Normally a character performs manoeuvres providing temporary aspects for use *in subsequent exchanges*. If you're attacking that Death Dragon yourself, there's no point chaining together more than one manoeuvre and one attack, and doing so takes two exchanges.

The Solo Combo stunt allows you to chain two actions in a single exchange, and to generate heroic spin (see page 167) on a manoeuvre with the first action, **at the cost of a Fate point**. So, you could jump off a tall building and kick the Death Dragon in the head using a Solo Combo, providing yourself with a possible spin bonus

and single temporary aspect for your “finisher” action, all in a single exchange.

For example: Marc jumps off the top of the building with a Good (+3) Athletics skill, generating 4 shifts. This is a +1 spin bonus and a temporary aspect “Diving on the Dragon with Flying Kick ready”, giving him a +3 bonus on the Flying Kick Fist attack in the same exchange (or a +1 bonus and a re-roll, for example).

✧ Advanced Solo Combo (General)

Requires Solo Combo

This stunt allows you to chain multiple actions together in a single exchange, specifying one as the “finisher” action, giving to it any aspects and spin bonuses from the other combo manoeuvres. This costs **1 Fate point for each action beyond the finisher action**: one manoeuvre plus one attack costs 1 Fate point, two manoeuvres plus one attack costs 2 Fate points, and so on.

For example: Marc picks up a huge rock on top of the building and jumps onto the dragon’s neck, smashing the rock into it as he does. This is a Fair (+2) Might check, generating 1 spin and 1 temporary aspect, followed by a Mediocre (+0) Athletics check generating 2 spin and 1 temporary aspect. When Marc comes to smash the dragon in the head with the rock, he gets a +7 bonus to his attack. All three actions take place in the same exchange, costing Marc 2 Fate points.

✧ Automatic Solo Combo (General)

Requires Advanced Solo Combo stunt, combo aspect, and an appropriate mythic aspect

For a Fate point, you automatically achieve the maximum skill check result (ie a +5 on the dice) in any single-person combo for which you have an aspect (see page 169).

✧ Continuous Action (General)

Requires an appropriate mythic aspect

For a Fate point, you may use the overflow generated on your roll to immediately repeat the same action using the overflow as your effect number. So, if you attack a creature, reduce it to taken out, and have 10 shifts remaining, you may attack another target with an effect number of 10. You may carry on in this way until you have run out of shifts.

CREATING YOUR OWN SKILLS AND STUNTS

Sometimes your game might need a new skill (rarely), or (far more likely) you’d like to add a handful of new stunts. This section shows you how.

CREATING YOUR OWN SKILLS

Legends of Anglerre skills are fairly broad, and cover most eventualities. However, your game may have special requirements – perhaps you want to split out black powder weapons into a separate “Guns” skill, or maybe quantify a

character’s social status with a skill rather than aspects or stunts.

This isn’t difficult to do. The main thing is to avoid needless duplication – you probably don’t need a Dodge or Dancing skill when they’re already included in Athletics or Art, unless your intention is to emphasise that distinction. Take those black powder weapons, for example: if they’re an accepted part of your setting, then you can probably say the Ranged Weapons skill covers them, or at most have a stunt to cater for their use. However, if one of your campaign themes is the conflict between “advanced” technology and, say, magic, then it’s perfectly legitimate to have a Guns or Black Powder Weapons skill. It’s a question of emphasis.

Assuming you’ve avoided that pitfall, then just jot down the things a normal character should be able to do with that skill, without any extra training. He doesn’t have to be able to do it well. The things you list are the **trappings** of that skill. Trappings allow you to do one (or sometimes more) of the following actions:

- **Assessment or Declaration:** the trapping can make assessments or declarations.
- **Attack / Defend:** the trapping causes Physical or Composure stress damage, or defends against the same.
- **Block:** the trapping creates a block. For example, a new “Guns” skill could block someone from leaving a building.
- **Manoeuvre:** the trapping performs a manoeuvre, such as creating temporary aspects. Unwilling targets can resist with Resolve. Such aspects are **fragile**, ie may only be tagged or compelled once; with **spin** (see page 167), these aspects become **sticky**, lasting for the whole scene. For example, a Melee Weapons skill may place a “Bashed to Pieces” aspect on a locked door.
- **Other:** the Story Teller may allow other minor effects pertaining to the skill.

CREATING YOUR OWN STUNTS

While we’ve tried to cover pretty much all bases with *Legends of Anglerre* skills, the same isn’t true of stunts. Story Tellers and players are expected (and encouraged!) to create their own stunts to bring the setting and characters to life even more – after all, it’s *your* game. Use the guidelines in this section to enhance your game with some well-balanced, custom-built stunts.

Stunts have two types: entry-level stunts, which have no prerequisites and relatively minor benefits, and advanced stunts, more powerful but with one or more prerequisites. Generally speaking, an advanced stunt should proceed logically from its prerequisite without making the prerequisite irrelevant. For example, if an entry-level stunt grants a +1 bonus to Intimidation against trolls, an advanced stunt proceeding from it shouldn’t just grant a +2 bonus to the same task. Better would be to ignore

all penalties for being in an inferior position when using Intimidation against trolls. Use common sense, and try and make every stunt useful and interesting.

Advanced stunt prerequisites are usually other stunts, but can be criteria such as related aspects or skills of a certain level. An advanced stunt should have roughly one prerequisite for each benefit it provides. For example, a stunt allowing a character to defend in combat using Survival when in the wilderness would have one prerequisite, while a stunt allowing Survival to both attack and defend would require two.

Entry-Level Stunt Benefits:

- +1 to one non-combat skill in narrow circumstances, *eg +1 Art with music*
- Use one skill in place of another out of combat in narrow circumstances, *eg use Art instead of Rapport when dealing with other musicians*
- +2 to manoeuvres using one physical or social skill, *eg +2 Melee Weapons when disarming*
- +2 to declarations using one knowledge skill
- +2 to assessments using one perception skill
- Ignore two points of penalty or increased difficulty with one skill in narrow circumstances, *eg ignore penalty to Athletics when on slippery surfaces*

- Reduce the time required with one skill by up to two steps on the Time Increments Table (page 178)
- +1 stress dealt with one combat skill in narrow circumstances, *eg +1 Ranged Weapons against minions*
- A special possession granting a +1 bonus to a particular skill, along with two other improvements. The item can have an additional improvement if the player accepts a drawback of some kind, *eg Weapon of Destiny, Personal Device, Universal Magical Item*

Advanced Stunt Benefits:

- Combine the benefits of two entry-level stunts
- Use one skill in place of another to attack or defend (pick one) in combat
- Ignore all penalties or difficulty increases with one skill in narrow circumstances
- Use one skill in place of another in broad circumstances
- +2 to one non-combat skill in narrow circumstances
- Spend a Fate point to bend the rules in a way not covered by these options, *eg enemies denied gang-up bonus when you're armed, use Art in place of any social skill when dealing with other musicians, Ignore all penalties when climbing, etc*



CHAPTER NINE

POWERS

OVERVIEW

Awesome magics and terrifying monsters are the heart of fantasy adventures. This chapter shows you how to include spells, prayers, and superhuman abilities in your game.

“Powers” is a short-hand for any ability which a normal human being can't do; things like miraculously healing someone, running superhumanly fast, or commanding elemental energies. Mortal races acquire these abilities by studying magic; gods and demigods wield them naturally, and bestow lesser versions upon their worshippers; and elementals, dragons, demons, and undead have supernatural powers.

This chapter presents a selection of powers, covering things like elemental control, healing, death and domination. It's not an exhaustive list: for that reason we've provided guidelines for you to create your own powers. Every fantasy setting is unique, and your game may have powers which no other setting has: this chapter shows you how to easily incorporate them into your game.

Powers are *skills*, and have trappings and stunts showing how they can be used, described below; see the section “How To Do Things With Powers” in **Chapter Twelve: How To Do Things** for the rules for using power skills.

We've described the power skills “neutrally”, allowing them to be used interchangeably as magical spells, divine miracles, or monstrous abilities. What a power looks like is a matter for description, not rules, and is dealt with using **manifestations**.

MANIFESTATIONS

Power skills may be used in different ways, depending on the user. They may be cast as spells, called down as divine miracles, or used as natural abilities by creatures. All power skills use the same basic rules (see page 171); there's no difference *in rules terms* between a Transmutation spell, a Transmutation miracle, or a Transmutation natural ability.

Characters using power skills can decide for themselves what those powers look like in use. Usually this **manifestation** is linked to the character's power aspect (see page 171): a Crotchety Old Hedge Wizard casts spells, a Fanatical Priest of the War God chants prayers, and a Leprechaun Who Loves Practical Jokes has a selection of magical powers which simply *work!*

For example, Dagoraz the Necromancer uses the Death power to cast spells controlling undead and chilling the souls of his foes. The ancient vampire Landergast has exactly the same Death power, but for him it represents his ability to drain his victims' life force and blood. Still further, Malpropror the Mind Master uses the Death power to represent his psionic powers of Mind Blast and the “Anti-life Energy Field” his mental powers can project. All these look very different (and may differ in their favoured trappings and stunts), but all use the same rules.

POWER SKILLS BASE DIFFICULTY

Power skills have a base difficulty of Mediocre (+0) unless resisted, and take 1 exchange to employ (cast, chant, manifest), affecting a single target in the same zone. That's the baseline for the power skill descriptions below. Powers can also be **manipulated**: this adds more complexity, but lets magic-using characters modify their power skills to achieve cool effects. Full rules for power manipulations are provided on page 174; you'll find occasional references to these in the descriptions below.

SPECIAL ABILITY STUNTS

The skills in **Chapter Eight: Skills and Stunts** are those which normal (albeit often exceptional) humans are capable of. However, some stunts linked to those skills exceed human capabilities, such as the ability to see in the dark (an Alertness stunt) or climb walls and ceilings like a spider (an Athletics stunt). These stunts are often the purview of non-human races such as elves and dwarves, monsters (such as giant spiders or dragons), or achieved by magical abilities and spells.

To select a **special ability stunt**, a character or creature must first have an appropriate aspect, often a monstrous or racial aspect such as “Elven Ranger” or “Hideous Giant Spider”, but possibly also a magical occupation aspect (in which case the stunt is assumed to be a spell). Selecting these stunts is at the Story Teller's discretion; otherwise they're just like any other stunt.

Special Alertness Stunts

◇ Active Sonar (Alertness)

The character can “ping” their surroundings, allowing them to “see” in total darkness. The character receives a +2 Alertness bonus in the dark or under water.

✧ Astral Sight (Alertness)

The character can use Alertness to notice magical power and spirits which would be invisible or otherwise undetectable normally. A successful check means he can tell there's magic or a spirit present, and its general direction; each additional shift provides more detail, pinpointing its source, maybe identifying its strength and magic or spirit type. It's Mediocre (+0) difficulty, unless the magic's concealed or the spirit's trying to hide (in which case it's opposed by the hidden magic's power or the spirit's Stealth).

Astral Sight only works on magical or supernatural powers. It won't detect a dragon's breath, for example (although you probably don't need astral sight for that!); it may or may not detect elementals (sylphs, salamanders, etc) depending on whether they're considered magical creatures in your setting. Many demons and ghosts have this ability.



✧ Eagle Eyes (Alertness)

The character has long distance vision. The skill level is the distance in zones the character can make out small details, including reading inscriptions or spotting an item of jewellery. If the character **pays a Fate point** the skill level is the distance in miles the character can distinguish details on a human-sized object (hair colour, clothes, what they're doing). In some settings characters such as elves can select this stunt.

✧ Enhanced Hearing (Alertness)

The character can distinguish the tiniest sounds at long distances, but is susceptible to loud noises nearby. The skill

level is the range in zones. **For a Fate point**, the skill level indicates the distance in miles that the character can pick up the sounds of drums, hooves, or large groups of people, assuming no other major noise nearby. Opponents using Stealth must roll against the character's Alertness not to be detected. The character must take a Minor weakness to loud noises and sonic attacks in the same zone.

✧ Enhanced Touch (Alertness)

The character's fingers, tentacles, or whatever are extremely sensitive and can feel tiny details or sense minute movements in a device (such as an old lock). They gives a +1 Artificer, Burglary, or Science bonus when performing delicate operations.

✧ Enhanced Vision (Alertness)

The character can see in the infrared (seeing heat or the lack thereof) or in low light conditions (such as at night). With infrared vision, the character usually can't see in daylight, while low light or night vision incurs a -2 penalty to Alertness and Investigation checks in daylight. Characters should take a Minor weakness to bright light.

✧ Heightened Smell (Alertness)

The character can detect minute differences in smells, picking up trails and the presence of certain substances long after they've disappeared. The Alertness or Investigation skill level is the number of hours after a substance's disappearance that the character can still detect it. This gives a +1 Alertness or Investigation bonus relating to smell.

✧ Sixth Sense (Alertness)

The character can **pay a Fate point** for a +4 Alertness bonus against an opponent's Stealth skill, helping them avoid being surprised by opponents, traps or nature.

Special Art Stunts

✧ Magical Inscription (Art)

The character has a magical inscription, usually a scroll, but possibly also a sigil or glyph inscribed on an item or even a wall. It's a way of storing a spell effect for later use; you don't have to be a magic user to cast it. A magical inscription can only be used once per scene, but is more powerful than "always on" magical items with spell-like effects. When the magical inscription is read, the spell is cast. You have 3 advances to spend either on the power level of the spell (so you could spend all 3 to get a Good (+3) spell effect, for example), or buy a stunt effect (either a stunt belonging to a power skill or a magic user occupation stunt) or manipulation. An advance may also cover a Fate point required by a stunt.

For example, 3 advances could buy a Fair (+2) Fireball scroll – 1 advance for the "Create Fire" stunt, and 2 advances for the Fair (+2) power skill level.

The spell effect can be manipulated if the user is a magic user; otherwise it can't be. This stunt also allows magic users to create their own magical inscriptions; see page 148 for more.

✧ Universal Magical Inscription (Art)

This is the magical inscription equivalent of the Universal Device stunt (see page 71).

Special Artificer Stunts

✧ Personal Magical Item (Artificer)

This is the magical version of the Personal Device stunt (see page 71). It includes items like magic swords and wands, and talismans like holy symbols or wizards' staves. Magical items are built using the rules on page 143. You may select 3 improvements from the Device or Magical Item Improvement lists in **Chapter Ten: Devices, Artifacts, and Magical Items**. You must usually be holding the magical item to use its powers.

✧ Universal Magical Item (Artificer)

This is the magical equivalent of the Universal Device stunt (see page 71).

Special Athletics Stunts

✧ Fast (Athletics)

The character's metabolism is vastly accelerated, but at a cost. During combat, a character can **pay a Fate point** to double their Athletics skill: this incurs a Minor Physical consequence due to the extreme energy burn.

Weaknesses and Limitations

In some stunts we've suggested characters also take appropriate **Minor weaknesses**, such as to loud noise if they have Enhanced Hearing, etc. In some cases these are a logical consequence of a stunt; in others the character may select any weakness – it's a way of balancing the stunt's power. In all cases, weaknesses and limitations are an *optional rule*, dealt with in **Chapter Twelve: How To Do Things** (see page 171): you don't have to use them in your game if you don't want to.

✧ Flight (Athletics)

Requires Glide

This stunt is generally used by winged creatures rather than magic users, who use the Telekinesis power instead. The creature's capable of true flight, using their Athletics skill for aerial movement and manoeuvres. The creature can fly for the base duration, plus one step per shift (so 1

shift means half a minute, 5 shifts means half an hour, etc), whereupon the character incurs a Physical consequence from exhaustion.

✧ Gills (Athletics)

The character has gills and may breathe underwater unaided for the base duration, plus one step per shift gained on an Athletics or Endurance roll, before taking a Physical consequence from exhaustion. This only applies if the gills are a spell or spell-like effect; creatures with natural gills can breathe underwater indefinitely.

✧ Glide (Athletics)

This stunt is generally used by creatures rather than magic users. The creature may glide a number of vertical or horizontal zones (or combination of the two) equal to its Athletics skill level, as long as it starts from a higher point.

✧ Jump (Athletics)

The character can jump much further than normal, gaining a +2 Athletics bonus to jump around zones or over high obstacles. It can also place an aspect on the character such as "On Higher Ground". The difficulty is the distance in zones (including the target zone) the character is jumping.

✧ Lightning Fast (Athletics)

Requires Fast

The character is *very* fast. **For a Fate point**, he adds a total +4 bonus to a skill check and/or movement action (+2 to each, for example), allowing incredibly fast actions like catching up with a runaway horse, jumping on a passing chariot, or dodging a ranged weapon attack. This should be something impossible for a human, and incurs a Minor Physical consequence after the conflict due to the extreme energy burn. The character can also move 1 zone as a free movement each exchange without incurring a supplemental action penalty.

✧ Spider Feet (Athletics)

Requires Spider Climb

The character can climb sheer walls, or even upside-down. His skin may have tiny hooks or suckers to help him cling to any surface, or it might be a magical effect. The character suffers no penalties for climbing vertical surfaces, and **for a Fate point** needn't even make a skill check. The character can climb an upside-down horizontal surface with an Athletics roll and **for a Fate point** may ignore any penalties to the roll.

✧ Swims like a Fish (Athletics)

The character can swim perfectly, and uses the standard movement rules (supplemental actions, sprint actions, etc) when underwater. Under normal circumstances the character cannot drown.

Special Endurance Stunts

✧ Extreme Conditions (Endurance)

For a **Fate point** the character can survive in extreme conditions such as heat, fire, cold or vacuum (pick one) for one exchange. The character gets a +2 defence against similar attacks.

✧ Extreme Habitat (Endurance)

Requires Extreme Conditions

The creature or character *lives* in an extreme environment, such as the centre of a volcano or beneath the polar ice, and isn't harmed by it. For a **Fate point**, the character can ignore the effects of any single attack of that nature.

✧ Hard Hide (Endurance)

The character has a thick skin which acts as light armour (see page 48). Hard Hide may not be combined with the Outer Shell stunt.

✧ Immunity (Endurance)

Requires the Protection stunt and an appropriate monstrous aspect

The monster can **pay a Fate point** to negate stress from all attacks (except weaknesses) for this exchange only.

✧ Outer Shell (Endurance)

The character has a thick shell which acts as armour. The first time this stunt is taken it reduces stress from successful hits by 1, the second time by 2 and the third time (the maximum) by 3. The character suffers a corresponding Athletics penalty.

✧ Protection (Endurance)

The character can **pay a Fate point** to reduce total stress damage taken this exchange by -2 from any source of attack except weaknesses.

✧ Quick Heal (Endurance)

The character can **pay a Fate point** to instantly heal 2 stress points.

✧ Quills (Endurance)

The character's skin has thousands of tiny quills which can be raised in defence during close combat. If the character successfully defends with their Fists skill, they can voluntarily take 1 Physical stress damage to release their quills and inflict damage on the attacker equal to their defensive shifts +2.

✧ Regeneration (Endurance)

Requires Quick Heal

The character heals consequences three time increments faster (see page 163), and during a scene may **pay a Fate point** to start regenerating; as long as they remain

stationary and aren't under attack, they regain 1 stress per exchange (this doesn't heal consequences).

Special Fists Stunts

✧ Claws / Jaws (Fists)

The character has vicious claws or jaws capable of slashing damage; add the skill level as bonus stress to a successful Fists attack. Characters choosing this stunt should take one Minor weakness, or two Minor weaknesses for retractable claws or teeth.

✧ Go for the Throat (Fists)

The character is nimble and can target soft spots: for a **Fate point** he can attack living targets up to 3 scales larger instead of 2.

✧ Tail (Fists)

The character has a powerful tail which can be used in an extra attack or manipulation action. You get a +1 Fists attack with the tail; any manipulations made with the tail are at a -1 (it can't do fine manipulations - it can pick up a sword but not turn a key in a lock).

✧ Tentacles (Fists)

Each time this stunt is chosen, the character can replace one limb with a tentacle. Attacks with the tentacle use Fists, with a +1 bonus for each tentacle. Tentacles are capable of fine manipulation.

Special General Stunts

✧ Cantrip (General)

The character can use *any single* power stunt at Mediocre (+0), without having the corresponding power skill. The stunt can't have prerequisite stunts – even if you already have that stunt. This gives thieves, warriors, etc, limited access to magic; an aspect explaining how is also required. The stunt can be taken multiple times, though only one aspect is required.

✧ Magical Ally (General)

The character has a magical ally like a familiar, allied spirit, or even intelligent sword. Magical allies start with four advances (as per the Companion rules, page 165), although you can also select from the magical item improvements in **Chapter Ten: Devices, Artifacts, and Magical Items** (see page 144). The character should also take a corresponding aspect.

✧ Poison (General)

Similar to the Potion stunt (page 122), the character either has access to manufactured poisons or has a natural poison administered by teeth, claws, or a stinger. An aspect is required, such as "Poisonous Spider", "Evil Assassin". See the Poison rules on page 107: the stunt provides three

advances to split between Potency, Subtlety, Application, and Type (Damaging, Exotic, or Special). A poison has one Application method by default (ingestion, inhalation, or injection); each additional method costs an advance.

The poison may be used once per scene: advances may be used to increase this to twice per scene, etc. The stunt may be taken multiple times.

◇ Power Drain (General)

Requires a power skill; setting-specific (ie at Story Teller's discretion)

The character can tap his inner reserves of magical energy, damaging himself with either stress or consequences to augment his power use. Consequences suffered must relate to the power used. It allows a bonus to the casting roll: +1 for a stress point, +2 for a Minor consequence, +3 for a Major, and +4 for a Severe. At the Story Teller's discretion, an Extreme consequence may be taken for a +5 bonus, although characters aren't usually in a fit state to do *anything* after taking an Extreme consequence, let alone cast spells. The power drain must be declared before the dice roll.



◇ Unusual Attack (General)

Requires an appropriate monstrous or mythic occupation aspect

The monster or mythic character can **pay a Fate point** to use an Unusual Attack. If taken twice this becomes an Unthinkable Attack. See page 179 for more information on Unusual and Unthinkable Attacks. The character or creature must create an aspect for the attack and assign a skill to the skill pyramid representing it. You may only have one Unusual or one Unthinkable attack, and must take one Major weakness for an Unusual Attack, two for an Unthinkable Attack.

Special Intimidation Stunts

◇ Horrific (Intimidation)

Requires Scary and an appropriate aspect

The character is so horrific that living beings want to flee. On a successful Intimidation attack in the same zone, the character can **pay a Fate point** to force the target to move a number of zones away equal to the shifts generated. Targets unable to flee incur a Minor Composure consequence. Other targets in the zone are also attacked, but at a -2 penalty since they aren't the attack's focus.

◇ Oversized (Intimidation)

The character is much larger than normal characters (but still scale 2) and gains a +2 Intimidation bonus and +1 Physical stress. They incur a -2 Rapport penalty. For creatures larger than scale 2, see **Chapter Thirteen: Creatures Great and Small**.

Special Ranged Weapons Stunts

◇ Barb Thrower (Ranged Weapons)

The character can generate and fire bone splinters at a target (through the wrists, fingers, or any other suitable part of their anatomy) using the Ranged Weapons skill. Barbs regrow over a week of game time. They're normally easily visible, but if the character takes a Minor weakness they may be made undetectable by normal means. During a fight it won't run out of barbs unless compelled or the character uses an "Empty the Quiver" manoeuvre (see page 164).

Special Stealth Stunts

◇ Deceptive (Stealth)

The character or creature is hard to target as it has a confusing appearance, shimmers chaotically, or is slightly displaced from where it seems to be. It can **pay a Fate point** to force an opponent to re-roll an attack and take the new result.

◇ Small (Stealth)

The character is unusually small (but still scale 2) and can fit in tight spaces, receiving a +1 Stealth bonus. The character incurs a -1 Intimidation penalty due to his diminutive size.

POWER SKILLS AND STUNTS

The following is a list of what we think are key powers for magic-using characters and supernatural creatures. It's not exhaustive, and you can modify trappings and stunts and add or change skills as you see fit.

POWER OF ALCHEMY

Alchemy is a mystical counterpart to the Science skill, providing transformational and creative power over the inanimate world; the transmutation of elements (such as lead to gold); the mystical refinement of the alchemist's spirit culminating in the "touchstone", the power of

A Note on Summoning

Power skills like Death, Dimensions, and Elements have stunts summoning entities like demons, elementals, or undead: these all use the same basic rules.

A **Lesser Summoning** stunt (like Summon Lesser Elemental or Raise Lesser Undead) treats summoned creatures as companions (see page 165) with the Summonable advance and 3 additional advances. Summoning costs for various creatures (ie the number of advances required) are given in **Chapter Twenty-Six: Bestiary**, but, roughly, a stunt like Raise Lesser Undead could summon:

- 9 Average (+1) Skeletal Minions
- 6 Fair (+2) Zombies
- 3 Good (+3) Ghouls

A **Greater Summoning** (like Summon Greater Demon or Raise Greater Undead) treats the summoned creature as a companion with the Summonable advance and 6 additional advances. Maximum creature quality is equal to your appropriate power skill minus 1. Summoning costs are specified in the Bestiary, but could include:

- A Superb (+5) skeleton lord with 1 stunt
- A Good (+3) vampire with 1 stunt, an extra skill column, and 2 consequences
- A Good (+3) demon with 2 stunts and 2 consequences

Additionally, there are three occupation stunts – Advanced Summoning (or Creation), Major Summoning (or Creation), and Binding – specific to occupations such as Summoner, Elementalist, Necromancer, and Alchemist, which allow magic users to summon or create even more powerful creatures. See **Chapter Five: Occupations and Character Types** for more.

As written the Lesser and Greater Summoning stunts always summon the same creature or creatures: if you want to summon a different creature each time, you should select Variable Summons as one of your advances.

List of Core Power Skills

Alchemy	Elements	Time
Creatures	Fate	Transmutation
Death	Glamour	Warding
Dimensions	Life	Weather
Divination	Nature	War*
Domination	Telekinesis	Wild Magic*

* “*setting-specific*” power skills described in the settings chapters.

primary creation itself. It also includes magical potions effecting “transformations” in others.

Trappings

👁 Know Substance

The character can analyze and identify substances, including poisons. This trapping can be used for assessments and declarations.

👁 Find Substance

You can detect a given substance. The base difficulty is Mediocre (+0) for a single element (copper, silver, gold), although obscure compounds and magical substances (medusa venom, powdered unicorn horn) are more difficult to detect.

👁 Create Potions

You can make potions for which you already have the corresponding power skill or stunt (you must have the Life power skill to make healing potions, for example). Roll your Alchemy skill against a Mediocre (+0) difficulty; the shifts generated indicate the potion quality, up to a maximum of your Alchemy or power skill level minus 1, or the quality of your alchemical laboratory (see page 105), whichever is lower; the quality indicates the level of the power skill or stunt contained. You make 3 doses of the potion; 2 doses if the potion relates to a stunt. This takes half a day; extra time may be spent to retroactively improve a roll by +1 for each additional step on the Time Increments Table (see page 178), to a +4 maximum. The Story Teller may increase the base difficulty if circumstances are less than ideal (such as working with inferior ingredients).

Potions are usually made to be drunk, at which point the contained power is “cast”; a skill check is required to see how effective the contained power is (so, drinking a Good (+3) healing potion would be the same as using a Good (+3) Life power skill to heal you). You can make an inhaling powder instead, but must decide before you roll your Alchemy skill. Powders are more easily delivered to unwilling or unsuspecting targets (by being blown in the face, etc), an attack using skills like Athletics or Stealth and resisted by Athletics or even Resolve.

👁 Purify Object

Removes impurities, poisons or disease in a liquid or food; acts as a dispel (see page 172).

Stunts

✧ Potion (Alchemy)

Similar to the Personal Magical Item stunt (see page 118), this allows you to create a potion for a power skill you already know, or to have a potion created by someone else. You have three advances, usually used to increase potion quality (so up to Good (+3) for a simple potion like a Potion of Healing), although you may spend an advance to create a potion for a stunt. You may take this stunt multiple times to increase the advances available. See page 152 for an example potion. You may use the potion once per scene.

Can't I just make endless potions?

Yes, you can - though it probably wouldn't make for a very interesting game! Potions in *Legends of Anglerre* are treated like any other equipment: make Resources rolls to acquire them, or use a stunt or aspect. Alchemists can avoid this by making potions themselves, although the Story Teller may allow a skilled herbalist to have, say, a simple healing potion about his person for a Fate point. These rules deal with creating and using potions as an interesting part of your game: for potions as equipment, see **Chapter Six: Equipment**.

✧ Universal Potion (Alchemy)

The potion version of the Universal Magical Item stunt (see page 118), this gives you two advances, usually used to increase potion quality, though you may spend an advance to create a potion for a stunt. You may take this stunt multiple times to increase the advances available. Once defined, the potion is locked in for the remainder of the session; you may use it once per scene.

✧ Change Object (Alchemy)

You can modify an inanimate object's aspects; one aspect is affected per use. Each "step" of change costs 1 manipulation (see page 174); changing a "Stone Floor" to "Quicksand" would be 2 steps; changing it to "Pool of Water" would be 3. Unlike the Transmutation power skill this *actually* changes a thing; it's not an illusion or temporary reality (ie a dispel has no effect). The difficulty equals the scale or cost / quality of the object, whichever is higher; an object held by another may use the bearer's Athletics or even Resolve to resist instead, at the Story Teller's discretion. All usual manipulations apply: without further manipulation, the effect only lasts a few minutes, for example.

✧ Create Object (Alchemy)

Requires Change Object

For a Fate point, the caster can create an object from thin air, with a -2 manipulation (see page 174) per descriptor.

✧ Destroy Object (Alchemy)

Requires Create Object

This is a "dispel" version of Create Object which destroys rather than creates, again for the power's duration.

✧ Animate Lesser Object (Alchemy)

Requires Create Object

The alchemist can animate an object as a minion or companion (see page 164), creating animated statues, puppets, etc. These objects are alive, and can't be dispelled. This works as a Lesser Summoning stunt (see page 121), except the object is animated, not summoned.

✧ Animate Greater Object (Alchemy)

Requires Animate Lesser Object

The alchemist can create golems, etc. This works as a Greater Summoning stunt (see page 121), except the object is animated, not summoned; it's often performed as a ritual and a group working.

✧ Create Touchstone (Alchemy)

Requires Animate Greater Object and one or more story elements (possibly a future aspect)

At the end of a long and difficult quest, the alchemist creates a **touchstone**, a powerful alchemical item capable of transforming reality. It allows the wielder to modify aspects of other characters, creatures, items, even locations, at a +1 difficulty for each "step" of modification (you could shrink a person to scale 1 at a +1 difficulty, or vaporise a rock (solid to liquid to gas) at a +2). The touchstone can be resisted, usually as a Composure conflict, and all range, scale, target and duration manipulations apply.

With a touchstone, the alchemist enters an entirely new stage of his mystical explorations. In game terms, this unlocks the epic occupation "Discoverer of Secrets" (see page 252), which the alchemist can embark upon by taking a corresponding aspect.

POWER OF CREATURES

This power gives you command over the animal world. You must specify the creature type affected, ie "Wolf Power", "Lion Magic", etc. The power refers to "natural" (ie non-summoned, non-other planar) non-intelligent creatures (so could include dire wolves, giant centipedes, etc).

By default the power refers to a single creature only, but some power users command entire classes of beasts - "All the creatures of the sea", for example. Characters must take a corresponding aspect specifying the creatures affected, such as "Birdmaster", "Master of all crawling things", and so on.

Trappings

👁 Beseech Creature

You can call a normal example of the creature in sight to approach, and try to communicate with it, control it, or seek its help.

👁 Speak to Creature

You can talk to a creature before you on its own terms. You only glean information the creature understands, such as “good food animals to the north”, or “much fire and danger to the south”.

👁 Keep at Bay

You can block creatures from entering or leaving the affected area.

👁 Beast Power

The target can assume a single typical ability of the creature, such as swimming if a fish, flying if a hawk, and so on. At trapping level, this acts only as a manoeuvre – you can't *actually* fly if your totem is a hawk, but you can get a temporary aspect you can invoke on an Athletics (Jump / Climb) roll. Includes things like “Heart of a Lion”, “Claws of a Badger”, “Track by Scent”, “Bat’s Hearing”, “Fast as a Cheetah”, “Swims like a Fish”, “Nose of a Bloodhound”, “Quiet as a Mouse”.

👁 Beast Curse

A disadvantageous version of Beast Power, this creates aspects like “Blind as a Bat”, “Quick as a Snail”, “Weak as a Kitten”, “Timid as a Mouse”.

Stunts

✧ Call Creature (Creatures)

You have a +1 bonus to call a normal example of the creature from outside your immediate area (so at least 1 zone away), allowing you to communicate with it or try to control it or seek its help. The call won't necessarily work immediately, but you can spend shifts to decrease the time it takes for the creature to arrive.

✧ Command Creature (Creatures)

You have a +1 bonus to command a creature against its will or instincts; to fight for you, obey your commands, etc. If it's entirely against the creature's nature, it gets an additional chance to break free of your control each time you give it a new command.

✧ Animal Companion (Creatures)

This is similar to the Survival stunt (see page 112), except you may define it as a magical ally (page 144).

✧ Become Beastman (Creatures)

You have a +1 manoeuvre bonus to place temporary aspects like “Wolfman”, “Bearwalker”, etc, on your target, or as a Composure conflict to impose more significant changes (consequences like “Slobbering fangs”, “Ripping claws”, “Face of a howling wolf”, etc). Targets may resist; your own resistance is Mediocre (+0). On a **power fumble** (page 176), you're unable to return to your natural form; see “When Transformations Go Wrong” on page 136 for more.



✧ Become Beast (Creatures)

Requires Become Beastman

For a Fate point, this stunt transforms the target into an unintelligent animal. If the target is willing, the transformation is automatic; if the target resists, it's a Composure conflict. The target retains its peak skill, number of stunts, aspects, and so on (ie a Great (+4) warrior becomes a Great (+4) wolf).

Changing Range, Duration, and Affecting Multiple Targets

The power skill descriptions in this chapter focus on a power's **base effects**, ie how it works against a single target, right in front of you, for a few moments. These and other parameters can be manipulated by skilled power users to affect targets further away, for longer, and even multiple targets.

These **manipulations** are described on page 174; see also the magical occupation stunts on page 37 for extending a power's range, duration, and target effects.

✧ Multiple Creatures (Creatures)

Pick a different beast or class of creature for every instance of this stunt.

POWER OF DEATH

Used by witches, necromancers, death priests, and also some undead, this power covers communicating with spirits of the dead, animating corpses, freeing one's own spirit, causing living things to rot, and creating aspects relating to death and decay, as well as stunts to raise undead, summon ghosts, and destroy souls.

At the Story Teller's discretion, characters taking this power skill may acquire a "Death Magic" aspect (such as "Funereal", "Surrounded by the Stench of Death", etc), and an additional aspect for each Death power stunt.

Trappings

☞ Necrosis

You can cause things to rot. This can be used as an attack, resisted by magic, or possibly even Athletics or Endurance, and to create aspects related to death, blood, corpses, etc, such as "Stench of Death", "Chill of the Grave". Vampires



and ghosts have this power, representing their blood drain and chill touch respectively.

☞ Speak to Dead

You can communicate with spirits of the dead. This may be used for assessments or declarations; its difficulty depends on the information sought, and the environment: it's much easier to speak to the dead in a graveyard (Mediocre (+0) difficulty) than riding a horse through a busy city at midday (Good (+3) difficulty).

☞ Repel Undead

You can "turn the undead", causing lesser undead to run away; the power can also be used as a block.

☞ Call Undead

You can draw any undead in your immediate vicinity to you; sentient undead can resist.

☞ Detect Undead

You can detect any undead in range at Mediocre (+0) difficulty; sentient undead can resist.

☞ Query Undead

You can question any undead before you. You must share a common language, and the undead can only answer about things they know.

☞ Protection from Undead

You can protect yourself from undead attacks, using the power to block or defend, or for manoeuvres.

☞ Know Undead

You can make assessments and declarations to identify undead, their weaknesses and powers, etc.

☞ Know Death

You can make assessments or declarations to tell how a body died, etc.

Stunts

✧ Control Undead (Death)

You have a +1 bonus when using Death to control undead before you for the power's duration; the undead may resist. You must share a common language.

✧ Destroy Undead (Death)

Requires Control Undead

You can cause an automatic consequence on undead.

✧ Raise Lesser Undead (Death)

A Lesser Summoning stunt allowing you to raise skeletons, zombies, ghouls, etc, from bones and corpses; see "A Note on Summoning" on page 121 for details.

✧ Raise Greater Undead (Death)

Requires Raise Lesser Undead

A Greater Summoning stunt allowing you to summon ghosts and create powerful undead such as vampires and mummies, often performed as a ritual and group working (see page 176); see “A Note on Summoning” on page 121.

✧ Discorporate (Death)

Requires one other Death stunt

Your body falls into a coma, freeing your spirit to fly around and observe, and enter and traverse the Astral Plane or Otherworld. You're invisible and intangible while discorporate; you may use power skills, and powers or abilities that sense or affect spirits of the dead can affect you. On a power fumble (see page 176), you're trapped in discorporate form; see “When Transformations Go Wrong” on page 136 for more.

✧ Drain Life (Death)

Requires one other Death stunt

You can attack someone's spirit directly, causing an automatic consequence. Evil ghosts often have this power. On a power fumble (see page 176), you suffer an automatic consequence yourself.

POWER OF DIMENSIONS

Dimensions deals with creating dimensional openings and planar gateways. Its trappings allow users to detect or open already existing portals, its stunts to create or close portals and teleport from one place to another. Dimensions power users are familiar with other dimensions, their inhabitants, and the risks of travel.

Range is the distance between the ends of gates and portals (see the Distance and Range Table on page 203); **duration** indicates how long they stay open; **target** limits the size of the objects which can pass through. Creating a gateway to another dimension is difficult, but certain times and places can weaken the borders between dimensions and allow easier passage, and opening an existing gate is much easier than creating one yourself. For instance, the Faerie Realm is most easily reached from natural settings on a solstice or equinox (see “The Fantasy Environment” on page 270 for more on Faerie and other **places of magic**). Dimensions also lets you create small dimensional “pockets” for storing goods, make a house seem bigger inside than out, and other spatial manipulations.

Trappings

👁 Know Source

You can make assessments or declarations about a dimensional being's origins, or other related fact, such as an aspect, weakness, desire, or goal.

👁 Dimensional Backpack

You can create a “dimensional backpack” which can hold all kinds of scale 1 equipment. It requires a skill check to put something into the bag, or take it out.



👁 Call to Hand

You can magically transport into your hand an object whose location you know. The power must encompass the size and range of the object; a roll is always required. If the object is in someone else's possession, the power may be actively resisted.

👁 Walls of the World

You can identify times or places of power where the walls between dimensions are thinner and portals easier to detect or create (see page 275).

👁 Detect Portal

You can detect an already existing dimensional portal. This is more difficult if the portal has been deliberately hidden.

👁 Manipulate Portal

You can open a detected already existing dimensional portal. This is more difficult if the portal is locked or protected.

👁 Disruption

You can twist the dimensional vortices around someone to attack them, or around yourself to repel an attack, or to place a manoeuvre (such as causing reality to appear unstable and confusing).

Stunts

✧ Dimensional Sanctuary (Dimensions)

A more powerful version of Dimensional Backpack, this stunt creates a dimensional sanctuary you can hide in. You can use Dimensions to hide instead of Stealth.

✧ Bigger than it Looks (Dimensions)

You have a +2 bonus to create an additional zone within a zone, slowing movement through the area. For each point of spin, you can create an additional zone.

✧ Create Portal (Dimensions)

You can create or uncreate a portal to a distant location, or another dimension or plane if you have the Dimensional Casting stunt. This is very difficult, though areas exist where the “walls of the world” are thin and portal creation easier, especially at certain times. Difficulty is a factor of how many zones must be crossed, and if there are any border values between. Portals to locations on the same plane usually have a border value of 1; those to other planes or dimensions usually have a border value of 1 per dimension crossed, as well as any planar zone distances (see page 219). The stunt may require story-related sub-quests, ingredients, events, etc.

✧ Void Portal (Dimensions)

Requires Create Portal

You can use a portal to a plane of non-being as a weapon, causing an automatic consequence.

✧ Teleportal (Dimensions)

Requires Create Portal

You can open an interdimensional “door” allowing you to travel instantaneously to a point within range. You can even use the power remotely (using hidden targets and increased range) to bring someone to where you are now (they can resist). If you can’t see the destination, treat it as a hidden target (see page 174).

✧ Communicate with Planar Inhabitant (Dimensions)

You can communicate with an inhabitant of another plane. This may be a random inhabitant, or one you know: either way, it’s a hidden target (see page 174). This communication lasts for the duration; the inhabitant can only reply within the boundaries of its own knowledge (so no asking an inhabitant of the Eleventh Pit of Hell about events in the Astral Plane...).

✧ Summon Lesser Planar Inhabitant (Dimensions)

You can summon minions from another plane (often referred to as “lesser demons”); see “A Note on Summoning” on page 121.

✧ Summon Greater Planar Inhabitant (Dimensions)

Requires Summon Lesser Planar Inhabitant

You can summon more powerful inhabitants of other planes (often referred to as “greater demons”), often as a ritual or group working; see “A Note on Summoning” on page 121.

✧ Dimensional Casting (Dimensions)

Requires the Great Casting and Distance Casting stunts

For a Fate point, you can extend any of your power effects (not just the Dimensions skill) to another dimension. Border values and zone distances apply; targets are treated as hidden targets (see page 174).

POWER OF DIVINATION

This power skill includes magical scrying, used by magicians, wise women, priests, and prescient creatures such as angels and demons. It’s a way of finding the truth about something, and works well for assessments and declarations.

Trappings

👁 Augury

You can make predictions about the future. A form of declaration, once per session you may roll against a difficulty set by the Story Teller: if successful, you make a true prediction, creating a temporary “augury aspect”. If the target’s a person, they receive the aspect for the adventure’s duration.

Augury difficulties are similar to declaration difficulties: the base is Mediocre (+0). Auguries are never specific (“good fortune will come to your family” rather than “your sister will get some money”), and usually cloaked in metaphor (“good fortune will come to your family” becomes “a flower blossoms in the garden of your blood”). Finally, auguries usually come with a great show of mystery and meditation; doing without these two elements increases the difficulty by +2 for each one missing.

Only one augury can be “in effect” at a time, and it’s up to players to make it come true or not. Whenever a course of action appears which tends towards it, players can invoke the augury aspect (assuming the augury was true in the first place - you’ve no reason to tell them until they try!), as with any declaration. Occasionally compelling the augury aspect is a great way to award a few extra Fate points, too.

👁 Find Object or Person

You can use methods like dowsing, movements of birds, clouds, etc, to locate an object or person. Treat the target as a hidden target (see page 174); shifts indicate the depth of information gained.

👁 Prophetic Dreams

Similar to the Exposition and Knowledge Dumping trapping of the Academics skill (page 63), the Story Teller can use a character’s Divination skill to convey information via lucid and prophetic dreams. Information is vague, metaphorical, like the auguries above; the player gets a Fate point if they introduce the information in an interesting way. The trapping can also be used for assessments and declarations.

👁️ Second Sight

The Story Teller may occasionally call upon a character to roll Divination in the same way she might ask for Alertness rolls for things like detecting magic, seeing ghosts, and so on. Occasionally, the player may also make an assessment to discover hidden aspects of a locale.

👁️ Analyze Curse

You can make assessments or declarations determining the nature of a curse afflicting a person or location. The difficulty is Mediocre (+0) unless the curse is deliberately concealed.

Stunts

✧ Scrying (Divination)

Clairvoyance and clairaudience let you use Divination instead of Investigation on any location within range; locations you can't physically see are hidden targets. Crystal balls, scrying mirrors, pools of enchanted water, etc, are optional components for this stunt (see page 176).

✧ True Sight (Divination)

You can perceive invisible, camouflaged, shapeshifted, or transmuted targets if you overcome the difficulty of the power concealing them. Shifts indicate the degree of truth discerned. The optional components for Scrying apply for True Sight also.

✧ Understand Languages (Divination)

You can use Divination as a knowledge skill or in assessments or declarations to understand spoken or written languages. Some languages are more difficult than others, and may **require a Fate point** for especially ancient or arcane tongues or scripts; shifts generated indicate the information gleaned.

✧ Precognition (Divination)

The character is unusually adept at predicting future events. With this stunt, he may make two auguries per session, instead of the usual one.

✧ Question (Divination)

Requires Scrying

Once per session, you can divine the answer to a single yes / no question. Base difficulty is Mediocre (+0) unless someone is trying to mask the truth. At least one optional component for Scrying is *mandatory* for this stunt.

✧ See into Person's Heart (Divination)

You can use Divination instead of Empathy. This takes a few minutes, and can be resisted; shifts generated can speed up the process, so often it yields information faster than Empathy. Optional components for this stunt include Scrying components (crystal balls, etc), or aids such as cards, yarrow sticks, animal entrails, or even reading palms or bumps on heads.

✧ Vision (Divination)

Requires two other Divination stunts

Once per session, you may request a vision from the Story Teller about a specific subject (this can be an abstract subject, or a location or person), and roll Divination against a Mediocre (+0) difficulty. The shifts determine the detail of information gained. The vision may be arcane and metaphorical, or magnificent and overwhelming; it may relate to the future, or an unknown truth about the subject.

On a power fumble (see page 176), the vision is shattering, and you undergo an epiphany: take an immediate Composure consequence. Depending on circumstances, sufficiently powerful epiphanies may cause permanent aspects.

POWER OF DOMINATION

Domination is the "Dark Art" of imposing your will to suppress the will of another, enslaving or bewitching them. Often known as "Black Magic", it also includes relatively innocuous sleep, charm, and love spells. It's the magic wielded by evil magicians, or the natural abilities of demons, devils, and malevolent spirits. Sometimes dragons have this power, too.

Trappings

👁️ Hypnotize

A magical manoeuvre placing a temporary aspect on the target (such as "I am your friend", or "You are afraid of the dark"!), which may include temporarily suppressing current aspects. It's Mediocre (+0) difficulty against an unresisting target, with a +2 bonus if the subject's actively cooperating. On a failure, the target knows the character tried to hypnotize him.

👁️ Charm

A subtle manoeuvre which isn't immediately obvious, this places a temporary aspect on the target. It's resisted by Resolve or an appropriate power skill. On a failure, the target may not know the character tried to charm him.

👁️ Read Mind

The character can make assessments or declarations about the target's surface thoughts and emotions. It doesn't alert the target unless he gains defensive spin; additional shifts mean they've a better idea of who's doing the reading! If the target's in the same zone as the character and no one else is present they'll know straight away if they get spin.

On a success, each shift indicates one item of "surface" information. Secret information, deep or hidden fears or weaknesses can't be read using this trapping – you need the Probe Mind stunt. The Story Teller can give a yes/ no answer about the target's surface thoughts or emotions for each shift if they wish.

👁️ Change Emotion

You can make a manoeuvre placing a temporary aspect on the target, changing its emotional state to an “adjacent” state, ie from calm to annoyed, annoyed to angry, happy to calm, calm to sad.

👁️ Bewilder

You can confuse a target’s mind, either as a block, or to place a temporary aspect such as befuddling a guard. It can also be used as a Composure attack.

👁️ Speak to Mind

The power allows two-way mind-to-mind communication between you and the target. The difficulty is Mediocre (+0) unless there’s some kind of interference or the target’s resisting.

👁️ Mind Shield

You can defend against Domination or similar power attacks.

Stunts

❖ Control Emotion (Domination)

You have a +1 manoeuvre bonus to place a temporary aspect on the target such as “Scared of Cats”, “Deeply in love with me”, “Hates the Prince”, “Brave”, “Arrogant”, and so on. The aspect need bear no relation to the target’s current aspects or emotional state.

❖ Sooth (Domination)

You can sooth a target’s mind, using Domination instead of Science to heal Composure stress damage and consequences.

❖ Probe Mind (Domination)

Like the Read Mind trapping, except you can read deeply hidden thoughts and emotional states. It can be used for assessments and declarations, and it’s immediately obvious who’s doing the probing.

❖ Command (Domination)

You have a +1 Domination bonus to make a target fall asleep, become enfeebled, fall in love, or hate, forget things, etc. A dragon with this stunt would root targets to the spot, for example. You can use it as a manoeuvre placing a temporary aspect (such as “Sleepy” or “Feeling Weak”), or as a Composure attack where a taken out consequence indicates the full desired result has been achieved (ie the target is fast asleep, or has forgotten something).

❖ Enslave (Domination)

Requires Command

A broader version of Command, giving you a +2 bonus to bind the target to your will through love, fear, or whatever emotion you wish. It can place a temporary aspect such as “Enslaved to my will”, or act as a Composure conflict.

❖ Feed off Emotion (Domination)

Requires Enslave

You can make a Composure attack on a target which heals an equal amount of Composure damage you’ve suffered yourself. Alternatively, **for a Fate point** you can cause a Minor Composure consequence to the target and remove a Minor Composure consequence from yourself. The target must be experiencing strong emotions for this to be effective.

❖ Control (Domination)

Requires Enslave

You achieve complete control of a target’s actions. It’s a Composure conflict, whose consequences last for the power’s duration. This stunt and Possess are often used in group workings against multiple or powerful targets.

❖ Mind Blast (Domination)

Requires Probe Mind or Command

For a Fate point, you make a Domination attack against a sentient target inflicting a Composure consequence instead of stress. On a power fumble, the mind blast backfires and you take the consequence instead.

❖ Possess (Domination)

Requires Control

You can take over a target’s body – permanently if you wish. At the end of the duration you return to your own body, unless that body is dead, in which case you stay where you are. The stunt works as a Composure conflict in which the target must be taken out, and is often used in rituals and group workings. On a power fumble, you successfully possess the target, but forget who you once were: see “When Transmutations Go Wrong” on page 136 for more.

POWER OF ELEMENTS

This power deals with the manipulation, creation, and control of the primary elements forming the world, such as air, earth, fire, and water, and possibly others including light, darkness, moon, void, aether, wood, etc, depending on your setting. It includes interaction with and control of creatures bound to those elements, such as sprites and elementals; these creatures usually have this power skill, too, as do powerful elementalists and magicians.

There’s a separate Elements power skill for each element, such as “Elements (Fire)” or “Fire Magic”, “Earth Magic”, and so on, meaning characters must take multiple Elements skills to master all the elements. Some settings may define this as a “broad” power skill instead (see page 140), controlling *all* the elements in a single skill.

Trappings

👁️ Manipulate [Element]

You can manipulate an already existing quantity of the element. Manipulate Air can draw air from water to breathe underwater; Manipulate Water can condense a tiny amount

of water from the air into a cup to drink; Manipulate Fire can create walls of fire to block; Manipulate Earth can open up spaces and passages in solid rock, cause rockfalls, landslides, even earth tremors. To *lift* rock, cross-reference your Elements skill on the Might Lifting Table (page 99) to find the weight you can lift.

Sometimes this trapping can be an attack, such as surrounding a person with the element, encasing them in stone, or filling their lungs with water. It can also be a manoeuvre, placing element-related aspects on a target such as “On Fire”, “Frozen”, “Icy Ground”, or “Shrouded in Smoke” (see “Special Attacks” on page 168).

This trapping requires a corresponding amount of the element to work with: it can't create the element from nothing (you need the Create [Element] stunt for that).

👁 Enhance [Element]

You can increase the size or intensity of an existing amount of element by the shifts generated. The difficulty is the current intensity (ie it's a Fair (+2) difficulty to enhance an intensity 2 fire). Rivers can burst their banks, fires flare up, rocks rise from the ground, winds increase in intensity, nights become pitch dark, and so on. See page 178 for details of environmental hazard intensities.

👁 Diminish [Element]

The reverse of Enhance [Element], this trapping causes floodwaters to subside, storms to abate, fires to die down, darkness to lighten.

👁 Project [Element]

You can hurl the element at targets as an attack. It's your choice how this looks – it could be a “breathe fire”-type ability, a fireball, a small fire dart. You can use gusts of wind to blow targets back a zone, hurl slabs of rock, spears of ice, bolts of water, or surround targets with freezing, blinding darkness. Like Manipulate [Element], you need a quantity of already-existing element to work with: to cast a fireball in a dark, dank dungeon, you need to *create* the fire first, using the Create [Element] stunt, before you can project it.

👁 Resist [Element]

You can resist an attack by the element, walk through fire, and so on.

Stunts

❖ Create [Element]

You can create quantities of the element from nothing – a waterfall in a desert, a raging fire in a blizzard, a patch of total darkness under the midday sun. If the quantity created is important, assume it's enough to place a temporary aspect (“Pool of Water”, “Raging Fire”, “Patch of Darkness”) on the current zone. You can use any of the power trappings or stunts with the element created.



❖ [Elemental] Perception

You can observe things as if your senses were located within an existing quantity of the element within range. An eerie face appears within the element (so, within a fire, a pool of water, a cloud or storm, etc) which an observant bystander may notice. You can see out of the fire, pool of water, etc, and use Elements instead of Alertness or Investigation for the duration.

By default this power works for sight only. You can increase the senses involved by manipulation (so adding hearing and speech to the stunt would be a -2 manipulation, for example).

❖ [Elemental] Storm

Requires Create [Element]

For a Fate point, you can affect one or more targets with Physical stress attacks for the duration; you don't have to concentrate for each exchange the elemental storm's active, but can perform other actions. This stunt is very effective when combined with the Area Effect stunt (page 37).

❖ [Elemental] Walk

You can travel very rapidly (practically instantaneously) between contiguous areas of the element, using Elements instead of Athletics for a sprint action (see page 159). For example, “Dark Walk” allows you to flit between connecting areas of darkness.

✧ Open Portal to the [Elemental] Lands

You can travel to the elemental lands or planes; creatures from those planes may also come back through. The difficulty to open the portal depends on how “far” away the elemental planes are in your setting (see page 219); the default is Good (+3).

✧ Summon Lesser [Elemental]

You can summon salamanders, shades, undines, gnomes, sylphs, hellions, or other elemental beings from your chosen element; see “A Note on Summoning” on page 121.

✧ Summon Greater [Elemental]

Requires Summon Lesser [Elemental]

You can summon more powerful elemental beings from the chosen element: see “A Note on Summoning” on page 121. This stunt is often used in rituals and group workings.

✧ Become [Element]

Requires Summon Greater [Elemental]

You can transform yourself into an elemental. Define your elemental statistics using the shifts generated as advances (see “A Note on Summoning” for defining elementals), retaining your own skills, and using the advances to define your stress points as an elemental and replace some of your stunts and aspects with elemental ones while in elemental form.



✧ Control over Para-elements

Requires two or more Elements skills

You can affect “para-elements” related to your chosen elements, such as ice (para-element of water and darkness),

metals (earth and fire), steam (water and fire), lava (earth and fire), and so on, as though they were the element itself.

POWER OF FATE

This power deals with the forces of luck, fortune, blind fate, random chance, and oaths. It deals with the **manipulation** or **invocation** of Fate, not its divination. If you want luck, use this power skill; if you want to know what your luck's going to be, use Divination.

When used for ill, this power is often called the “Evil Eye” – Fate can curse as easily as bless.

Trappings

☉ Luck

You can bestow short-term good or bad luck on a target via a manoeuvre creating temporary aspects such as “This arrow has your name on it!” or “This is your lucky day!”

☉ Give Luck

You can give someone one of your own Fate points, reducing your Fate point total; you don't get it back till they've used it (it'll be the first one they use). You don't need to make a roll to do this.

☉ Steal Luck

You can steal a Fate point from someone, adding it to your own up to your maximum refresh (you must spend at least one Fate point before you can steal one). The target doesn't recover the Fate point until you've used it; it'll be the first one you use. This is resisted by Resolve; on a power fumble (see page 176) you lose a Fate point immediately.

☉ Malediction

You can bestow a curse afflicting the target with a nasty physical, mental, or social ailment like warts, forgetfulness, or boils as a temporary aspect. It doesn't curse the target with bad luck - you need the Fortune stunt for that.

Stunts

✧ Fortune (Fate)

For a Fate point, you can bless a target with good fortune or curse him with bad. If it succeeds, it bestows a permanent aspect on the target which can only be removed by magic.

✧ Shared Destiny (Fate)

You can use someone else's Fate points, and they can use yours. The sharing must be voluntary, and both parties **pay a Fate point**.

✧ Oath (Fate)

One or more targets swear an oath; it may be resisted. **For a Fate point**, the target receives a temporary aspect (such as “Sworn to the Oath of X”) for its duration. If the target breaks the oath, he acquires the permanent aspect “Oathbreaker”, causing everyone he interacts with to see him in a bad light (though they're not sure *why*); he

suffers a -1 social interaction penalty, and also inflicts -1 Composure damage in social conflicts. If anyone discovers the target *is* actually an oathbreaker, all penalties are doubled.

✧ Bestow Curse (Fate)

Requires one other Fate stunt

For a Fate point, you can bestow a hefty malediction which physically, mentally, or socially blinds or cripples the target, and so on. On a success, the target receives a permanent consequence (“Cursed never to meet your true love”, for example) which can only be removed by magic (such as the Remove Curse stunt) or by a story-related quest (such as a future aspect). Optional components include a bit of the target’s hair, blood, etc. It’s often used in rituals and group workings.

✧ Geas (Fate)

Requires Oath

You can force a target to take an oath, even without his knowledge, forcing him to carry out a certain task (using a future aspect) or to commit to or avoid certain behaviours (using an aspect).

POWER OF GLAMOUR

Most common among the Fair Folk or sorcerers with some fey blood, this power allows the user to create the three types of illusions: **hallucinations**, **images**, and **seemings**. When using Glamour trappings or stunts, you can choose freely whether to create a hallucination or image (they work differently); the Seeming stunt is required before you can create seemings.

By default illusions affect only one sense at a time: each additional sense requires a -1 manipulation (so an illusion affecting all five senses would be a -4 manipulation).

- **Hallucinations** are illusions existing entirely within the target’s mind; no one else can see them. Any Glamour trapping may be cast as a hallucination. By default there’s only one target, though the hallucination can be any scale (so manipulations affect the number of targets rather than scale). It’s resisted by Resolve, meaning the hallucination has been “disbelieved”, recognized for what it is, and is ineffective. Attacks by hallucinations cause Composure damage.
- **Images** are visual illusions existing objectively and perceptible by multiple targets. They can be accompanied by sound for a -1 manipulation. Any Glamour trapping may be cast as an image. It’s not necessary to target multiple people, and manipulations affect image scale. By default the image is a single human-sized (scale 2) object, but can be up to scale 4 or as little as scale 1; larger images require the “Great Casting” stunt (see page 38). Touching an image reveals its illusory nature immediately, although disbelieving does nothing. Attacks by images can cause Composure stress.

Images have a difficulty based on their complexity, as follows:

Static Simple Object: *a chair, sword, rock* Mediocre (+0)

Static Complex Object: *a person, house, castle* Average (+1)

Moving Simple Object: *a cloud, ball, arrow* Fair (+2)

Moving Complex Object: *a dragon, crowd of people, waterfall* Good (+3)

Static Very Complex Object: *a battlefield after the battle, an empty city* Great (+4)

Moving Very Complex Object: *a mass battle, a teeming city scene* Superb (+5)

- **Seemings** are a “temporary reality”, a form of illusion difficult to detect without magic. They require the Seeming stunt to cast. Manipulations affect scale; by default a seeming is a single human-sized object (scale 2), but can be up to scale 4 or as little as scale 1. Larger seemings require the “Great Casting” stunt (see page 38). Seemings use the images difficulty table above, remembering to apply manipulations for the senses affected (so a -1 manipulation for a seeming affecting sight and sound). For the duration, the target actually *becomes* the illusion, or the illusion really exists. Seemings inflict Physical or Composure damage.

Trappings

👁 Hide Identity

You can mask the target’s identity, though they don’t look like anyone in particular.

👁 Illusion

You can create an illusory scene or figure.

👁 Light in Darkness

You can cast a sacred light which can be used to attack or block creatures damaged or repelled by light, and to provide illumination.

👁 Confusion

You can create an illusion of a confusing and shifting reality as a Composure attack.

👁 Spellbinding

Your illusions make you magically attractive, placing temporary aspects such as “Enamoured” on targets. It can be resisted.

👁 See Through Glamour

On a successful roll you can see through hallucinations and images; you can also try to see through seemings and disguises with a +2 difficulty. The difficulty is the effect number of the target illusion.

👁️ Ethereal Glow

You can place a temporary aspect on the target making it look more beautiful, imposing, threatening, or simply more noticeable.

👁️ Ghost Light / Sound

This is a minor illusion used to distract someone's attention.

Stunts

✧ Seeming (Glamour)

This is a "true" illusion, a temporary reality; it can't be disbelieved, but must be dispelled. You can change someone's appearance with this stunt, although it's not an *actual* transformation – the target doesn't gain the illusory form's powers, remaining, say, a person who just *looks* like a frog, and a dispel turns him back into a person (unlike actual transformation – see the Alchemy and Transformation powers).

You may also cast other trappings and stunts (like Hide Identity, Illusion, Disguise, etc) as seemings rather than hallucinations or images once you have this stunt. Seemings are often performed as rituals or group workings.

✧ Silvertongue / Weasel Words (Glamour)

This power gives you magical powers of eloquence and persuasion, allowing you to use Glamour instead of Deceit.

✧ Camouflage (Glamour)

You can use Glamour instead of Stealth to hide.

✧ Strike with Fear / Wonder (Glamour)

Requires one other Glamour stunt

On a success, **for a Fate point**, you can place an automatic Composure consequence on the target, such as "Paralyzed with Fear", or "Struck Dumb with Wonder".

✧ Disguise (Glamour)

You have a +1 bonus to make the target resemble a specific person; the effect number is the difficulty to see through the disguise.

✧ Invisibility (Glamour)

The target can't see the power user. **For a Fate point**, a successful roll bestows an "Invisible" aspect which lasts the whole scene.

POWER OF LIFE

This power represents the powers of healing, the preserve of wise women, monks, nuns, and angelic beings and healing spirits. It may be White Magic, or associated with a temple of a healing deity. It heals both Physical and Composure stress and consequences.

Healing attempts can only be made on a given wound or consequence once; if it doesn't succeed, no further attempts by the same power user have any effect, although another power user may try.

Trappings

👁️ Minor Healing

You can use Life instead of Science to heal stress damage equal to the shifts generated (see page 107).

👁️ Relieve Pain

The target can temporarily ignore a consequence's effects (ie it can't be tagged) for a period on the Time Increments Table (see page 178) equal to the shifts generated (so 3 shifts would mean half a minute). Difficulty depends on consequence severity: see page 107.

👁️ Arrest Disease / Poison / Curse

You can delay the effects of a disease, poison, or curse on a target for a time on the Time Increments Table equal to the shifts generated. The difficulty is the potency, quality, or effect number of the disease, poison, or curse.

👁️ Invigorate

You can perform a manoeuvre placing temporary aspects such as "Healthy as a Horse", or "Vigorous Constitution" on the target, or to counteract negative aspects relating to poisoning, poor health, etc.

👁️ Protection from Decay

You can defend against diseases, poisons, or attacks by undead.



Stunts

✧ Major Healing (Life)

You can heal consequences; the difficulty depends on the consequence (see page 107). Success reduces the consequence healing time by 1 step; each point of spin reduces it by a further step. Unlike the Science skill, no components or healer's kits are required.

✧ Remove Curse (Life)

You can remove maledictions and curses; it doesn't affect good or bad fortune bestowed by the Fate power skill. The difficulty is the original malediction or curse's effect number; you may only make one attempt per malediction or curse.

✧ Repel Evil / Undead (Life)

You gain -1 armour protection against evil or undead creature attacks.

✧ Destroy Undead (Life)

You have a +2 bonus when using Life to attack undead or similar evil creatures; the attack does Physical stress damage.

✧ Dispel Undead (Life)

Requires Destroy Undead

The stunt allows you to cause an automatic consequence on an undead or similar evil creature target.

✧ Cure Disease / Poison (Life)

This stunt gives you a +2 bonus to cure a disease or negate poison effects. The difficulty is the disease skill level or poison potency. You may only make one cure attempt per disease or poison.

✧ Regenerate (Life)

Requires Major Healing

This works like Major Healing, except you needn't specify the target consequence in advance (ie you may make your roll, and select which consequence – and therefore difficulty – you're targeting based on your effort). You must generate spin to have any effect: for each point, one consequence is regenerated one step faster on the Time Increments Table (page 178); leftover shifts can reduce this period further.

✧ Restore Life (Life)

Requires Regenerate

This stunt can be used as long as the target's body is intact, and **costs a Fate point**. If successful, the body is restored to life with 1 stress point and all consequences one level better than at time of death. The base difficulty is Legendary (+8), increasing by one for every step on the Time Increments Table the target has been dead: the resulting high difficulties mean the stunt is usually performed as a ritual or group working. A character restored to life will lose one skill point permanently from his skill point total for every time increment he's been dead, with a minimum of one. For example, if the target has been dead a week,

the difficulty is +21, and the character stands to lose 13 skill points! Only one attempt may be made on a single body; failure indicates the target's spirit has passed beyond the walls of the world and is inaccessible. A power fumble indicates you raise an undead creature instead, trapping the victim's soul in limbo and requiring a quest to free it.

✧ Resurrect (Life)

Requires Restore Life and a story element / future aspect

You can restore a long-dead person to life; a little dust from the grave is sufficient material to work with. The dead person's spirit must be located, possibly involving perilous voyages in the land of the dead – that's the story element / future aspect part of the requirement. Once located, the spirit must be fought in a Composure conflict using this power skill; on a taken out result, it's returned to life at full health. Characters brought to life gain a "resurrection aspect" such as "Returned from the Sombre Halls of Darkness, but I can never forget" – they've seen things beyond mortal ken, and it's changed their world view forever. This stunt is often performed as a ritual or group working.

POWER OF NATURE

You can control and move woodland and plants, and speak with tree and plant spirits. This includes causing plants and trees to attack foes, blocking movement using rapidly growing plants, warping and destroying wooden objects and structures, making flowers bloom out of season, and controlling or creating plant creatures. While it can cause seeds and plants to grow quickly, it can't create plant life from nothing; many users carry a variety of seeds. The power also allows the caster to bestow aspects such as "Strong as an oak", "Covered in leaves", or "Only needs water and sunshine".

Trappings

👁 Entangle

You can create a block or barrier of tangled vines, brambles, and briar.

👁 Herbalism

A knowledge skill allowing you to identify herbs and plants in the current zone and their properties, and to make assessments and declarations. It's the same as the Science skill trapping of the same name.

👁 Speak with Plants

You can communicate with plants. Information gained is strange and hard to understand from a sentient point of view, such as "Grazers came yesterday but did not feed", "a creature like you breathed beneath my leaves last night".

👁 Plant Growth

You can cause vigorous plant growth in the current zone, a Mediocre (+0) difficulty manoeuvre unless resisted placing temporary aspects like "Tall grass", "Choked with vines", or "Hayfever" on the scene or target creature.

👁️ Control Plant

You can cause plants to move at roughly slow human speed. This can place manoeuvres or blocks, and even attack sleeping, unconscious, or otherwise immobilized targets.

👁️ Bless Livestock / Land / Plants

You can perform a manoeuvre placing a temporary aspect like “Fertile”, “Healthy”, “Straining with Fruit” on a location or group of livestock.

Stunts

❖ Draw Power (Nature)

For a Fate point, nearby livestock or plants or even the earth itself can take consequences for you. The shifts generated on a Mediocre (+0) difficulty roll indicate which consequence:

2 shifts:	Minor consequence
4 shifts:	Major consequence
6 shifts:	Severe consequence
8 shifts:	Extreme consequence

❖ Merge with Plant (Nature)

You can “step inside” and merge with a plant of your scale or greater, either to hide, or animate it and use it to attack. If used to attack, you gain the plant’s scale, it provides a -1 armour bonus, and you use your Nature power skill as your attack skill (with branches, etc), and as the amount of stress you may suffer before being ejected from the plant (a Good (+3) Nature skill means you have 3 stress points). You may uproot the tree and move slowly while merged, but may not run. On a power fumble, you can’t return to your original form! See “When Transformations Go Wrong” on page 136 for more.

❖ Plant Warrior (Nature)

A Lesser Summoning stunt (see “A Note on Summoning” on page 121), allowing you to summon or animate one or more scale 2 plant minions.

❖ Summon Plant Spirit (Nature)

Requires Plant Warrior

A Greater Summoning stunt (see “A Note on Summoning” on page 121), allowing you to summon plant spirits such as dryads.

❖ Fertility (Nature)

For a Fate point, you can make a livestock animal heavily pregnant or a plant bear fruit immediately, creating a temporary aspect. This can be used for food, and is often performed as a ritual or group working using the Area Effect stunt.



POWER OF TELEKINESIS

The character can manipulate objects remotely, with the same capabilities as the Might skill. The shifts generated determine the number of exchanges the character can manipulate the object.

Trappings

👁️ Telekinesis

You can move small items, as if with your own hand, but at a distance. This doesn’t include fine manipulations such as picking a lock or writing.

👁️ Magic Hand

You can use Telekinesis to attack, or perform manoeuvres placing temporary aspects like “Tripped!”, “Knocked off Balance”, or “Somebody Shoved Me!”

👁️ Telekinetic Shield

You can use Telekinesis to block or defend against physical attacks.

Stunts

❖ Feather Touch (Telekinesis)

This stunt allows delicate handling of items, including turning a key in a lock or writing with a pen.

❖ Levitate (Telekinesis)

You can lift yourself or another person telekinetically. See the Might Lifting Table on page 99 to determine the difficulty.

✧ Fly (Telekinesis)

Requires Levitate

The character can cause himself or another to fly, using Telekinesis as Athletics with the Flight stunt (see page 118). See the Might Lifting Table (page 99) for the difficulty.

✧ Lock / Knock (Telekinesis)

You can magically unlock doors or chests, or hold a door closed. For locks, use the lock difficulty (page 76); for holding a door closed, oppose your Telekinesis against the Might of the person forcing the door.

POWER OF TIME

You can manipulate time itself. Trappings allow you to seize the initiative in conflicts; stunts allow you to speed time up or slow it down, or even catch glimpses of the past or future.

Time Wizards and Chronomancers are often fatalistic, gloomy individuals, believing the future fixed and unchanging, or wild and chaotic characters, believing it fluid, their glimpses just fragments of possible things to come. Some become “mad scientist” types, fanatically exploring the corridors of time; others become distant and otherworldly. Players taking the Time power skill should consider an aspect to reflect these tendencies.

Trappings

👁 Seize the Initiative

You can navigate time's currents to cause you or your target to gain the initiative. Each point of spin you gain on a Mediocre (+0) difficulty roll is added to your (or your target's) initiative.

👁 Chronosapience

You can ascertain things about the nature of time, or very broad trends in past or future events (“Let me see... that would be during the Era of the Weeping Kings... an age of terrible cold and violence.”), including assessments and declarations. It partly represents the power user's knowledge, but also his instinctive “feel” for the shape and substance of time. The more distant in time the period is, the greater the difficulty, as shown below.

Distance in Time	Difficulty
A few years from now	Average (+1)
A decade	Fair (+2)
A lifetime	Good (+3)
Several generations	Great (+4)
Centuries	Superb (+5)
Millennia	Fantastic (+6)
Many millennia	Epic (+7)
Aeons	Legendary (+8)

Stunts

✧ Suspend Time (Time)

You may put yourself or the target into suspended animation within a pocket of time; to the target, no time passes, but to the rest of the world, the target has vanished completely for the duration, at which point he returns to the same spot and condition he was in when the power took effect. This may be resisted.

✧ Hasten / Slow (Time)

You have a +1 manoeuvre bonus to place aspects on the target such as “The World's in Slow Motion” or “Everything's moving so quickly!” which can be used in invokes or compels to repeat or deny actions.

✧ Compress Time (Time)

Requires Hasten / Slow

The time needed for an action is reduced by a number of steps on the Time Increments Table equal to the shifts generated. The power must encompass the original task's duration. For example, to affect a character digging a hole that normally takes “a few hours”, the power requires a duration of “a few hours”, and if 3 shifts are generated, the work will be done in just 15 minutes. This stunt can allow you to get a full night's sleep in a fraction of the time.

Including time travel in your game

Time travel in *Legends of Anglerre* isn't intended to be a way to circumvent the rules, nipping back in time and killing the big evil monster or jumping back to before you got injured. Theoretically you can do that, of course, but before long you have a huge mess of contradictions and paradoxes which frankly doesn't make for a fun game at all – we recommend you avoid it, unless that's the game you want!

Time travel in *Legends of Anglerre* is a key to high adventure, to mind-bending explorations of the strange worlds of the past or future. It should never be a casual part of your game, but something momentous, epic, which changes your whole campaign. Maybe an evil race of interdimensional wizards like the Psychovores (page 350) have travelled to the distant past and are about to kill the king while he was still a child – meaning he could never have saved the land from the Azagdrani Invasions? People are fading into nothingness around you – reality is unravelling – and only the legendary Master of the Chronomancer's Tower (maybe that's you!) knows what's happening, or how to save the world. Now *that's* what time travel should be about!

✧ Temporal Glimpse (Time)

The character can sense events in the immediate past or future in their current zone. Duration indicates the length of time into the past or future the Temporal Glimpse reaches (the default is “a few moments”). It’s Mediocre (+0) difficulty unless there’s interference or resistance; shifts generated indicate greater accuracy, or the Story Teller can allow an equal number of yes/no questions.

✧ Deja Vu (Time)

Requires Temporal Glimpse

A manoeuvre creating a fragile aspect (see page 163), allowing or forcing the target to roll again for an action, keeping the new result and discarding the old. Also, **for a Fate point**, you can cause someone else to repeat an action immediately, no manoeuvre required; you have to have higher initiative, and be holding your action, to do this.

✧ Age (Time)

Requires Hasten / Slow

For a Fate point, you can age or wither an object or creature. It’s Mediocre (+0) difficulty unless resisted: each shift generated ages the target by one step on the Time Increments Table (see page 178), each step of aging taking one exchange to occur (so ten steps would take ten exchanges). Because of the large number of shifts required for this stunt to be effective, it’s usually performed as a ritual or group working.

✧ Jaunt (Time)

Requires Hasten / Slow and two other Time stunts, and a story element or future aspect

This stunt culminates in the ability to actually journey through time, either to the past or the future, after a long quest to gain the power (represented by the story element or future aspect). It unlocks an epic occupation, usually the “Discoverer of Secrets” (see page 252), as the character becomes more and more fascinated (or obsessed) with exploring time.

POWER OF TRANSMUTATION

Transmutation is the ability to turn yourself or a target into something else. Sometimes this “something else” must be specified when you take the skill, ie Transmutation (Stone) for a medusa’s stoning gaze, or Transmutation (Fog, Wolf, or Bat) for a vampire’s ability to turn into mist- or animal-form. Most magic user characters needn’t specify the transmutation’s nature up front, unless it’s significant – a Dragon Mage might only have Transmutation (Dragon Form), for example.

When transmuted, you temporarily gain the new form’s powers. So, if you’ve transmuted into an eagle’s form, you can fly. If you use Transmutation on yourself, you can return to your normal form anytime during the duration (usually - see below); if you use it on someone else, it’s an attack unless they’re willing to accept the change, and the target remains transmuted for a duration equal to the shifts generated on the Time Increments Table (see page 178).

There’s a danger when transmuting that you may “get stuck” in your transmuted form. First, if you roll a power fumble when transmuting yourself, you’re (possibly permanently) stuck in the transmuted form: see “When Transformations Go Wrong” below.

Second, staying in transmuted form too long (for whatever reason) may prevent you turning back without outside magical help. For every time period the transmutation exceeds the time increment equal to your *peak skill* level (so, “a minute” for peak skill Great (+4), “a few minutes” for Superb (+5)), you must make a Resolve roll or suffer a Composure consequence. The difficulty begins at Mediocre (+0), and increases by one each subsequent roll. With each consequence, you gradually lose your sense of self, “becoming” the animal or object. So, if you’ve changed into a bird a Minor consequence might be “I want to ride the wind”, a Major consequence “I need a mate”, and so on. If you’re taken out by this, you’re stuck in your transmuted form permanently; only someone else can help you change back.

When Transformations Go Wrong

Several power skills enable characters to assume different forms, including Alchemy, Creatures, Death, Elements, Nature, and of course Transmutation. Sometimes, when attempting transformations, characters roll power fumbles and find themselves stuck in their new form, unable to transform back, in some cases forgetting they’ve even been transformed at all!

When stuck in a transformation, you gain a temporary aspect (ie “Trapped in Discorporate Form”). Each time period thereafter (based on the circumstances which got you stuck in the first place – the default is “a day”, then “a few days”, and so on), you must make a Mediocre (+0) Resolve roll or suffer a Composure consequence. If you succeed, you can return to your original form; if you fail, wait until the next longest time period (so “a few days”, then “a week”), and try again at a +1 difficulty. If at any time you’re taken out, you’re stuck in that form permanently unless someone else changes you back.

Transmutation gives you the *form* of something else; it’s not an illusion, it’s a shapeshifting, although “inside” you haven’t actually become that thing. This means you keep your current skills, although you’ll gain the natural aspects and stunts of the thing you’ve become. If you turn into a dragon, you’ll have things like the Create Fire and Flight stunts, and you’ll probably use those with your own Athletics and Ranged Weapons skills. Magical dispels can return you to your original form: a pile of lead transmuted into gold turns back to lead when the duration is up or a dispel cast. For “real” transformations see the Alchemy power skill (page 120).

Trappings

☉ Alter Self

You can fully or partly transform yourself into a specific substance or creature. This is Average (+1) difficulty for “generic” changes, such as changing yourself to stone, an animal, or another (non-specific) person, +1 difficulty for each additional parameter (to change yourself into a large statue of the king would be a Good (+3) difficulty: +1 basic, +1 for the size increase, and +1 as it’s specifically the king). If changing into a specific person, shifts may be added to defences against rolls attempting to penetrate the imposture.

This may be used as a manoeuvre, giving you temporary aspects like “Stone Flesh”, “Beautiful Features”, “Claws”. To transform yourself completely, treat the roll as a Mediocre (+0) difficulty attack against your own Composure track: if you’re taken out you transform completely; otherwise any consequences you take represent stages in your gradual transformation.

☉ Alter Other

This works in the same way as Alter Self, except against other targets. It may be resisted.

☉ Alter Location

Similar to the above but applying to locations and scenes rather than individual targets, it places temporary aspects such as “Cloth of Stone”, “Walls of paper”, and “Floors covered in spikes”. You can also alter the shape of inanimate



Seemings, Transmutations, and Changed Realities - What’s the Difference?

The Alchemy, Glamour, and Transmutation power skills transform targets into other shapes. Superficially they appear similar; in detail they’re quite different.

- **Glamour** deals with illusions - even a seeming is only a temporary reality laid over the actual form. Nothing is changed - it just looks and feels that way.
- **Transmutation** changes a thing’s shape to look like something else. Transmuting into an eagle means you’re “a man turned into an eagle”, not an actual eagle - it’s a subtle difference, but means a dispel, for example, can turn you back, you detect as magically transmuted, and - perhaps most importantly - you still have your human mind beneath the eagle’s exterior.
- **Alchemy** changes reality. You actually become an eagle - you’re not a human any more, and you have no intelligence beyond that which an eagle has. You don’t detect as magically changed, and a dispel won’t change you back.

objects, erect barriers, and repair damaged items. The alterations revert back when the power ends, and matter can’t be created or destroyed.

Stunts

✧ Shape Object (Transmutation)

You can temporarily create items out of raw material, such as walls, swords, or shields. Objects only last for the power’s duration before changing back, and the more intricate the object, the more difficult it is to create: a single simple solid object of Average (+1) quality and scale 1 with no moving parts (like a sword or shield) is Average (+1) difficulty, and each point of scale up to scale 4 is +1 difficulty, after which the Great Casting stunt is required. Items with moving but non-mechanical parts are +1 difficulty; mechanical parts are +2. Other difficulties should be assessed by the Story Teller.

✧ Transmute Self (Transmutation)

Requires Shape Object

Similar to the Alter Self trapping, except that on a success you transform into the target form immediately. This **costs a Fate point**. If you roll a power fumble, you’re trapped in the target form: see “When Transformations Go Wrong”, above.

✧ Transmute Other (Transmutation)

Requires Shape Object

Similar to the Alter Other trapping; if the target resists, this causes an automatic transmutation consequence; if the target doesn't resist, they transmute into the target form immediately. This **costs a Fate point**.

✧ Transmute Location (Transmutation)

Requires Shape Object

A more powerful version of Alter Location, this can also destroy non-living materials by transmuting stone into water, for example, or rusting metal in a matter of seconds. This **costs a Fate point**. The difficulty is identical to creating it, factoring in the object's size, complexity, and quality. The stunt can also place aspects like "This place is gonna collapse!", "Watch out for the potholes", or "Weakened by Rust". It can destroy barriers and borders, reducing their level by the shifts generated. For large-scale effects, this stunt is often used in rituals or group workings.

✧ Likeness (Transmutation)

Requires Transmute Self or Transmute Other

You can transform yourself or a target into the exact likeness of another person or creature. The degree to which you know the target you're trying to mimic affects the effectiveness: treat it as a hidden target (see page 174).

POWER OF WARDING

Warding is the power to protect against dangers, either by shielding targets, providing advance warnings, or actively dispelling or driving off attacks. It's the quintessential defensive power skill.

Trappings

👁 Protection

You can perform a manoeuvre placing temporary aspects on a target like "Resist Magical Attacks", "Armoured Skin", "Arrows Bounce Off", or "Consecrated Ground". It can also be used to actively defend, and to block.

👁 Concealment

You can block attempts to locate the target by a single sense, such as sight or sound. Each additional sense concealed after the first increases the difficulty by +1.

👁 Countermagic

You can use Warding to defend against incoming powers.

👁 Alarms

Usually used on areas like campsites, it alerts the user whenever anyone not designated to be ignored by the power crosses the Warding's border. It gives no indication



of who they are, only the number of crossings and whether they're entering or leaving the warded area.

👁 Wizard Lock

You can magically seal a door or container for the duration, blocking attempts to pick the lock with Burglary, break it with Might, attack it, and so on.

Stunts

✧ Sigils (Warding)

Similar to the Magical Inscriptions stunt (see page 117), **for a Fate point** you can enhance any Warding trapping with inscribed sigils, runes, or glyphs (you choose), so that anyone trying to penetrate the power's protection suffers a magical attack equal to the power skill level in addition to the trapping's normal effects. This attack is resisted by Endurance and causes Physical stress if the intruder is physically attacking the Warding, or by Resolve and causes Composure stress if the intruder is attacking with powers.

✧ Circle of Protection (Warding)

You gain a +1 to block attacking targets or magics, and can also make a Knockback manoeuvre on physical attackers (see page 164).

✧ Shield (Warding)

Requires Circle of Protection

For a Fate point, you can protect the target with magical armour. The armour has a pool of points (1 per shift) which are used up by incoming *Physical* stress damage. So, a 10-point Shield can withstand a total of 10 points of damage before dissipating.

✧ Neutral Ground (Warding)

You can create place a "Neutral Ground" aspect on an area to be used for markets, parleys, negotiations, etc. Additionally, you can use Warding to defend in any social conflicts.

POWER OF WEATHER

You can control and influence the weather, often the province of storm demons, air elementals, and weather mages. Large-scale effects are usually achieved by rituals or group workings.

Trappings

👁 Manipulate Weather

You can change the existing weather conditions to an “adjacent” condition, such as rain to storm, rain to snow, sunny to cloudy, sunny to heatwave, stop the rain, stop the snow, and so on. Changes take a scene to occur.

👁 Predict Weather

You can make weather predictions. These are assessments or declarations; once per session, roll against a difficulty set by the Story Teller to make a true weather prediction, and create a corresponding scene aspect. Only one weather prediction can be “in effect” at a time. See page 126 for how to handle prediction aspects.

👁 Weather Words

You can use Weather to communicate messages over distances; your words are heard in the thunder, on the wind, in the rain, and so on.

Stunts

✧ Create Weather (Weather)

You have a +1 bonus to create any weather condition up to a storm. Each step removed from the current weather is a manipulation (see page 174): creating snow on a bright summer day would be a -4 manipulation, -1 each for bright to overcast, overcast to precipitation, summer to autumn, autumn to winter.

✧ Stormbringer (Weather)

You can use Weather to attack, creating violent weather conditions in your zone: thunderbolts, tornados, hurricanes, fimbulwinter, sudden subzero temperature drops. Optional components (see page 176) include: a bar of iron (for thunderbolts); a salamander claw (for a heat storm); a lump of ice (for fimbulwinter); and so on. On a power fumble, you yourself are caught up in the storm! Calculate manipulations as per the Create Weather stunt.

For example: Nefarios of Brybor, famed Weather Wizard, is attempting to bring Fimbulwinter down upon the town of Bearfoot for refusing him tribute. The town is scale 5, and is 2 zones away. Nefarios uses the Great Casting, Area Effect, and Mass Effect stunts.

It's autumn, and the weather is overcast: to go from autumn to winter is 1 manipulation; overcast to precipitation to storm is 2 manipulations; and the 2 zones range is another 2 manipulations. This takes Nefarios' Superb (+5) Weather power skill down to an effective skill level of 0 - the most manipulations he can perform.

Let's look at what he's trying to achieve. The Great Casting, Area Effect, and Mass Effect stunts allow him to use spin and shifts to compensate for being unable to make any further manipulations - that's what they're for. He needs the following to wreak his vengeance:

- To target the scale 5 town (Great Casting): 1 spin

- For an Area Effect: 1 spin per zone
- The town defences: Average (+1) Magical Protection construct skill
- Damage (Mass Effect): 1 per spin
- Damage (people): 1 per shift

He needs a big effect number to make this work! Nefarios has 6 assistant casters in a group working (see page 176), three of whom succeed in their assist manoeuvres for a total +6 bonus; he also takes the maximum ritual casting time (half an hour for his Superb skill), for an additional +5 bonus. The 6 assistant casters take the casting time to an entire week! The Story Teller rules that this imposes various consequences on the participants. Nefarios invokes two of his own aspects for another +4.

Nefarios has a total +15 bonus to his effective Mediocre (+0) skill. Let's say he and Bearfoot's Magical Protection skill both roll zero. It's 15 versus 1: Nefarios succeeds with 14 shifts. He chooses to do 2 points of Structural stress damage to the town (costing 2 spin), and 5 Physical stress to every inhabitant in two of the town's zones (costing 5 shifts, plus an additional +1 spin for the extra zone). The town reels under the onslaught of the massive spell, buildings crack from frost, the old and infirm freeze in the streets. Nefarios has his vengeance!

✧ Travel on Weather (Weather)

You can use Weather instead of Athletics to take a sprint action, allowing you to “Run on the Wind”, “Thunder Walk”, and so on.

SETTING-SPECIFIC POWERS

The power skills described above cover the main types of magic in the Sword and Sorcery and High Fantasy genres. Some settings may have different powers, or additional or unusual ones: examples of these **setting-specific powers** can be found on pages 294 and 314.

CREATING YOUR OWN POWER SKILLS AND STUNTS

Standard power effects are described above. Here's how to create your own.

The power effects described above are loosely based on the following guidelines, which you can use to create your own alternate or expanded power skills. Not every effect is appropriate for every power skill; the Story Teller is the final arbiter of what works and what doesn't. Where the power skill description and the guidelines differ, use the power skill description.

GUIDELINES FOR CREATING YOUR

OWN POWER SKILLS

Each power skill categorizes magical effects in a certain way. For example, the Life power skill includes both healing and undead-destroying powers. It doesn't *have* to be that way; in your game you might want a "Healing" power skill, with all the healing abilities from the Life power skill, and maybe a few new ones too. Your game might also have power skills for *both* "Death" and "Undeath" (we grouped them together). Redoing things like this is perfectly okay: very often it's just a question of defining your list of power skills, and reorganizing the trappings and stunts from the skill descriptions above. Sometimes you might want to add new trappings and stunts too: the next two sections show you how.

Bear the following in mind when creating power skills:

- It's possible to create very broad or very narrow power skills, changing how magic works in your game markedly. For example, you could have an "Elementalism" power skill giving you access to *all* the elements in your campaign (air, earth, fire, water, darkness, aether, etc); or one power skill for Minor Healing and one for Major. Broad power skills (like "Elementalism") increase the power of power users by grouping together magical effects under a single skill; narrow power skills (like "Minor Healing", etc) make power users less powerful by requiring them to choose multiple power skills for the same effect.
- You can *overlap* power effects. For example, you could have power skills for both "Combat" and "War", each with a Swordsharp trapping or a Resist Damage stunt. Overlapping trappings and stunts lets you have many finely-tuned power skills, increasing the "granularity" of power users in your game (so you could have both Combat Mages and War Priests, for example, with subtly different trappings and stunts).

GUIDELINES FOR CREATING YOUR

OWN POWER TRAPPINGS

Trappings are minor uses of a power. They manipulate *existing* objects or forces rather than creating them from nothing; they may cause damage, or be used to defend; they "influence" rather than "control". Power trappings are defined in the same way as standard skill trappings; see page 114.

GUIDELINES FOR CREATING YOUR

OWN POWER STUNTS

Stunts are significant uses of a power: great sorceries, awe-inspiring miracles, mighty demonic powers. They create objects or forces out of nothing, cause automatic consequences, summon creatures from other dimensions, and other significant effects. Power stunts follow the

guidelines on page 115, enabling the following broad effects:

- **Create Object or Force:** creates something from nothing, ie a Weather power stunt creating snow on a hot summer's day.
- **Summoning:** summons lesser or greater creatures from other planes of existence (including elementals and demons). Summoning stunts also deal with the creation (or "raising") of undead and the sorcerous animation of artificial life forms (such as golems). See "A Note on Summoning" on page 121.
- **Auto-consequence:** causes an automatic consequence on a target. Usually this kind of stunt has a prerequisite stunt.
- **Expanded Effects:** high-powered magics may be created as stunts, including opening gates to other worlds, bringing the dead back to life, and so on. See the write-ups above for examples.



CHAPTER TEN

DEVICES, ARTIFACTS AND MAGICAL ITEMS

OVERVIEW

Whether it's a devious trap, simple magical sword, or mysterious artifact from an ancient tomb, devices, artifacts, and magical items are fantasy staples. This chapter discusses how to create these items, how different settings deal with them, and provides statistics for items like magical swords, wands, and mighty artifacts.

Most special items are defined using stunts like Personal Device and Personal Magical Item; more powerful items may have companion advancements and aspects; and great enchantments and artifacts may even be defined as characters in their own right.

SPECIAL ITEM TYPES

Special items are divided into the following categories.

NON-MAGICAL DEVICES

Including masterwork swords and armour, mechanical men, finely-crafted lockpicks, Greek Fire projectors, exotic carriages, traps, and unfathomable orcish and dwarven devices, these items aren't magical, though their effects often seem to be. They're created using the Device Creation rules below.

TRAPS

Traps include poison needle mechanisms, enormous stone balls rolling down corridors, and magical fireballs triggered whenever someone steps on a pressure plate. Traps also include **hazards** like rope bridges over lava pits and corridors blocked by swinging pendulum blades. They're created using the Trap Creation rules below.

MAGICAL ITEMS

Most special items in fantasy campaigns fall into this category, including magic swords, wands, talismans, crystal balls, potions. Their effects are clearly magical, and they may be rare or relatively common, depending on your setting. They're created using the Magical Item Creation rules below.

MAGICAL ALLIES

Magical creatures similar in effect and magnitude to magical items, except they're usually alive, or at least "animate", including familiars, allied spirits, and intelligent swords. They're created using a modified form of the Companion rules (see page 165); see below.

BOUND CREATURES

Wielders of magic often bind incorporeal or otherworldly creatures like ghosts, demons, and elementals into objects, gaining access to their powers. See page 145 below.

MAGICAL GUARDIANS

Similar to bound creatures - sometimes they *are* bound creatures - magical guardians are incorporeal or otherworldly beings protecting a Place of Magic (see page 275) or sometimes a person or group. They're created similarly to magical allies.

ARTIFACTS

Powerful or unique items playing a central role in your character's history or your game, artifacts include devices which you imbue with a portion of your life force, as well as mysterious devices whose powers you only discover gradually. There are several ways to handle artifacts.

AD HOC MAGICAL ITEMS

Magical items the Story Teller creates for a particular purpose, and which may break the rules in this chapter or even use different rules, like those for characters or monsters. They include things like mechanical men and magical golden steeds.

SPECIAL ITEM RULES

Use the following guidelines to describe "ready-made" special items, or for players to create or define their own.

NON-MAGICAL DEVICES

Non-magical devices are described by one or more (usually three) **improvements**, usually applied to standard pieces

of equipment. The number of improvements depends on whether you're creating the device yourself or purchasing it using stunts. Characters with the Artificer skill may create devices during play (see "Creating Non-magical Devices" below), or you can use stunts to acquire such devices during character generation (see "At Character Generation" below). Story Tellers can create non-magical devices by selecting improvements, including:

- **Additional Capability:** The device can do something else of roughly the same scale: a carriage may be a boat, or a pike may shoot a grappling hook.
- **Alternate Skill Usage:** The device allows skills to be used differently. For example, wheel blades on a chariot might allow Drive to be used instead of Melee Weapons to attack.
- **Armed:** Adds arrows, bolts, or blades to a device that wouldn't normally have them, allowing its use with the Melee or Ranged Weapons skill. Each Armed improvement gives a +1 damage bonus.
- **Armoured:** The device has 1 point of armour per improvement; the improvement can be taken 3 times. If applied to armour, the maximum increase is equal to the armour's initial value (so plate armour, with a -2 Armour Bonus, may gain a maximum of 2 additional armour points as a result of this improvement).
- **Technology:** Available only in certain settings (such as Steampunk - see page 270), and generally requiring an appropriate aspect or stunt. The device can include a technological advance beyond the capabilities of the campaign setting, such as being steam-powered or using black powder.
- **Hair Trigger:** Mostly applicable to traps, petards, or black powder weapons, a device with a hair trigger goes off as soon as it's touched. The bad news is that there's a chance of it going off in your face; failing any roll to set or place the device means you're literally hoist by your own petard! Also, a character carrying a primed hair trigger device who takes any Physical stress or consequences must roll D6-D6; on a minus number, it goes off.
- **Miniaturization:** Something not normally portable can fit in a large chest, while something merely large fits in a belt pouch.
- **Maximization:** The inverse of miniaturization: sometimes you need something to be BIG! This improvement alters an item for circumstances when size really matters, such as a weapon to damage a monstrous target, or a carriage as big as a house and able to transport many passengers. The item can interact with objects up to 3 scales larger rather than just two (see page 181).



- **Craftsmanship:** The device gives a +1 bonus (usually only to one skill, if the device supports multiple skills). This improvement can't be taken more than once per skill.
- **Rugged:** The device has 2 extra stress boxes. The improvement may be taken multiple times.
- **Special Effect:** The device operates on different principles, ie a water-powered catapult or pedal-powered carriage. The game benefit depends on the specifics.
- **Upgrade:** The device gives a +2 bonus to a specific use. A boat, for example, might get a +2 manoeuvre bonus in swamps or on fast-moving water.

TRAPS

Traps are described like characters. Each has a certain number of skill points; they don't have a skill pyramid. Statistics for traps are derived as follows:

- **Skills:** Select one skill level per skill point. Typical trap skills include: Melee Weapons, Ranged Weapons, a power skill, Stealth, Artificer.
- **Quality:** A trap's quality is equal to its highest skill.
- **Cost:** a trap's cost equals its quality, or its quality -1 if you build it yourself using Artificer (see page 72).
- **Stress:** traps have stress points equal to their quality +2, divided between **Physical** and **Secrets** stress tracks. Most traps have only Secrets stress. Particularly complex or robust traps may have consequences.
- **Aspects:** a trap has a number of aspects equal to its quality.

Interacting with Traps

Traps may operate in a number of ways. Some are hidden, and must be found before you can bypass or disable them. Others are in plain sight (these are usually called **hazards**). Make sure you include notes about a trap's function when you create it. Here are some typical trap-related actions:

- **Finding a Trap:** Traps with the Stealth skill are hidden: you must make an Alertness or Investigation roll to detect it. Failure means you trigger the trap (see below).
- **Assessing a Trap:** Once a trap or hazard is detected, you can make a Burglary roll against its quality to assess its skills, aspects, quality, and stress points.
- **Disabling a Trap:** This is a Burglary roll against the trap's quality. For a simple trap, this may be a quick contest (see page 156); for more complex traps, it's a conflict against the trap's Secrets stress track. Usually any failure on this roll triggers the trap. If successful, the trap is no longer operational.
- **Avoiding a Trap:** Sometimes it's easier to walk round a trap (or jump over it or whatever) than to disable it. This might be a roll of Burglary, Investigation, Science, even Athletics, against the trap's Artificer skill (default: Mediocre (+0)), and might be a quick contest or a Secrets conflict. Some traps can't be avoided. Each person avoiding the trap must roll; failure triggers the trap.
- **Destroying a Trap:** Some traps can be destroyed with brute force. This is more common with hazards (swinging pendulum blades, etc) than with hidden traps. Characters make Might or other weapon attacks against the trap's Physical stress; the trap defends with its own attack skill, *and can attack back*.

- **Triggering a Trap:** Once you've activated a trap, it can attack you. This can be a passive attack, such as falling into a pit trap; or a single physical attack (that stone ball rolling down the corridor); or an attack every exchange until you exit the area (a fireball or pendulum trap). Usually the trap description indicates the consequences of triggering a trap if it's not obvious.

MAGICAL ITEMS

Magical items are also described using improvements, selected from the non-magical improvements above or the magical ones below. Magic-using characters with the Artificer skill may create magical items during play (see "Creating Special Items" below), and you can use stunts like Personal Magical Item (page 118) to acquire magical items during character generation (see "At Character Generation"). Story Tellers can create magical items by assembling appropriate improvements.

When applied to magical items, some non-magical improvements work differently, as follows:

- **Additional Capability:** The magical item has an additional capability a normal object of its kind doesn't have. Maybe a staff can transform into a bow, or a magic knife double as a lockpick.
- **Alternate Skill Usage:** A magic bow with this improvement might allow Elements (Fire) to be used instead of Ranged Weapons to shoot arrows of fire; or a cloak allow the wearer to use Stealth instead of Athletics when dodging attacks.
- **Armed:** Normally harmless items may be used as weapons: a magical paper fan with edges as strong and sharp as a sword, a ring that creates a throwing dagger in your hand when you speak a command word. Damage increases by +1 per improvement, though magical weapons generally use the General Enchantment instead (see below).
- **Armoured:** Normal clothing, bracers, rings, and other objects can give the protection of armour, as well as conventional armour; the improvement can be taken 3 times. Buying a consequence costs ½ the value in improvements (so a Minor consequence costs 1 improvement, a Major costs 2, a Severe costs 3, etc). For 2 improvements, you may increase the armour's damage reduction by 1.
- **Rugged:** The item can't be harmed by most ordinary means: a rugged magic mirror can't be broken, a rugged magic rope never breaks. While the item itself may be invulnerable, it gives no protection to its owner. Rugged acts like an aspect, and may be tagged if the item's durability is important.
- **Miniaturization:** A Medium (scale 3) or Large (scale 4) item like a sailing ship or mansion is reduced to the size of a large chest (scale 1 or 2), or a Small (scale

2) item like a horse or suit of armour to pocket-size (scale 0). A second point reduces a Large (scale 4) or Medium (scale 3) object to pocket-size (scale 0).

- **Maximization:** Each improvement allows the item to grow an additional scale point on command, or to affect an additional larger scale than normal.
- **General Enchantment (Craftsmanship):** A +1 bonus to a non-power skill; a +1 sword or Boots of Stealth are common examples. Many magical item improvements (below) are also General Enchantments.
- **Specific Enchantment (Upgrade):** Limited +2 non-power skill bonuses, such as a +2 Goblin-slayer Sword against goblins and related creatures, or a +2 Helmet of Mind Shielding against magical mind-read or mind-control attempts.
- **Special Effect:** Unique powers such as armour that floats instead of sinking, or a wand that randomly teleports its user a short distance.

Magical items may also be created with the following, specifically magical improvements. Items such as talismans and magical inscriptions use only these improvements:

- **Power Skill:** The item has a specific power skill at Mediocre (+0), giving non-magic users a basic ability to use the power. This costs 2 improvements.
- **Power Stunt:** The item can use a particular power stunt; it must already have the requisite power skill.
- **Power Battery:** The item contains constantly regenerating magical power. Once per scene, the wielder may add +2 shifts to any successful power skill use; once per day, he may add +1 spin to any successful power skill use. At the Story Teller's discretion, the wielder may use the daily power to regenerate any Composure stress damage caused by spell failure, if those rules are used (see "Weaknesses and Limitations" on page 171).
- **Intelligent:** The magical item is intelligent; perhaps it's possessed by a ghost, or contains a bound demon or elemental (see "Bound Creatures" below for more). Maybe the item gained sentience itself, or maybe it's a conduit to another being controlling it. The item may follow directions (if it chooses), and has its own Composure stress, desires, and agendas. You may spend improvements to buy companion advancements for the item.
- **Pre-casting:** Enables the user to perform a manoeuvre to build up a store of power before using a power skill. The user gains a +1 on all Prepared Casting attempts (see page 174).
- **Power Tap:** Once per day a wielder with the Power Drain stunt (see page 120) may tap the power in the magical item instead of himself as a free action. This

damages the magical item accordingly for the rest of that day; the wielder doesn't suffer any damage, and any consequences incurred by the item may be tagged as usual.

- **Extend Range:** The base range for all your powers is increased by 1 zone.
- **Multi-target:** Your powers may affect 1 additional target.
- **Monstrous Target:** Your powers may affect 1 additional scale; this costs 2 improvements.
- **Extend Duration:** You may increase the duration of your power use by 2 steps on the Time Increments Table (page 178).
- **Augment Alteration:** All power use to create or suppress aspects gets a +1 bonus.
- **Augment Attack:** All offensive power use gets a +1 bonus.
- **Augment Defence:** All defensive power use gets a +1 bonus.
- **Countermagic:** All power use to block or defend against magic gets a +1 bonus.
- **Power Amplifier:** The user gets a +1 bonus to all uses of a specific power skill; this costs 2 improvements.
- **Backfire Shield:** For each improvement, you can ignore 1 shift of failure when determining the results of limitations like Backlash and Burnout (page 173) from any power use. So, for 2 improvements you only suffer Backlash (etc) if you fail a power skill check by 3 points or more.
- **Subtle Casting:** All your power use is +1 difficulty to detect.

MAGICAL ALLIES

Magical allies are created using the Companion rules (page 165); you can also use the magical item improvements above to give them additional magical power. You can take the Magical Ally stunt (page 119) to acquire a magical ally during play or character generation; Story Tellers can also create magical allies by creating the appropriate companion.

Magical allies are similar in effect to magical items, except that they're alive or "animate". They include:

- **Familiars:** Familiars have the physical conflict scope (page 166), and tend not to have power skills. They may have the Intelligent improvement.
- **Allied Spirits:** Allied spirits have the mental conflict scope, and are often a gift from a temple to a deserving priest or holy warrior. They have skills like Intimidate and Divination, and may engage in mental combat.

- **Intelligent Swords:** Intelligent swords have the physical conflict scope, the Intelligent improvement, and several General Enchantments. They may have the Independent advance.

BOUND CREATURES

Certain magic users – and summoners in particular – can summon otherworldly creatures and bind them to their service. These include demons, ghosts, and elementals, defined using the Companion rules: see the Binding occupation stunt on page 39 and “A Note on Summoning” on page 121 for more. If a bound creature dies or you choose to release it, the Binding stunt can be re-used for another creature. In play, it normally takes a minute to release a bound creature, but you may **spend a Fate point** to do so in a single exchange.

Once you’ve bound a summoned creature, you can use its abilities. How you do this depends on how you’ve bound it, as follows:

- **Binding into an Object:** You can access the creature’s powers as if they were your own, ie if you have a fire elemental bound into a staff, you can make that staff spew forth fire using the elemental’s Elements (Fire) power skill. By default, you can use one of the creature’s abilities (skills, stunts, aspects, etc) at its natural level, and use further companion advances or even your own character advances to unlock the creature’s other abilities at a later date. **For a Fate point**, or if it has the Independent advance, the bound creature can act on its own using any of its powers available to its wielder.

For example: Ellios the Elementalist summons a salamander to bind into a Staff of Fire Elementals. Using his Summon Greater Elemental stunt, he summons a 6-advance salamander with the advances Summonable, Variable Summons (Ellios can summon various fire elementals), Quality (taking it to Fair (+2)), and the Create Fire and Fire Storm stunts. He uses the fifth and sixth advances to make the Create Fire and Fire Storm stunts available to him once the salamander is bound, in addition to the Elements (Fire) skill at Fair (+2), which he gets as default. He then spends an adventure advancement on the Binding stunt, and binds the salamander into his staff.

- **Binding to Yourself:** The creature accompanies you in its natural form as a companion. **For a Fate point**, or if it has the Independent advance, it can act on its own at your command.
- **Binding to a Location:** Creatures are usually bound to a location in their natural bodies, and may act as magical guardians (see below). They may move freely within the location limits, but may not leave. It’s also possible to bind a creature *into* a location; in this way, the bound creature may not be immediately visible, its powers seeming to emanate from the location itself.

For example, an earth elemental bound into a standing stone may cause earthquakes in the vicinity when anyone threatens or even touches the stone. If you bind a creature to a location, you usually give it simple instructions (such as “None shall pass!”).

Breaking a Binding

Bindings can be broken, either by a dispel (page 172) or by physically breaking the binding object. This frees the bound creature, which may depart to its own plane or wreak vengeance, depending on its disposition.

Dispelling a binding is no trivial task, and can be the goal of an entire adventure. It can be fraught with peril; the bound creature may even resist, attacking the dispelling character.

First the nature of the binding must be understood; this can be an assessment or declaration using the same skill used to summon the creature, or it may be a story element, a future aspect or the goal of a quest. Then, the dispelling character effectively performs the binding “in reverse”; for creatures summoned and bound with Lesser, Greater, or Advanced Summoning stunts, the character must have the corresponding stunt, **pay a Fate point**, and spend a scene breaking the binding; no roll is required. For creatures summoned using the Major Summoning stunt, the character must also have the stunt, and make a roll at the same difficulty as the initial summoning, again **paying a Fate point**. Once a binding is broken, the dispelling character may still be faced with a very angry summoned creature!

MAGICAL GUARDIANS

Magical guardians are created similarly to magical allies, above. They’re commonly found protecting a Place of Magic (page 275). Although some magical guardians are bound creatures, most fulfil their functions freely. They often take the following forms:

- A natural creature imbued with power, ie a noble stag protecting an enchanted forest.
- A nature spirit, ie a dryad protecting a sacred grove.
- The spirit of a mortal being, ie the spirit of a wise old man protecting a circle of standing stones or a hideous crone haunting an evil grotto.

You can create a magical guardian as a magical ally, but as they’re usually Story Teller characters, they can be statted as full characters in their own right, or even using the Ad Hoc Magical Items rules below.

Sometimes a party of characters may have a magical guardian. For example, they may bear a symbolic artifact like a legion standard or sacred crown containing a magical guardian whose guardianship extends over everyone in the party. Each character under the guardian’s protection should take a corresponding aspect, in return for which he can access the guardian’s powers as a companion – the guardian acts as a “multi-person companion”.

Normally a magical guardian is an exception to the rule that a character may only have one attached companion (page 165). A party can improve its guardian, buying stunts giving it more advances (like a magical ally), or using their own advancements to buy it new skills, stunts, and aspects (see “Developing Special Items During Play” below).

Magical Guardians in Group Characters

Magical guardians really come into their own if you're using the Group Character rules (page 228). You can treat a magical guardian as just another character constituting your Group Character: as long as you retain your legion standard or crown of kingship, your magical guardian's skills and powers can contribute to your group character just like any other character.

ARTIFACTS

You can develop artifacts from the magical item creation rules above, or from the Companion rules (page 165), or any of the combinations of rules given here; or you can simply describe them using an aspect. Artifacts are usually powerful and mysterious, and play a significant role in your game; their abilities aren't usually immediately obvious, and are discovered little by little. You'll often start with only a couple of abilities or aspects for an artifact, then use the character advancement rules (page 27) to add new skills, stunts, and aspects as part of your character's own development. Artifacts are often linked with **plot stress** and **future aspects**: see “Discovering Item Powers During Play” below.

For example: after being knighted following the battle of Ford's Reach, Sir Brandon is questing for one of the Swords of Vishena in an ancient tomb beneath the Irrapian desert. Finding the legendary artifact, he puts it on his character sheet with the aspect “Ancient and Mysterious Sword of Vishena”. As he gazes at the mysterious runes on its blade and the strange gems set into its hilt, he wonders what other powers the legendary artifact may have...

AD HOC MAGICAL ITEMS

Ad hoc magical items are created by the Story Teller for specific, often one-off game purposes, and can be described any way the Story Teller sees fit. You can use the character rules, or even define them as monsters or constructs; you can give them power skills, or magical item improvements and companion advances. There's no “system” for creating ad hoc magical items: they're the Story Teller's preserve, and whatever she says, goes!

Powerful Magical Items

Most items in this chapter focus on the human scale. More powerful artifacts exist, of course, including juggernauts, flying castles, and so on. The magnitude of such items goes beyond stunts and improvements: high-powered magical artifacts should be statted using aspects, especially future aspects, and plot stress, with great powers becoming available when certain consequences are triggered. You

can select any high-powered skills, create super-powered stunts, and even use construct and gargantuan creature skills and stunts (see Chapters Thirteen and Fifteen).

For example: The Walking Fortress of Carpalain is a great castle of brass with four brazen legs. It's said to be crewed by mysterious flying humanoids with batlike wings, and reeks of brimstone. Few have successfully approached it, despite legends that its corridors are littered with gems.

The Walking Fortress has been seen at various times in history, usually just before great calamities. It's currently believed to be wandering the wastes south of the Silver Sea.

The Walking Fortress of Carpalain Magical Construct

Structural Stress: □□□□□
Morale Stress: □□□□□
Fate points: 3 **Scale:** Large (4) advanced
Consequences: 3

Skills

Good (+3) Elements (Fire) Unusual Attack
Fair (+2) Alchemy Systems
 Land Manoeuvre
Average (+1) Troop Facilities Armour
 Repair System

Aspects

Harbinger of Doom!
 Batwing Defenders
 Great Walking Castle of Brass
 Future Aspect: The Controller Will Return!

Stunts

- ◆ **Anti-personnel Armour:** *unaffected by character scale attacks.*
- ◆ **Modify Landscape:** *Pay a Fate point to place scene aspect.*
- ◆ **Create Object:** *Pay a Fate point to create an object from thin air.*
- ◆ **Destroy Object:** *Pay a Fate point to “uncreate” an object.*
- ◆ **Animate Lesser Object:** *Animate object as minion or companion.*
- ◆ **Animate Greater Object:** *Animate object as character, golem, etc.*
- ◆ **Summon Lesser Elemental:** *Summon elemental minions or companions.*
- ◆ **Point Defence:** *Fend off siege ladders, grapples, etc.*

Improvements

Technology
 Intelligent
 Power Battery

Equipment

Unusual Attack (Heat Induction)
 Batwing warriors



SPECIAL ITEMS IN PLAY

Special items aren't simply equipment: they can have a profound impact on your game, and even be the focus of play. Here are some ideas about how to use them.

AT CHARACTER GENERATION

Characters can buy special items as stunts (such as Personal Device, Personal Magical Item, Magical Ally, Potion, etc - see **Chapter Eight: Skills and Stunts** and **Chapter Nine: Powers** for more). Special items bought this way generally start from a baseline item, with three improvements of the appropriate type applied (ie non-magical or magical). Cost factors are set aside since the special item is getting "paid for" in terms of stunts. Alternately, players can take multiple special items and spread those three improvements among them. Story Teller and players can create new improvements fitting the item's concept.

Personal Devices, Magical Items, or Potions taken as stunts **can be taken away, destroyed, or lost once play begins unless the character also has an aspect for the item**. The character can recover or replace the item between adventures. If the character also has an aspect for the item, the player can invoke it to declare he's recovered the item fortuitously during play, subject to Story Teller discretion: special items tied to aspects are central to the character's story and should never be taken away from the character for long.

Characters can also take unspecified special items using stunts such as Universal Device, Universal Magical Item, Universal Potion, and so on. These are useful for characters who carry around a variety of special items

and need to pull out just the right thing for the occasion. When a character begins an adventure, his special item doesn't need to be defined. Instead, when he decides he needs it, he reveals the item, which has two improvements. If a character has multiple stunts, he can combine them to make one special item with many improvements. Once the character has declared the item, he has it for the rest of the adventure.

CHARACTERS CREATING SPECIAL

ITEMS

On occasion your game may focus on characters creating their own devices, magical items, or even artifacts. Here's how to handle it.

Creating Non-Magical Devices

In fantasy campaigns, dwarven artificers, ancient sages and cunning thieves create intricate and fantastic devices. In *Legends of Anglerve*, this is handled using the Artificer skill.

Rather than using the Resources skill to buy items, artificers retreat into their workshops to invent and build them using the Artificer skill. Building something from scratch has a difficulty equal to the item's cost (pages 48-50). For example, building a crossbow is Great (+4) difficulty; it also requires appropriate tools, supplies, and time. Tools and supplies are measured by the quality of the artificer's workshop, which must be at least as high as the item's quality (which is equal to the cost): to build a crossbow (Great cost, so Great quality), the character must have a Great (+4) or better workshop. If an item is restricted, the parts may be restricted too, and the character needs a supplier or an aspect giving a plausible reason why he'd have access to the materials required.

Building something is time consuming, taking at least a day per level of item quality above Mediocre (minimum of one day), so it's assumed that characters will only build things they can't buy or acquire otherwise. It's assumed they'll skip the time to build the base item, starting with something that already exists and then improving it.

To improve an item (rather than create it from scratch), start with the base difficulty to create the device. Next, determine how many improvements you want to make: each increases the difficulty (and required workshop quality) by one, and takes approximately 8 hours to implement.

A character can gain a +1 bonus on the roll for every additional period on the Time Increments Table (page 178) taken to improve the item. This bonus doesn't reduce the workshop requirement, however; that's still based on the item quality. A character can also *reduce* the time spent: each step less on the Time Increments Table spent improving the item imposes a -1 penalty on the roll. Failing the roll can also be made up retroactively by using the rules on page 178.

Creating Magical Items

Not all magical items are found during play; power-using characters can also create magical items using the Artificer skill just like non-magical devices above, selecting magical item improvements. If you want to keep the subsequent device, or create more sophisticated magical items, you'll need a stunt like Personal Magical Item. Items created by characters should be related to their power skills, such as a flaming sword for a fire mage, a death wand for a necromancer, and so on. The Artificer skill trappings (see page 70) work as follows when making magical items:

- **Making Stuff:** Imbues an item with enchantments related to the character's power skills.
- **Fixing Stuff:** Repairs damage to an enchanted item related to the character's power skills, ie a character must have the Elements (Fire) power skill to repair the enchantment on a Wand of Fireballs.
- **Breaking Stuff:** Removes or dispels enchantments. The character must have a related power skill. Dispelling enchantments takes the same time as fixing them.

Story Tellers can require that creating magical items requires specific components such as alchemical reagents or exotic ingredients, rather than just allowing them to be created there and then.

The "Special Items Factory"

Don't forget the cardinal rule for Artificing applies equally to magical items as it does to swords and suits of armour: improvements don't last from session to session. If a player wants to start play with a potion, scroll, or other magical item, he should buy a stunt to reflect it, or possibly buy one as equipment (see page 46) if the Story Teller permits; if a character makes a special item and wants to keep it after the end of a session, he should swap out one of his stunts with a session advancement. Likewise a character with a healing potion may lend it to another character, but that character using it still counts as one of the potion's uses for that scene. While characters with appropriate skills may create special items, this doesn't mean they can just take a couple of weeks out and make huge stockpiles for their friends; if their friends want these goodies, they need stunts to reflect it.

Creating Magical Inscriptions

Power users can use the Art skill and the Magical Inscription special ability stunt (page 117) to create inscriptions relating to their powers. This gives the Art skill the "Create Magical Inscription" trapping:

👁 Create Magical Inscription

You can inscribe scrolls, glyphs, or magical sigils for which you have a corresponding power skill or stunt. Make a Mediocre (+0) difficulty Art skill check: shifts can be spent to create the power level of the spell contained in the scroll, glyph, or sigil (up to a maximum of your own power skill level), and to pay for extended duration, area effect, and other modifiers, assuming you have the appropriate stunts. Any Fate points required for stunts, etc, must also be spent. This takes a few hours. The scroll, glyph, or sigil may be used once. The Story Teller may increase the base difficulty under less than ideal conditions (inscribing a glyph on a dungeon wall in semi-darkness using only charcoal might be +3 difficulty, for example).

For example, Calawis the Clever wants to create a Fire Storm scroll. He has the Magical Inscription stunt, as well as Area Effect, Duration Casting, Create Fire, and Fire Storm, and Good (+3) Fire Magic and Fair (+2) Art. He rolls +1, for a total Art roll of +3, giving him 3 shifts. He spends 1 Fate point for the Area Effect stunt, and 1 shift for the Duration Casting; the other 2 shifts he puts into the spell power level. This gives him a Fair (+2) Fire Storm scroll, affecting all targets in a single zone for half a minute. This takes a few hours, and as it's a scroll the Story Teller requires it's done somewhere with access to the correct materials, such as a scriptorium, library, or magical workshop. If Calawis tried this in a forest or cavernous dungeon, the Story Teller would probably require a Resources check (or a Fate point) for him to have the required materials at hand, and may even increase the difficulty.

Later the same session, Calawis and his companions are fighting an ice demon. Rather than using the Fire Storm scroll himself, he loans it to Alvis the Archer, who uses it for him with a Fair (+2) skill, while Calawis casts a fireball of his own. The scroll has now been used.

Creating Artifacts

Characters shouldn't routinely be creating magical artifacts in play, although of course they can if it's an epic quest worthy of a whole story arc. In that sense, making and finding magical artifacts are much the same in practice, less a matter of Artificer skill rolls and stunts than perilous adventures using plot stress and future aspects: fulfil the goals, achieve the quests, obtain the rare components, and you end up with the artifact.

For example, creating the legendary Sword of Siranon might require it to be coated in the blood of a recently slain dark drake, laid on the Altar of the Moon Goddess on the night of the full moon, and finally wrapped in hydra skin and immersed in the Salt Sea in the Desert of Despair when the final demon binding is laid upon it. This isn't the stuff of rules – it's the arc of an entire adventure.

OBTAINING SPECIAL ITEMS

During play, characters can acquire special items in a number of ways.

Finding them in Adventures

You can often find “ready-made” special items as part of adventures. They come with their powers already known – you just pick them up, maybe overcome their resistance, and use their powers. They can be simple items, with maybe an aspect and an improvement or two, or complex artifacts. Special items like this don’t necessarily hang around from session to session – Story Tellers may declare they’ve been lost, stolen, or whatever – so if you want to keep a special item you’ve found in this way, you should probably take an aspect for it as your next session advancement. That way, though you still can’t guarantee it won’t be stolen or lost, you can usually find some way to get it back!

Using Stunts

Characters can use adventure advancements (page 28) to select stunts like Personal Device, Personal Magical Item, etc, to acquire special items. They’ll have the special abilities and improvements chosen with the stunt, though you may leave one or more abilities blank at first, in order to “discover” them during play. For example, the Personal Magical Item stunt gives 3 improvements: you might choose one up front, and leave the other two blank to declare them when needed during play.

Using Aspects

Special items can also enter play by way of an aspect, such as “Demon Sword of Karabos”, signifying you’re in possession of such an item. Taking an item as an aspect means it won’t always matter in play, and there’s no inherent continual bonus unless you also take a stunt; but, you also have much more versatility in deciding what it does, and it can even be compelled to earn additional Fate points. You should have a narrative reason for a magical item aspect – how did you acquire the object?

Buying Special Items Outright

Sometimes a particularly rich individual wants to purchase something a bit more custom. This requires finding someone willing to sell, and shelling out the cash.

Finding a seller is a Contacting contest with a difficulty equal to the item improvement difficulty (page 147). It takes one day, +1 day per improvement. Shifts generated can reduce the timeframe as usual. Once a seller has been found, the item’s price is equal to the base item cost, +2 per improvement. Single or limited-use special items like poisons, potions, and magical inscriptions have a cost equal to their quality.

DEVELOPING SPECIAL ITEMS DURING PLAY

You don’t have to define every ability of a special item in advance: you can leave item slots blank, and “discover” them during play using declarations and assessments as you get more familiar with the item. Powerful magical artifacts can begin with just an aspect (say, “Mysterious

Magic Amulet”...); then, instead of filling empty stunt improvement slots, you can use your own character advancements to give the artifact abilities (so you could give the Mysterious Magic Amulet the Glamour power skill and then the Invisibility stunt). This represents your character gradually discovering the item’s properties. You can even add new aspects or change existing ones as the item’s story deepens and develops. The “Mysterious Magic Amulet” may become “It speaks to me in the night...” and eventually “My soul is forfeit to Aiyass, Demon of the Jade Amulet!” You can even tie this into your character’s future aspects (page 21).

For example: a warrior finds a magical flaming sword. He may use it as a sword with the “Magical Flaming Sword” aspect. If he wishes, he can use an advancement to take the aspect as one of his own; this effectively gives him a power aspect (see page 171) enabling him to select fire-related power skills in future, narrated as the warrior “discovering” the various fire powers of the magic sword. In game terms this would be no different from a Fire Mage taking the Elements (Fire) power skill, or a young salamander gradually increasing in power, but the narrative explanation of the powers would be very specific, and allow characters whose narrative wouldn’t normally let them take power aspects to take one.

Imbuing Items with your Life Force

A staple of fantasy is the arcane enchanter or mighty sorcerer sacrificing a portion of their life force and binding it into a magical item of terrible power. The enchanter’s destiny is forever linked with the artifact, and if it’s lost, or – worse – destroyed, terrible things ensue...

Items like this are essentially narrative devices, handled in a number of ways, often depending on the setting. As mentioned above, magic users can put their own character advancements directly into a special item in the form of skills, aspects, and stunts. What would happen if a character lost such an item would be a plot decision: some games might have the character completely unable to use the item’s powers while it’s lost, but allow the character to use new advancements to gradually replace the now-unusable skills, aspects, or stunts. Other games might take a more sinister approach, requiring the character to take obsessive aspects like “I will not rest until I find my mighty touchstone!” And if someone *finds* the item, maybe every time he uses it, the original creator can *see* through his eyes – and wants his artifact back!

Spontaneously Creating Special Items

Similar to the above, magical items can be spontaneously created during play, perhaps by fulfilling a quest, or by other story-related events. Maybe your warrior’s awesome blow which killed the dragon made his weapon into a “Dragonslayer Sword”; maybe the armour you wore when you dove into the faerie pool became enchanted, temporarily or permanently, so that you can now breathe underwater! Creating magical items like this, tied to a character’s accomplishments and deeds, can be much more

memorable and interesting than simply finding or even making a magic sword or armour, and shows that what the player characters do can have lasting consequences, including improving their equipment. Spontaneous enchantments like this can be awarded by the Story Teller, or bought by a player using session, adventure, or even milestone advancements (see page 27) as an appropriate stunt or aspect, citing the events in question as the justification for how the item came about.

Depending on your setting, you can explain spontaneous creation as Wild Magic, Wyrd, Destiny, the Hand of the Gods; it's the importance of the deed and situation which imbues the item with power. It's important that the trigger events are rare and dangerous – if everyone can kill a dragon to get a Dragonslayer Sword, then killing dragons isn't something that should create magic. Spontaneous creation requires great sacrifice from a character, and a great need for the item created.

To spontaneously create a special item mid-session, you could assign the character a temporary aspect, to be converted to a permanent aspect using an advancement at the end of the session. The aspect must be approved by the Story Teller, linked to what just happened, and be appropriate to the item.

Using Plot Stress and Future aspects to Introduce Magical Items

Similarly, you can use **future aspects** or **plot stress** (page 21 and page 258) to track notable events, so that the more you use an item in ways linked to its supposed abilities, the more plot stress you do, leading to consequences which unlock new aspects – from “I fear this is the Demon Sword” to “The Suvethians say it's the Demon Sword” to “The Sword is calling me!”

Using future aspects, the Story Teller and players can determine in advance which item is going to end up “special”, and then track the character's achievements in which the item plays an important role. For example, killing a dragon (your sword), sneaking past an army in broad daylight (your cloak or your boots or maybe your ring), getting a particularly spectacular roll when spell casting (your staff), and so on. This is more limiting, as you essentially have to flag one item in your inventory to be your “special” item, but at the same time it lets you think of your characters in iconic terms: “*and he has this big sword that doesn't even have a scabbard – he just rests the flat of the blade on his shoulder when he isn't eviscerating people with it. I don't know what it does, but I like the image, so I'm going to say it's something special somehow*”.

For example: it just so happens that Odo's dagger was forged to kill the Demon-King of Angor, who just so happens to be right here, right now, in front of him. Before he makes his roll, Odo's player proposes this to the Story Teller, who agrees. When the dagger was found in a tomb several scenarios ago, Odo's player figured it was something special, and he did use it to fight off some goblins or whatever, so it's not unreasonable for

it to be magical, especially since Odo himself is no fighter. So now it goes from being a dagger to a magic dagger with a few improvements, including +1 to attack and the aspect “Forged in the War Against the Demon-King of Angor”. So now that's what it is, forever.

Analyzing Items

Characters with power skills can use their skills to analyze enchantments on an object or person as assessments or declarations (page 61). There's a -2 modifier if the enchantments aren't similar to any of the character's power skills.

Wonderful Toys – Universal Special Items as Effects

Sometimes a “Universal” special item acts as a “fast forward” button effectively allowing the characters to skip to the end of a scene, perhaps by being exactly the right thing to get past a lock, or releasing gas at just the right time to incapacitate the guards. Instead of pulling out a device with improvements, an unspecified special item can be used for a single specific effect, usually enough to simply bypass any challenge, or at least radically redefine it. This is a one-shot effect, trading off a more potent effect for being able to use it only once during a session. These effects are always subject to Story Teller veto.

For example: the wizard Astraade has a Universal Magical Item stunt which he's imagining as a “Magic Wand”, intending to specify its powers during play. While pursuing the Skeleton Lord to his lair, Astraade and Sir Brandon find themselves at the edge of a bottomless chasm with no way across. Instead of climbing down the chasm into the Infernal Hellpits, Astraade's player decides he's going to define his Magic Wand as a Wonderful Toy, levitating him and Brandon safely across the chasm. Once they arrive, the wand is used up; next session, Astraade can redefine the Universal Magical Item again.

MAGICAL ITEMS AS PLAYER-

CHARACTERS

Given that certain magical items can be defined using the companion or even character rules, it follows that such items can actually be *played* as characters. With Story Teller approval, a player may take an intelligent magical item as a character. This could be a familiar, a bound demon, or an intelligent sword – or even all three!

When you play a magical item like an intelligent magic sword or a demon bound into a powerful artifact as a character, you're going to need someone to carry you around – your “bearer” or “wielder”. Treat this subordinate character as a companion (for example, you could use the Lieutenant (Leadership) stunt).

The following example depicts Cerastes, the fabled “Demon Sword” of the Anglerre legends, as a character. You can find out more about Cerastes on page 303.

EXAMPLE SPECIAL ITEMS

The following are examples of special items created with these rules.

POTIONS

You can buy potions as equipment, or obtain them via stunts (page 122). Those bought as equipment are used up when all doses are drunk; those acquired as stunts are usable once per scene.

- **Potion of Minor Healing:** acts as a Good (+3) Minor Healing (Life Power) trapping when drunk, healing stress damage equal to shifts. May be used 3 times. Cost: Good (+3).
- **Potion of Major Healing:** acts as a Superb (+5) Major Healing (Life Power) stunt when drunk, healing consequences. May be used twice. Cost: Superb (+5).

MAGICAL INSCRIPTIONS

The following scrolls have been defined using the Magical Inscription stunt on page 117. Those bought as equipment may be used only once; those acquired as stunts may be used once per scene.

- **Scroll of Fireball:** acts as a Fair (+2) Fire attack when read, creating fire from nothing. May be used once only. Cost: Good (+3).
- **Scroll of Fire Storm:** acts as an Average (+1) Fire Storm attack, affecting all targets in a single zone up to one zone away for one exchange. Cost: Fantastic (+6).

TALISMANS

Talismans are magical items which aid magic use. They are bought with the Personal Magical Item stunt, and generally use only magical item improvements (page 144).

- **Wand of Fireballs:** costs 3 advances, and allows you to make Mediocre (+0) Elements (Fire) attacks even if you don't have the power skill, including creating fire.
- **Wizard's Staff:** this traditional talisman can be used as a focus (see page 173). Costing 3 advances, it has the Power Battery, Pre-casting, and Countermagic improvements.
- **Holy Symbol:** the traditional talisman and focus of priests, it costs 3 advances and has the Power Amplifier and Power Battery improvements.

SPELL BOOKS

There are various ways to incorporate spell books in your game, either as mandatory components for all magic users in your setting, or as optional special items. Here are a few ideas.

- **Spell Books as Aspects:** you can have a spell book as an aspect, invoking it to help with spell casting. It can be compelled when you have your nose in a book instead of paying attention to your surroundings.
- **Spell Books as Magical Items:** a spell book may be a Personal Magical Item, such as an alchemist's "instructional compendium" providing a +1 Alchemy bonus when creating potions and the Change Object power stunt. Such spell books can give you abilities you wouldn't otherwise have.
- **Spell Books as Companions:** a spell book may be a mysterious tome of forbidden, dangerous lore. Such books are often dangerous to use, maybe with the Backlash, Burnout, or Wild Magic limitations (page 173). You can add improvements to your spell book; it gets a number of power skills, which it can cast, or you can cast using it.
- **Spell Books as Storage:** you can use a magical item improvement to create a "slot" in a spell book where you can temporarily "store" one of your power stunts, thereby freeing up your Fate points. It costs a session advancement to change which stunts are stored. You can cast a spell from the book, but at +1 difficulty, and it **costs a Fate point** and takes an entire scene. You should *definitely* consider an aspect for this kind of spell book!



TRAPS

The following sample traps have been designed using the guidelines on page 143.

Spiked Pit Trap Good Quality Trap

Physical Stress: n/a
Secrets Stress: □□□□□
Fate points: n/a **Scale:** Small (2)
Consequences: 0

Skills

Good (+3) Stealth Artificer
 Melee Weapons

Aspects

Cunningly Hidden
 Devilish Spikes
 Hard to Disable

Notes

If you don't find the trap, or fail to disarm it once found, you trigger it. The triggered trap makes a single attack against your Athletics (for the spikes), and causes damage as a Good (+3) fall (page 74).

Poison Lock Trap Fair Quality Trap

Physical Stress: n/a
Secrets Stress: □□□□□
Fate points: n/a **Scale:** Tiny (1)
Consequences: 0

Skills

Fair (+2) Stealth Poison

Aspects

Deviously Hidden
 Virulent Poison

Notes

If you fail to find or disarm the trap when opening the lock, it attacks with a Poison skill, representing its Potency (page 107).

Fireball Trap Good Quality Trap

Physical Stress: □□□□□
Secrets Stress: □
Fate points: n/a **Scale:** Small (2)
Consequences: 0

Skills

Good (+3) Stealth
Average (+1) Elements (Fire) Artificer

Aspects

There may be a way round...
 Searing Firespear
 Clanking pressure plates

Notes

The trap can attack every exchange you try to disarm, avoid, or attack it. You can try and avoid the trap by doing Secrets stress damage against its Artificer skill.

Pendulum Hazard Great Quality Hazard

Physical Stress: □□□□□
Secrets Stress: □□
Fate points: n/a **Scale:** Small (2)
Consequences: 0

Skills

Great (+4) Melee Weapons

Aspects

You'll never get through!
 Razor sharp blades
 If I can just figure the timing...
 Where's the mechanism?

Notes

You can try and dodge, but have to sustain one attack. You can also attack the trap, though it's easier to disarm (against Secrets stress) if you have the skill.

MISCELLANEOUS MAGICAL ITEMS

Fantasy games are rich in all kinds of magical items. Here's a brief smattering.

- **Boots of Stealth:** with the General Enchantment and Rugged improvements, these boots give you a +1 Stealth bonus.
- **Flying Carpet:** taken as a Personal Magical Item stunt, this carpet allows the character to use the Flight stunt (Athletics). You can also take two extra passengers.
- **Goblin-slaying Sword:** with the General and Specific Enchantment and Rugged improvements, this sword gives a +1 Melee Weapons bonus, +2 against goblinkind.
- **Helmet of Mind-shielding:** with the Specific Enchantment and Rugged improvements, this helmet gives a +2 resistance to mind control attempts.
- **Magic Sword:** with the General Enchantment and Rugged improvements, this sword grants a +1 Melee Weapons bonus.
- **Lesser Magical Shield:** taken as a Personal Magical Item stunt, this wooden small shield has the Rugged and two Armoured improvements, a -1 armour bonus, and can take a total of 3 Minor consequences.
- **Greater Magical Shield (Dragonscale Shield):** taken with two Personal Magical Item stunts, this war shield made from a single dragon scale has the Rugged and 3 Armoured improvements, a -2 armour bonus, and can take 1 Minor and 1 Major consequence. It also has a +1 defence bonus, +2 against fire attacks.
- **Salamander Bow:** with the Alternate Usage, Power Skill (costing 2 improvements), and Rugged improvements, this bow uses Mediocre (+0) Elements (Fire) instead of Ranged Weapons to shoot flaming arrows.

CHAPTER ELEVEN

FATE POINTS

OVERVIEW

Players begin the first session of the game with ten **Fate points**, minus the number of stunts they have. Fate points give players a little control over the game, providing bonuses or allowing control of a small part of the story. Characters may, at any point, **spend a Fate point** to gain a bonus, invoke or tag an aspect, make a declaration, or power a stunt.

GAINING A BONUS

A Fate point can be spent to add +1 to any dice roll. This is the least potent use of a Fate point – you’re usually better off using one of the applications below. Most players stop using this rule once they get comfortable using aspects.

INVOKING AN ASPECT

Aspects (see page 53) describe a character and his place in the story. When you have an aspect that’s applicable to a situation, you can **invoke** it for a bonus. After you’ve rolled the dice, you can pick one of your aspects and describe how it applies to this situation: if the Story Teller agrees, you may **spend a Fate point** and do one of the following:

- Re-roll the dice, using the new result, or;
- Add +2 to the final dice roll (after any re-rolls).

You may do this multiple times for a single situation as long as you have multiple applicable aspects. You can’t use the same aspect more than once on the same skill roll, though you may use the same aspect on several different rolls throughout a scene, each time costing one Fate point per use.

TAGGING AN ASPECT

Scenes, other characters, locations, and other things of dramatic importance can have aspects. Sometimes they’re obvious, sometimes not. Players can **spend a fate point** to invoke an aspect which isn’t one of their own as long as they know what it is. This is called **tagging an aspect**, and is explained in detail in **Chapter Seven: Aspects**.

Tagging someone or something else’s aspects requires more justification than invoking one of your own. For scene aspects, it should highlight the visual or theme the aspect suggests; for opponents’ aspects, the player needs to know about the aspect first, then play to it.

POWERING A STUNT

Some stunts have potent effects, requiring a Fate point to use. See **Chapter Eight: Skills and Stunts** and **Chapter Nine: Powers** for more.

MAKING A MINOR DECLARATION

You may pay a Fate point and **declare** something. If the Story Teller agrees, it will be true. This allows players to direct small things in a story – usually something only the Story Teller can do.

Declarations can’t drastically change the plot or win a scene. Declaring “the evil sorcerer drops dead of a heart attack” won’t only be rejected by the Story Teller, it’s not much fun in the first place. Minor declarations are useful for convenient coincidences. Does your character need a lantern, but is nowhere near a town? Spend a Fate point and you find one in the dungeon room you’ve just entered! Is there an interesting scene happening over there your character might miss? Spend a Fate point to declare you arrive at a dramatically appropriate moment!

The Story Teller can veto declarations, but there’s a secret: if your declarations make the game cooler for everyone, the Story Teller will grant far more leeway than for something boring or selfish.

You’ll also get more leniency from the Story Teller if you make declarations appropriate to your aspects. For example, the Story Teller will probably balk at a character spending a Fate point to have a weapon after he’s been searched. However, if you can apply your “Always Armed” aspect, or describe how your “Strange Elven Beauty” distracted the guard, the Story Teller’s likely to give you leeway. It’s much like invoking an aspect, but without a dice roll.

REFRESHING FATE POINTS

Players regain Fate points between sessions, when a **refresh** occurs. If the Story Teller left things at a cliffhanger, she can declare no refresh occurred between sessions; alternatively, if she feels a decent amount of downtime happens in play, she may allow a refresh mid-session.

The number of Fate points a player gets at a refresh is called the **refresh rate**, equal to ten, minus the

number of stunts the player has. On a refresh, players increase their Fate points to their refresh rate. If they have more, the total doesn't change.

EARNING FATE POINTS

Players earn Fate points when an aspect creates problems for them, known as a **compel**. When a player is in a situation where his compelled aspect suggests a problematic course of action, the Story Teller should offer the player a choice: spend a Fate point to ignore the aspect, or act in accordance with the aspect and earn a Fate point. Sometimes, the

Story Teller may award a Fate point without explanation, indicating an aspect's going to complicate an upcoming situation. Players can refuse the point and spend one of their own to avoid the complication, but it's not a good idea, as it prompts the Story Teller to use things unrelated to you.

Players can trigger compels, too, either by explicitly indicating an aspect may be complicating things, or by playing to their aspects and reminding the Story Teller after the fact. The Story Teller isn't always obliged to agree to a compel, but it's important that players participate here. See **Chapter Seven: Aspects** for a detailed treatment of compels.



CHAPTER TWELVE

HOW TO DO THINGS

OVERVIEW

This chapter contains the game system rules for *Legends of Anglerre* briefly outlined in **Chapter Two: How Do I Play This?** It explains how to perform actions, including combat and manoeuvres; all about “damage”, including Physical and Composure stress; consequences and how to recover from them; rules for “minions” and “companions” to assist or oppose your characters; how to use power skills to cast magical spells and use monstrous abilities; and finally provides guidance for Story Tellers on such things as setting difficulty levels, handling time, and dealing with environmental hazards.

GENERAL RULES

This chapter discusses how to do things from a character’s point of view, but also applies to kingdoms and organizations, creatures, and constructs such as castles and sailing ships. Organizations and constructs have their own skills and manoeuvres; see page 200 for more on constructs and page 187 for organizations.

For the things most characters do, there’s no real need for rules. Characters can stand, walk, talk, and otherwise do normal things without needing to roll dice. They can even take actions using their skills, like riding a horse to market, without dice rolls. Dice are only used when there’s an interesting challenge with meaningful consequences.

When a character rolls the dice, if he matches or exceeds the difficulty, he succeeds; if he doesn’t, he fails. For simple situations this may be all that’s necessary, but sometimes you also need to know how *well* a character did: if a character rolls three higher than the target, that’s better than rolling only one higher. The result of the roll is called the **effort**; each point the effort beats the difficulty by is a **shift**. If a roll is below the target difficulty, it’s a failure and generates no shifts – there are no “negative” shifts (the opposition could be said to generate shifts, but this is rarely relevant). A roll exactly matching the target difficulty is a success, but generates no shifts; if it beats it by one, it generates one shift; by two, it generates two shifts; and so on. The number of shifts measures many things, and is referred to as the **effect**.

USING SHIFTS

Shifts may be spent to affect the outcome of a roll. Often, the Story Teller implicitly spends shifts according to the player’s description of his character’s actions; sometimes,

players explicitly spend shifts. Basic uses for one shift include:

- **Reduce time required:** reduce the time required by one step on the Time Increments Table (page 178).
- **Increase quality of outcome:** improve the task quality by one step.
- **Increase subtlety:** Make the task harder to detect by one.

Exactly how shifts are applied depends on the skill, detailed in the skill write-ups beginning on page 63. Later in this chapter we’ll talk about using excess shifts with **overflow** and **spin** (page 167).

TAKING ACTION

Dice are used in three situations:

- **Simple Actions:** Where the character is rolling against a fixed difficulty.
- **Contests:** When two characters roll, the high effort winning and generating shifts.
- **Conflicts:** When two or more characters oppose each other, but where resolution isn’t as simple as a contest.

Simple Actions

Simple actions are rolled against a difficulty set by the Story Teller. They’re used to see if a character can do something, and how well. The Story Teller describes the situation and the player chooses a skill to use, rolling against a difficulty determined by the Story Teller (by default, Average +1). If the effort is equal to or greater than the difficulty, the character succeeds. Simple actions include:

- Climbing a wall
- Remembering an obscure fact
- Searching for a secret door

Contests

Contests are like simple actions, except the action directly opposes someone else and is easily resolved. Rather than setting a difficulty, each party rolls the appropriate skill, and the outcome is resolved as if the high roll had beaten a difficulty equal to the low roll. A tie means both succeed, but whether that means the outcome is a tie or calls for another roll depends on the situation. Sample contests include:

- Trying to grab a dropped weapon first
- A race on foot
- A shouting match

Conflicts

Conflicts occur when two or more characters oppose one another in a way that can't be quickly and cleanly resolved. A conflict is divided into a number of **exchanges** where each party tries to achieve their goal, taking turns to act: opponents opposing them may be required to roll a response. An exchange's duration varies depending on the scale and nature of the conflict: exchanges between constructs take longer than those between individuals, and an exchange where ten people are running around and bouncing off the walls will be longer than one where two opponents stand toe-to-toe and slug it out. If it's important, you can figure a character-level exchange as about half a minute.

Parties accumulate success in the form of stress on opponents; eventually, opponents suffer enough stress or consequences to be **taken out**; alternatively, opponents may pre-emptively offer a **concession**.

Conflicts are the most involved actions, and may be the focus of an entire scene. They include:

- A fight scene
- A political debate
- A long, tense staredown
- Trying to talk your way past a guard as he tries to scare you off

Running Conflicts

When running a conflict, follow this regular sequence.

1. Frame the scene
2. Establish initiative
3. Begin exchange
 - a. Take actions
 - b. Resolve actions
 - c. Begin a new exchange

Framing the Scene

Elements in a scene can affect how a conflict unfolds. In **framing the scene**, the Story Teller describes the scene and declares any scene aspects the players are aware of (see page 57).

If the scene takes place over a wide area, the Story Teller also describes the scene's **zones**. A zone is a loosely-defined area where characters may directly interact with others in that zone (a nice way of saying talk to or punch them). Who's in what zone affects whether characters can attack each other, or if they'll need to throw things or use ranged weapons. Determining which zones characters start

in is reasonably intuitive, but the Story Teller has the final decision.

People in the same zone can "touch" each other; people one zone apart can throw things at each other; and people two (and sometimes three) zones apart can pepper one another with arrows. A scene shouldn't involve too many zones: considering ranged weapons operate over three zones, three to five should be plenty – don't feel you have to cram in more zones than an area can support.

Establish Groups

Opponents are sometimes detailed characters like the players' characters, but are often faceless supporting **minions**, too. Minions are handled differently from other characters (page 164), usually forming a number of groups equal to the number of opposing characters.

If a side comprises a mix of characters and minions, characters may "attach" themselves to a minion group, directing it and taking advantage of its assistance.

Dealing with large groups can be complex; see page 165 for ways of simplifying it.

Establish Initiative

In an exchange, characters act in order from highest to lowest Alertness skill (for physical conflicts) or Empathy (for social conflicts). This is referred to as the order of **initiative**.

Ties in initiative are resolved in favour of characters with a higher Resolve: any remaining ties are in favour of the player closest to the Story Teller's right. For a character attached to a minion group, use the character's initiative; otherwise the group has initiative equal to its

Alternative Initiative

For some game groups the idea of using skills to determine initiative may seem "unbalancing", in that it tends to favour certain skills. Also, some Story Tellers don't like keeping track of a detailed order of actions. You can use this alternative initiative method instead:

- Each exchange, the option to go first moves one player clockwise around the table.
- Initiative for that exchange proceeds clockwise (and includes the Story Teller and the extras or named characters she's controlling).
- The person who went first on the prior exchange goes last on the next one, and the others get their turn one step sooner.

This simple method ensures everyone gets to go first during a game, and doesn't require players to make special initiative-based decisions in their skill selection.

quality (see page 164). Actions are taken in initiative order for the duration of the exchange.

When the last person has acted, the exchange ends and a new exchange begins, with everyone acting in the same order.

Taking Action

When a player takes action, he describes what his character is doing and, if necessary, rolls an appropriate skill. Each action is resolved as a simple action (if there's no opposition), or as a contest, depending upon the specifics of the action. Most actions in a fight are attacks or manoeuvres.

Attacks

An **attack** is an attempt to force the attacker's agenda on a target, by injuring or bullying them, or by some other means. An attack is rolled as a contest, with the **attacker** attempting to beat the **defender** in a roll of skills. An attack is usually a combination of sword blows, verbal attacks, etc, rather than one single sword strike or insult.

Not all attacks are violent: an attempt to persuade or distract someone is also a type of attack. When determining whether the attack rules apply, look for two characters in conflict, an agenda (or "want") pushed by the acting character, and a target or obstacle to that agenda, the defending (or "responding") character. Skills used to attack and defend depend on the attacker's agenda. Here are some examples.

The attacker wants to...	So he uses...	And the defender can use...
Wound or kill	Fists, Melee Weapons, Ranged Weapons	Fists, Melee Weapons, Athletics
Deceive	Deceit	Resolve, Empathy
Scare	Intimidation	Resolve
Charm	Rapport	Resolve, Deceit
Force movement	Might	Might
Cast a spell	Power skill	Athletics, Endurance, Resolve, Power Skill

If the attacker wins the roll, his shifts may be spent to inflict stress on the defender (see "Resolving Attacks", page 160) and, under certain circumstances, earn **heroic spin** (page 167). If the defender wins, the attack fails; if the defender wins significantly, he may earn **defensive spin** (page 167), which he can use to his advantage.

Manoeuvres

A **manoeuvre** is an attempt to change a situation, affecting the environment or other people, without damaging or forcing the target (otherwise it would be an attack). When a character tries to jump and grab a rope, throw dust in an enemy's eyes, attract attention in a tavern, or divert a debate down a tangential path, that's a manoeuvre.

A manoeuvre is either a simple action or a contest, with the difficulty or opposition determined by the manoeuvre's nature. A manoeuvre without an opponent is resolved as a simple action, rolling against a Story Teller-set difficulty and doing something with the resulting shifts. A manoeuvre can also target an opponent, and, if successful, place a temporary aspect on him. Either kind can place a temporary aspect upon a scene. See "Resolving Manoeuvres" later in this chapter (page 163).

Special Actions

Free Actions

Some actions are "free" – they don't count as the character's action for the exchange, regardless of whether a dice roll is involved. Rolling for defence against an attack is a free action; so are minor actions like casting a quick glance at a doorway, or shouting a short warning.

There's no limit to the free actions a character may take during an exchange; the Story Teller simply has to agree, and should impose limits if it seems like someone's abusing the rule.

Full Defence

A character can opt to do nothing but protect himself for an exchange. By foregoing his normal action, he gains a +2 on all reactions and defences for that exchange. Characters may declare a **full defence** at the beginning of the exchange rather than waiting their turn to act; or may wait until they're first attacked if they haven't yet acted in the exchange, foregoing their normal action for the exchange.

Hold Your Action

A character can choose not to act when his turn comes around. When a character takes a **hold action**, he can take his turn any time later in the exchange. He must explicitly take his turn after someone else has finished and before the next person begins; he can't wait until someone declares what they're trying to do, then interrupt them by taking his turn.

Block Actions

When the character's action is preventative – trying to prevent something happening, rather than making something happen – he's performing a **block action**. He declares what he's trying to prevent and what skill he's using to do it. Players may declare a block against any action and may theoretically use any skill, but unless the block is simple and clear, the Story Teller may impose penalties based on how hard the action is. Players shouldn't ever be able to "cover all bases" with a single block.

A blocking character can declare he's protecting another character; he makes the declaration on his turn, and rolls the skill he's using to block; the result is the **block strength**.

When, later that exchange, anyone attacks the protected character, the protected character gets the benefit of either the blocker's defence or his own, whichever is better. The attacker rolls normally, as does the defender; if the defence roll is higher than the block strength, he uses the defence result; otherwise he uses the block strength. The attacker then generates shifts normally.

For other types of blocks, the blocking character declares the block on his turn, and rolls the skill he's using to block, subject to penalties imposed by the Story Teller. The result is the block strength. Later that exchange, whenever another character attempts the blocked action, he enters into a contest with the blocker. The character trying to bypass the block rolls the skill he's using for the action (not a skill specifically appropriate to the block), and compares it to the block strength. If the attacker gets at least one shift, he overcomes the block.

Trying to bypass a block always takes an action, though the Story Teller may be lenient about the skill being used to bypass it. Even if the action's *normally* "free", bypassing the block takes additional effort, and the Story Teller can declare it takes up the player's action for the exchange.

Supplemental Actions

Sometimes a character needs to do more than a single action. Sometimes it's simple, like drawing a weapon and attacking; sometimes it's more complex, like composing a sonnet while fencing. When a character performs a simple

action while doing something else, it's a **supplemental action**, and imposes a -1 on the character's primary action roll (effectively spending one shift in advance). When in doubt about which is the primary action and which is supplemental, the supplemental action is the one which wouldn't normally require a dice roll.

Sometimes the Story Teller decides a supplemental action is particularly difficult, increasing the penalty appropriately.

Movement

Movement is one of the commonest supplemental actions. When it's reasonably easy to move between zones, characters may move one zone as a supplemental action (see above). Moving further requires a primary (not supplemental) **sprint action**, a Mediocre (+0) difficulty Athletics roll allowing the character to move a number of zones equal to the shifts generated.

Sometimes, it's more difficult to move between zones, such as when there's some sort of barrier (like a wall) or other difficulty (like getting from a rooftop to the street below). This movement complication is called a **border** (see page 216 for examples), and has a numeric value increasing the penalty for a move action and subtracting shifts from a sprint action.

Combining Skills

Sometimes a character needs to perform a task using two or more skills at once, like throwing a knife (Melee Weapons) while balancing on a spinning log (Athletics), or explaining ancient history (Academics) to a Greater Demon (Resolve).



In such situations, the Story Teller calls for a roll of the primary skill (the main thrust of the action), **modified** by the secondary skill. If the secondary skill level is greater than the primary, it grants a +1 bonus to the roll; if it's lower, it applies a -1 penalty.

When the secondary skill can only benefit the primary, it's said to **complement** the skill. A complementing skill never applies a -1, even if it's lower than the primary. This usually happens when the character can choose to use the secondary skill, but doesn't have to.

If the secondary skill only disadvantages the primary, providing a penalty or nothing at all, it **restricts** the skill. A restricting skill never applies a +1, even if it's higher than the primary skill. Often skills like Endurance or Resolve are restricting skills – you get worse as you get tired, but can't improve your ability by being tougher.

Rarely, a primary skill may be affected by more than one secondary skill – say a character climbing a wall (Athletics as primary), but who's tired (Endurance restricts), but the wall's part of a building the character's been studying to burglarize (Burglary complements). No matter how many skills are in play, the most this combination can produce is one +1 and one -1. This is quick to work out: first, look at the skills that modify or complement; if any of them are higher than the primary skill, add +1. Then, look at the skills that modify or restrict; if any of them are lower than the primary skill, subtract -1. This may mean multiple skills affecting a roll may result in no modification at all, the +1 and -1 cancelling out.

Combining skills doesn't perform two full actions at once – that takes two exchanges, or requires a combo (see page 169). When combining, one skill is passive or supportive – the thing the character needs to do to perform the other skill. A character throwing a knife while balancing on a spinning log rolls Melee Weapons as the primary skill, restricted by Athletics, because without Athletics the character falls off the log, and his throw is moot. Likewise, Resolve restricts Academics when explaining ancient history to a Greater Demon, because without Resolve the character will be a gibbering mess unable to explain anything.

The difference between combining skills and supplemental actions isn't always obvious. If both components of the action are something you'd normally roll for separately, then you're combining skills; if the lesser part of the action is something you wouldn't normally roll for, then it's a supplemental action. Sometimes, an action is both supplemental and modified – maybe the character is moving a little (supplemental), but using his Athletics skill to get an edge (modifying the primary roll).

Long Conflicts

Sometimes a conflict becomes long, either because there's been no definitive resolution, or because one party is dragging it out. When this happens, skills become restricted by Endurance. Similarly, skills may be restricted by Alertness if a conflict has too many distractions, or by Resolve if it becomes mentally fatiguing.

Ganging up on People

In some conflicts multiple attackers can try to overwhelm a small number of defenders. This might not work very well in a reasoned debate, but in an Intimidation conflict or a sword fight it can make all the difference.

Normally, any defender facing more than one attacker is potentially outnumbered. Any attacker can make a manoeuvre (usually using Athletics, Fists, or Melee Weapons) to place a temporary aspect "Outnumbered" on the target, which can then be tagged by the attackers as long as the difference in numbers remains.

It's harder to outnumber larger opponents: you can't potentially outnumber a foe one scale larger than you unless you exceed its scale in numbers. So, if you're Small (scale 2), there has to be at least four of you before you can attempt an Outnumbering manoeuvre against a Medium (scale 3) opponent. In any case, you can't attempt Outnumbering manoeuvres on targets 2 or more scales larger than you at all. See also the Gargantuan stunt on page 182.

RESOLVING ATTACKS

A successful attack inflicts stress on its target equal to the shifts generated (the difference between the attacker's effort and the defender's effort) plus any weapon damage bonus. Stress represents non-specific difficulties a character can encounter in a conflict.

In a fight, it's bruising, minor cuts, and fatigue. In a social conflict, it's getting flustered, embarrassed or losing control of a situation. In a mental conflict, it's losing focus or running in circles.



Stress is usually shaken off when a character has chance to gather himself between scenes.

The stress a character takes matches the conflict type. Characters have two stress tracks: the **Physical stress track**, used for things like wounds and fatigue; and the **Composure stress track**, used for social and mental “injuries”.

Each stress track defaults to 5 boxes, but can be increased by certain skills: Endurance (page 85) can increase the Physical stress track; Resolve (page 103) can increase the Composure stress track.

When stress damage is incurred, the character should mark off that many boxes on the appropriate stress track. For instance, if the character takes a three-point physical hit, he should mark off three boxes on the Physical stress track.

When a stress track is reduced to zero, the character is **taken out**. Period. The only way to avoid this is to take **consequences** to reduce the stress taken from a particular blow (see below for more).

When a scene ends, unless the Story Teller says otherwise, a character’s stress tracks clear out; minor scrapes and bruises, trivial gaffes and embarrassments, and momentary fears pass away. Consequences (below) may last beyond the end of the scene.

Consequences

Stress is transitory, but sometimes conflicts have lasting **consequences** – injuries, embarrassments, phobias. Consequences are a special kind of aspect.

Consequences reduce the stress you take from a particular attack, but can be tagged like aspects and have lasting effects. Consequences range in seriousness from Minor, through Major, Severe, and Extreme; a character may take no more than one of each type of consequence, and no more than three consequences in total. Whenever a character takes stress, he may use one or more consequence “slots” to reduce the hit, describing each consequence as a wound or setback that’s not easy to shake off.

A **Minor** consequence reduces the hit by 2 stress.

A **Major** consequence reduces the hit by 4 stress.

A **Severe** consequence reduces the hit by 6 stress.

An **Extreme** consequence reduces the hit by 8 stress.

The exact nature of a consequence depends on the conflict – an injury might be appropriate for a physical struggle, an emotional state for a social one. The consequence is written down under the stress track. Unlike temporary aspects resulting from manoeuvres, consequences hang around for a while and take time to fade (see “Removing Consequences” on page 163).

For example: Sir Brandon takes a 3 stress hit from a barbarian raider. He’s got 2 stress boxes of his 5 marked off already and a Minor consequence, a graze from an arrow shot last exchange. The raider’s attack would force a taken out result on Brandon unless he takes a consequence. As he already has a Minor consequence, he decides to take a Major consequence – a nasty

Sample Consequences

Minor Consequences (-2 stress)	Major Consequences (-4 stress)
Winded	Punch Drunk
Tripped up	Stunned
Momentarily Dazed	Bleeding
Shaken Up	Can’t See
Disoriented	Deafened
Bruised and battered	Concussed
Winged by a Lucky Shot	Flesh Wound
Shocked	Sprain
Speechless	Painful Burns
Taken Aback	Traumatised
	Embarrassed
Severe Consequences (-6 stress)	Extreme Consequences (-8 stress)
Broken Leg	Guts Hanging Out
Broken Arm	Nerve Damage
Bleeding to Death	Leg Off
Collapsed Lungs	Throat Cut
Third-Degree Burns	Skull Caved In
Mental Breakdown	Lungs Punctured
Humiliated	Cut in Half
Ostracised	Insane
Hamstring injury	I Can Never Show My Face Again
	Exiled

axe wound. Even though a Major consequence absorbs up to 4 stress, it only absorbs the 3 stress from the raider’s attack.

Normally, the person taking the consequence describes what it is, as long as it’s compatible with the attack that inflicted it, and the Story Teller agrees the suggested consequence is reasonable for the circumstances and severity. The table above indicates some sample consequences for various types of conflict.

Consequence Severity

Defining the severity of consequences is a great way to tweak the lethality of your game. If you think the table above is too hard – or too soft! – for the style of game you want to play, you can change it easily, and so alter how dangerous your game is. For example, maybe you think “Collapsed Lungs” or “Bleeding to Death” are kind of harsh for Severe consequences: if that’s the case, you can simply transfer them to Extreme consequences instead.

Characters can only carry three consequences at a time (although certain stunts allow more). If the character already has three consequences, regardless of severity, then the only option is to be **taken out**.

As long as a character is suffering consequences, those consequences may be compelled or tagged (or invoked!)

like any other aspect. Opponents may tag consequence aspects easily, since it's no secret the character has them. Also, the first tag on each consequence is free in the scene where the consequence is inflicted (see page 57), meaning an attacker inflicting a consequence can immediately tag it without paying a Fate point in the next exchange!

Taken Out

A character taking a hit which reduces either stress track to zero is **taken out**. This means he's decisively lost the conflict, and (unlike other consequences) his fate is in the hands of his opponent, who can decide how the character

Am I Dead Yet?

Getting **taken out** in *Legends of Anglerre* can mean many things, but sometimes – like when you're toe-to-toe with the Big Evil Monster that's showered you with acid and tried to bite your head off – you just want to know, “am I dead yet?”

Here's a rule of thumb: if something is definitely, unambiguously trying to kill you, and you're taken out, you're dead. Remember – your enemy gets to decide what “taken out” means, and if it's trying to smear you over the landscape, well... sorry! You might get to do something heroic or dramatic as you burn to a crisp or stagger around bleeding spectacularly, but if an enemy has been laying into you with constant physical attacks, then you're toast.

There are mitigating factors, however. For example, maybe not all of your consequences were caused by physical attacks? You might have a Minor consequence “Blood in my eyes” and a Severe consequence “Leg slashed up and bleeding”, but if you also have a Major consequence “Terrified out of my wits”, and then you get taken out, then it's *possible* your character's completely lost the plot and fled screaming over the horizon. But the bad guy still gets to decide, and the nastier (or hungrier) they are, the more likely they are to put an arrow in your back or bite your head off. Either way, you're out of the picture.

If you're a canny player, you can stop things ever getting this far. If you can see you're outnumbered and don't stand a chance, you've already taken two consequences and your stress points are disappearing fast, then discretion may be the better part of valour. Yup, that might mean high-tailing it over the hills, dropping your weapons and surrendering, or keeling over and playing dead – but the point is you get the chance to avoid an otherwise irretrievable disaster. Doing that is called a **concession**...

loses. The outcome must be within reason – few people truly die from shame, so dying as a result of a duel of wits is unlikely, but having them embarrass themselves and flee in disgrace is not.

The ability to determine how a character loses is very powerful, but there are a few limits:

First, the effect is **limited to the character who's been taken out**. The victor may declare the loser has made an ass of himself before the king, but not how (or even if) the king will respond.

Second, **the taken out result must be limited to the conflict's scope**. The victor in a debate can't decide the loser gives him all his money – money was never part of the conflict, so it's not an appropriate part of the resolution.

Third, **the effect must be reasonable for the target**. People don't (normally) explode when killed, so that can't be a part of taking someone out. Similarly, a diplomat at the negotiating table isn't going to give the victor the “keys” to the kingdom – not only is it probably beyond his authority, it's unlikely to be something he'd do under any circumstances. What he will do is make a deal in the victor's favour and even thank him for it.

Lastly, players aren't always comfortable being on the receiving end like this and may, if they wish, **spend all their remaining Fate points** (minimum one) to demand a different outcome. The Story Teller (or winning character) should then try to let them lose in a fashion more to their liking. That said, the loser may want to **concede** before things go this far.

Optional Rule: Grit

Some extras or named characters have **grit**, usually rated at 1 or 2. Grit represents how committed the character is to a conflict, and indicates the number of consequences he'll take before conceding. It's rare for a character to go to the mat over trivial matters, so grit is somewhat contextual. If the matter's important to the extra, his grit might be higher, but if trivial, it might be lower.

Concessions

Whenever a character takes a consequence, he can offer a **concession** instead. A concession is equivalent to surrendering, and is the best way to end a conflict before someone's taken out (short of moving away). The character inflicting the consequence can choose not to accept the concession, but that clearly indicates the conflict will be a bloody one (literally or metaphorically). If the Story Teller declares the concession was a reasonable offer, the character who offered it gains a Fate point, and the character who refused it loses one.

The concession offers the terms under which the character is taken out. If accepted, the conceding character is immediately **taken out**, but rather than the victor

deciding the manner of his defeat, he's defeated according to the terms of his concession.

Many conflicts end with concessions when one party doesn't want to risk taking Severe or Extreme consequences, or when neither party wants to risk a taken out result at too high a price.

Removing Consequences

Consequences fade with time – characters heal, rumours die down, distance brings perspective. How long this takes depends on the consequence's severity.

Minor consequences are removed whenever the character takes a breather for a few minutes. They last until the end of the scene, and then are usually removed. If there's no break between scenes – ie the character doesn't get the chance to rest – the consequence remains.

Major consequences require a few hours to a few days of "downtime". This may involve treating wounds, sleeping in a comfortable bed, spending time with a charming member of the opposite sex, or wandering an elven forest to "forget about it all": anything as long as it's appropriate to the consequence. A day hiking might be a great way to recover from a "Heartbreak" consequence, but not a "Bad Ankle".

Severe consequences require substantial downtime, usually a week to a few weeks. Generally a Severe consequence lingers for a whole session, but could be cleared up before the next adventure, or at least reduced one level.

Extreme consequences put characters on the brink of death, possibly leaving them with permanent aspects like "I've seen Death's Dark Country" or "Branded a Traitor". Extreme consequences may need powerful magical treatment only found in temples of healing or major cities, requiring magical transport to get what's left of you into capable hands while there's still a chance. Healing or recovery takes a few months, and the experience should have a profound effect on the character and change some of their skills and aspects.

If a character's in back-to-back sessions with no in-game time passing between them, like a multi-part adventure, he gets a break: any consequences he begins the session with are treated as one level lower for recovery times. Some skills (like Science, page 107, or Life, page 132) and stunts (like Bounce Back, page 86, or Major Healing, page 133) can also reduce recovery times.

RESOLVING MANOEUVRES

There are three types of manoeuvre: uncontested (without an opponent); scene-altering; and manoeuvres targeting another character.

An uncontested manoeuvre – like a character trying to grab an idol or swing from a rope – is a simple action. The Story Teller sets a difficulty, and the character rolls his skill and applies the shifts as normal.

A manoeuvre can alter a scene in some way. This ranges from trivial (knocking over a candle in a hay loft to add an "On Fire!" aspect to the scene) to virtually

impossible (flapping one's arms very hard to try and remove the "Foggy" aspect from a scene). The Story Teller decides whether the change the character makes merits adding or removing a scene aspect. Expending a Fate point usually makes a reasonable argument for a change; if the player's willing to spend the point, his character's actions to add or remove the aspect are especially effective.

If the target's another character, the manoeuvring character and target make opposed rolls, using whatever skills the Story Teller deems appropriate. Success is achieved if the manoeuvring character generates at least one shift. A successful manoeuvre adds a **temporary aspect** to the targeted character, who can either accept the aspect, or **spend a Fate point** to avoid it. The aspect doesn't last long (see below) and may be tagged on a subsequent roll. The *first* tag doesn't cost a Fate point, but subsequent tags do (see **Chapter Seven: Aspects**). If a character's trying to increase the difficulty of another character's action, resolve it as a **block action** (see page 158).

Manoeuvres can have other effects, as determined by the Story Teller; some examples are given below.

Temporary Aspects

Temporary aspects resulting from manoeuvres are usually **fragile**, meaning they only exist for a single tag, and may be cleared away by a simple change of circumstances. Consider someone who uses a manoeuvre to aim at a target, placing an "In My Sights" aspect on the target: once the shot's taken, the aim goes away – this is clearly fragile. But it could be removed even before the first shot, if the character with the aspect breaks line of sight or moves significantly. Fragile temporary aspects are usually easier to justify with the Story Teller.

Some temporary aspects resulting from manoeuvres can be **sticky**. Aspects resulting from assessments or declarations (page 61) are also usually sticky. Sticky aspects don't go away after the first tag, allowing people to spend Fate points to continue to tag them. The Story Teller should be much pickier about allowing a sticky aspect to result from a manoeuvre.

Often the Story Teller will require the manoeuvring character achieve **spin** (page 167) to place a sticky aspect. Sticky aspects are easier to place on a scene than a character, especially when they offer complications to both sides, like adding an "On Fire!" scene aspect. It may be possible to remove a sticky aspect with a successful manoeuvre.

Example Manoeuvres

Blinding

Whether throwing sand in someone's eyes or spraying oil in their face, the goal's the same: keep them from being able to see. The attacker rolls Melee Weapons (or similar) against the defender's Athletics, and succeeds if he gets at least one shift, putting the aspect "Blinded" on the target, which may be tagged to improve the attacker's attack or defence, or compelled to cause the target to

change the subject or direction of an action. It can't force the target to act against his will (so a blinded character can't be compelled to walk off a cliff if he isn't already moving around).

Carrying

When the character carries something heavy, the supplemental action penalty is increased by the object's weight factor (page 99) for each zone moved.

Disarming

A successful disarm manoeuvre forces the target to drop his weapon or otherwise renders the weapon temporarily useless. The target must spend an action to re-arm, or pick up the weapon as a supplemental action. A supplemental action normally imposes a -1 penalty to the main action, but with a disarm manoeuvre the shifts increase the penalty. For example, if a disarm attempt succeeds with three shifts, a target trying to recover his weapon incurs a -4 penalty that exchange (-1, plus an additional -3). His defence rolls are indirectly affected, too: without a weapon, he can't use Melee Weapons to defend, for example.

Empty the Quiver

You go hell for leather, firing arrows or bolts almost indiscriminately, inflicting double the ranged weapon damage bonus this exchange. You incur the aspect "Out of Ammunition" on the ranged weapon, and must find another quiver of arrows.

Indirect Attacks

Sometimes a character wants to push a stack of barrels down on an opponent, or scatter caltrops across the floor. While this could be an attack, it's usually meant as an inconvenience, and can be resolved in two ways. The first requires an opposed roll (such as Might to knock over the barrels versus Athletics to dodge) generating at least one shift, placing a temporary aspect (such as "Pinned") on the target; the second creates a block, using Might to knock over the barrels, with the effect number representing the block strength an opponent has to roll Athletics against to move through the mess.

Marking

Sometimes a character just needs to carve his initial on someone's chest. While not a damaging attack, it's demoralizing, adding a temporary aspect "Marked" which can be tagged to take advantage of the opponent's reduced morale or appearance. The attack and defence roll are whatever's appropriate to the situation – probably Melee Weapons against Athletics.

Pushing

Pushing a target requires a successful attack (usually Fists or Might) generating shifts equal to the target's weight, +1 for each zone the target is pushed. Any border values apply (see page 159). While a throw or knockback moves the target to a different zone, a push moves both the target and the acting character; because of this, the "cost" in shifts for pushing remains flat, while the cost for throws and knockbacks increases over distance (see below).

Weapon Smash

You lay about you with the weapon, chipping and maybe even breaking it but doing double the damage bonus this exchange. The weapon takes a "Damaged" Major consequence, taggable until repaired; if you do the manoeuvre twice, the weapon breaks.

Throw / Knockback

It's possible for a character to knock something or someone away from himself, without moving. This includes throws. To knock something back one zone requires the manoeuvre generate 1 shift, plus shifts equal to the target's weight factor (see page 99). Each additional zone costs as much as the previous zone, plus one, so the cost increases dramatically over distance.

MINIONS

The term **minions** refers to the hordes of "faceless" followers of more important, "named" characters. Named characters are the villains of the piece; minions are the faithful (or at least hapless) hordes the heroes must climb over to get to them.

Minions have two important statistics: **quality** and **quantity**. The Story Teller can build minions using stunts (see page 94) but should feel free to play loose with the rules to size minions appropriately.

Minions may be Average, Fair or Good quality. This denotes their base effectiveness in one sort of conflict (physical, social or mental), as well as their stress. Average minions have one stress box, Fair have two, and Good have three.

The quantity of minions is simply the number of minions present, but together, minions act in one or more groups, each of which is treated as a single character. This minimizes the number of dice rolls the Story Teller makes, even when the heroes are facing off against, say, twenty frothing cultists. This shorthand also makes it easier for heroes to eliminate multiple minions in a single action.

Minions acting as a group are more effective than individual minions. Groups of two or three minions receive a +1 bonus to actions; groups of four to six minions receive a +2; seven to nine minions receive a +3; and any single group of ten or more minions gets a +4.

Minion and Companion Stunts Summary

Stunt	Summary
Animal Companion (Creatures / Survival)	Provides 4 advances within the stunt's limitations.
Contact (Contacting)	Provides the "Independent" advance and 3 other advances
Lieutenant (Leadership)	Provides the "Fair Quality", "Independent", and "Skilled" advances, plus one other advance. Can be taken multiple times, each providing another 3 advances.
Magical Ally	Provides 4 advances within the stunt's limitations.
Minions (Leadership)	Provides the "Strength in Numbers" advance and 3 other advances.
Network of Contacts (Contacting)	Provides the "Summonable" and "Variable Summons" advances plus 2 other advances.
Personal Conspiracy (Leadership)	Provides a minor thrall or functionary with the "Summonable" and "Variable Summons" advances plus 1 other advance, or an officer in the conspiracy with "Summonable", "Variable Summons", "Independent", and 2 other advances.
Sucker (Deceit)	Provides the "Fair Quality" and "Skilled" advances and 2 other advances; one of the skills must be Resources.
Animate Lesser Object (Alchemy)	Provides the "Summonable" advance and 3 other advances.
Plant Warrior (Nature)	
Raise Lesser Undead (Death)	
Summon Lesser Planar Inhabitant (Dimensions)	
Summon Lesser Elemental (Elements)	
Animate Greater Object (Alchemy)	
Raise Greater Undead (Death)	Provides the "Summonable" advance and 6 other advances.
Summon Greater Planar Inhabitant (Dimensions)	
Summon Greater Elemental (Elements)	
Summon Plant Spirit (Nature)	
Advanced Summoning (Summoner)	
Trusted Retainer (Resources)	Provides the "Fair Quality" and "Independent" advances and 3 other advances. The companion gets 1 additional advance because it's converting the employee gained in the "Headquarters" stunt into a full companion.
Two of a Kind (Gambling)	Provides the "Independent" and "Skilled" advances and 2 other advances; Gambling must be one of the skills.

Minion Group Bonus

Number of Minions	Group Bonus
2-3	+1
4-6	+2
7-9	+3
10+	+4

When a Story Teller has large numbers of minions, she should split them into several smaller groups – preferably one group for each player character. The groups don't need to be equal in number; sometimes it makes sense to pit the largest group of minions against the most capable opponent.

When minions take stress, any damage overflow affects the next minion. A solid enough effort can take out an entire swath of minions.

Mixed Groups

One of the main uses for minions is to improve their leader's effectiveness. Whenever a named character and a minion

group are attacking the same target, they're considered to be **attached**. This has two benefits for the leader: he receives a bonus based on the group size (including him), and any damage affects the minions before him. It has no benefits for the minions, who give up their ability to act independently (see the Leadership skill, page 93). Leaving or attaching to a group is a free action, and a character may detach from a group automatically by moving away from it.

COMPANIONS

Companions are more important than minions, but not fully-fledged characters in their own right. They're attached to named characters like minion groups, and grant a +1 bonus in appropriate conflicts due to group size. Companions have one stress box, plus one per level of quality (see below) and allow their character to withstand one additional consequence (the consequence that the companion is taken out, kidnapped, or otherwise removed from the conflict).

Companions are granted as short-term story elements by the Story Teller, or purchased using various stunts (see the summary on the previous page).

By default, a companion is Average (+1) quality and assists in one conflict type (determining the companion's type). While attached they provide a +1 group bonus to their leader *in the skills they know*, and the leader may substitute their skill level for his own if it's higher. A companion requires a Fate point to act alone.

Type	Conflicts
Sidekick	Physical
Aide	Social
Assistant	Mental / Knowledge

A companion can have a number of **advances**, making it more capable. When a character gains a companion through a stunt, the companion gets a number of advances, and the character can buy more advances with additional stunts. The table on the previous page is a summary of the stunts which provide companions (and minions), and the advances they provide. Each time a character takes one of these stunts they may either create a new companion or set of minions, or add 3 advances to existing ones. Full stunt descriptions are found in **Chapter Eight: Skills and Stunts** and **Chapter Nine: Powers**.

Attachment

Only one companion may **attach** to a character at a time, taking hits to its stress track or a consequence instead of the character. An attached companion can't act alone (unless the character spends a Fate point), though the companion's skills are available to the character while attached.

Quality

Companions start at Average (+1) quality, and may be improved one step per advance spent on quality. Quality reflects skills, and how resilient the companion is. Companions get one stress point, plus one for each point of quality; they also get a single skill column (instead of a pyramid) with a number of skills equal to their Quality. So, a Good (+3) quality companion has 1 Good, 1 Fair and 1 Average skill and 4 stress; a Fair (+2) quality companion has 1 Fair and 1 Average skill and 3 stress.

Advances

Companions have a number of **advances**, selected from the list below.

Communication

The companion can communicate with its patron in the strangest ways – magical mirrors, secret demonic servitors, trained animals, etc. It's not guaranteed, and without an aspect invested in the companion, a player won't get compensated when the Story Teller decides to cut the communication short; but Story Tellers should think twice before cutting a companion with this advance off from his patron during play.

Consider an Aspect

While characters aren't obliged to take their companion as an aspect, it's highly recommended. Companions are the first people villains choose as hostages and targets, and by taking an appropriate aspect, the player ensures he'll be rewarded for the inconvenience.

Consequences

The companion can take an additional consequence, giving it two in total. The advance may be taken a second time for three total consequences.

Independent

To send a companion on a significant mission on their own costs a character a Fate point, unless the companion has this advance. The advance allows the companion to use their patron character's Fate points and up to two relevant aspects when acting independently.

Keeping Up

If the companion's patron has a means of locomotion or stealth that makes it hard for the companion to keep up, this advance gives the companion a similar ability, but only for keeping up with its patron when attached.

Do Minions and Companions have Aspects?

The simple answer is: it's up to you. Normally, attached minions and companions don't have much use for aspects, so don't bother. But if you're using them independently – if you're summoning magical creatures like demons, for example – or if they're unusual creatures like goblins or poisonous spiders, then aspects can be important. In such cases, give minions one or two aspects, and companions aspects up to twice their quality in number.

Quality

Improve a companion's quality by one (Average to Fair, Fair to Good, etc). This advance may be taken several times up to a maximum quality one step below the patron's peak skill.

Scope

Improve a companion's scope, allowing them to assist in additional types of conflict (ie Physical and Mental, Physical and Social, Social and Mental). This may be taken twice, allowing the companion to be effective in all three scopes.

Skilled

Each time this advance is taken the companion gets an additional skill column: however, each new column is one rank lower than the last. For example, a Good quality companion with the skilled advance has 1 Good, 2 Fair, 2 Average skills; another skilled advance adds only 1 Average skill.

Strength in Numbers

You have more than one ally! The first time this advance is taken the character gains 2 additional allies (for a total of 3), identical in skills, advances and quality. Each additional time this advance is taken gives the character 3 more allies. However, these minions are limited to their patron's quality minus 2, not minus 1. Also, minions only get stress boxes equal to their quality, not quality +1.

Stunt

This advance allows the companion to take a single stunt. It doesn't let the companion take companions or minions themselves. It may be taken multiple times, up to a maximum of the character's own number of stunts, minus 1.

Summonable

No matter where you are you can summon your ally to you. This normally takes at least one minute, but you may **spend a Fate point** to do so in a single exchange. A summoned companion lasts for one scene, and vanishes or leaves if the summoning character is taken out. They may be re-summoned in a later scene if needed again. This advance may only be taken once. Some Summonable companions are normal, non-magical characters who you

can just call to your aid; others are literally summoned by magic. See "A Note on Summoning" on page 121, and **Chapter Twenty-Six: Bestiary** for example summoned creatures.

Variable Summons

Requires Summonable

Usually the same companion is summoned each time, but this advance allows the character to allocate advances at the moment the companion is summoned. This may only be done once per adventure, unless the summoner **spends a Fate point** to re-allocate the advances. This advance may only be taken once. This could represent a magical ability or a vast network of friends, allies or members of a secret organization.

OVERFLOW

When a character takes an action (an attack or manoeuvre) against minions, he occasionally succeeds by far more than anticipated, leaving him with a large number of surplus shifts. This is called **overflow**, and can be used in an immediate, follow-up action as long as it's not another attack or offensive manoeuvre. Simply put, overflow is used to take supplemental actions.

Against "named" (non-minion) characters, overflow exists only as the shifts remaining after the minimum number to produce a taken out (or consequence-producing) result.

Spin

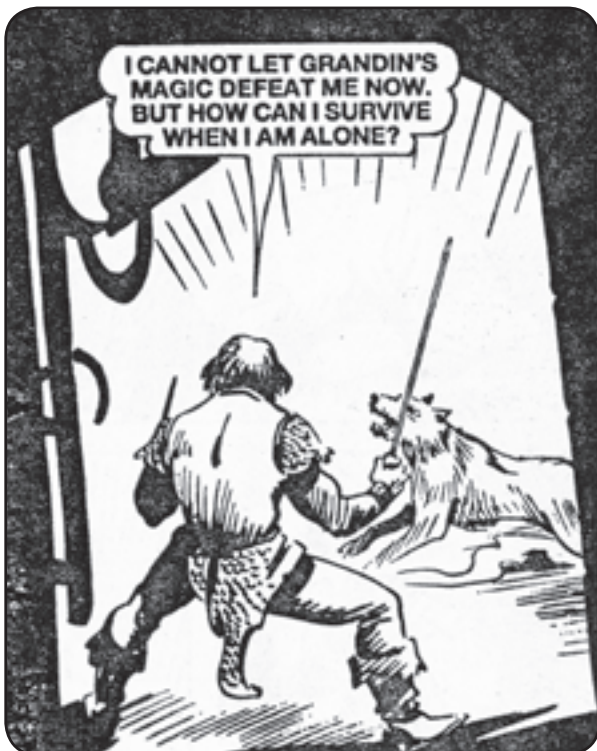
Spin is a special effect that occurs whenever a character scores a significant or better success (three shifts or more). It may simply be colour – the character looks cool, or is due some recognition for excellence – but sometimes spin can produce an actual game effect.

By default, spin is a minor, *defensive* form of overflow (see above) occurring during a conflict used to represent minor changes in the conflict's cadence. A character who successfully *defends* against an attack roll by three points or more gains one point of spin for **each three points** (successfully winning by six points results in two points of spin). This is called **defensive spin**.

A character can use defensive spin to apply a bonus or penalty to the very next action taken by anyone in the scene (whether a hero or villain), although this may be overruled by certain stunts. Used this way, each point of defensive spin adds or subtracts one point from any roll involved in that action (ie the attack or defence roll).

The player who gained defensive spin chooses how the spin works into the scene, with the condition he explains how his character helped or hindered, even if it's as simple as shouting encouragement or providing a distraction. A player might not always be able to justify using defensive spin. Spin that isn't used on the next action simply goes away.

Defensive spin occurs *instead of* overflow. For example, someone might succeed on a defence by 6 shifts,



Minions versus Companions - who gets them?

These rules assume minions are generally for bad guys – or at least named characters – while companions are for the players. There are exceptions – warlords and high priests, for example, are famous for extensive entourages, but otherwise it's often not thematically appropriate for a player character to be running about with twenty-odd minions at his beck and call. On the other hand, a plucky sidekick may be entirely in keeping...

generating 2 points of spin. He could use his spin to give someone else a +2 as described above, or use 1 point of spin for a +1 bonus, and the remaining shifts as overflow to dive clear of a falling portcullis, or some other supplemental action.

Spin may also be produced by certain manoeuvres (not just defensive ones); see "Temporary Aspects" earlier in this chapter (page 163). Additionally, certain stunts such as Group Combo (page 113), Great Blow (page 97) and Great Casting (page 38) use the spin produced on non-defensive skill rolls (including attacks) to allow more powerful characters to take advantage of their high effect numbers. This is called **heroic spin**. Heroic spin occurs *instead of* shifts: so, if you've generated 8 shifts, this could be construed as 2 shifts and 2 points of heroic spin. Heroic spin indicates a character has done particularly well, and high levels of heroic spin can generate impressive effects. Usually heroic spin only has a game effect if powered by a stunt.

USING THE ENVIRONMENT

In **Chapter Seven: Aspects**, we discuss tagging scene aspects for bonuses. Scene aspects can also be tagged to occasionally allow one skill to be used instead of another, in a way that skill wouldn't normally be used.

To do so, tag the scene aspect to create a **reasonable justification** for the unusual skill use; the character may use the new skill as long as the Story Teller considers it appropriate. If the new skill has a dramatic impact potent for its novelty, it's probably only appropriate for one roll, but sometimes it may be appropriate for the entire scene.

SPECIAL ATTACKS AND PERSONAL DEFENCES

Special Effects

Certain attacks by weapons, spells, creatures, or other methods have special effects placing aspects and consequences on targets in addition to inflicting stress; see the adjacent table for details. If the target can't remove,

escape or deal with the aspect in the next exchange, the aspect becomes a consequence of the severity indicated.

Personal Defences

There are several types of personal defence, from conventional armour defending against daggers and swords to magical armour and enchantments protecting against almost any attack.

As Story Teller, try to avoid creating armour rated higher than -3 to stress damage, so that there's always a weapon that can inflict *some* damage through it. Otherwise you end up with boring fights where attacks barely scratch the bad guy. If you find armour bonuses due to magic, etc, creeping above -3, you should pay particular attention. Also, there should be no invulnerabilities without weaknesses – even Achilles had his heel. If you give a character an invulnerability to normal weapons, make sure there's a weakness the players or enemies can exploit (if they discover it).

Armour Types

As shown in **Chapter Six: Equipment**, armour is rated 0, -1, or -2, indicating the amount of stress it can absorb from a successful attack before the wearer has to incur stress directly. If an attacker succeeds, the shield or armour value is deducted from the total stress inflicted (including any weapon damage bonus). Armour and shields can also take one or more *consequences*, reflecting damage to the armour itself. For example, a suit of plate mail could take Minor: Battered and Dented, Major: Sections Hanging Off, and Severe: Splintered and Useless, before being taken out. Consequences taken by armour can, of course, be tagged by attackers; they can also be repaired by qualified artificers. Armour which is taken out offers no further protection until repaired, although its consequences can continue to be tagged or compelled.

The total modifier for all armour and shields also counts as a penalty to all manoeuvres and skill rolls of Athletics (when not used as a combat defence), Stealth, and all power skills.

Cover

Cover refers to physical barriers such as walls, piles of rubbles, etc, which can protect a character from harm. For conventional attacks, characters hiding behind cover reduce the stress done by incoming attacks by the cover's **barrier value**. For special effect attacks, cover reduces the level of the consequence inflicted by the cover's barrier value.

There are two types of cover: partial and full. They have the following barrier values:

- **Partial Cover** (hedges, trees, flimsy country walls, etc): Barrier Value 1
- **Full Cover** (solid walls, sturdy doors, castle battlements, etc): Barrier Value 2

Special Attack Effects

Effect	Description
Ignore armour	Armour doesn't absorb damage or consequences inflicted by this attack.
Ignore magical protection	Magical armour or protection spells don't absorb damage or consequences inflicted by this attack.
Freeze	On a successful hit, places a "Frozen" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour and magic help defend against the attack.
Burn	On a successful hit, places a "Burning" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour and magic help defend against the attack.
Stun / Shock	On a successful hit, places a "Stunned" or "Shocked" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour doesn't defend against this attack, although magical protection may.
Explosive	Everything in the target zone is attacked by the explosive force (page 179) of the attack.

USING COMBOS

Combos are cool, cinematic, video-game type manoeuvres beloved of certain fantasy genres, where characters string together multiple actions like leaping off a building, bouncing off a shop awning, then using the momentum to careen into the big evil monster with sword flashing to lop its head off! Combos are an enhanced form of manoeuvre, accessed by the three combo stunts (Group Combo, Solo Combo, and Advanced Solo Combo - see page 113).

Combos let you combine multiple actions into a single action to generate very large effect numbers and

bash through defences, take out multiple opponents, strike really big (ie out-of-scale) creatures, and so on. They're different from Combined or Supplemental skill checks, dealing with much higher numbers.

Cementing Combos

If you use a combo regularly, it might be worth taking an aspect for it. This allows you to "name" the combo in question, invoking the aspect whenever you use it. Groups who regularly perform a specific combo can each take such an aspect and achieve some impressive total bonuses.



EXAMPLE OF PLAY - CRYPT OF THE SKELETON LORD

The quest for Sangrinn the Red, one of the Six Swords of Fate, has led Sir Brandon and the wizard Astraade to the ruins of Goh'Tchai in the Irrapian Desert. There they've just been ambushed by foul undead in the Crypt of the Carmine Brotherhood!

"Surely I'd be 'First on the Scene'?" says Brandon to the Story Teller, holding up a Fate point to request a compel. The Story Teller agrees, awarding a Fate point (taking Brandon's Fate points to 7), declaring that Astraade is back down the corridor, examining some ancient carvings – Brandon's alone with the undead hordes!

First Exchange

The undead leader is the *Carmine Warrior*, a skeleton lord (Superb (+5) Melee Weapons, Good (+3) Alertness, 5 Fate points), with a group of 9 skeleton spawn (9 unattached Average (+1) minions, +4 Melee Weapons). Brandon has Good (+3) Alertness; the skeleton spawn with Great (+4) go first. Everyone's in the same zone except Astraade, who can't act this exchange.

The skeleton spawn attack Brandon, rolling a +1 for a total of +5! Brandon defends with a +3, +4 for his Melee Weapons and +1 for his War Shield, a total of +8 – he parries the attacking skeletons, and also gets 1 point of defensive spin! He immediately presses his advantage, attacking with a +3 roll, +4 Melee Weapons and +1 spin, for a total effort of +8. The skeletons stumble around, rolling only a +0, for a total +4 – Brandon connects! His whistling blade does a total +10 damage (+4 shifts, +6 damage bonus) and wipes out the 9 minions completely, scattering bones and rusted weapons everywhere. He leaps towards the Carmine Warrior, yelling his war cry!

The skeleton lord tries to frighten Brandon out of his wits with its terrifying charnel house demeanour. It's an Intimidation attack: a +4 roll, Fair (+2) Intimidation, for a +6 effort; the skeleton lord burns 2 Fate points to invoke its aspects "Terrifying undead remnant of a once mighty race" and "Evil undead cunning", for a total effort of +10! (Its Fate points are now 3.)

Sir Brandon rolls +1 on his Fair (+2) Resolve to resist, a total of +3; he invokes "Dashing Knight of Anglerre" for a Fate point – he's not going to give in to the fear! – a final total of +5. His Fate points are now 6. That's 5 points of Composure damage against Brandon – his armour doesn't help him here. Brandon decides to take 3 points off his Composure track (reducing it to 3), and a Minor consequence "Shaken by a graveyard fear".

Second Exchange

The wizard Astraade arrives on the scene – with Fair (+2) Alertness, he's going to attack last.

Brandon and the skeleton lord both have Good (+3) Alertness, so initiative depends on Resolve – Brandon's Fair (+2) means he acts first!

He rushes up with his long sword and... rolls a -4! Nooo! It's Fate point time: he invokes his "Cutting it Close" aspect, explaining that Astraade's nick-of-time arrival is just the morale boost he needs (he's now down to 5 Fate points), and re-rolls the dice, getting a +1, for a total effort of +5.

The skeleton lord defends with Superb (+5) Melee Weapons, rolling a -3! It tags Brandon's "Shaken by a graveyard fear" Minor consequence for a re-roll (a free tag) and gets a -2! Desperate, it burns another Fate point to invoke its "Stabbing weapons are useless against me!" aspect for a +2 (its Fate points are now 2), a total defence of +5.

+5 attack against +5 defence means 0 shifts – but that's still a success, and Brandon does 6 points of Physical stress to the skeleton lord (+3 for his weapon, +1 for Military Training, and +2 for Weapon Specialist). The skeleton lord has a -2 armour bonus, meaning 4 points get through; it takes a "Breastplate Shattered" Major consequence against its Battered Armour (it could have taken 2 Minor consequences against its armour and shield, but that would've rendered its shield useless).

The skeleton lord attacks back, rolling a +1 on Melee Weapons, +1 for its magical sword, for a +7 effort. Brandon rolls +1, for a total defence of +6; he looks around, and guesses there's a "Dark and flickering shadows" aspect on the chamber, offering a Fate point to tag it for a bonus to his defence roll. The Story Teller knows there's a "Dark doomsome crypt" location aspect, and decides it's close enough: Brandon spends a Fate point (his Fate points are 4), and his defence is now +8, successfully avoiding the skeleton's attack!

It's now Astraade's turn. He uses his Destroy Undead stunt to fire a bolt of positive life-energy at the skeleton lord. He's one zone distant, so reduces his effective skill level by one (he could just have moved 1 zone and taken a -1 supplemental action penalty, but everyone agrees it's much cooler to zap the undead and stay out of melee range). He rolls a +2: with Fair (+2) Life modified to +1 for range, and +2 for the stunt, that's an effort of +5. He spends 2 Fate points to invoke his "Magic is the breath of the universe" aspect and tag the skeleton's "Terrifying undead remnant of a once-mighty lord" aspect, for another +4, a total of +9 (his Fate points go down to 3, and the skeleton lord *receives* 1 Fate point for the tag, its points going back up to 3). Finally, he tags the skeleton lord's "Breastplate Shattered" armour consequence (for free!) for yet another +2 – a grand total of +11!

The skeleton lord resists with its Great (+4) Endurance – but rolls -1! It has no aspects it can invoke, so takes the full 8 points of Physical stress damage. The skeleton's armour and shield stop 2 points, but that's still 6 damage; the Story Teller declares it takes a Major consequence ("Ribcage demolished"), and 2 points of Physical stress damage, down to 6 points.

The skeleton lord reels. Sir Brandon shouts with glee, pressing the attack...

HOW TO DO THINGS WITH POWERS

This section contains rules for power skills and stunts, representing magical spells, monstrous special abilities, and so on. See **Chapter Nine: Powers** for detailed descriptions of power skill trappings and stunts.

POWER ASPECTS

Power aspects tell you what kind of power you've got, where it comes from, and what it looks like. Examples include "Evil Demonologist", "White Wizard", "Silver Dragon", and "Fire Elemental".

All *Legends of Anglerre* power users require a **power aspect** (sometimes called a **magical aspect**), giving access to one or more **power skills**. If you've created a magic-using character using the guidelines in **Chapter Five: Occupations and Character Types**, you already have a power aspect (like "Elven Enchanter", or "I will be the greatest demonologist in Anglerre!"). Power-using creatures like demons, elementals, and dragons also have power aspects.

Example: Jardis of Camirria has the power aspect "Fire Mage of the Tower of Caloris", and has chosen the power skill "Elements (Fire)" (which he writes on his character sheet as "Fire Magic"). Fire Magic has the trappings Manipulate Fire, Enhance Fire, Project Fire, and Resist Fire: for Jardis, these are magical spells he can cast using his Fire Magic skill; he'll probably give them more evocative spell titles on his character sheet. He can also select from the following Fire Magic stunts: Create Fire, Fire Sight, Fire Storm, Fire Walk, Open Portal to the Fire Lands, Summon Lesser Fire Elemental, Summon Greater Fire Elemental, Become Fire, and Control over Paraelements. Jardis will probably select one or more of these from his stunt budget.

Customising Magic

Power aspects let you control your game's genre and power levels. Some Swords and Sorcery games, for example, may not have divine power or natural magic, so you'd simply remove power aspects giving access to those types of skills.

Power aspects also make it easy to custom design magic users. For a Shaman, for example, simply make the Creatures and Nature power skills (and maybe Fate) available to a "Shaman" power aspect. It's a flexible system.

POWER SKILLS

Power skills represent basic magical abilities, standard spells, and core special abilities of magical characters and supernatural creatures.

Characters with power aspects may select one or more **power skills**, representing broad spheres of magical or superhuman ability, including elemental control, divination, and so on. Sometimes power skills require users to take **weaknesses** (see below) or specific aspects;

Death power users, for example, often have aspects like "Funereal" or "Terrifying".

Power skills have trappings and stunts representing lesser and greater uses of the power; for characters, this usually means low power spells (for trappings) and more powerful spells and sorceries (for stunts). **Chapter Nine: Powers** provides descriptions.

WEAKNESSES AND LIMITATIONS

Some settings impose drawbacks on wizards and other power users. Here's how to do that.

Not every fantasy world is the same. In the Anglerre setting (**Chapter Twenty-Four**), magic is dangerous, unpredictable, and rare; in the Hither Kingdoms (**Chapter Twenty-Five**), it's more readily available, and magic users are relatively common.

One way to tweak magic use in your setting is to require spell casters (or any power users, including monsters and even magical items) to take **weaknesses and limitations**. In a world where magic is rare or difficult to use, for example, any power use might require expenditure of a Fate point, or even be restricted to certain races or genders. See the table on page 173 for examples.

The "default setting" of *Legends of Anglerre* assumes no limits on power use, but some power skills may optionally impose weaknesses or limitations on casters, creatures, or items, indicated in the descriptions in **Chapter Nine: Powers**. Depending on your setting, you can use these default assumptions, or hand-pick your own. Maybe all magic users need to memorize their magic, for example – or maybe power use is extremely flashy, even if it's a vampire trying to mesmerize you? Maybe users of fire magic become vulnerable to water?

Weaknesses and limitations are treated as aspects, allowing them to be compelled, tagged, etc. Giving an enemy power user (an evil sorcerer or terrifying death demon) a weakness or limitation is a good way to provide characters with unique ways of combating them. Weaknesses are usually to a particular element or substance (fire, light, iron, etc); limitations restrict how a character or creature's powers work. Weaknesses can be **Minor** (causing double damage from exposure or damage) or **Major** (causing an automatic consequence from exposure or damage); they may have other effects. Only enormous monsters or potent power users have Major weaknesses; most characters have Minor weaknesses, if any. Weaknesses and limitations encompass religious restrictions, taboos, geases, and even physical ailments like a terrible hacking cough or an inability to withstand sunlight.

Minor Weaknesses

A character or creature exposed (by an attack or manoeuvre) to an element or substance it has a Minor weakness to takes double the stress inflicted by the attack, or the listed exposure stress.

Minor weaknesses are hidden aspects; see page 178 for setting assessment difficulties. First the weak spots must be assessed (page 61), then the weakness discovered using an appropriate skill check, which should be noted.

For example: *Minor Weakness – Fire* (Good Academics, Divination, or Science skill check).

Major Weaknesses

A character or creature exposed (by an attack or manoeuvre) to an element or substance it has a Major weakness to takes an automatic consequence. To exploit the Major weakness, attackers must tag its aspect and use the relevant element or substance in an attack or offensive manoeuvre. The only way the target can avoid the consequence is to block the attack.

Major weaknesses are hidden aspects, discovery of which should be the goal of perilous adventures. See **Chapter Twenty-Six: Bestiary** for examples of monsters with Major weaknesses.

POWER STUNTS

Power stunts are high-power special abilities – high-level spells and super powers.

Each power skill contains **power stunts**: enhanced spell casting techniques, greater levels of power, and tightly-focussed special effects. Some power stunts have prerequisites.

Repeated use of certain powers creates personality types, such as uncaring, corrupt dominators, obsessed and otherworldly summoners, and evil and calculating necromancers. Power stunts may impose aspects on casters for single or repeated use.

USING POWER SKILLS AND STUNTS

Use power skills and stunts like normal skills and stunts. Power descriptions include base effects and difficulties so it's easy to get started.

Power skill trappings and stunts have **base effects**, and target difficulties to achieve them. These are described in the power skill and stunt descriptions in **Chapter Nine: Powers**, allowing you to use power skills “out of the box”, without having to apply modifiers or manipulations.

You can do much more with a power skill if you want to. Most power skills can be “manipulated”, either augmented or diminished from their default effect. For example, you can increase the number of targets affected by a spell, or the range over which it's cast. Each of these **manipulations** reduces the power's *effective* skill level by 1, limiting the number of manipulations you can make to your power skill level. See “Power Manipulations” below for details.

Sometimes, target difficulties may be modified. See “Power Difficulties” below for more.

Dispels

Each power trapping or stunt includes the ability to counter or dispel its own effect.

Each summoning stunt can banish the thing it summons; each controlling stunt can counter that control; each detection trapping or stunt can hide from that detection.

The dispel difficulty is the skill level of the *original power user*, +1 per point of spin achieved on the original roll. Often Story Tellers won't have this information, and will assign difficulties on the fly; for summoned creatures, you could use the creature's quality or peak skill. If a power user attempts to dispel a power stunt he doesn't know, but he does know the parent skill, increase the difficulty by +2.

Some power skills may dispel effects caused by different power skills. This is always at the Story Teller's discretion, but should be allowed if a good case can be made. This type of dispel is always more difficult – increase the difficulty by +2 at least.

Shifts generated on a dispel roll indicate its success level; for summoned creatures, etc, they indicate Composure stress. A summoned creature taken out this way is forced to return to its home plane.

If there's no easy way to determine the success level, assume the dispel succeeded completely according to the Shift Effects Table (page 177).

Sometimes assessments or declarations (page 61) may be required to determine what the power user's trying to dispel.

Power Use Methods

It takes a single exchange to use a power skill. This section provides other options.

The base use of a power takes a single exchange; the exact method depends upon the power's nature. A magic user, for example, might use phrase and gesture to cast a spell; a priest might use prayer and brandish a holy symbol.

You can use other methods to employ a power, doing so more quickly or slowly and modifying the power's effects, as follows:

- **Power Up:** a way of taking longer to deploy a power to get a casting bonus. For spells, this is **ritual magic**; for demon or elemental powers, it represents a demon or elemental gathering all its power over an extended period. Assuming a base power use time of “a few moments” on the Time Increments Table (page 178), each additional step spent powering up gives a +1 bonus, as shown below:

Power-up Bonuses	
Additional Time	Bonus
Half a Minute	+1
A Minute	+2
A Few Minutes	+3
15 Minutes	+4
Half an Hour	+5
An Hour	+6
A Few Hours	+7
An Afternoon	+8
A Day	+9
Each step thereafter	+1

Power Use Weaknesses and Limitations

Weakness or Limitation	Effect
Attunement	A magical item limitation. See page 152.
Backlash	Power use is dangerously volatile. If a power skill check fails, lose either 1 Fate point or the difference in Composure stress.
Burnout	Power use is exhausting. If a power skill check fails, its skill level temporarily drops by 1. Levels return after a night's rest.
Charges	A magical item limitation. See page 151.
Costly	Power use is extremely difficult, and costs a Fate point.
Element / Substance / Energy Exposure	The character can't withstand the touch of a particular element (fire, water, earth, wind, etc) or substance (iron, silver, wood from a particular tree) or energy (sunlight, moonlight, heat, cold, sonic attacks, etc), suffering either double stress damage from attacks, or 2 stress points per exchange of contact.
Focus	The character requires an item to focus his magic, like a wizard's staff, holy symbol, magical components, etc. Without this focus, he may only use his power at Mediocre (+0), and may not use Cantrips. The focus is obvious when used. Many settings have Focus limitations, especially for priests and wizards (less so for inherently magical creatures). See also "Components" on page 176 below.
Item Resistance	A magical item limitation. See page 151.
Memorization	The character can't manipulate the power on the fly (see page 174), instead memorizing a few versions of the power each day or other time period, predetermining all but 1 of the manipulations (depending on setting, the user may freely choose which manipulation not to predetermine, or it may be fixed. <i>For example, some settings may fix all manipulations in advance, except for the power's range</i>). The character may only memorize a number of individual power uses equal to his skill level for each power skill.
No Fine Manipulation	The character's sense of touch is adversely affected, and fine manipulations (picking locks, writing, etc) incur a -2 penalty.
No Metal	Metals like iron and steel interfere with magic use, and wizards and priests can't carry metal beyond, say, a dagger or holy symbol: any more prevents their powers from functioning.
Ponderous	The character can't manoeuvre quickly, incurring a -2 Athletics penalty.
Restricted	The power may only be used in a limited manner, perhaps only by day or night, or against one gender, or when the caster can see the open sky or is standing on earth or rock. Maybe the power itself is limited, so the Fate power skill only bestows blessings or curses, not both; or the Elements power skill only destroys, and doesn't create; or Divination only sees the past, not the future. The limitation should be significant, affecting the power roughly half the time. The power may be used despite the restriction, but only at Mediocre (+0) level.
Scary	Applies to characters only: the character instils fear or revulsion in those around him, incurring a -2 penalty to Rapport and Empathy checks.
Showy	Power use is flashy and almost impossible to hide. This may be compelled whenever the power user doesn't want to be noticed.
Sickly	The character has an obvious ailment linked to the power use. A fire mage may have charred and peeling skin; a necromancer may have a graveyard cough.
Slower than Normal	The character always loses initiative unless he gains surprise. Additionally, he can only act once every other exchange.
Small	The character has 1 less Physical and Composure stress boxes and can only take two consequences instead of three.
Wild Magic	Power use has unpredictable side effects. Any power skill check generating positive or negative spin creates a random and often detrimental aspect on the scene or caster.
Weak	The character incurs a -2 Might penalty, or alternatively has 2 fewer Physical stress boxes.

Story Tellers may impose other difficulties or story-related events for extremely lengthy power-ups. The maximum achievable bonus is equal to the power user's skill level, ie a *Great (+4) wizard can get a maximum +4 bonus using ritual magic.*

- **Prepared Casting:** a power manoeuvre providing a temporary aspect for a casting bonus and taking one exchange. For magic users, prepared casting may be an incantation; for demons or elementals, a "power up"; for priests, an earnest prayer.
- **Group Workings:** more than one power user may cooperate in a power use; see "Group Workings" below for more.

Power Manipulations

A character with Good (+3) Domination can affect one target 3 zones away, or three targets 1 zone away, with a Mediocre (+0) Charm spell.

You can change the base power effects given in the skill and stunt descriptions. Such **manipulations** always reduce your effective skill level, rather than increasing the roll's difficulty.

Unmanipulated, a power affects **one target in your own zone for a few moments**. Manipulations let you increase a power's range, affect multiple targets, increase its duration, and so on. You must specify all manipulations before making the dice roll (though certain stunts may change this); each point of manipulation reduces your effective skill level by one, capping your maximum manipulation – you may not reduce your effective skill level below zero in this way.

You may make the following manipulations:

- **Duration:** often power duration is self-evident: casting a fireball is a one-off event – a single action, then you're onto the next. Sometimes duration is more complex: maybe you've cast an illusion, or turned someone into a toad. How long does that last?

Unless otherwise stated in the power skill description, a power's base duration is "a few moments". Each step on the Time Increment Table by which the duration is extended reduces your effective skill level by 1.

Sometimes a power has an alternative duration calculation, specified in its description. It may be a factor of the power's success, ie the shifts obtained, rather than a manipulation.

For example: the Telekinesis power skill operates for one exchange; shifts generated extend this by one exchange per additional shift.

See also the Duration Casting magic user occupation stunt on page 37.

- **Range:** a power's base range is your current zone. Each additional zone to the target reduces your effective skill level by 1. Border values (page 159) act

as penalties to the power skill roll as usual. See also the Distance Casting magic user occupation stunt on page 37.

- **Multiple Targets:** base power use affects a single target; each additional target reduces your effective skill level by 1. The target's size is assumed to fall within the power user's scale range (page 181), ie usually 2 scales either side, meaning human (scale 2) power users can affect targets from scale 1 to scale 4. To affect larger targets requires the Great Casting magic user occupation stunt (page 38). See also the Multicast and Area Effect magic user occupation stunts on pages 37 and 38.
- **Hidden Targets:** base power use affects targets in line of sight. If a target isn't in sight, but is within range, you can try and use the power on a "hidden target". Not all powers can be used against hidden targets – powers of cursing and communication can, but you can't cast a fireball on someone who isn't there. If it isn't obvious, the skill description indicates if it can be used against hidden targets. Targeting a hidden target reduces your effective skill level based on how well you know that target, as follows:

You don't know the target and can't see it:	Can't target at all.
You can't see and don't know the target, but you've either seen the target or had it described thoroughly, or have a casually worn or carried possession belonging to them:	-3 effective skill level
You can't see and don't know the target, but have an object intimately tied to them (hair, nail clipping, favourite cloak worn daily for years, etc):	-2 effective skill level
You can't see but do know the target:	-2 effective skill level
You can't see but do know the target, and have something belonging to them:	-1 effective skill level
You can't see the target, but know them really well, and have an intimate possession of theirs:	No penalty.

Power Duration and Exchanges

If you're using power skills in combat, you'll notice there isn't a direct relationship between how long a power lasts and the length of an exchange. In *Legends of Anglerre*, an exchange's length isn't precisely fixed – it's the time it takes for everyone in a conflict to take an action. But if, say, you're casting a Fire Storm spell (using the Elements (Fire) power, page 128), what duration do you need to give it in order to affect everyone in that exchange? Or in that combat? Is the default ("a few moments") enough?

Here's a rule of thumb: the default duration of a power ("a few moments") is enough time for you to

Power Manipulations Summary

Power Manipulation	Summary
Duration	-1 for each step on the Time Increments Table above base duration (“a few moments”)
Range	-1 for each additional zone of separation
Multiple Targets	-1 for each additional target
Hidden Targets	Based on degree of familiarity; see table above
Target Size	Not handled via manipulation: see the Great Casting stunt on page 38
Intensity	Not handled via manipulation: the intensity of a power’s effect is usually based on the shifts received on the power skill roll

use it in a single dice roll. In the case of the Fire Storm spell, it can make a single attack (this could be an Area Attack...). Beyond that, you’ll need to extend its duration by manipulation: extending it two steps (“a minute”) means it’ll last a couple of exchanges, for example. This doesn’t mean an exchange is always half a minute long – but it gives you a rough idea of how long you need to extend a power’s duration to cover, say, an entire combat (somewhere between “a few minutes” and “fifteen minutes” should cover it, unless you’ve a cast of thousands!).

Power Difficulties

Where possible, power skills have default difficulties: these may be modified.

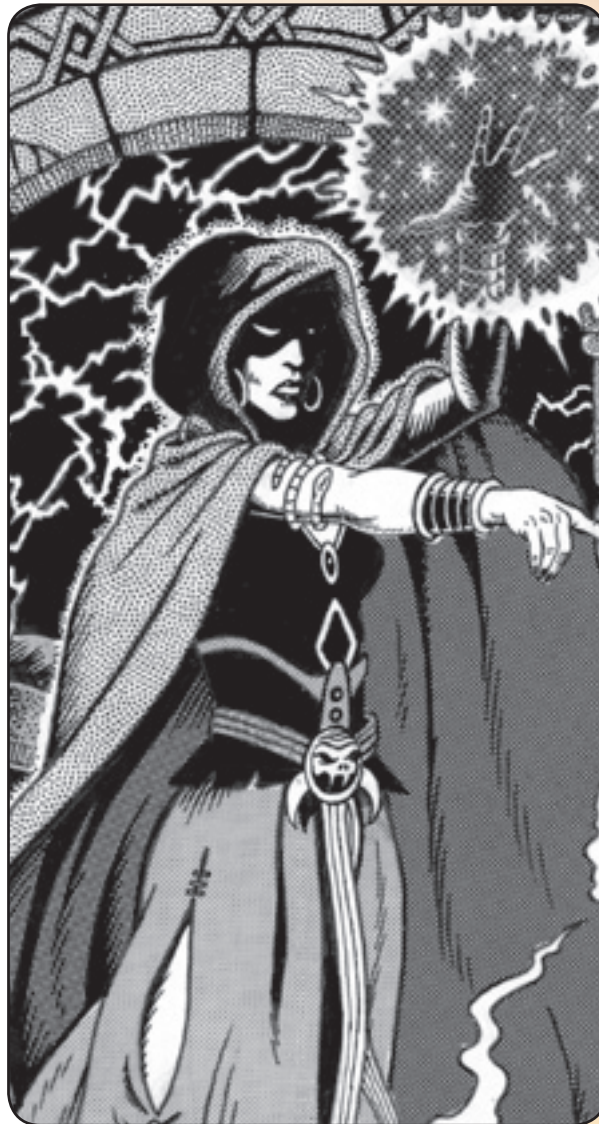
To successfully affect a target, the power skill roll (after skill level reductions for power manipulations, above) must meet or exceed the target defences or the difficulty chosen by the Story Teller. Physical power effects are usually resisted by Athletics or Endurance, mental and social effects by Resolve, though some powers target other skills. An unresisting target is a Mediocre (+0) difficulty (unless it’s already lower than that).

The difficulty to affect an object is either its quality, or the Sleight of Hand skill roll of its bearer, as appropriate. Assessment or declaration difficulties follow the guidelines on page 177.

Power Manoeuvres

Manoeuvres can be made with power skills, too.

Power manoeuvres allow power-users to get creative, with Story Teller approval, and exceed the basic power effects. Like conventional skills you can perform manoeuvres (page 163) with power skills to place temporary aspects on a target. Manoeuvre parameters derive from the base power effect (you affect one target, right here, right now, at your current skill level), plus any manipulations or appropriate modifiers.



Let’s take a “Distracting Lights” spell as an example – based on the Ghost Light trapping of the Glamour power skill. Let’s say it has an Average (+1) difficulty. A caster targets two allies in his zone with his Good (+3) Glamour, reduced by 1 to Fair (+2) for targeting an additional target. A success would allow, for example, the caster to place a temporary aspect “Surrounded by Distracting Lights” around those two allies, providing a free tag to their defence rolls.

Power Resistance

Some powers can be actively resisted.

Powers, when they can be resisted, are resisted using skills like Resolve, Endurance or Athletics. Most power skills can also be used in defence; if appropriate (ie the power user can narrate how) some powers can even resist other power skills.

Creatures like demons, elves, etc, may have improved power resistance, usually expressed as a bonus (or a penalty if a lower resistance), ie “*Demons have a +8 power resistance*”. This may also be an aspect.

Temporary aspects may be obtained from other spells, magic items, or even scene aspects, which may help resist power effects. *For example: a “Magic Circle” scene aspect may be tagged to help resist magic.*

Power Effects and Spin

If you get spin, you can expand the power effect in certain ways.

As mentioned in “Power Manipulations”, above, you must decide on your power use parameters before you roll. However, it’s possible to manipulate power effects *after* casting to a limited degree using **spin**.

The core parameters of the power (its manipulations, etc) remain the same. So, you can’t suddenly affect more targets than you originally intended, or at greater range, for example. Instead, spin gives the standard spin bonus appropriately described, or achieves additional effects described in the power skill or stunt write-up.

For more advanced games we’ve also provided magic user occupation stunts (page 37) such as Great Casting, Multicast, Area of Effect, Distance Casting, Duration Casting, which let you use shifts or spin to manipulate spell effects *after* casting. In certain settings Story Tellers may decide these stunts are unnecessary, and allow shifts and spin to manipulate spell effects after casting by default.

Group Working

Group working allows one or more assistants to help a power user.

In power workings of great magnitude or difficulty, power users may assist one another. Known as a **group working**, this requires the Group Combo stunt (page 113).

In a group working, one power user (usually the one with the highest appropriate power skill) is the “main caster”; all other power users are considered “assistant casters”. Each assistant caster makes a power skill roll for the power skill in question; other power skills may be substituted if appropriate (subject to Story Teller discretion). The difficulty is the same as the main caster’s roll, minus 1 for each assistant caster; if the main casting is a stunt and an assistant doesn’t have that stunt, the difficulty isn’t reduced by that caster’s participation.

Each successful roll by an assistant caster makes a temporary aspect and possibly spin available to the main caster which may be freely tagged in the group working. Group workings allow powerful effects to be achieved.

Group workings are almost always part of a ritual (page 172) to achieve maximum bonuses to the power skill roll. The ritual takes 1 step longer on the Time Increments Table for each assistant caster. There’s no limit to the number of assistant casters who may participate. However, the assistants’ manoeuvre difficulty is never lower than Average (+1).

For example: Scaramand the Sorcerer is casting “Summon Major Salamander”, a stunt of the Fire Magic power skill,

with a Legendary (+8) difficulty. He enlists the aid of four assistants. Each has Fair (+2) Fire Magic, and must make a Great (+4) skill roll (+8 base difficulty minus 4 for the total 4 assistants) to place a temporary aspect on Scaramand.

Two apprentices succeed, providing the “Magical Support” and “Feeding the Fires of Hell” temporary aspects, which Scaramand tags freely (paying no Fate points) for a +4 bonus. He has Superb (+5) Fire Magic, +4 for the group working, against a Legendary (+8) difficulty. The working takes 15 minutes. He rolls a +2, and the enormous salamander takes shape in the roaring flames before him...

Components

Sometimes spell components are interesting. Here’s how to handle them.

“Eye of newt, wing of bat” is part of the grand tradition of fantasy magic. In *Legends of Anglerre*, such **components** aren’t a standard part of power use, but are a rare element sometimes forming a significant part of the story: powers of great magnitude may require specific components.

Components have a difficulty level, indicating the quality of magical laboratory needed to stock them, their difficulty to obtain using the Resources skill, and so on. *For example: a pinch of sulphur is Mediocre (+0), a drop of medusa’s blood is Legendary (+8).*

Components may be optional or mandatory, specified in the power description. Optional components act as temporary aspects; mandatory components are required for the power to be attempted at all.

The Resources skill Workspaces trapping provides a magical laboratory (or library) at a level equal to the Resources skill minus 2. The level determines the maximum difficulty of components found there. Mediocre (+0) components take an hour to prepare in a magical laboratory; increase the time taken by 1 step for each level above Mediocre.

If a magic user can’t find a component in his magical laboratory, he must use the Resources skill, or seek out the component himself. Magic users seek out exotic components like zombie hands, virgins, and dragon scales for their most powerful magics.

Power Fumbles

Some games like to model dangerous power failures. Here’s how to do it.

Failing a power roll is embarrassing, but not usually dangerous. However, a failure of 3 shifts or more is a **power fumble**, which can cause mental or physical damage.

On a power fumble, the user automatically takes 1 point of Composure stress damage. In settings where power use is more perilous, this may be an automatic consequence instead. If the power was actively resisted by another power user, the user takes an additional point of Composure stress for each shift above 3 (so 4 shifts equals 2 Composure stress damage). Casting a Sleep spell may not seem overly dangerous, but casting it on a sorcerer who resists it superbly may fry your brain!

Optionally, a power fumble may also magically compel any aspect of a single target within range **for every 3 shifts**. This doesn't have to be the power user or target; *anyone* is fair game!

For example: Hogan Spellhammer is a war mage who weaves a mighty tornado to aid his friends Kor the Ebon Knight and Drenne the Alchemist. He rolls horribly, getting -4 on his Superb (+5) power skill against a Legendary (+8) difficulty for 7 negative shifts, compelling two aspects.

The Story Teller compels Hogan's "I will aid you no matter what" aspect as Kor gets swept up in the whirlwind, as well as Drenne's "I hate idiot mages" because Hogan botched such a simple spell.

Higher risk or greater magnitude powers may have other, far more serious power fumble consequences: see the descriptions for details. Summoning some hideous spawn from the lowest pits of hell may leave you with a Composure consequence if you're lucky; in the worst case you may end up with a new permanent aspect "Has Seen Things Which Man Was Not Meant To Know"!

RUNNING THE GAME

This section looks at common issues facing Story Tellers: setting difficulties for skill rolls, handling time in your game, and environmental hazards, including area attacks like powerful spells, dragon breath, and even explosions.

SETTING DIFFICULTIES

Before you, as Story Teller, call for a dice roll, stop and do two things:

1. Imagine Success
2. Imagine Failure

It sounds simple, but it's critical. Success is usually the easy part, but failure is trickier. You need to ensure both outcomes are interesting – though "interesting" certainly doesn't have to mean "good"!

If you can't imagine both outcomes, rethink the situation: there are few things more frustrating to a player than making a roll and getting told nothing happens – that they get no new knowledge, no suggested actions, no story development.

So, whenever you call for a roll, make sure you know what failure or success entails. If one or the other doesn't suggest a course of action, then a roll is a bad idea. That said, every roll doesn't have to have high stakes: failure should always have consequences, but there are degrees of consequence. If there's a large issue on the table, try not to have it hinge entirely on one roll – spread it out across the scene. Just as rolls have consequences, so do scenes, and they should be meaningful.

The whole point is to keep players engaged, to make rolls more meaningful than just hoping to get lucky with the dice. That's the key to setting difficulties: to make any roll *satisfying*.

Difficulties should be set low (with a few exceptions we'll cover here). With a default difficulty of Mediocre (+0), characters usually succeed, with a small chance of failure. When you increase difficulties, stop and think why: the answer should be "because you want failure to be more likely" – hopefully because failure's cool too. If you're tempted to make a roll so difficult that failure's probable, make sure you know why you're calling for a roll at all.

With low difficulties, shifts become critically important. When the question isn't "will they succeed?" but "how much will they succeed?", shifts become the yardstick for framing how something turns out. The bottom line is that every roll should be fun, whether it succeeds or fails.

Shift Effects	
Effect	Description
0 shifts	Minimal success: the character pulled it off. It's neither pretty nor graceful, but it works – for now.
1 shift	Notable success: a clear-cut success: solid, reliable, and while not inspired, absolutely workmanlike.
3 shifts	Significant success: noticeably well-done, fine quality, very reliable. A significant or better success generates spin (page 167).
5 shifts	Potent success: remarkably high quality, with unexpected secondary benefits such as deeper insights into the problem at hand.

Setting Declaration Difficulties

Some skills (such as knowledge skills like Academics) allow players to make **declarations**. A declaration is typically a player-driven assertion that there's a particular aspect (determined by the player) on a particular target (a character, group, location, scene, or story). Declarations allow players to introduce *facts* into the story.

Declaration difficulties should, honestly, depend on how interesting the proposed fact or aspect is. Disruptive or just unreasonable ideas should simply be vetoed. When determining difficulties, ask yourself:

1. Is the declaration interesting (or funny)?
2. Will the declaration have interesting consequences if it's acted upon but is wrong?
3. Does the declaration propose a specific, interesting, or heroic course of action?

Each "no" adds +2 to the base difficulty of Mediocre (+0). If the proposed fact is amusing, proposes an interesting course of action, and has interesting consequences if wrong (three yeses), a Mediocre difficulty (+0) is appropriate. By contrast, a boring fact with a dull course of action and no possible consequences has a Fantastic (+6) difficulty. If your players haven't yet grasped how much they can do with declarations, you should probably lower the difficulties – but let them know what makes a declaration more likely to succeed.

Setting Assessment Difficulties

Several skills (especially perception skills) may be used to make **assessments**. An assessment is an effort made by a character to discover one or more hidden aspects about a target (an individual, group, location, or scene). If the assessment target is a person or group, the difficulty is usually an opposed skill roll; static entities like locations or objects typically have difficulties based on their quality. If there's no obvious way to determine assessment difficulty, the default is Mediocre (+0).

Target	Assessment Difficulty
Person	Usually the target's Rapport or Deceit.
Location	The quality of concealment affecting the location: default Mediocre (+0).
Group	Usually the Leadership of the group's "named" leader, otherwise the group's minion quality.

If a character gains **spin** (page 167) on an assessment roll, he may gain insight into a more potent fact, or one additional aspect.

TIME

Actions take a certain amount of time, from a few moments to a few days. Sometimes characters need longer to do something, or want to do something faster. When that happens, look at the adjacent **Time Increments Table** and find how long the tasks should take: each shift the character generates put towards accomplishing the action quicker makes the task one step faster on the table.

Time Increments Table

Instant
A few moments
Half a minute
A minute
A few minutes
15 minutes
Half an hour
An hour
A few hours
An afternoon
A day
A few days
A week
A few weeks
A month
A few months
A season
Half a year
A year
A few years
A decade
A lifetime

Time increments are used in many ways, such as in healing:

A Major consequence takes a few hours to a few days to heal: one like "Sword Wound" might take a few days. If a character uses the Science skill Healing trapping (page 107) or the Major Healing Life stunt (page 132) over the course of a scene to treat the injury, then the recovery time may be reduced by one step from "a few days" to "a day".

Taking Your Time

When a character fails a task he should reasonably be able to do, the Story Teller can rule the task succeeds, but takes longer than normal. For each additional step the character spends on the action, he gains a retroactive +1 on the roll, to a maximum of +4.

HAZARDS OF THE ENVIRONMENT

Foul monsters and nefarious foes aren't the only dangers facing *Legends of Anglerre* heroes. The whole world can be a danger, from virulent plagues to raging fires. Here's how to handle it.

Fire, Cold, and Acid

Fire, cold, acid, and other environmental hazards are rated by their **intensity** on a scale of +0 to +3. At the beginning of each exchange, they inflict that much Physical stress on every person affected in the scene. Intensity is measured as follows:

Fire, Cold, and Acid Intensity	
Intensity	Effect
0	Mild acid or cold, or a building on fire which can be avoided.
1	Burning acid or chilling cold, or a widespread fire whose heat is pressing in on you in waves.
2	Strong acid or freezing cold, or a burning fire with flames licking up to you.
3	Lethal acid or cold, or a raging inferno. There may well be no way out: you have only moments to live.

Some environments are fatiguing rather than damaging, like a hot desert sun or cold winter's day. In those situations, it's more appropriate to have Endurance restrict other skills, rather than have characters suffer Physical stress.

Diseases

A character coming into contact with a dangerous disease can suffer damage and death, or in special cases weaknesses (page 171) or even "mutations" (represented by special abilities, page 116). Diseases are given a skill level (such as Great (+4) Camirrian Fever) and type (**airborne** or **contact**) by the Story Teller. A disease attacks a character's Endurance skill: if successful the character becomes a carrier, and with spin the character is also suffering from the disease.

An airborne disease attacks any unprotected targets in the same zone as the diseased character. Diseased characters carrying contact diseases can make Fists attacks to pass the disease on violently: if successful, the target is attacked by the disease.

Characters suffering from a disease must get treatment from a healer, or magical healing, or take a consequence every time period (decided by the Story Teller based on the disease severity): this could be every day, every week or every few months. If they receive treatment from a character with the Healer stunt and a healer's kit, the time period is reduced by one step, but in a fantasy setting full cures are usually only achievable using power

stunts such as Cure Disease / Poison (page 133). Diseased characters may find themselves shunned and even attacked in populated areas. The Story Teller may decide the cure for a disease is hard to find and requires a difficult journey.

Some diseases behave differently, causing Physical or even Composure stress damage (Brain Pox, for example) instead of automatic consequences; some cause weaknesses (see page 171) as side effects, or even physical changes (using the special abilities in **Chapter Nine: Powers**). This could be played as a conflict of the disease against the character's Endurance: if the character incurs consequences, he selects a weakness or special ability stunt instead.

Area Attacks

Some attacks by dragon breath, elementals, poison gas, Greek Fire, and so on can damage everyone within their area of effect. These are known as **area attacks**, use a modified version of the conflict rules, and are deadly, capable of ending a fight or altering a scenario significantly once used. Be aware of these consequences before allowing access to area attacks in your game.

Area attacks work in two stages: first, an attack (usually a power skill, but possibly Ranged Weapons or even Melee Weapons for, say, throwing a Greek Fire bomb) against a Mediocre (+0) difficulty. If successful, the area attack hits an appropriate zone within range; if not, the attack fails (if a power skill) or affects the attacker's zone (for thrown weapon area attacks). Take note of the effect number rolled in this attack.

Everyone within the zone affected by an area attack must roll Athletics to defend against the attacker's effect number, to take cover or otherwise avoid the attack. This effect number drops by one for each zone from the centre of the attack the defender is; zone borders providing physical cover (like a cavern wall – see page 168) also reduce the effect number. An area attack is no longer effective once it reaches its maximum radius indicated by the **area** value (see below).

People unaware of the area attack automatically fail their Athletics defence roll. If the Athletics defence is successful, the character takes a lesser effect from the attack (ie, he's still affected by the area attack, even if he makes his Athletics roll!); this is usually half the attack's full effect: for stress damage, this is easy to work out, but in some cases the Story Teller will have to make a call. If the Athletics defence roll generates spin, the character dives clear and avoids the attack's effect completely. If he fails the Athletics roll, he takes the attack's full effect number as damage.

An area attack has an **area** rating, indicating how many zones it covers. This may be a factor of the Area Effect magical occupation stunt (page 37) for a power skill, or a weapon rating (for Greek Fire, for example – see page 50). The area rating of throwable area effect weapons is usually 1: power skills and larger (non-throwable) area effect weapons may exceed this.

An area of 1 means the attack affects one zone; an area of 2 means it affects one zone and every zone adjacent to it; an area of 3 includes all zones adjacent to that. An area of 10 can cover a small town, and 20 a large city.

Area attacks whose magnitude isn't decided by a power skill roll, such as Greek Fire or gas bombs, have a **force** rating representing the difficulty of the free action Athletics check to take cover.

Explosions

Some very dangerous area attacks have an explosive effect. Huge (scale 5) creatures such as gigantic dragons, for example, may have breath weapons with explosive effects.

Characters successfully resisting an explosive area attack still take an automatic consequence, unless they generate spin, in which case they avoid the effect completely. Characters failing the Athletics defence roll are taken out immediately, and either badly injured or dead (though only minions should outright die in area attacks). In other words, explosive area attacks are extremely dangerous, but extremely potent.

Thrown Weapon Area Attacks

In a thrown weapon area attack (like the Greek Fire bomb above), the thrower has the option to reduce everyone's difficulty to dive clear (he may not want to make it too difficult for his allies to take cover), as long as that difficulty isn't reduced below Mediocre (+0). If the thrower makes a bad throw – missing the Mediocre (+0) target entirely – then the area attack affects the thrower's zone, with the difficulty for the thrower to dive clear increased by one for each step he missed the target. The thrower doesn't have the option to reduce it, though in such a circumstance everyone else merely faces a Mediocre (+0) difficulty to dive clear.

Unusual and Unthinkable Attacks

Very powerful characters and creatures such as mythic heroes and earth-shattering demons can have a stunt called **Unusual** or **Unthinkable Attack** (see page 120). These are special types of area attack, such as a giant furnace-like maw which can melt castle walls to slag, or a word of power which can level mountains.

Unusual Attacks inflict an instant Severe consequence on anything in the target zone if successful; **Unthinkable Attacks** destroy or take out *everything* in the target zone. Unusual and Unthinkable Attacks can be made every three exchanges, or longer if the creature is taking other actions.

Creatures or characters with an Unusual or Unthinkable Attack should have an aspect describing the attack, and must also take a corresponding skill.

For example, an Enormous (scale 6) Fire Leviathan has an aspect "Furnace Maw of Gabne" which is an Unusual Attack: Great (+4) Furnace Maw. It makes this attack once every three exchanges (longer if the Fire Leviathan also makes other attacks), during which time it's getting into position, powering up, etc.

To attack a zone the character or creature **pays a Fate point** and makes a manoeuvre to place an aspect on it like “Powering up for Devastation” or “Furnace Maw opening”. The next exchange, everything in the target zone is affected by the attack.

For example, every third exchange the Fire Leviathan can place a “Powering Up” aspect on a zone. If targets in the zone don’t leave, the next exchange the Furnace Maw inflicts an instant Severe consequence on everything remaining.

Unusual and Unthinkable Attacks automatically affect everything in the target zone of the creature’s scale and below. Anything up to two scales larger is attacked by the Unusual or Unthinkable Attack skill against the target’s Athletics, Manoeuvre, or Armour skill, whichever is higher (see **Chapter Fifteen: Sailing Ships and War Machines** for skills like Manoeuvre and Armour). If it’s a stationary target like a castle, the target’s scale may be used as the attack difficulty.

For example, if the Enormous (scale 6) Fire Leviathan targets a Colossal (scale 7) city with its Great (+4) Furnace Maw, the difficulty is Epic (+7), the city’s scale. The Leviathan needs to roll +3 or greater to cause an instant Severe consequence to the city such as “Citywide Raging Infernos”.

On a success the attack’s effect is applied – an immediate Severe consequence for an Unusual Attack, a taken out result for an Unthinkable one. The creature *must* manoeuvre first to place an aspect like “Towering over you”, “Takes a Deep Breath”, “Furnace Maw Opening” on a zone it wants to attack. The characters, constructs, or other occupants of that zone then have an exchange to manoeuvre to try to take the creature down, stop it firing, chomping or breathing before everyone and everything in the targeted zone gets hit with the weapon’s effects.

Keep Going – We’re Not Clear Yet!

Unusual and Unthinkable Attacks can carry over into adjacent zones. However, their effects are reduced by 1 scale (starting from the creature or character’s scale) and one degree of consequence (Taken out to Extreme, Severe to Major, etc) with each extra zone or point of border value, to a minimum of Minor, beyond which the attack has no effect.

For example, an Unthinkable Furnace Maw attack from the scale 6 Fire Leviathan would be reduced to an Extreme consequence affecting scale 5 targets or below in adjacent zones, a Severe consequence affecting scale 4 targets or below in the next zones further away, and so on.



CHAPTER THIRTEEN

CREATURES GREAT AND SMALL

OVERVIEW

This chapter looks at the non-human creatures which are often the foes of *Legends of Anglerre* characters. It focuses on how to create and run creatures much larger or smaller than humans, and what sort of abilities they get by virtue of their size.

SIZE VERSUS POWER

It doesn't always follow that bigger creatures are better; demons are more powerful than elephants, for example, though rarely as large. But sometimes a creature's size is a power in itself, whether a huge behemoth capable of flattening a man beneath its foot, or a tiny fairy nipping unseen through a castle's defences. This chapter deals with those size-related powers.

BASIC SCALING

Objects, entities and phenomena vary greatly in size, from small insects to huge dragons and enormous castles, cities, and kingdoms. In *Legends of Anglerre*, everything your character encounters has a **scale**, used both to give the Story Teller and players an indication of a thing's size, and to define that thing's ability to affect or attack others.

Although this chapter deals principally with creatures, scale also refers to things like castles, war ships, and even kingdoms and continents. Specifics relating to entities other than creatures can be found in the chapters below.

Scale is usually referred to as both an adjective and a number, so "Large (scale 4)". Scales represent a range of sizes rather than an absolute measure, so that Medium (scale 3) covers anything larger than a tall man, right up to a reasonably sized dragon or even a longship. If there's any question about a thing's scale, the Story Teller should decide based on the examples below.

Things which are capable of attacks (creatures, castles, siege engines, war galleys, etc) can target objects no more than two scale levels either side of themselves, unless they have stunts or aspects allowing them to do so.

For example, a Medium (scale 3) siege engine can normally attack a Huge (scale 5) town, but not an Enormous (scale 6) city. However, a Small (scale 2) wizard with the Great Casting stunt (page 38) can hit targets larger than Large (scale 4) – his usual maximum.

Creature Scale Summary Table

Scale		Examples
10	Internection	Something spanning the whole Internection (see page 265)
9	Planar	Something spanning many worlds or planes of existence.
8	World	A creature the size of an ocean or world; a kingdom, continent, or world
7	Colossal	A living forest or vast dimensional entity; a large city or fleet of ships
6	Enormous	A mythical dragon, so large it's part of the landscape; a small city or very large castle
5	Huge	An amazingly large dragon; a medium-sized castle or town, a floating island with mysterious blowholes...
4	Large	A large dragon or giant; a titan; a small castle, good-sized inn, or an average village, a merchant cog or carrack
3	Medium	A giant, a dragon, a cottage-sized building, a longship
2	Small	A human-sized creature; a horse; a row boat; a carriage
1	Tiny	A smaller than human creature; a dog

HOW TO CREATE A CREATURE

Creating a creature is like creating a character. Decide the power level you want for your creature (Good, Great, Superb, etc), and use the number of skill points, aspects, stunts, and Fate points given in **Chapter Three: Character Creation** to design it: see the table overleaf for a summary. You can choose power skills and stunts as long as you give the creature an appropriate **power aspect** (page 171) – a creature with the Creatures power skill and Become Beast stunt might have an "Evil Lycanthrope" power aspect, for example.

Creature and Character Creation Summary

Power Level of Creature / Character	Skill Points	Typical Skill Pyramid	Aspects	Stunts
Good (+3)	15	G F F F A A A A A	6	3
Great (+4)	20	Gt G G F F F A A A A	8	4
Superb (+5)	35	S Gt Gt G G G F F F F A A A A A	10	5

That's all you need to do if your creature is roughly human-sized (scale 2). If your creature is smaller or (more probably) larger, however, then you need this chapter. First, give your creature a **size aspect** – something like “Huge, lumbering, slobbering slug” would be great. The size aspect allows your creature to select from the size-related stunts below.

For example: the Dragon of Hast has the aspect “Huge and Ancient Fire Dragon”, making it Huge (scale 5) and giving it access to the gigantic creature stunts below.

SIZE-RELATED STUNTS

This section contains **gigantic creature stunts**, available to Medium (scale 3) creatures or larger, and **tiny creature stunts**, only available to Tiny (scale 1) creatures. Creatures must take one **monstrous weakness** (page 183) for every size-related stunt.

GIGANTIC CREATURE STUNTS

✧ Area Attack

Allows you to make an area attack (page 179) with one of your skills (you must specify which), such as “Fiery Blast”, “Cold Blast”, “Poison Attack”, “Trample”, “Squash”, “Swallow” or “Acid Spray”. **Pay a Fate point** to attack all targets in the same or an adjacent zone. You can **pay an additional Fate point** to tag all targets with a special effect aspect such as “On Fire”, “Frozen”, etc (see page 168).

✧ Body Attack

Pay a Fate point to stomp, kick, bite or use other relevant body parts against a target. The attack causes 4 stress to all targets in the same or an adjacent zone. The creature can **pay an additional Fate point** to tag all targets with the “Shocked” aspect (see page 169).

✧ Destroy Everything

Requires Area Attack

Pay a Fate point to make an area attack (such as Fiery Breath or Trample – see page 179) against the target zone and all adjacent zones. This doesn't apply to Unusual Attacks (page 179).

✧ Dispersed Body Structure

The creature is so big or has such a unique body structure that each “part” of it could be a creature in its own right, with its own stress track, consequences, and attacks. This stunt allows creatures to be statted as “Sum of Parts” creatures (see page 184).

✧ Explosive Effect

Requires Area Attack

For a Fate point, one of your attacks (pick one) acts as an explosive attack (page 179).

✧ Gargantuan

The creature is hard to gang up on. **For each Fate point paid**, decrease the number of opponents by one when determining superior numbers (page 160). The creature can also attack opponents up to 3 scales larger.

✧ Giant Swarm

The creature is made up of myriad small creatures insignificant compared to the whole. This allows a creature to be statted as a “Swarm” (see page 183).

✧ Hard to Hurt

The creature is so big it can occasionally ignore damage. **Pay a Fate point** to negate stress from all attacks (except weaknesses) for this exchange only.

✧ Modify Landscape

The creature can use its skills in manoeuvres creating temporary scene aspects like “Trees Flattened All Around”, “River Dammed”, etc.

✧ Monstrous Might

Pay a Fate point to manipulate an object one or two scales smaller than yourself. For example, a Huge (scale 5) dragon could push a small fleet of longships (scale 4) out of the water and onto an army. With a difference in scale of 1 this takes “a few hours”; with a difference of 2 scales it takes “a few minutes” (see the Time Increments Table, page 178).

✧ No Weak Spot

Must be a Sum of Parts creature

The creature's intelligence is spread throughout its body. As a result it has no weak spot that can be destroyed to defeat the creature (see below). Creatures with no weak spot must take two **monstrous weaknesses**.

✧ Run for your Life!

Want a creature like a giant squid, with tentacles pursuing a fleeing ship through the trackless morass of the Sargasso Sea? This stunt lets you stat such a creature as a "Chase" creature (see page 184).

TINY CREATURE STUNTS

✧ Difficult to Spot

The creature gains a +2 Stealth bonus to avoid detection.

✧ Gets Past Your Defences

The creature gets a +1 attack or manoeuvre bonus.

✧ Hard to Hit

The creature gets a +1 defence bonus.

✧ Hits your Vital Spots

Requires Gets Past Your Defences

For a Fate point, a successful attack causes an automatic consequence.

✧ Invisible Attack

The creature must be an infinitesimal (see page 185)

The creature is treated as invisible for the purposes of attack (see the Invisibility stunt on page 132).

✧ Minute

The creature can be statted as an "Infinitesimal" (see page 185).

✧ Surprise!

For a Fate point, the creature can automatically ambush a target.

MONSTROUS WEAKNESSES

✧ Always Hungry

The creature is always hungry, and is easily distracted by food, incurring a -2 penalty to resisting food-related manoeuvres.

✧ Huge Target

The creature is extremely large, giving anyone attacking a +1 attack bonus.

✧ Major Weakness

Select a major weakness from page 173.

✧ Myopic

The creature can't see very well, and incurs a -1 penalty to attacks and defences.

✧ Square Cube

The creature breaks (or at least bends) some aspect of the square-cube law, giving it a significant weakness. Examples include having an exoskeleton when you're way too large, weak limbs proportional to your size, limbs prone to buckling, etc.

✧ Sluggish

The creature always loses initiative, and can only act every three exchanges.

✧ Weak Spot

The creature has a weak spot, which can be destroyed to defeat the creature (often its head). A Sum of Parts creature has one part defined as a weak spot (see page 184) automatically, and doesn't need this stunt. For a non-Sum of Parts creature, an attacker may tag this, and on a successful attack or offensive manoeuvre, the target takes an automatic Severe consequence. Weak spots aren't always obvious, and sometimes must be assessed or even discovered as the goal of an adventure.

SPECIAL CREATURE TYPES

Some creatures have unusual physiologies requiring special rules.

SWARM CREATURES

A swarm is treated as a single creature of the scale of the swarm. Skills, stunts and aspects are for the swarm as a whole, essentially a group of minions without a boss. To defeat the swarm the characters need to inflict enough composure stress to break the swarm up into harmless creatures, or destroy enough of them to reduce its strength.



Killer Insect Cloud!	Fair Swarm Creature
Physical Stress:	□□□□□
Composure Stress:	□□□□□
Fate points: 6	Scale: Medium (3)
Consequences: 3	
Skills	
<i>Fair (+2)</i> Sting	
<i>Average (+1)</i> Athletics	Alertness
Aspects	
Stinging Insects	
Prey on the living	
The buzzing!	
Darting and whirling	
Major Weakness: Energy Exposure (sonic attacks)	
Minor Weakness: Carried on the Breeze (Elemental Exposure: wind)	
Stunts	
◆ Area Attack: Pay a Fate point to make an area attack on all targets in the same zone (page 179)	
◆ Flight: use Athletics for aerial movement and manoeuvres	
◆ Poison: Good (+3) attack against Endurance every exchange for rest of scene	
◆ Giant Swarm: creature is a swarm of many small creatures	
Notes	
<ul style="list-style-type: none"> • Extreme weather causes Composure stress breaking up the swarm without harming the creatures • Larger insects can be statted as minions with a group bonus; here we're defining them as a swarm with an Area Attack instead. 	

SUM OF PARTS CREATURES

You know how in some video games you destroy a creature one bit at a time? You can do this in *Legends of Anglerre*, too – by creating each of a gigantic creature's parts as creatures in their own right!

For example, tentacles, arms, necks and heads can all be created with separate stress tracks and attacks, but sharing the same central skills and aspects. Characters attacking such a creature must take out *each body part!* Characters can attack such a creature piecemeal, chopping it up bit by bit while facing multiple attacks, possibly engaging parts of the creature while others go for its weak spot (usually its head).

Each body part has 5 Physical stress, but only one has the 5 Composure stress – that's where its brain or heart is located, the creature's **weak spot**. If that's taken out, the whole creature is defeated, unless it has the No Weak Spot gigantic creature stunt. Each part can take three consequences before being taken out.

CHASE CREATURES

You can create a creature like the Kraken, for example, as something like a chase. As you defeat each tentacle, a new

The Dragon of Hast	Good Sum of Parts Creature		
Body Part	Physical	Composure	Attack
Forelegs	□□□□□		Avg Claw
Wings	□□□□□		Avg Bash
Head	□□□□□	□□□□□	Good Fire
Hindlegs	□□□□□		
Tail	□□□□□		Fair Bash
Fate points: 4		Scale: Huge (5)	
Consequences: 3			
Skills			
<i>Good (+3)</i> Unusual Attack (Fiery Maw)			
<i>Fair (+2)</i> Tail Bash		Deceit	
<i>Average (+1)</i> Wing Buffet		Claw	
Athletics			
Aspects			
Big as a Range of Hills			
Huge and Ancient Fire Dragon			
Unusual Attack Aspect: Terrifying Maw of Fire			
Sleeps most of the time			
Weak Spot: Head			
Monstrous Weakness: Huge Target			
Monstrous Weakness: Ponderous			
Monstrous Weakness: Slower than Normal			
Monstrous Weakness: Energy Exposure (Cold)			
Monstrous Weakness: No Fine Manipulation			
Stunts			
◆ Dispersed Body Structure: Creature is a Sum of Parts creature.			
◆ Gargantuan: Hard to gang up on; attack 3 scales larger.			
◆ Modify Landscape: Perform manoeuvres to create temporary scene aspects.			
◆ Hard to Hurt: Pay a Fate point to negate stress from all attacks this exchange.			
◆ Unusual Attack (Fiery Maw): pay a Fate point to place temporary aspect such as "Terrifying Maw of Fire" on target zone. Next exchange, inflict an instant Severe consequence on anything in zone if successful. May be used every 3 exchanges.			
◆ Body Attack: Pay a Fate point for any physical attack to cause 4 stress to all in current zone.			
Notes			
<ul style="list-style-type: none"> • Can't affect or be affected by Small (scale 2) creatures. • Makes 3 attacks per exchange, and a Fiery Maw unusual attack every 3 exchanges. • Each body part may take 3 consequences. • If the head is taken out, the dragon is defeated. • Can crush armies, damage towns, block rivers and estuaries. 			

one appears to take its place. Once you get towards the end, the "big pursuer" comes in (the head!) for the final showdown. See Chase Scenes on page 82 for how to run this. You can create each part of the creature with a stress track, skills and stunts.

INFINITESIMALS

Infinitesimals are creatures so small they don't interact with other creatures in standard ways. No larger than a small bird, cicada, or toad, they aren't swarm creatures and have no effective physical attacks; treat them as scale 0.

Infinitesimals usually have only aspects, which they can invoke for effect or use in manoeuvres, although they may also select Tiny Creature stunts (above). They have no stress tracks, although they can take a number of consequences equal to their aspects if anyone can work out how to attack them, each of which must be taken "against" one of their aspects in some way: an infinitesimal with an aspect "Gossamer Wings" could take a Major consequence "Unable to Fly" or "Torn Wings".

Infinitesimals have a **quality**, from Average to Superb and above, and a number of aspects equal to their quality. As infinitesimals effectively have no skills, their actions are limited to manoeuvres, tags, and invokes.

Gremlin	Fair Infinitesimal
Fate points: 7	Scale: Infinitesimal (0)
Consequences: 2	
Aspects	
Malicious little vandal	
Ooh – shiny!	
Major Weakness: Physical attacks	
Stunts	
♦ Minute: <i>The creature is an infinitesimal.</i>	
♦ Difficult to Spot: <i>-2 to spot.</i>	
♦ Hard to Hit: <i>-1 to hit.</i>	
Notes	
• <i>As Gremlins have no skills, we've turned Difficult to Spot and Hard to Hit into attacker penalties instead.</i>	
• <i>We've rolled up all three monstrous weaknesses into one – against all physical attacks.</i>	

DEFENDING AGAINST GIGANTIC CREATURES

Characters have several options against gigantic creature attacks. They can try to remove an attack's aspect (in the case of unusual attacks, for example – see page 179); get away from the zone being attacked; or even make block manoeuvres to reduce damage. For example:



FROM THE CLEAR SKY, A SWARM OF THE HIDEOUS CREATURES DROPPED ONTO THE SHIPS, AND ATTACKED ...

- *Sir Brandon's Knights of Anglerre Medium (scale 3) cavalry troop sends up a rousing roar as it rides to distract the Dragon of Hast from Lady Aliasha. They succeed in an Intimidation versus Resolve skill check against the dragon, and remove the "About to be Seared to Ashes" unusual attack aspect.*
- *Sir Brandon rides as far as he can from the Void Demon. He gets three shifts on his Survival skill roll, getting him 3 zones clear of the Void Blast area attack.*
- *The wizard Astraade, at the helm of the Large (scale 4) war galleon "Foxfire", rams into the giant sea kraken to block its attack on the castle.*

CONFRONTING GIGANTIC CREATURES

Defeating a gigantic creature shouldn't be a single conflict, but the stuff of an entire adventure, taking place over several scenarios and mini-games as the players search for clues to its weaknesses and other means to defeat it.

Here are some examples of how to make knowledge of a gigantic creature's weaknesses the focus of a game:

- *The knowledge is lost in the records of a ruined city*
- *There's only one survivor of a people that remembers the last battle with the creature, hiding in a remote part of the world, and he really hates visitors...*
- *The knowledge is aboard a wrecked galleon inhabited by a hive of evil creatures*
- *The knowledge is stored in the libraries of an evil cult*
- *The information is on a tablet broken into four parts and scattered across the Internection*

DAMAGING GIGANTIC CREATURES

Use the terrain to hurt it

Since a building, mountain, river, cliff, or volcano also has a large scale, throwing, coaxing, or pushing a gigantic creature against it, into it, or over it using a manoeuvre will make it take stress damage.

You'll need an object of appropriate scale to make this manoeuvre, a conflict against Might or counter-manoeuve. On a success, shifts are converted into stress as the clash with the terrain takes its toll.

Alternatively, you could use a massive or explosive attack: if the gigantic creature fails to avoid it, it suffers the full effects. Of course, actually making an attack of that nature could be an adventure in its own right...

Characters can also research a gigantic creature's weaknesses and tag them for bonuses. See "Weaknesses and Limitations" on page 171.

Deal with each part of the creature one step at a time

As detailed in "Sum of Parts Creatures" above, assign different characters to different parts of the gigantic creature to reduce its overall effectiveness.

Show it you're too much trouble

Characters can prove to gigantic creatures that they're too much trouble to fight. Through social conflict (researching the creature's motives), a character could convince a gigantic creature that eating their ship or village isn't beneficial to its cause; likewise, you could use Rapport or Intimidation to persuade a vast swarm of demon locusts to take a route around the kingdom.

Make a concerted effort

A lot of characters (or warships!) can launch a coordinated attack. For example, a party of characters could group together into a Medium (scale 3) "group character" using the rules on page 228 to fight the Dragon of Hast.

Make a heroic effort

Some characters are just so damn awesome they *can* affect gigantic creatures. Usually this takes stunts like Great Blow (page 97) or Great Casting (page 38). These guys really are the stuff of legends!

COMPULSIONS

A gigantic creature can get a +1 to its Fate point refresh by designating one of its aspects as a **compulsion**. Gigantic creatures may not refuse compels against compulsion aspects; for example, angering a violent creature, or convincing an insane elephant god that it's being attacked, forces it to act.

For example, if the gigantic creature aspect "Must Feed My Young" is designated as a compulsion, the creature gets a bonus Fate point on top of its Fate point refresh, and henceforth can't refuse any compulsions to ensure its young are fed – something the characters can use to distract it.

Some gigantic creatures have very simple social or mental sides (or in fact none at all...), which can be useful for defeating them. City-sized slugs or otherplanar amoeba may have extremely low intelligence, possibly allowing characters to intimidate them using fire or even bright lights. Giant living statues might be fooled into falling from cliffs, giant golems or sorcery-bound Djinn might be compelled to follow the letter of their original commands ("You must count the grains of sand on this beach...!").

Compulsions can also cover Minor or Major weaknesses, where attackers want to use the weakness against the gigantic creature other than to directly damage it.

For example, you could give the Sea Kraken Mediocre (+0) in all skills except attacks, and a weakness to fire designated as a compulsion. If the compulsion is discovered by the characters, the kraken could be easily scared by a sufficient amount of fire into retreating from the castle it's attacking. Now, just which part of the castle are they going to burn down?

ARRGH! IT'S MULTIPLYING!

If you really want some fun, assume that the otherplanar amoeba attacking the characters' castle is so utterly alien the characters don't even know what effect their weapons or magic will have on it! That magic sword, those poisoned arrows, even that fireball might have exactly the opposite effect! If you want to give the characters a hard time figuring out how to kill creatures like this, roll on the table below every time they attack and successfully hit with a new type of weapon (fists, ranged weapons, fire magic, bladed weapons, pointy sticks...). If you get the same result as another weapon's effect, simply move up or down the table to the next unrolled effect. Whatever effect you roll for a certain type of weapon becomes that weapon's effect against all creatures of that type.

Random Attack Effects

Dice Roll	Effect
-5 to -4	The creature splits into two identical creatures! Both have the same skills, stunts, and aspects, and the same stress damage and consequences if any have been inflicted.
-3	The creature is immune to this weapon type.
-2	The creature doubles in size and can take one more consequence.
-1	The creature mutates and gets one additional gigantic creature stunt (page 182). It suffers any weaknesses stated.
0	The creature takes normal damage from this weapon type.
+1	The creature mutates and loses one stunt, or if it has no stunts, it takes a further +2 stress damage.
+2	The creature has a Minor weakness (see page 171) to this weapon type and takes double stress damage.
+3	The creature gains a "Stunned" special effect aspect (page 168), removed the next time the creature takes stress.
+4 to +5	The creature has a Major weakness to this weapon type and takes an automatic consequence.

CHAPTER FOURTEEN

GODS, GUILDS AND EMPIRES

OVERVIEW

Sometimes characters may want to get involved in an organization of some kind, from a merchant caravan to a mercenary company, a wizard's cabal, religion, or guild, or even a kingdom or vast world-spanning empire. All these **organizations** can be created or led by characters, or even played as characters themselves.

Characters can also build organizations, whether a warrior establishing his own mercenary company or a warlord forging squabbling principalities into an empire. Empire-building campaigns are a staple of epic fantasy, and the next few chapters provide you with the tools to run them in your own game. Check out the “Warlord” and “Father of the Nation” epic occupations in **Chapter Eighteen: Epic and Mythic Gaming**, too.

CONSTRUCTING AN ORGANIZATION

Organizations (guilds, religions, governments, empires) are described like characters, using essentially the same rules. They have aspects, skills, and stunts. You can build an organization in phases like a character, allowing players to create one each or jointly, or just build them yourself as Story Teller. Letting players create organizations is a great way to get an idea of the adventures and stories they'd like to play.

ASPECTS, STUNTS, AND SCALE

Different organizations are described in the Organization Scale Table below, from tiny villages to vast otherplanar civilizations. Organizations start with a number of aspects equal to their scale, and four skill points per aspect. For example, an Enormous (scale 6) continent-spanning empire has 6 aspects and 24 skill points.

Organizations can only interact with organizations up to two levels of scale to either side of them; if players or named characters are in leadership roles, an organization can interact with up to three scales either side.

For example, a Tiny (scale 1) company of mercenaries (probably 50 soldiers) can interact with a Medium (scale 3) company but not with a Large (scale 4) town of tens to hundreds of thousands of people – unless Sir Brandon, our hero, is leading it of course!

See “Player Intervention” on page 197 to find out how players affect the outcome of events, and the trouble they can cause!

Organization Scale		
Scale	Skill Points	Description
Internection (10)	40	A vast civilization spanning the entire Internection.
Multi-planar (9)	36	A civilization spanning many worlds or planes of existence.
Multi-world (8)	32	A civilization spanning multiple worlds.
Colossal (7)	28	A civilization spanning an entire world, or a colossal organization found across many worlds or on different planes of existence.
Enormous (6)	24	A continent or empire of millions, or an enormous organization found on many worlds.
Huge (5)	20	A region or kingdom of hundreds of thousands to millions, a huge organization.
Large (4)	16	A country, city-state, major religion, or organization of tens to hundreds of thousands.
Medium (3)	12	A religion, guild, or town of a few thousand people.
Small (2)	8	A large settlement or small guild or organization of a few hundred people.
Tiny (1)	4	A company, village, or organization of around 50-100 people.

ORGANIZATION ASPECTS AND SCOPE

Aspects reflect an organization's nature, including its **scope**. Scope is a number encompassing factors like the size of an organization's membership and how far-reaching it is. It's not the same as Influence, which is a skill (see page 189), but they are complimentary.

Scope is different from scale. Scale measures how big the organization physically is; scope measures its physical reach.

For example: let's say the Tiny (scale 1) mercenary company above is instead a highly secret guild of assassins. A scope of 6 would indicate they have a presence in six of the regions of the kingdom, empire, or world, even though their scale is only 1.

Scope is rarely measured precisely, but roughly indicates how many "areas" the organization can reach, where areas are parts of a kingdom, empire, or world, depending on the campaign scale. Scope also sets the default difficulty for many internal organization activities, especially of an administrative nature.

Define scope by calculating how many areas there are in your campaign. For example, if your campaign contains 5 detailed kingdoms, and the Red Wizards organization covers 3 of them, its scope would be 3. This represents a fairly large organization, and means all administration tasks have a default Good (+3) difficulty. If your campaign area is a city, the Swamp Beggars' Guild with a scope of 1 would cover just 1 of the city quarters, representing a small group of beggars.

Aspects provide insight into an organization's nature and activities, reinforcing its skills and describing its philosophy.

ORGANIZATION SKILLS

Skills measure the things an organization can do, like exercising influence or drawing upon resources. While there are only a few skills in comparison to characters, an organization may take them multiple times to specify different areas of use.

For example, an organization might have Influence (Elven Marches) and Influence (Imperial Capital).

Organization skills can't be freely substituted for each other: if an organization has a great deal of influence, and wants to use that influence to secure resources, then that should be represented by a Resources skill. Unlike characters, some skills are unavailable if the organization doesn't possess them (such as Lost Technology), while others default to Abysmal (-3).

Organizations are bound by the same skill pyramid rules as characters. The Story Teller may grant exceptions as with **constructs** (which often have wider skill pyramids - see below).

Organizations receive skill points equal to four times their number of aspects (which is the same as the

Example Organization Aspects

Aggressive
Anything Goes
Backed by [Organization]
Backwards
Benevolent Emperor
Criminal
Crumbling Civilization
Cut off for Centuries
Dark Secrets
Degenerate
Diplomatic Devils
Don't Turn Your Back on Them
Enslaved to [Other Organization's Name]
Evil and Merciless
Evil Theocracy
Expansionist
External Enemy
In League With Demons / Slavers
In Open Rebellion
Incompetent forces
Insurrection
Member of the [Other Organization's Name]
Mercantile
Military Coup
Newly-Conquered
Peace-Loving
Priesthood
Recovering from War
Squabbling Democracy
Tax Hungry
Tyrannical Organization
Warmongering
Weak-Willed

organization's scale). *For example, an Enormous (scale 6) empire has 6 aspects and 24 skill points.*

If an organization doesn't have a skill it needs, check whether the skill can be used by default. For example, a skill with "Default: Not Available" can't be used unless the organization has selected it, whereas "Default: Abysmal (-3)" means the organization can use it at a -3 modifier even if it hasn't selected it.

Organizations may also select stunts: on average, an organization will have half as many stunts as aspects, though it may take more. Organizations with Fate points have a number of points equal to 10 minus their number of stunts.

CONTROL (REGION)

This skill represents how much overt control the organization has over an area, usually in the form of institutionalized rule. *Default: Mediocre (+0) in location of organization headquarters; Abysmal (-3) elsewhere.*

Stunts

✧ Strongholds

You can place a stronghold anywhere within your scope, gaining a +1 Control bonus in that area. The stunt may be taken multiple times.

✧ Traditions

The organization has strong traditions, receiving a +2 Control bonus as long as it does things “the traditional way”.

SWAY (REGION)

This skill represents non-institutional power over an area, such as respect, fear or other appropriate motivations. Like Control, Sway is obvious. *Default: Mediocre (+0) in location of organization headquarters; Abysmal (-3) elsewhere.*

Stunts

✧ Communications Network

The organization has networks of criers, bards, travelling players, evangelists, etc, and gains a +1 Sway bonus.

✧ Fearsome Reputation

The organization gets a +2 Sway bonus as long as it acts according to its fearsome reputation. This can't be used if the organization is trying to project a positive image.

Why take Sway instead of Control?

The biggest difference between Sway and Control is *responsibility*. Control is appropriate for ruling bodies tied to the region they control, whereas Sway provides some amount of power, but isn't responsible for the affected region.

INFLUENCE (REGION)

This skill represents how much *secret* sway the organization has in the region. It works like Sway, but without any obvious link back to the organization. *Default: Mediocre (+0) in location of organization headquarters; Abysmal (-3) elsewhere.*

Stunts

✧ Conspiracy

You have a secret cell representing your chosen agenda somewhere in the region under influence. **For a Fate point**, you may declare a Highlight or Emergency Scene of your design (page 197).

✧ Dependency

The region under influence is dependent on your organization in some way, giving you a +1 Influence bonus.



Control, Sway, and Influence in action

Control, Sway and Influence have similar but different uses. You can use Influence to ensure the Silver Sea Pirates only attack your competitors' ships, or Sway to ensure yours get unloaded more easily at the docks; alternatively you can use Control to prevent your competitors from operating in an area. It's a matter of usage: you can't use Influence to co-ordinate the relief effort after an invasion, or Sway to send in troops to quell a rebellion, or Control to ensure the Royal Council approves the appointment you need.

✧ Power Behind The Throne

You have agents in the highest levels of the region's organization. Once per session, you may automatically succeed in an Influence manoeuvre.

INFORMATION (REGION)

This skill represents knowledge of current events in the region, most appropriate for organizations with decent intelligence and espionage arms. *Default: Mediocre (+0).*

Stunts

✧ Network of Spies

You gain a +1 Information bonus for any information that might be of interest to spies.

✧ Libraries

Chroniclers and annalists keep records of everything that happens in the region. You get a +2 Information bonus relating to any “historical” or “unusual” events more than a year old.

ARMS (TYPE)

Many organizations have armed forces, whether a few guards or vast fleets and armies. The skill level roughly represents size and quality; organizations with more than one military arm (such as land- or sea-based) select this skill more than once to indicate the relative strength of each. *Default: Abysmal (-3).*

Stunts

◇ Conscripts

You bolster your armed forces with conscripts, giving your organization an additional Physical stress point. This may be taken multiple times up to your organization's scale.

◇ Elite Forces

You gain a +1 bonus to any special operations or fleet and army level conflicts (see page 197).

RESOURCES (TYPE)

This skill represents the physical resources the organization can bring to bear. "Type" is usually "money", but could be trade commodities, natural resources, unusual services, land rights, etc. *Default: Mediocre (+0).*

Stunts

◇ Tribute

Once per session, you can tag a subordinate organization as an aspect, demanding tribute for a bonus or re-roll on a Resources check.

◇ Freebooter

Your organization has issued letters of marque, tax-farming

charters, etc, and has a +2 Resources bonus for any easily-portable resources.

◇ Hidden Channels

Your organization can come up with the goods when it counts, though how it does it is a mystery. Once per session, **for a Fate point**, you can gain a Resources bonus equal to your scope.

UNITY

This skill measures how unified the organization is, higher levels indicating less internal strife. High unity organizations tend to be more stable. *Default: Mediocre (+0).*

Stunts

◇ Figurehead

You have a noted and charismatic leader, giving you a +1 Unity bonus.

◇ Godhead

Your organization has a patron deity, and gains a +2 Unity bonus in any endeavour which is "holy" in the eyes of the Godhead.

ADMINISTRATION

The larger the organization, the more resources it needs to commit to keeping itself in order. This skill measures how effectively that's done. *Default: Mediocre (+0).*

Stunts

◇ Bureaucracy

Your organization has a literate and highly-organized structure, giving you a +1 Administration bonus.

◇ Dictator

By sheer force of dictat, your organization can **pay a Fate point** to ignore a Composure consequence for one exchange, or until you take another consequence, whichever comes first. You may keep spending Fate points in this way; when you run out, or choose to stop spending them, all the consequences come to bear at once. If that includes more than 3 consequences, you're taken out, even if the attacking organization has been defeated in the meantime!



COMMUNICATION

This skill measures how effectively information is communicated within an organization. For a small organization, this skill may be irrelevant, but for a large one it can be critical. This skill can complement the Information skill. *Default: Mediocre (+0).*

Stunts

✧ Magical Communication

Your organization uses magic to enhance its communications, ie with Weather Wizards using Wind Words, telepath networks, etc. You gain a +2 Communication bonus as long as it's a *private* communication, ie intended for a handful of people at most.

✧ Special Messengers

You have special messengers like dragons, flying couriers, signal pyres on mountain tops, etc, set up to communicate messages of great import. As long as it's a short, powerful message (say, 10 words or less), once per session you can **spend a Fate point** for an automatic +5 result on your Communications roll.

✧ Good Courier Network

Your organization has a network of stagecoaches, runners, mounted couriers, etc, providing a +1 Communications bonus.

DIPLOMACY

This skill measures how good the leaders, politicians, princes, ambassadors or embassies are at negotiating with other organizations. *Default: Mediocre (+0).*

Stunts

✧ Kick-ass Reputation

Your organization has a reputation for tough and uncompromising action, providing a +1 Diplomacy bonus.

✧ Ruthless

Requires Kick-ass Reputation

Your organization gains a +2 Diplomacy bonus when it ignores moral concerns in pursuit of diplomatic goals.

✧ Backed by Resources

Your organization can bring immense resources to bear. You may complement your Diplomacy with Resources, and use Resources manoeuvres for Diplomacy bonuses. **For a Fate point**, you may use Resources *instead of* Diplomacy.

✧ Iron Hand in Velvet Glove

Your organization is happy to apparently concede and compromise as long as it gets its own way in secret. You gain a +2 bonus to Diplomacy as long as the outcome *appears* to be to your opponent's advantage.

TECHNOLOGY

A measure of how advanced the organization is, used to determine **initiative** in conflicts. If neither organization has this skill, or both have the same level, it has no effect; but if the attacker's Technology is higher it also provides a bonus equal to the difference between the two to the attacker's Arms or Security checks. *Default: Mediocre (+0).*

Stunts

✧ War Engines

Your organization has ingenious engines of war, like juggernauts, Greek Fire projectors, etc, providing a +1 Technology bonus when attacking in armed conflicts.

✧ Mighty Defences

Your organization has powerful defences, providing a +1 Technology bonus in Security conflicts, or when defending against attacks.

✧ University

You have at least one institution of learning capable of high expertise and technological innovation. **For a Fate point**, you may use Technology instead of any other skill where technological innovation is a factor.

TRADE

This skill measures an organization's trade goods and trading abilities. You can use Trade against Trade in negotiations; successful Diplomacy checks provide bonuses (see "Diplomacy" and "Trade Missions" on page 196). *Default: Mediocre (+0).*

Stunts

✧ Trade Network

You have a trading league of many partners. You may send two trade missions per month instead of one.

✧ God of Trade

Your organization's patron is the God of Trade, providing a +1 bonus to any Trade or Diplomacy rolls relating to trade negotiations.

✧ Transportation

You have an efficient transportation network of canals, maintained roads, etc. **For a Fate point**, you may take advantage of two trade agreements per session instead of one (see page 196).

SECURITY

This skill measures the ability of guards, patrols, secret agents, undercover organizations and other means of protecting the organization's people, holdings and resources. Security can be used as an alternative to Technology for determining **initiative** in conflicts. *Default: Mediocre (+0).*

Stunts

✧ Magical Support

Your organization uses magic to augment its security operations, providing a +1 bonus when using Security to attack.

✧ Paranoia

Your organization is constantly on the look-out for infiltrators and attacks, providing a +1 bonus to all Security defence rolls.

SPECIAL SKILLS

Many organizations have a special skill representing something unusual the organization does which others don't. This can be almost anything, depending on the nature of the setting and organization. Here are some examples:

ASSASSINATION

The ability to quietly make people go away, this is illegal or unacceptable pretty much everywhere, and always shadowed in secrecy. *Default: Not Available.*

Stunts

✧ Demons

Your organization can send summoned demons to do its dirty work, providing a +1 Assassination bonus.

✧ "Ninjas"

The organization has a highly-trained cadre of specialist assassins, providing a +2 bonus against an opponent's Security skill.

✧ Path to Power

For a Fate point, you can substitute Assassination for any other skill. You must provide an appropriate narrative justification.

SECRECY

Secrecy measures how hard it is to discover things about the organization, even whether or not the organization exists at all at higher levels or whether its leaders are aware of its true nature. Determine whether this is an intentional conspiracy or merely the result of extreme obscurity at creation. *Default: Mediocre (+0).*

Stunts

✧ Wheels within Wheels

The organization's structure is so convoluted it's almost impossible to penetrate or understand, providing a +1 Secrecy bonus.

REPUTATION

The opposite of Secrecy, this is an organization's public face. Most organizations have an implicit reputation based on their aspects and activities, but this skill represents the "false face" it deliberately chooses to show. *Default: Mediocre (+0).*

Stunts

✧ Personality Cult

Your organization has one or more leaders it propagandizes in a personality cult. The organization can take one additional Composure consequence, but must take a corresponding aspect for the personality cult.

✧ Propaganda Network

The organization's efficient propaganda network increases your scope by +1 for Reputation rolls.

LORE (TYPE)

The organization has access to a large body of valuable and hard to come by knowledge. Examples include Elven Lore, Demon Lore, and so on. *Default: Not Available.*

Stunts

✧ Loremasters

Your organization has a body of specialists who provide a +1 bonus in one specialist area of your Lore skill. Examples include: Loremasters (Elven Lore: the Lost Lands) or Loremasters (Demon Lore: Tligo).

✧ Divine Lore

Requires an appropriate divine aspect ("Led by a God", etc)

For a Fate point, you can use your Lore skill instead of any other non-combat skill. You must narrate this appropriately.

ANCIENT / LOST TECHNOLOGY

The organization has access to strange technology, either bestowed, discovered, stolen, invented, re-invented. Choose from fields like: weapons, divination, resources, transport. This gives access to individuals or specialized units able to use the technology; the skill level represents the technology quality and type. *Default: Not Available.*

Stunts

✧ Artifact

The organization possesses an artifact, defined using the rules in **Chapter Ten: Devices, Artifacts, and Magical Items**. It's a version of the Personal Device or Personal Magical Item stunt whose abilities operate at organization level. See also the Ancestral Artifact stunt on page 252.

✧ Universal Artifact

This is an organization-level version of the Universal Device or Universal Magical Item stunt.

DIVINE PROTECTION

The organization is protected by a divine power. Religions usually have this skill, but other organizations may have it too. It can be used to defend against attacks or perform manoeuvres. The skill may be unavailable in some settings. You must specify the nature of the deity when you take this skill; the protection it provides will be on the deity's terms, so that a forest god might provide a defensive wall of trees, a sea god a tidal wave or terrible sea-storm, and so on.

Stunts

✧ Avatar

The organization has a physical representative of its divine protector, and can take an additional consequence.

✧ Incarnation

The divine protector can incarnate in its people at need. You may use the Divine Protection skill for player interventions or special operations (page 196).

✧ Divine Servitors

The organization has divine servitors sent by its divine protector, providing a +1 bonus to any Divine Protection defence rolls.

✧ Divine Wind

Requires one other Divine Protection stunt

The divine protector will always intervene when the organization's survival is at stake. **For a Fate point**, and only when the organization's existence is actually

threatened, the organization will automatically succeed at any single defence roll.

HOLDINGS

An organization can spend skill points on "holdings", such as cities, temples, castles, underground hideouts, or even hidden otherplanar refuges. These are places for the organization's members or leaders to meet, retreat to when attacked, or carry out secret or specialized work relating to its skills.

Each skill point translates into a different **quality**. No quality may be taken more than once. Examples are provided below; feel free to come up with more. A holding quality should never provide more than a +2 bonus.

Fortified

The holding is protected in some way, gaining a +2 defence bonus against Arms attacks.

Secure

The holding has heavy security protecting it from intruders; attempts to penetrate the holding undiscovered are +2 difficulty.

Hidden

The holding is concealed; attempts to find it are +2 difficulty.

Isolated

The holding is far from civilization, gaining a +2 Secrecy bonus; attempts to reach or find it are +2 difficulty.



Ornate

The holding is impressive to behold, adding +2 to any Rapport, Leadership, or Diplomacy checks conducted inside by the owners or leaders.

Big

The holding counts as one scale larger when interacting with other organizations.

Ancient

The holding was built by an ancient race, and may still contain hidden secrets. It may have an aspect relating to its past.

Unusual

The holding is a series of concealed and dispersed chambers linked by dimensional doorways, a sailing ship drifting in the sky, or even a floating or walking castle. Generally the larger and more unusual it is, the greater the organization, as suggested in the Holding Scale Table below.

HOLDING SCALE

If an organization spends skill points on holdings, use the table below for the number and type of holdings it might possess. Holdings which are multiple holdings have the same qualities.

For example, if an Enormous (scale 6) organization spends 3 skill points on holdings and chooses Fortified, Secure and Hidden, it can choose a city-sized secure fortress hidden (say)

Holding Scale

Scale	Description
Internection (10)	Several aligned worlds, or a network of worlds across the Internection.
Multi-planar (9)	A whole world, or a network of colossal structures spanning many worlds or planes of existence.
Multi-world (8)	A network of enormous structures in one or more lands, or even spanning more than one world.
Colossal (7)	A network of huge structures in one or more lands.
Enormous (6)	A city-sized structure or network of large buildings in one or more lands.
Huge (5)	A town-sized structure or network of medium-sized buildings in one or more regions.
Large (4)	A large building, or network of small buildings in one or more regions.
Medium (3)	A medium building or a few scattered hideouts.
Small (2)	A small building or a couple of hideouts.
Tiny (1)	A tiny building or hideout.

beneath a volcano, or several large secure and fortified hidden bases in different kingdoms. Actual numbers or facility types should be approved by the Story Teller.

HOLDINGS IN PLAY

In addition to using holdings in organization-level play, you can also create them as constructs (see **Chapter Fifteen: Sailing Ships and War Machines**) for inclusion in character-level play and even in mass battles using the “Fog of War” battle system from Chapter Sixteen.

To create a holding as a construct, cross-reference the holding scale on the Construct Scale Table (page 202) to determine its skills and stress points, converting any holding qualities to aspects.

USING ORGANIZATIONS

Organization skills, aspects, stunts, and holdings indicate what an organization knows and what its interests are. When creating extras or constructs from that organization, figure they have one skill of the same level as the organization's skill, and any other relevant skills at one level lower.

For example, if the Raiders of the Horse Lords have Fair (+2) Arms (Horse Lords), then Thrall the Horse Lord could have Fair (+2) Melee Weapons and Average (+1) Ranged Weapons and Athletics. A ship of the Silver Sea Pirates – who have Good (+3) Arms (Attack Fleet) – could have Good (+3) Catapult and Fair (+2) Armour and Systems.

Non-relevant skills default to Mediocre (+0) if the extra or construct is likely to have them. Organization

Example Organization Consequences

People broken
 Ships scattered
 Manufacturing base destroyed
 On its knees
 Just children left to fight
 Communications disrupted
 Famine
 Violent storms
 Massive earthquakes
 Rebellion incited
 Trade agreements cancelled
 Look like fools
 Laughed at
 Army routed
 Fleet decimated
 Harvest destroyed
 Civil disobedience
 Rioting in the cities
 Annihilated
 Wiped out to the last man, woman and child

conflicts are handled just as with characters; see below for some options.

ORGANIZATION STRESS

Organizations have Physical and Composure stress like characters. Each track has five boxes, plus a bonus of the highest of several skills. Story Tellers may also add the organization's scope to the stress track of an organization run by player characters.

Organization Physical Stress

= 5 + Highest Security or Arms skill

Organization Composure Stress

= 5 + Highest Diplomacy, Sway or Control skill

Organizations can take a Minor (-2 stress), Major (-4 stress), Severe (-6 stress) and Extreme (-8 stress) consequence to reduce stress, but can only take a total of three consequences before being taken out. Consequences taken should reflect the organization's scale.

For example, the Kingdom of Anglerre might have a "Breakdown in Civil Order" as a Major consequence, or "Illondre Decimated" as an Extreme consequence. The city state of Argalan might have "Lost Harvest" as a Major consequence, or "Devastated by a Tidal Wave" as an Extreme consequence.

Healing an Organization's Stress and Consequences

Stress clears out at the end of a scene as usual. Minor consequences clear or are dealt with after a week or a scene has passed (as long as the organization doesn't engage in conflict in the next scene); Major after a few weeks; Severe after a few months; and Extreme consequences require extensive work by the player characters to save the day (the organization is on the brink of collapse, routed, or in defeat). Minor, Major and Severe consequences could also require action by the characters: you could ask them to describe how they're going to deal with the lost harvest, the massive damage of a tidal wave or the invasion of the kingdom – it depends what level of involvement the Story Teller or players want. Either way, they'd better roll up their sleeves and get saving the world!

ORGANIZATION SCENES

Organizations take actions over the course of a week. For purposes of clearing stress, a scene is said to be a week, and the subsequent week must be without action; if the action (attack or defence) continues into the next scene then the stress remains. Use weeks as time periods to determine travel time, negotiation length, preparations for and actual attacks, special missions, and so on.

ORGANIZATION CONFLICT AND MANOEUVRES

Each scene lasts roughly a week of game time, during which an organization can attempt one of the actions below

for each player character or named character involved in its leadership, with a minimum of one action. Each action beyond the first suffers a cumulative -1 penalty; the first additional action suffers -1, the next -2, and so on. Organizations with no or just one player or named character involved may take one action.

Unopposed Actions

Just as characters can attempt actions unopposed, so can organizations. This can involve any organization skills, including: research and development (using the Technology skill) to improve Arms, Technology or Resource skills; establishing frontier posts or colonies (using Resources or Arms skills); exploration (using Resources); occupying territory (using Arms skills), and much more.

Organization skills provide opportunities for leaders and scope for the kinds of adventure your players might want. Simply pick the most appropriate skill for the situation if it isn't covered above; difficulties start at Average (+1) for unopposed actions.

For Control or Administration checks where players want the organization to do something unusual, the default difficulty is the organization's scope (page 188). We never said running an empire would be easy!

For example: the players are running the Enormous (scale 6) Holy Empire, and are faced with a major barbarian invasion that threatens to devastate the heartlands. They must move the population away from the danger area. It's a massive undertaking with a Fantastic (+6) difficulty: failure could mean many things, from not everyone reaching safety to something vital being left behind. This shouldn't be used for normal tasks like collecting taxes, supplying the fleets or administering trade routes: you shouldn't even ask for skill checks for those. Instead use it for unusual circumstances where the ability to perform normal tasks is compromised. Perhaps the grand vizier has been assassinated, a region that supplies the empire with food has been destroyed, or violent storms are blocking the Imperial Palace from co-ordinating efforts!

Conflicts

The Story Teller should go through the following phases in a conflict:

- *Frame the Scene (announce scene aspects, where leaders, resources or arms are)*
- *Establish Initiative (use the organization's Security or Technology skill)*
- *Take Actions*
- *Resolve Actions*
- *Begin a New Scene*

Organization and scene aspects can be invoked, tagged and compelled; see **Chapter Twelve: How to Do Things** for descriptions of phases, and aspect and Fate point use.

Physical Conflicts

Arms Attacks

Organizations attack and defend against Arms attacks with an appropriate Arms skill. So, naval Arms attack and defend against other ship-based Arms; ground-based Arms (soldiers and armies) attack and defend against other ground-based Arms.

For example: the City State of Argalan, with Great (+4) Arms (Fleet), uses it to defend against the Silver Sea Pirates' Good (+3) Arms (Pirate Fleet) attack. However, it has to use its Fair (+2) Arms (Officers) to defend against a Good (+3) Arms (Battle Marines) attack by the Simrisian Marauders.

Assassination

Roll your organization's Assassination skill against the defending organization's Security skill. If successful, add the shifts to your next Diplomacy skill check. If unsuccessful, your organization incurs the negative shifts as Composure stress damage.

Security Intervention

Sometimes you have to send special agents to do your dirty work. Make a Security skill check against your opponent's Security skill; if successful, add the shifts to your next Arms, Diplomacy or Special Operations roll, or succeed at a particular task set by the Story Teller. If unsuccessful, your organization incurs the difference in Composure stress damage. If the target has the Secrecy skill, you must first make an Arms or Security skill check to discover the location of the target facilities. If you fail you find nothing, and can't attack until you successfully discover new information using the same method, which can't be attempted until the next scene.

Special Operations

You can send elements of your armed forces (Arms skill) to destroy targets, make daring raids, cause confusion, spread disinformation, steal things, kidnap or rescue people, etc. However, it's very damaging to be caught out if your organization isn't "at war" with the target (ie involved in an Arms skill conflict).

Such missions use your Arms skill against your opponent's Arms or Security skill (whichever relevant skill is highest – Arms (Naval) doesn't count if you're attacking a ground base, for example). If successful, add the shifts to your next Arms, Security or Diplomacy check, or succeed at a specific task set by the Story Teller. If unsuccessful, your organization incurs the difference as Composure stress damage.

Non-physical Conflicts

Non-physical conflicts include diplomatic and trade missions, hostile guild takeovers (using Trade skills), and political intrigues (using Diplomacy).

Diplomacy

Diplomats and courtiers often come into conflict trying to achieve concessions from defending organizations, including: the release of disputed territory, prisoners or information; the negotiation of a trade agreement; support for a war; or to cause regional instability. Use the Diplomacy skill to attack, and defend with either Diplomacy in a conflict over concessions or with the Sway or Control skill of a region under attack. Player characters may use Leadership instead of Diplomacy (and any Leadership stunts). Players on the defending side may use Leadership instead of Diplomacy or an area's Sway or Control if it's higher.

The organization pushing for the concession rolls Diplomacy against the defender's Diplomacy, Control, or Sway: shifts indicate how much the defending organization conceded. If related to a Trade skill check, shifts can be added to the Trade skill roll in the next scene as a bonus. Failure deducts the negative shifts from the subsequent Trade roll.

Trade Mission

Whether a merchant ship selling his guild's goods or a trade meeting between kingdoms comprising dozens of staff, trade missions are a vital part of any commercial organization's operations.

A successful Diplomacy check prior to a trade mission can provide bonuses (or penalties on failure). Make a Trade skill check: shifts indicate the value of a new trade agreement in your organization's favour. Organizations may send a trade mission once per month of game time (or once every four scenes); once per session, the value of a trade agreement can be used as a bonus in an organization Resource skill check.

For example: Selantium achieved a total of Great (+4) against the Holy Empire's Average (+1) in a trade mission from the Selantine Empress. The 3 shifts indicate the Selantines now have a Good (+3) trade agreement with the Holy Empire, and once per session get a +3 Resources bonus.

If several agreements are in place with different empires or kingdoms the organization uses the highest bonus.

CONSPIRACY!

What's a fantasy campaign without a bit of conspiracy? Players think they've destroyed the evil cult, only to discover something even more sinister lurks behind, and whole campaigns can involve peeling away layers of confusion and mystery to reveal ever bigger organizations pulling the strings.

You can create a conspiracy either by the Story Teller creating the organizations and the links between them, or by involving the players. Ask each player to create an organization using phases just like character creation, so each has aspects relating to the others; use the Collaborative

Campaign creation method (page 256) to create the overall setting.

A couple of guidelines:

- *Players shouldn't create characters belonging to organizations they've created like this.*
- *After each phase, players should secretly write the name of the organization's closest ally and greatest enemy (both must be other players' organizations), along with any reasons such as "Came to our aid at the battle of Trothgard", "Their ever so friendly intervention in the Camirrian rebellion gives them control of our trade routes". The Story Teller looks at these, and wherever there's a match-up (enemy-to-ally, enemy-to-enemy, or ally-to-ally) adds an aspect "Connection to [name of the organisation]", using them to generate plots later on.*

The Story Teller then reviews the aspects and connections generated, using them as a basis for the conspiracy. It's a great way of ensuring your story's foundation is firmly rooted in your players' expectations.

PLAYER INTERVENTION

Players may assist organizations they're involved in at leadership level. When doing so, they can't take part in any other activities that week. An organization lead by a player character can interact with organizations up to three scales different rather than the normal two; the player must describe how the character in the leadership role is helping the organization to affect the larger or smaller organization, such as raiding the larger organization's headquarters or rooting out enemies in a particular town. The character in question needn't have the Leadership skill.

The Leadership skill has stunts such as Born Leader, Hero, Master Diplomat, Emperor, King or Tyrant, providing bonuses to certain organization skill checks.

HIGHLIGHT SCENES

Players can spend a **Fate point** to declare a **highlight scene** during an organization conflict or manoeuvre. The highlight scene "zooms in" on the character's actions, showing how he's contributing to the overall effort (penetrating the fortress and opening the gates, rallying the troops, leading a charge, convincing the evil tyrant's concubine to help their cause). The character makes a skill check against the organization's relevant skill (or an appropriate skill level indicated by the target organization's Resource skill); success gives a +2 bonus to the organization's next roll.

EMERGENCY SCENES

The Story Teller has a pool of points equal to twice the number of player characters in leadership positions within an organization, and can spend one of these points to declare an **emergency scene** (similar to a highlight scene). The emergency scene is assigned to a specific player (which should vary with each emergency scene) who must solve

a task critical to the overall effort; "the Camirrians have broken the trade agreement", "they've kidnapped the emperor's daughter!", "the castle is under attack", "our warlord has been poisoned" or "you have to lead the troops!". The player rolls against a static difficulty – say, Great (+4) – to deal with the situation; failure gives the enemy organization a +2 bonus to its next roll.

PLAYING IT OUT

Players may undertake missions to contribute to organization-level conflicts. For example, they may try to infiltrate the enemy fortress ahead of the Empire's assault to lower the drawbridge and open the gates. They play through one or more scenes, and if successful their organization gets a massive +4 bonus on a skill check related to the event (an attack by the Empire's Arms (Army) skill against the enemy, for example). However, every consequence taken by player characters during the mission reduces the bonus by 1. This could also affect other organization activities while the characters are away from headquarters: are the people left in charge capable?

BATTLE FLEETS AND BRAVE ARMIES

Rather than leave it to a single dice roll, you can also zoom in and run sea and land battles. *Legends of Anglerre* lets you do this at three levels, depending on the degree of detail or abstraction you want: **empire level** (the most abstract), **fleet & army level**, or **unit level** (the most detailed). Unit-level actions are described in **Chapter Sixteen: The Fog of War**, below: this section provides rules for empire level and fleet & army level battles.

FLEETS AND ARMIES

First, decide whether you're resolving the battle at empire level or fleet & army level. Organizations can bring to bear one fleet or army (at empire level), or one fleet or army unit (at fleet & army level) per level of Control or Sway in the region under conflict. If you've no Sway or Control in the region, roll your Arms skill against your opponent's Control or Sway: shifts indicate the number of fleets or armies (at empire level) or fleet or army units (at fleet & army level) you managed to bring to bear. A fleet unit can be a single capital ship or group of vessels (say, 6 cruisers or frigates or 12 smaller ships); an army unit can be whole battalions, siege towers, castles, units of war elephants or saurian demolition behemoths.

For example: the City State of Argalan, with Good (+3) Control along the Trade Coast, can bring to bear 2 Destroyer Squadrons and a group of patrol sloops (for 3 fleet units) in the forthcoming fleet battle. Similarly, the Holy Empire, with Good (+3) Control in the Silver Sea, can bring to bear 3 whole fleets at empire level.

If you have a higher Tech skill than your opponent, the difference is added as a bonus.

FIGHTING WITH FLEETS AND ARMIES

If you're fighting with anything more than a few ships or ship groups, or a handful of castles or army units, you can use this simpler method to keep number-crunching to a minimum. At this level, the fleet and army units on each side are represented as a "stress track", together with a set of aspects relating to the fleet or army's general nature.

Empire Level

At empire level, you have 5 stress boxes for your first fleet or army, and a bonus stress box for each additional one. It's up to you how you define the fighting unit (fleet, company, regiments, division, army), but try to base the unit size on the organization's scale and the player characters' seniority – if your PCs can only command a battalion, don't give them a whole army!

Fleets and armies can use their parent empire's aspects. Empire level is close to that used for organization conflicts (page 195), where you can determine the effects of small armies, empires and other large organized forces clashing using organization skills.

Fleet & Army Level

At fleet and army level, you get 5 stress boxes for your first fleet or army unit (capital ship, ship group, castle, troop unit, etc), and a bonus stress box for each extra unit. Use the aspects of the first "core" unit (the "command centre"), plus one additional aspect from each attached unit. If a unit is destroyed, its aspect is no longer usable.

Argalanian Fleet	Fleet Force
Scale:	Fleet & Army level
Stress:	□□□□□ + □□
Fate points:	5
Unit Bonus:	+1 for 3 units
Constituents	
<i>Core Unit</i>	1 capital ship (large war galley)
<i>Attached Units</i>	2 ship squadrons (2 x 6 medium war galleys)
Aspects	
	Fight them to the last
	Our men are the best on the high seas!

Defenders of Malapur	Army Force
Scale:	Fleet & Army level
Stress:	□□□□□ + □□□
Fate points:	5
Unit Bonus:	+2 for 4 units
Constituents	
<i>Core Unit</i>	1 large castle
<i>Attached Units</i>	1 unit of 6 medium siege engines
	1 unit of 6 medium war elephants with mounted archers
	1 unit of 3 large saurian behemoths

Aspects

- Impregnable walls
- Deadly accurate catapults
- Howdah-mounted archers
- Capable of devastating whole towns!

RESOLVING FLEET AND ARMY CONFLICTS

Conflicts are resolved using the Leadership skill of the admiral or warlord commanding the fleet or army. The parent organization's Technology or Security skill is used for initiative. Unit and scene aspects may be invoked, tagged and compelled by the organization or the fleet or army leader. As with the Minion rules (page 164), when there are two or three fleet or army units in a battle, the group receives a +1 bonus to act and react; if there are four to six, the bonus is +2; seven to nine gets a +3 bonus, and any group with ten or more members gets +4.

Turn sequence

- *Determine initiative (based on parent organization's Technology or Security skills)*
- *Attacker declares action (either a manoeuvre or attack – both using the Leadership skill) and any applicable Leadership stunts*
- *Defender resolves (using Leadership skill to resist)*
- *Defender then acts*

If the attacker achieves **spin** (page 167), the commander can assign any damage however he desires (which means capital ships or fortress headquarters can be targeted). This is useful if a fortress is reloading its Greek Fire projectors, for example, or if the loss of a boarding ship will leave the pirates stranded. As additional ships or army units beyond the first only add one stress box to a fleet or army, spin allows the attacker to destroy a key target. The first side to zero stress points (or to concede) loses.

EMPIRE-BUILDING CAMPAIGNS

As player characters become more powerful and begin to affect the campaign world in significant ways, organizations like baronies, guilds, religions, and even kingdoms become more important. Characters find themselves leading organizations not just as temporary parts of an adventure, but permanently, as part of who their character is. They may rise to the rank of guildmaster, or high priest, or archmage; they may find themselves in charge of a barony.

Games of this nature can make extensive use of future aspects (page 21) to channel characters' ambitions and paths to higher rank and glory. Becoming High Priest of the War God or Master of the Thieves Guild is never simply a matter of getting the right skill level!

Failing the Advancement Resources Check

If a Resources check fails, advancement points aren't lost – it just means the organization wasn't able to restructure itself at that time. The characters can try again after a suitable time period has passed – perhaps a scene (one week).

ADVANCEMENT RULES FOR ORGANIZATIONS

In some respects, a character in a permanent position of leadership in an organization is similar to one who owns a ship, castle, or similar construct (see page 200). Over time, it's likely the character will want to improve his organization – to change it, make it bigger, better, more powerful. Here's how to do that.

Characters use *their own advancements* to purchase skills, stunts, and aspects for an organization. Unlike normal advancements, however, organization advancements require *every character* in the party to use their advance for that purpose, regardless of whether they're in a leadership position. Improving an organization takes a lot of resources.

The advancements which may be made are the same as character advancements (page 27), with the following modifications.

Session Advancements

- **Add or Improve a Skill:** *in addition to advancements from all the characters, this also requires an organization Resources check against a difficulty equal to the organization skill to be improved, plus two. It takes the final skill level in organization scenes (weeks) to complete; shifts on the Resources check can reduce this to a minimum of one scene. If the new total skill points in the organization's skill pyramid push it into the next higher scale, the time taken is doubled; see "Increasing Organization Scale" below.*
- **Replace or Change an Aspect:** *this takes a week, and has no Resources cost.*
- **Swap Two Adjacent Skills:** *the Resources cost of this is the higher skill level of the two skills being swapped, and takes the skill level in organization scenes (weeks) to complete (a minimum of one scene).*
- **Change a Stunt:** *the Resources cost is the skill level of the stunt's parent skill, and takes the skill level in organization scenes (weeks) to complete (a minimum of one scene).*

Adventure Advancements

- **Add a Stunt:** *the Resources cost is the skill level of the stunt's parent skill, and takes the skill level in organization scenes (weeks) to complete (a minimum of one scene). You can't reduce the organization's Fate point refresh below zero.*

- **Add an Aspect:** *this takes a week, and has no Resources cost. You can only have as many aspects as your scale; see "Increasing Organization Scale" below.*
- **Add 1 to Maximum Fate Point Refresh:** *this takes a week, and has no Resources cost.*

SAMPLE ORGANIZATIONS

See **Chapter Seventeen: Templates** for some sample organizations you can use in your game.

Increasing Organization Scale

Most organizations will naturally grow in scale over time, from small fraternities to huge guilds, petty warbands to great armies, villages to baronies to countries and kingdoms. If the Story Teller agrees an organization can increase in scale, the increase happens when your total number of skill points reaches the minimum for the next organization scale up. So, if you're a Small (scale 2) village of a few hundred people, when your total skill points rise from the initial 8 to 12, you become a Medium (scale 3) town of a few thousand. At that point you can also purchase new aspects.



CHAPTER FIFTEEN

SAILING SHIPS AND WAR MACHINES

OVERVIEW

Legends of Anglerve adventures often feature great battles, mighty castle sieges, and exciting seaborne battles. This chapter explains how to create and use **constructs** like castles and sailing ships in your game, including details of construct skills, stunts, conflicts and manoeuvres. **Chapter Seventeen: Templates** provides examples of typical constructs.

These rules allow you to create “character sheets” (called **construct sheets**) for castles, cities, temples, ships, war machines, and even army units, and conduct battles and other conflicts between them. We also provide rules for treating your party of player characters as a single **group character** at the same scale, enabling them to participate in mass battles and other large-scale actions.

CREATING CONSTRUCTS

Creating sailing ships, castles, temples, and even troop units is just like creating characters: players come up with histories, skills, aspects and stunts for their constructs during construct creation. It’s a collaborative effort, each player taking turn to contribute to a construct’s history over several legends, and coming up with aspects together. This can even inspire player character aspects. For example:

Player 1: *In my phase, we encountered an abandoned ship and a mysterious water demon bound into its keel. We reactivated it – and ended up halfway across the ocean! It took us months to get back! I’m giving the ship the “Powered by Mysterious Demon” aspect.*

Player 2: *Cool! So, during that long voyage home, my character’s fiancée gave him up for dead and married the corrupt lord of his home village. My character’s taking the “My Girlfriend Married a Bad Guy Because of this Damn Ship” aspect.*

CONSTRUCT CREATION STEPS

Construct creation follows the six steps below. It’s the same for players and Story Teller, though some steps differ slightly, and step 2 is optional for the Story Teller.

1. *Select the construct scale (see the Construct Scale Table on page 202)*

2. *Detail the construct’s background and aspects via phases*
3. *Select the skills your construct is equipped with*
4. *Choose or create stunts related to the skills in step 3*
5. *Determine Fate points*
6. *Give the construct a name*

1. Scale

Look at the Construct Scale Table below and decide how large the construct is (Story Tellers may limit this); this determines the size of the construct’s skill pyramid and its stress points. Constructs can take up to three consequences from Minor, Major, Severe or Extreme.

You should also decide how “advanced” your construct is. This is a relative term, and depends on the levels of technology available in your campaign. If your campaign has a Bronze Age empire surrounded by Stone Age tribes, the empire may be considered advanced; if you have a Renaissance kingdom on a continent of feudal lords, the kingdom may be advanced. Constructs created in “advanced” lands have more skill points than normal, giving them an edge over their less technologically-developed counterparts.

2. Construct Background, History, and Aspects

First, players agree on the construct’s origin and concept: where, why and by whom it was built, if it was built for an organisation, government, individual, and so on. The construct’s first aspect should come from this. Players then cover the construct’s inauguration and first legend, things like “attacked by Salurian Barbarians immediately after it was built”. The construct’s second aspect should come from this.

Players then take turns describing the construct’s subsequent legends, involving different owners, major battles and sieges, acts of piracy, etc. Each yields another aspect, until the construct reaches its maximum (or the players don’t want to add any more).

Remember – the most interesting aspects are *useful* and *effective*. Aspects are interesting if there are notable opportunities to invoke (by spending Fate points) and compel them (to receive Fate points) during play.

Players are free (and encouraged!) to come up with their own aspects. We’ve also provided two lists of

suggested aspects – one with descriptions and possible uses, one with just titles (see page 230).

3. Construct Skills

Now select the construct skills specified in step 1 (just like character creation). There are four skill groups: **general**, **manoeuvre**, **offensive**, **defensive**. There's no limit to the skills that can be taken from each, though many constructs (like castles and temples) won't have manoeuvre skills; there are restrictions on the level and number of times certain skills can be selected (ie Armour and Defensive Position skills can only be selected once, and can't be higher than Good (+3)). See below for descriptions of construct skills and stunts.

A player character construct can be created using the suggested skill pyramid or by assigning skill points like normal character creation. Each level of the pyramid must have one more skill than the level above.

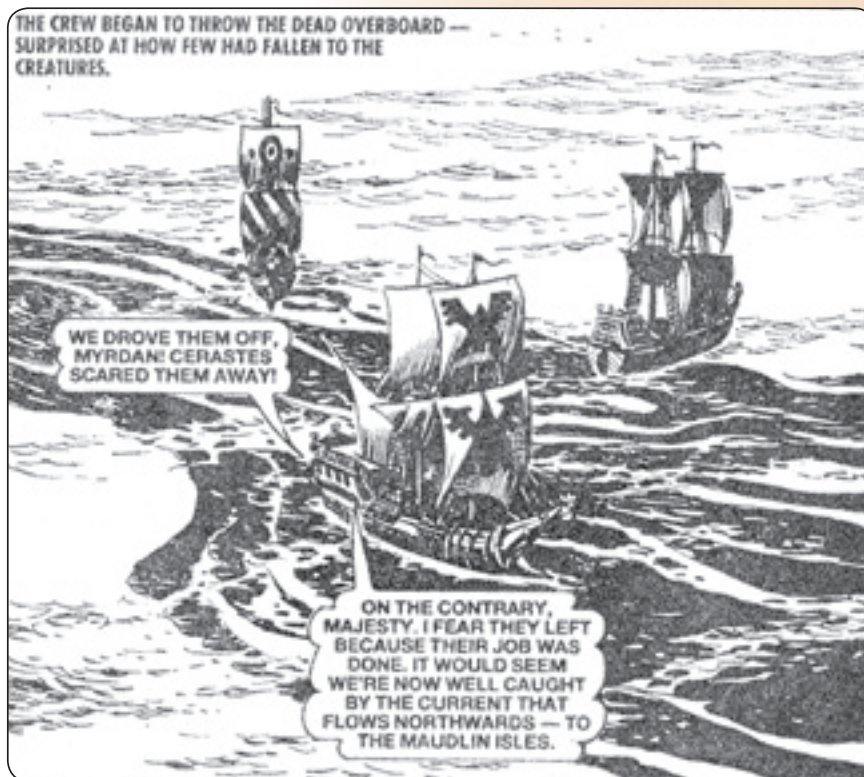
For example: a Medium (scale 3) shrine has a skill point total of 4, so it could have 4 Average (+1) skills instead of the suggested 2 Average (+1) and 1 Fair (+2).

When using advancements to add skills to a construct during play, players are limited to the skill points of the construct the next scale up *of the same level of technology*. For example, the Wizard Astraade's Large (scale 4) castle is limited to a maximum of 20 skill points (the skill points of a Huge (scale 5) construct). See "Construct Improvement and Advancement" on page 227 for adding new skills to constructs.

4. Stunts

Now select stunts. The construct may have as many as you wish, but its Fate point refresh is reduced by 1 for each one taken. Only stunts connected to the skills chosen in step 3 may be selected. Players can also create their own stunts, subject to Story Teller approval (see page 114).

Player constructs receive additional stunts equal to their construct's Systems skill level which don't reduce the Fate point refresh. For example, a player character sailing frigate (Huge (scale 5)) has 5 stunts and a refresh of 5: with Good (+3) Systems skill, it gains 3 extra stunts, totalling 8 stunts and 5 Fate point refresh. This doesn't apply to Medium (scale 3) constructs, which don't have the Systems skill. None of the constructs in **Chapter Seventeen: Templates** have this bonus applied;



players choosing one of these get to add the bonus stunts themselves. Story Tellers may add this bonus to *significant* non-player constructs, too.

5. Fate Points

Like characters, constructs have a Fate point refresh level: deduct its number of stunts (for a player construct, before the stunt bonus is added) from 10. For example, if a player construct has 3 stunts, plus a 3-stunt bonus for a Good (+3) Systems skill, its Fate point refresh is 7.

6. Naming Ceremony

Finally, the construct needs a name. What and how you name it we leave to you...

STRESS TRACKS AND CONSEQUENCES

Constructs have two stress tracks: Structural stress, representing damage taken by the construct's physical structure; and Morale stress, representing damage to the spirit of its personnel (its crew, troops, or inhabitants) and its systems (defences, hospitals, libraries, etc). Constructs can take consequences to reduce stress. Medium (scale 3) constructs have 3 Structural and 3 Morale stress, while larger constructs have the standard 5. This can be increased through skills like Hardened Structure or the Elite Troops and Hardened Systems stunts.

Construct Scale Table

Scale*	Structural Stress	Morale Stress	Pyramid**	Skill Pts	Aspects
Small (2): Rowboat	1	1	A A	2	2
Small (2) Advanced: Rowboat	1	1	A A A	3	2
Medium (3): Small ship, tower, house, shrine, 5-20 troops	3	3	F A A	4	3
Medium (3) Advanced: Small ship, tower, house, shrine, 5-20 troops	3	3	F F A A A	7	3
Large (4): Large ship, small castle, 25-100 troops	5	5	G F F A A A	10	4
Large (4) Advanced: Large ship, small castle, 25-100 troops	5	5	G G F F F A A A A	16	4
Huge (5): Medium castle, town, 500 troops	5	5	G G F F F F A A A A A A	20	5
Huge (5) Advanced: Medium castle, town, 500 troops	5	5	Gt Gt G G G F F F F A A A A A	30	5
Enormous (6): Small city, large castle, 1000 troops	5	5	S Gt Gt G G G F F F F A A A A A	35	6
Enormous (6) Advanced: Small city, large castle, 1000 troops	5	5	S S Gt Gt Gt G G G G F F F F F A A A A A A	50	6
Colossal (7): Large city, small fleet, 10000 troops	5	5	Ft S S Gt Gt Gt G G G G F F F F F A A A A A A	56	7
Colossal (7) Advanced: Large city, small fleet, 10000 troops	5	5	Ft Ft S S S Gt Gt Gt Gt G G G G G F F F F F F A A A A A A A	77 (max 84)	7

*We don't list scales above Colossal (7) as this is the largest construct scale.

**Skills Key: A - Average; F - Fair; G - Good; Gt - Great; S - Superb; Ft - Fantastic

CONSTRUCT SKILLS AND STUNTS

Constructs are broken down into components represented by skills. Some skills cover more than one component, while others can be selected more than once: the higher the skill level, the more sophisticated or powerful the component. Skills represent things like docks, moats, weapons, sails,

and are placed in a skill pyramid just like characters. Most skills can occupy any position in the pyramid, unless stated in the skill description.

Constructs have the following mandatory skills:

- *Constructs which can move must have the Manoeuvre skill.*
- *Constructs with a scale of Large (4) or greater must have the Systems skill.*

- Constructs with a scale of *Enormous* (6) or larger must have at least one *Docks* or *Barracks* skill.

Construct stunts represent specialized equipment or enhancements, allowing you to temporarily break the rules and get bonuses in specific situations.

SKILL AND STUNT LIMITATIONS

As with character equipment, some construct skills or stunts are restricted to those with the following occupation aspects: *Pirate*, *Artificer*, *Noble*, *War Lord*, or *Father / Mother of the Nation*, meaning the character whose *Resource* skill is being used for the purchase must have an appropriate aspect. Restricted construct skills and stunts are marked with an asterisk*.

STRESS ABSORPTION BY SKILLS

(CONSEQUENCES)

Skills such as *Armour* or *Defensive Positions* can take consequences in place of damage to a stress track. Players may take a consequence on one of these components whenever stress is inflicted on a corresponding stress track. Such components aren't available above a skill level of *Good* (+3), and can only absorb stress for one track (detailed in the skill description).

Once the skill has taken its quota of consequences, no further damage may be absorbed and the component it represents is deemed inoperable, so any modifiers or bonuses it grants can no longer be used.

The consequences the skill can take depends on its level:

Skill Level	Consequences
Average (+1)	1 x Minor
Fair (+2)	1 x Minor, 1 x Major
Good (+3)	1 x Minor, 1 x Major, 1 x Severe

The skill absorbs two stress points for each *Minor* consequence it takes, four for every *Major*, and six for every *Severe*. A construct must always take a consequence if it can to avoid reducing its stress track to zero.

For example: a castle with Fair (+2) Armour is hit by a Great (+4) siege engine for 4 points of stress. The armour absorbs 2 points, leaving 2 points to damage the castle's Structural stress track. The players could reduce this damage to zero by taking a Minor consequence to the Armour skill. If 10 stress was inflicted after deductions for armour, the castle could absorb 2 points by taking a Minor consequence to its armour and a further 4 points by a Major consequence (again to the armour), leaving 4 points of stress damage for the construct's Structural stress track and consequences to absorb. As these two consequences are the armour's full quota, no further damage can be absorbed by the armour, which suffers from the consequences until repaired.

Construct consequences work similarly to character consequences. A construct is taken out if it takes

more than three consequences or has either of its stress tracks reduced to zero, and consequences can be tagged as aspects. Construct consequences differ in a couple of ways: first, they don't heal over time, but must be repaired (see page 225); second, they may affect the effectiveness of a construct's skills directly.

Construct consequences are usually described in terms of one of its components (a weapon, the sails, armour, moat, battlements, etc), especially if they result from a targeted attack (see page 224). Each level of consequence (*Minor*, *Major*, *Severe*, *Extreme*) reduces the skill level of that component by one level if appropriate (so a *Major* consequence would reduce the skill level by 2), as well as that consequence being taggable normally. However, you can declare that consequence "non-taggable", by designating the associated component completely out of action. These effects remain until the component in question is repaired.

For example, if the Suvethian war galley Demon Fire takes a Major consequence "Sails Torn to Shreds" (maybe due to a storm, or an opponent deliberately targeting its sails), its Good (+3) Water Manoeuvre skill is treated as Average (+1) until repaired. The consequence is taggable, but could be designated "non-taggable" by declaring the galley's sails and oars (its Water Manoeuvre skill) completely non-functional.

DISTANCE AND RANGE

The distance a ship can sail, the range of a castle's signals, and so on, is determined by the appropriate skill level (*Systems for communication*, *Water Manoeuvre* for sailing, etc) on the table below. This doesn't apply to weapons (see "Weapon Ranges" on page 219).

Skill Level	Range / Distance
Terrible (-2)	Anywhere in the immediate vicinity
Poor (-1)	Halfway to the next town, village, or island
Mediocre (+0)	A neighbouring town, village, or island
Average (+1)	Several towns or islands away
Fair (+2)	A different region
Good (+3)	Anywhere in the current kingdom
Great (+4)	Another kingdom
Superb (+5)	Anywhere on the current continent
Fantastic (+6)	Anywhere in the known world
Epic (+7)	Another plane of existence
Legendary (+8)	Anywhere in the Internection

While skills never start at *Terrible* (-2) or *Poor* (-1), they're included here to show the effect of skill level reductions caused by consequences such as damaged sails or signals.

GENERAL CONSTRUCT

SKILLS

These are general components your construct may be equipped with. Unlike player characters, a construct without a skill can't use it at Mediocre (+0): if it doesn't have the skill, it doesn't have the equipment. Stunts represent additional or upgraded components, and are only available if the construct has the skill.

You can create your own construct stunts, subject to Story Teller approval. A stunt should either: permit an ability which doesn't give a modifier (like the ability to jettison cargo); give a +1 bonus in general situations; or give a +2 bonus in a more specific situation. Powerful stunts require other stunts as prerequisites. See "Creating your own Stunts" on page 114 for more.

General Construct Skills

Advanced Sensing	Repair System
Docks / Barracks	Salvage System
Grappling System	Systems
Manufactory	Warehousing / Cargo Hold
Mining Equipment	



ADVANCED SENSING

The construct has increased awareness of its surroundings, either through technology (telescopes and spyglasses), enhanced communications (flag signals, semaphore), spy or informer networks, or magical divination. This allows reconnaissance at increased range if the skill level exceeds the Systems skill level, and detection of objects such as hidden troops that would be invisible to standard detection. The skill level determines the difficulty of hidden object the Advanced Sensing skill can automatically detect.

For example, the Tower of Astraade has Good (+3) Advanced Sensing. Using crystal balls and magically-controlled birds, it can detect hidden objects up to Good (+3) difficulty automatically, while better hidden objects require a skill check.

Advanced Sensing operates over its skill level in zones, and reconnaissance and detection checks use this skill instead of Systems, if higher. To detect magically-concealed targets, roll against the target's Systems or Stealth skill, but deduct any Magical Concealment skill level (or other corresponding power skill) from the Advanced Sensing skill (see page 215). A construct may only have one Advanced Sensing skill. Characters with the Divination power skill may substitute that instead.

Stunts

✧ Track Target

The construct can track the direction of *escaping* targets (ships, troop units, etc) by rolling against the target's Manoeuvre skill. **For a Fate point**, the construct or its leader can reasonably estimate the target's immediate destination.

✧ Battlefield Divination* (Restricted)

The construct receives a +4 Advanced Sensing bonus to detect magically-concealed targets or targets with weapons of Great (+4) or higher. It also allows attempts to detect incorporeal or otherworldly targets using the Dimensional Shroud stunt, although Dimensional Shroud negates the +4 bonus. Under all other circumstances the stunt provides a +2 bonus to detection attempts.

DOCKS / BARRACKS

The construct is equipped with docks, barracks and so on housing, deploying, and maintaining ship or troop units. It can carry one ship or troop unit for every skill level up to one scale less than the construct. Each dock or barracks can deploy a single ship or troop unit per exchange.

Stunts

✧ Rapid Deployment

The facility can deploy all its troops or ships simultaneously.

✧ Depot

Requires Rapid Deployment, construct must be Huge (scale 5) or larger

The construct has enlarged facilities for housing ships or

Example Manufactory Goods

Type of Goods Produced	Quality*	Time to Produce**
Normal Clothing	Average (+1)	A few days
Formal Clothing	Good (+3)	A few weeks
Simple Weapons (daggers, staves)	Average (+1)	A few days
Average Weapons (short sword, light mace, longbow)	Fair (+2)	A week
Superior Weapons (great sword, halberd, crossbow)	Great (+4)	A few weeks
Cloth, leather, pottery, cartwheels	Average (+1)	1 week
Light Armour	Great (+4)	1 week
Medium Armour	Superb (+5)	A few weeks
Heavy Armour	Fantastic (+6)	1 month
Fine Jewellery	Epic (+7)	A few months

*This is both the quality of materials required and the quality of goods produced.

**This is the average time to produce a unit of goods. Although you can rush this, Story Tellers should put a realistic minimum limit – you can't produce a suit of armour in half an hour no matter how well you roll!

large numbers of troops, doubling its docks and barracks capacity.

GRAPPLING SYSTEM

From ropes and grappling irons to harpoons, enormous nets, underwater chains, and even magic, this skill allows a construct (usually a ship or war machine) to physically grapple a target into its own zone. The roll is made against the target's Manoeuvre skill; the maximum target size is the construct's scale minus 2, so a Huge (scale 5) sky galleon could net anything up to Medium (scale 3), such as a wyvern and its rider. A grappling system counts as a weapon for range calculations (see "Weapon Ranges" on page 219).

Stunts

✧ Boarding Ramp

Like a roman *corvus*, this is a huge solid ramp with two big "nails", usually at the bow of a ship and used in ship-to-ship boarding. It provides a +1 bonus to boarding attempts.

✧ Rapid Retrieval

The grappling system can rapidly retrieve small groups of troops or ships (one per skill level) into a dock or barracks, useful on ships or sky galleys or castles trying to retrieve troops during a siege or attack. The system can be reversed to fend off boarding or siege-breaking attempts by making a skill check against the attacker's Manoeuvre skill.

MANUFACTORY

Requires Warehousing / Cargo Hold and Systems skill

The construct can manufacture items (weapons, armour, pottery, other useful equipment), specified when the skill is selected. It requires raw materials like metal ingots or timber (see the Mining Equipment "Smeltworks" stunt for one way to get these). To manufacture, the construct makes a Manufactory check against the raw materials' quality; shifts generated indicate the units of raw materials

converted into finished goods (weapons, armour, pottery, etc) at the same quality. Depending on the goods in question, this takes anywhere from a few days to a few months.

Each load of goods manufactured may be used directly as a bonus to Resources rolls *relating to the product type*; bonuses may not be combined. For Resources bonuses not directly related to the product type, the goods must be sold at a market (usually in a town or city), requiring a successful Rapport roll versus a merchant's Resolve roll. If successful, shifts equal the quantity of goods sold (converted into usable Resources bonuses). If unsuccessful, you haven't found a buyer that day (or appropriate time period), and must wait for the next day to try again. Failing three times in a row means you can't find a buyer at this location. This procedure is also used when selling salvage or raw materials from mines (see the Mining Equipment and Salvage System skills below).

For example, if Old "Grimblade" Carter successfully sells 3 loads of Good (+3) axe blades, he has three +3 bonuses for future Resources skill checks. He can't combine them into a +9 bonus or a +6 and a +3, but he can allow other characters in the group to use them.

The quantity of finished goods a manufactory can hold is based on the construct's Warehousing / Cargo Hold skill (page 209). For example, a manufactory with Fair (+2) Warehousing / Cargo Hold can store 10 units of Fair (+2) quality goods.

Stunts

✧ Artisans

You employ skilled artisans producing specific high-quality goods (jewellery, superior weapons, masonry, etc), providing a +1 on Manufactory rolls. You may also use the Resources bonuses produced by the manufactory as bonuses to corresponding repair checks (see page 225) without needing to sell them first.

✧ Armoury

You may use the Resources bonuses produced by the manufactory as bonuses to repair consequences to offensive or defensive skills (see page 225) without needing to sell them first. Also, **for a Fate point**, you can defer reductions to offensive or defensive skills caused by consequences for one exchange, or until a further consequence is taken, whereupon all consequences come to bear.

MINING EQUIPMENT

Requires Warehousing / Cargo Hold and Systems skill

The construct can mine resources (minerals, rare elements, gems, etc). Operations must be controlled by one of the construct's personnel with the Engineer (Artificer) stunt or a mining-related occupation aspect (who can add +1 to Mining Equipment skill checks).

Mining resources are found by successful prospecting checks using Engineer (Artificer) or Science (modified by Investigation or Divination) against the resource quality, or against a difficulty determined by the Story Teller, with the shifts indicating the quality of resource found.

To mine resources, the construct makes a Mining Equipment check against the resource quality; shifts indicate the quantity of loads mined at that quality. Each failure reduces the resource's quality by 1: when it reaches zero, the mine is exhausted. Depending on the resources in question, mining checks take anywhere from a few weeks to half a year or more.

For example: the Black Hand Orcs have a mine above a lode of Good (+3) quality copper ore. The overseer rolls the mine's Great (+4) Mining Equipment, for a +5 total, 2 points above the ore quality, meaning the orcs can extract two loads of Good (+3) quality ore. The Story Teller rules this takes a few months.

The quantity of ore a mine can hold is based on its Warehousing / Cargo Hold skill (see page 209). For example, a mine with Good (+3) Warehousing / Cargo Hold can store 10 loads of Good (+3) quality ore.

At a suitable location like a market or smeltworks miners can convert the ore to an equivalent monetary resources value by rolling Rapport against a local merchant's Resolve skill: see the Manufactory skill above for details.

Mining Equipment may only be selected once.

Stunts

✧ Precision Mining

You can mine normally inaccessible rare or dangerous resources, gaining a +1 Mining Equipment bonus. Alternatively, you can secure a specific named resource the Story Teller has deemed rare or dangerous.

✧ Salvage

You can use mining equipment to salvage items from wrecks and ruins as per the Salvage System skill but at two levels lower. The Mining Equipment skill must be at least Average (+1).

✧ Smeltworks

The mine has its own foundry, and can smelt its own ore directly into ingots. Working on ore already extracted and stored in the mine, a successful Mining Equipment roll increases the resource quality by the shifts generated. You can use the ingots with the Manufactory or Artificer skills (page 205 and page 70 respectively) as raw materials for fashioning items such as swords or armour.

REPAIR SYSTEM

This skill enhances checks made to repair the construct (see page 225). A shipwright or engineer with Engineering (Artificer) or Boatwright (Pilot) stunts is required; add the Repair System skill level as a bonus to the Artificer or Pilot check.

Stunts

✧ Magical Repair* (Restricted)

Requires an appropriate aspect or Story Element. This is a setting-specific stunt

The construct has ancient blessings, enchantments, even bound demons which effect repairs, negating the requirement for a shipwright or engineer. Use the Repair System skill level with no bonus to the skill check.

✧ Repair Team

A Repair Team provides a +1 bonus to repair checks, and allows the construct to repair other constructs. Passage between both constructs must be unimpeded, and mobile constructs (ships or war machines) must be stationary. Repairs can't be made while under attack. At the Story Teller's discretion, Repair Teams may also be deployed by the Magical Repair stunt (such as sorcerous gremlins sent to rebuild a fortress).

SALVAGE SYSTEM

Requires the Warehousing / Cargo Hold and Systems skills

The construct can salvage equipment and cargo from wrecks and ruins. The Story Teller assigns a **resource quality** to any potential salvage, or rolls dice and takes any positive result as the quality, otherwise there's nothing of value present. On a successful Salvage System check against the salvage quality, the construct inflicts additional stress damage to the target equal to the skill level by removing salvage, potentially causing the ruins or wreck to break up or collapse completely: the Story Teller should assign the wreck or ruin a stress track and remaining consequences.

If successful, the construct recovers a quantity of salvage equal to the shifts generated and at the resource quality. Alternatively the crew can **pay a Fate point** and recover one construct skill of the same quality in salvage.

For example, a merchant cog with a Salvage System has found some Fair (+2) salvage in a drifting wreck and achieved three shifts on the Salvage System skill check, recovering three units of Fair (+2) salvage. Alternatively, the cog's crew could pay a Fate point and convert this to one Fair (+2) construct skill of their choice – such as a ballista or harpoon. The Story Teller

must agree on the skill, or may provide a list of recoverable skills.

Treat the salvaged construct skill as if it has one Major consequence for repair times and costs. If the construct decides to take the salvage, it can be converted to Resources skill check bonuses at markets and dockyards on a successful Rapport versus merchant's Resolve skill (see page 205 for more). The construct can carry a total resource quality in salvage equal to its Warehousing / Cargo Hold skill value x 10.

The Salvage System skill can only be selected once.

Stunts

✧ Mining

The construct can use the salvage equipment to mine resources as per the Mining Equipment skill but at two levels lower. It requires at least an Average (+1) Salvage System skill.

✧ Patch It Up

The construct can **pay a Fate point** and use a piece of salvage of at least Fair (+2) value to restore one structural stress point for every Salvage System skill level. This can't be done during combat and requires a successful salvage operation to provide the necessary salvage. It can only be done once between full repairs.

✧ Salvage Mysterious Artifacts

The construct can salvage construct skills from ruins of ancient or inhuman civilizations, or structures using unknown science or sorcery. The skills salvaged can be used by the construct with interesting effects...

✧ Salvage Perilous Items

The construct can recover dangerous items like poisons, dangerous creatures, cursed items, traps, volatile or explosive substances, arcane energy sources or diseased remains. Failure causes Structural stress to the construct equal to the negative shifts. A construct trying this without the stunt suffers a -2 penalty, and if unsuccessful takes the negative shifts in *consequences*.

For example, if an expedition without this stunt exploring the Cursed Ruins of the Reptilian Lithoi fails by 2 on its Salvage System check, it takes 2 consequences as the ruin's ancient curse sweeps through its members.

SYSTEMS

This is a catch-all skill representing the standard equipment and facilities found in castles, cities, or on ships. Compulsory for Large (scale 4) constructs or greater, Medium (scale 3) constructs don't have this skill, defaulting to Average (+1) for any corresponding checks.

Systems covers things like healers, quarters, lifeboats, sails, rigging, supply lines, kitchens, wells, heralds, runners, lookouts, libraries, messengers, and the like, subject to Story Teller discretion. For example,

a lonely monastery might have cramped quarters but an excellent library. A construct's systems should be detailed in its description.

The Systems skill is linked to a construct's Morale stress track: as Morale stress is inflicted, consequences can affect things covered by the Systems skill. Most non-physical attacks are opposed by Systems, unless a specific aspect, stunt or skill is available at a higher level.

Systems can only be selected once.

Trappings

👁 Lines of Communication

This covers all construct communications, including internal communications, runners, messengers or signals to other constructs, heralds, etc. Not all constructs have all of these (sailing ships for example have no use for runners). Use the Distance and Range Table (page 203) to determine the reach of a construct's communications based on Systems skill level. The Systems skill also determines the effectiveness of a general's orders and detection attempts in the **Fog of War** battle system (page 234).

👁 Quarters

This covers living area and facilities for the construct's occupants or crew, including kitchens, privies, bath-houses, etc. While not a critical system, if damaged or destroyed it affects morale and the construct's ability to function. The higher the skill, the more lavish and spacious the quarters are. Constructs have sufficient quarters to accommodate typical personnel: you can modify this with aspects like "Oversized Quarters" or "Cramped Living Conditions are Making my Life Hell".

👁 Maintenance

Constructs require maintenance to keep functioning, whether it's looking after the sails or replenishing food stores and firewood. Smaller constructs have very basic maintenance requirements; castles have large logistics efforts with quartermasters, backups, and emergency supplies. The higher the Systems skill, the more significant the maintenance, the better its backup, and the more manpower required.

👁 Evacuation Measures

When a construct is destroyed, its occupants have some chance to save themselves, however slight. This may be a deliberate capability like lifeboats, postern gates, or alarm bells and bucket-trains, or an accidental side-effect of the construct's design that it's easier to get out of when the walls are collapsing! See "Save Yourself!" on page 225.

👁 Liveability

A critical system maintaining a liveable environment, including reasonable cleanliness, good air, fresh water, food, etc. The higher the Systems skill, the better the liveability and ability to maintain that liveability under duress.

👁️ Healer

To treat injuries to its occupants, constructs need a healer. Small constructs like longships or borderland keeps may only have someone with a little first aid knowledge, while castles or towns may have dedicated healers and physickers. The higher the skill level, the better the healing available. Treat the Healer as a Science skill equal to the Systems skill level for healing only, with the following stunts:

Systems Skill Level	Healing (Science) Stunts
Average (+1)	None
Fair (+2)	Healer
Good (+3)	Healer
Great (+4)	Healer, Physicker
Superb (+5)	Healer, Physicker
Fantastic (+6)	Healer, Physicker, Chirurgeon
Legendary (+8)	Healer, Physicker, Chirurgeon

See the Healer, Physicker, and Chirurgeon stunts starting on page 108.

👁️ Watches

The construct's "eyes and ears", its ability to perceive what's going on around it, this represents active search parties and spies, and passive lookouts, sentries, or observers. Passive watches are unobtrusive; active watches are generally obvious to everyone. The higher the skill level, the better the watches.

Constructs can also undertake enhanced watches using the Advanced Sensing skill, greatly improving their intelligence about their surroundings (see page 204).

See "Detection" (page 220) for more about watches.

Stunts

❖ House of Healing

The construct's healers can cure more serious consequences; treat as a Healer two skill levels higher.

❖ Enhanced Communications

The construct's communications (heralds, couriers, runners, signalmen) can circumvent measures designed to interfere or prevent them getting through, providing the skill level is at least as high as the construct skill attempting to block communications. It also adds +1 to communications range.

❖ Hardened Systems

The construct pays particular attention to maintaining and protecting its systems, and has +3 Morale stress.

❖ Great Library

The construct houses a great library containing knowledge from across the known world. **Pay a Fate point** to add the skill level to any knowledge checks by construct personnel.

❖ Sages and Scholars

The construct houses an alchemical or magical laboratory. **Pay a Fate point** to add the skill level to any Alchemy- or Science-related skill checks.

❖ Rangers and Scouts

The range of the construct's watches can be extended by using ranger and scout units. The construct must remain in the area to benefit. Rangers and scouts can also be used with the Advanced Sensing skill. See the Ranger and Scout Unit template on page 243.

❖ Magical Guardian

The construct has a magical guardian or tutelary spirit which can operate the construct itself and take verbal instruction from unskilled personnel. Castles can keep up with day-to-day operations, ships can sail to their destinations, temple rituals can be upheld, and so on. The guardian won't take risks, and tries to avoid combat unless ordered to fight. All construct skills operate at a -1 penalty under magical guardian control.

❖ Self-sufficient

The construct can operate without re-provisioning for long periods, possibly indefinitely. Vegetable gardens, wells, water collectors, livestock, etc, give a castle excellent siege preparedness or a sailing ship the ability to undertake long ocean voyages. The construct can also provide emergency food and water if its Systems fail completely, for 1 day for every Systems skill level.

❖ Dimensional Portal* (Restricted)

Requires the Dimensions power skill to be available in the setting

The construct has magical specialists or artifacts capable of teleporting or "gating" objects outside and in. The Systems skill level is the number of human-sized beings or objects that can be teleported each exchange, and is used as a skill check to teleport large objects and penetrate barriers. Needless to say, this stunt plays havoc with sieges.

❖ Battlefield Communications

The construct has excellent battlefield communications (runners, flag or sound signals, magic, etc), providing a +1 bonus to Systems and Leadership checks on the battlefield.

❖ Elite Quality Troops

The construct has a special force of elite troops. Add +1 to its Morale stress track.

❖ Veteran Quality Troops

Requires Elite Quality Troops

The construct's special troops are so well trained the construct gains a +1 to attacks, defences, and blocks on the battlefield. It also gets another +1 Morale stress.

WAREHOUSING / CARGO HOLD

The construct has warehouses, cargo holds, or other storage facilities capable of storing ten resources units each with a value equal to the facility's skill level. For example, a Good (+3) cargo hold can contain ten resources up to Good (+3) value each. Story Tellers should amend this for storing items like valuable artifacts or gemstones taking up less space than large loads of common materials.

Stunts

✧ Livestock Area

The storage facility can house up to 50 horse-sized animals per skill level. If the Warehouse / Cargo Hold takes a consequence, it requires immediate repair or 5 animals die; on a ship or other air- or water-based construct, 5 animals die every exchange.

✧ Guest Quarters

The construct can accommodate large numbers of guests or passengers, either 100 temporary guests or passengers per skill level in rows of seating for up to 24 hours, or 30 passengers in chambers or cabins per skill level for longer periods.

MANOEUVRE SKILLS

These skills govern a construct's movement capabilities, including sails and oars for ships, wings or lifters for starboats and cloud-castles, and the marching capabilities of military units and war machines. Static constructs like castles, cities, and temples usually have no manoeuvre skills.

Construct Manoeuvre Skills

Land Manoeuvre	Air Manoeuvre
Water Manoeuvre	

LAND MANOEUVRE

This skill represents marching ability, wheels, mounted performance, magical legs, or other land-based propulsion systems, measuring the speed and handling of any mobile land-based construct (usually a military unit, but also juggernauts and war machines). It's typically used in defensive manoeuvres against incoming attacks, grappling attempts, chases, ramming, obstacle avoidance – anything that tests the construct's speed or manoeuvrability. The higher the skill level, the faster and more manoeuvrable the construct is. This skill can only be selected once.

Stunts

✧ Burst of Speed

Once per scene, the construct can execute a sudden burst of speed to change the zone distance between constructs by +2 on top of a normal zone movement. The construct must travel at least 3 zones (1 zone move plus 2 Burst of Speed). See "Movement & Ramming" on page 222.

✧ Mounted Movement

All or part of the construct is mounted on horses or similar riding animals, gaining a +1 Land Manoeuvre bonus.

✧ Battering Ram

The construct possesses a battering ram, giving a +1 bonus to ramming attacks.

AIR MANOEUVRE* (RESTRICTED)

This skill represents wings, balloons, magical lifting devices, or other airborne propulsion systems, measuring the speed and handling of airborne constructs (such as starboats, ornithopters, cloud castles, or aerial fortresses). Mandatory for all aerial constructs, it's otherwise the same as the Land Manoeuvre skill above.

Stunts

✧ Aerobatics

The construct is extremely agile, getting a +1 bonus to Air Manoeuvre checks.

✧ Burst of Speed

See the Land Manoeuvre stunt above.

✧ Hit and Run

Requires one other Air Manoeuvre stunt

The construct gets a +1 attack bonus if moving at least two zones while attacking a target. On its next movement it must move away from the target.

✧ Show Your Better Side

The construct can quickly turn to present intact armour to attackers. Even if its Armour skill has been destroyed through consequences, once per scene it can present a scrap of intact armour and gain its armour bonus anyway.

WATER MANOEUVRE

This skill represents sails, banks of oars, or other waterborne propulsion systems measuring the speed and handling of a waterborne construct (usually a ship). Mandatory for all ships, it's otherwise the same as the Land Manoeuvre skill above.

Stunts

✧ Ram

The vessel has a battering ram, gaining a +1 bonus to ramming attacks.

✧ Oars

Incompatible with Open Ocean

The vessel has one or more banks of oars (usually in addition to sails), giving it a +2 bonus to ship-to-ship combat manoeuvres.

THE REMAINING TWO SHIPS DRIFTED INTO A ROCKY COVE, WHERE STRANGE EYES WATCHED IN THE SUDDEN, UNNATURAL SILENCE.



✧ Oar Swipe

Requires Oars

The vessel can attack an enemy vessel's oars in a ramming manoeuvre, gaining a +2 manoeuvre bonus against oared ships.

✧ Shearing Blades* (Restricted)

Requires Oar Swipe

The vessel has blades attached to its prow designed to shear an enemy ship's oars. **For a Fate point**, a successful ramming manoeuvre against an oared vessel causes an automatic consequence.

✧ Open Ocean

Incompatible with Oars

The vessel is robust enough to travel the open ocean instead of simply coast-hugging.

✧ Unusual Propulsion* (Restricted)

Requires magical aspect

The construct is powered by magic such as a water elemental or wind wizard, gaining a +1 Water Manoeuvre bonus. **For a Fate point** it can absorb a consequence for the construct. Importantly, this stunt allows sailing ships without oars to manoeuvre close to the wind and perform boarding actions. Mediaeval sailships didn't do much ship-to-ship combat as they couldn't sail close to the wind, which usually confined one fleet to harbour while the other landed troops ashore. Oars overcame this limitation; in a fantasy setting, magical propulsion does, too.

✧ Burst of Speed

See the Land Manoeuvre stunt above.

✧ Underwater Movement* (Restricted)

Requires construct aspect

The construct can manoeuvre underwater and stay submerged for a number of scenes equal to its Water Manoeuvre skill, whereupon it must surface for air.

✧ Show Your Better Side

See the Air Manoeuvre stunt above.

✧ Hit and Run

Requires one other Water Manoeuvre stunt

See the Air Manoeuvre stunt above.

OFFENSIVE SKILLS

Offensive skills enable the construct to attack other constructs, and include catapults, ballistas, siege engines, exotic weapons like Greek Fire, and boarding actions by marines. Some skills may be selected more than once; others are restricted.

Construct Offensive Skills

Melee Combat	Ranged Combat
Information Warfare & Sabotage	Troop Facilities

Exotic Weapon Unusual Super Weapon
Not all constructs prioritize their offensive skills in the same way. Sailing ships concentrate on ramming and boarding actions for attacks, unless they have unusual weapons like Greek Fire; castles use ranged weapons and troop sallies, though they may defend using melee combat; military units concentrate on melee combat and ranged combat; and so on.

War galleys with oars and sails usually take their mast down and stow their sails when going into battle; ships may also cover their decks with wet hides. At the Story Teller's discretion, manoeuvres like these can create temporary aspects which can be invoked, tagged, or even compelled during combat.

MELEE COMBAT

This represents the ability to physically close with an enemy, using infantry and cavalry for military units, and battlement defences and boiling oil for castles and cities. Vessels wishing to use Melee Combat must first perform a boarding action (see page 222).

Constructs using Melee Combat must be in the same zone. A construct may have multiple Melee Combat skills, representing different weapons or instances of the same weapon: you could have Melee Combat (Infantry) at Good (+3) and Fair (+2), or Melee Combat (Battlement Defences) at Average (+1) and Melee Combat (Cavalry) at Great (+4). Constructs use their highest Melee Combat skill level in a given weapon to attack, and on a successful hit add the total skill levels of all other Melee Combat skills in the same weapon as a damage bonus.

For example, a construct with Melee Combat (Infantry) at Good (+3) and Fair (+2) attacks with a Good (+3) skill, and if successful adds a +2 damage bonus.

Ramming Speed!

Historically, naval combat prior to the invention of gunpowder focussed on ramming attacks and boarding actions, with ranged combat relatively ineffective. We've built the construct combat rules accordingly, and recommend limiting the Ranged Combat skill for vessels to a maximum of Average (+1). We haven't put any such limitations on things like unusual weapons and magical attacks, however: the presence of magic in a fantasy campaign has a huge effect on naval combat!

Stunts

✧ Mounted Combat

The construct gets a +2 bonus when attacking and defending against unmounted opponents.

✧ Concentrated Attack

The construct can concentrate its forces to punch through a target's armour, as long as that armour is less than the attacker's Melee Combat skill. The attacking construct incurs the Minor consequence "Overstretched in Melee".

✧ Point Defence

The construct can respond rapidly to fend off fast-moving point attacks, including siege ladders, grappling hooks, or aerial attackers rather than conventional attacks. Make an

attack against the attacking weapon system's skill level: if successful, a number of siege ladders, grappling hooks, or boarding attempts equivalent to the Melee Combat skill level are disabled.

✧ Split Attack

This stunt allows a construct with multiple Melee Combat skills to split its attacks between different targets instead of having to combine them all into a single attack.

✧ Magical Attacks* (Restricted)

The construct can call on battle mages or war priests, gaining a +2 Melee Combat bonus on its attacks.

RANGED COMBAT

This represents the ability to damage an enemy from a distance using archery, cannon fire, catapults, ballista, Greek Fire, etc. Constructs needn't be in the same zone: see the Weapon Ranges table on page 219. A construct may have multiple Ranged Combat skills, representing different weapons or instances of the same weapon: you could have two Ranged Combat (Cannons) at Good (+3) and Average (+1), or Ranged Combat (Archery) at Great (+4) and Ranged Combat (Greek Fire) at Fair (+2). Constructs use their highest Ranged Combat skill level in a given weapon to attack, and if successful add the total skill levels of all other Ranged Combat skills in the same weapon as a damage bonus.

Stunts

✧ Cannon

A high-tech weapon unavailable in non-black powder settings. This gives a +1 attack bonus, and allows waterborne constructs to take multiple levels in the Ranged Combat skill.

✧ Magical Attacks* (Restricted)

Requires magical aspect

The construct uses battle mages or war priests, gaining a +2 Ranged Combat bonus and allowing waterborne constructs to take multiple levels of the Ranged Combat skill.

✧ Point Defence

The construct can respond rapidly to fend off fast-moving attackers using rapid-response archery teams, targeted Greek Fire, etc. Make an attack against the attacking weapon system's skill level: if successful, a number of siege ladders, grappling hooks, or boarding attempts equivalent to the Ranged Combat skill level are disabled.

✧ Split Attack

This stunt allows a construct with multiple Ranged Combat skills to split its attacks between different targets instead of having to combine them all into a single attack.

✧ Siege Weapons

The construct can concentrate its forces to punch through a target's armour, as long as that armour is less than the

attacker's Ranged Combat skill. The attacking construct incurs the Minor consequence "Exposed to Counterattack".

TROOP FACILITIES

The construct houses and supports one or more units of specialist troops. The skill level determines troop size and quality. For sailing ships and other vessels, troops are units of marines; for static constructs like castles and cities, they're specialist troops over and above those already included in its Melee and Ranged Combat skills.

The construct has one such squad of 10 troops for each skill level. One squad has combat skills equal to the Troop Facilities skill level; the remaining squads have Average (+1). For example, a war galley with Fair (+2) Troop Facilities has one squad with Fair (+2) combat skills and one squad with Average (+1) combat skills.

Boarding actions by marine troop facilities are the main form of attack for sailing ships.

Trappings

👁 Boarding

Boarding actions are the main form of attack for constructs like sailing ships. They're almost always fought to the death – there really is nowhere to run. Once you've completed a boarding action (see page 222), your construct can use its Troop Facilities skill to attack either Structural or Morale stress. The construct must be in same zone as the target, and have successfully started a boarding action in the previous exchange. Even during the black powder era, when shipboard cannon are becoming the principal weapon, boarding is the coup de grace for capturing a ship intact. Boarding is also a favourite choice for pirates – you capture the treasure rather than sink it.

👁 Sallies

For static constructs like castles, sallies are a way of attacking at a distance. Once you've issued a sally (see page 221), you may start a sally assault to close the distance to the target. After doing so, the sally troops may attack the target in melee combat.

Stunts

✧ Boarding Gigs

With boarding gigs, you don't have to use the Grappling System skill or disable the ship to make a boarding action: in the first exchange, you launch boarding gigs; in the second, you use the boarding gig pilot's Manoeuvre skill (unless a PC or named character is piloting) against the target's Manoeuvre skill to start boarding – after which you start combat as in the Boarding trapping above.

The ship has one boarding gig for each troop (marine) squad, with the same Water Manoeuvre skill level as the squad's combat skills. The ship must be in the same zone as the target ship. Boarding gigs are recovered from target ships after the battle. They are Medium (scale 3), have one Structural stress box each and can take no consequences.

✧ Assault Troops* (Restricted)

Requires Boarding Gigs if a ship

Applies to ships or castles; the normal troop units are replaced with special assault troops trained to break into fortresses, or board and take enemy vessels. All troop squads' combat skills are at the Troop Facilities skill level.

✧ Assault Gigs* (Restricted)

Requires Assault Troops; construct must be a vessel

These more advanced gigs replace the standard boarding gigs; they're faster, providing a +1 Water Manoeuvre bonus, and have three Structural stress boxes.

✧ Lashed Vessels

An alternative to boarding gigs, the vessel lashes itself to its target after a successful Grappling Action (see page 221), creating a stable platform for boarding and melee combat. It gives a +1 bonus to boarding actions.

INFORMATION WARFARE 🗡

SABOTAGE

This skill represents propaganda attacks, attempts to mislead the enemy, etc. It targets Morale rather than Structural stress, and can be used both to attack and to defend. The skill may only be selected once, and can't be taken at a level higher than Good (+3). Information Warfare & Sabotage attacks are very slow, and generally only used in sieges; normally, one attack may be made per day. In faster-paced construct conflicts, the Story Teller may allow one Information Warfare & Sabotage attack to be made at the beginning of combat only. The skill is used as follows.

Trappings

👁 Propaganda Attacks

Propaganda attacks occur in the special action phase (page 221), and damage the target's Morale stress track, rolling against Systems or the target's own Information Warfare & Sabotage skill, whichever is higher.

👁 Sabotage

Including poisoning wells, catapulting disease-ridden bodies into castle courtyards, targeting rigging, etc, this is a direct attack on the target's Morale stress track, and can only be countered by the target's Systems or Repair Systems skills, whichever is higher.

👁 Blocking Communications

The construct can use physical measures like smoke or deliberately targeting signals and couriers, or non-physical measures like spreading rumours and misinformation, to adversely affect the target's communications. Blocked targets roll Information Warfare & Sabotage or Systems to overcome the block; this can be a very effective tactic when disrupting communications in the Fog of War mass battle system (see page 234).

👁 Clearing Communications Blocks

You can punch through communications blocks by rolling against the blocking construct's Information Warfare and Sabotage skill; a success breaks the block.

Stunts

✧ Advanced Information Warfare* (Restricted)

Using magic and elite teams, you receive a +1 bonus on all information warfare attacks.

✧ Turncoats

For a Fate point, you can declare you have a turncoat in the enemy's ranks, giving you a +2 bonus to sabotage attacks. You must justify this narratively. It may be used during normal construct combat, in addition to the initial Information Warfare and Sabotage attack (see above).

EXOTIC WEAPON* (RESTRICTED)

Requires an aspect describing the exotic weapon

This covers any non-standard normal scale weapon system that doesn't count as a melee or ranged weapon. It requires an aspect (ie "Incendiary Grenade Catapult"). Exotic weapons are typically magical or experimental, and hard to come by. Vessels such as sailing ships with exotic weapons are less dependent on boarding actions and ramming attacks.

Stunts

✧ Greek Fire

Only advanced constructs may take this stunt (see page 200), which uses devices like pressurized siphons to hurl burning liquids, causing damage and placing an "On Fire" temporary aspect on the target. Targets hit incur the same damage as the initial attack in subsequent exchanges unless they use the Repair System or Artificer skills to extinguish the fires. Greek Fire floats on water, so sand is more effective; some power skills may also work, though this isn't a magical attack and can't be dispelled. Roll against the Greek Fire's Exotic Weapon skill: a success extinguishes it.

For example: a war galley with Fair (+2) Armour is hit by a Superb (+5) Greek Fire Exotic Weapon for 5 damage, inflicting 3 Structural stress. The war galley makes a Fair (+2) Repair System check against the Superb (+5) Greek Fire to send teams running up and down the decks putting out fires, repairing rigging, replacing oars and oarsmen. If the repair roll fails, the fire continues to burn, and inflicts another 3 stress next exchange.

✧ Split Attack

This stunt allows a construct with multiple Exotic Weapon skills to split its attacks between different targets instead of combining them into a single attack.

✧ Very Exotic

The weapon system is so exotic that damage inflicted can only be repaired in repair docks.

✧ Magical Support

The Exotic Weapon must be magical

The exotic weapon can magically enhance other units' attacks. For a Fate point, the Exotic Weapon skill can replace any other friendly unit's own attack for the rest of the scene.

UNUSUAL SUPER WEAPON*

(RESTRICTED)

Requires an aspect describing the super weapon

This covers tremendously powerful weapons far more destructive than conventional attacks or even magic like fireballs or cadres of battle wizards. It includes apocalyptic sorceries and the earth-shattering attacks of interdimensional demons and godlings, laying cities waste and bringing entire kingdoms to their knees. A character awakening one of the Dread Ancient Ones Who Sleep Beneath the Sea could use this skill to represent the tidal wave engulfing his ship...

Assign an aspect to describe this weapon, like "Awakening of the Dread Ancient Ones", "Fiery Maw of the Sun Demons" or "Speak the Charm of Unmaking and the World shall fall!" It takes extraordinary circumstances for a construct to have even one Unusual Super Weapon skill; under even more unimaginable ones, a construct may have a second: this creates a weapon called the Unspeakable Super Weapon, before which even empires crumble.

Weapons of this nature make normal weapons look like children's toys, and can destroy whatever they hit. They're so powerful that anything of Colossal scale 7 or less in the target zone automatically receives a Severe consequence, and Unspeakable Super Weapons inflict an automatic taken out result! Defensive bonuses from armour or shields are ignored.

To attack a target zone, the construct **pays a Fate point** and places an aspect on the zone like "The Dread Ancient Ones are awakening from their slumber!", "Fiery Maw Opening" or "The Charm is being spoken". The next exchange, anything still in the target zone suffers a Severe consequence or is taken out if it's Colossal (scale 7) or less, and any larger targets are attacked by the super weapon against their highest Manoeuvre or Armour skill.

Stunts

Weapons of this power don't really need stunts... Okay... okay!

✧ Desolation

The super weapon can destroy World-sized (scale 8) targets. This comes at a terrible price: any character using this automatically gains the "By the gods! What have we done!" and "Desolator" aspects, doomed to be feared throughout the Interconnection. Desolator aspects can't be removed – laying waste to a whole world has long-term consequences for a character's destiny.

For example, after yet another city refuses entry to Thanaric Bearer of the Doomstone, the Story Teller says "Thanaric, your

soul is weary of cities turning you away. You're tempted just to level this city to make an example to the rest of them". The Story Teller offers a Fate point to compel Thanaric's Desolator aspect. Of course, the character can buy his way out: let's hope he still has some Fate points...

DEFENSIVE SKILLS

Defensive skills cover the measures a construct may take to protect itself.

Construct Defensive Skills

Armour	Hardened Structure
Magical / Divine Protection	Magical Concealment

ARMOUR

As well as thick walls, buttresses, metal plates on ship's hulls, and the best plate mail and barding money can buy, armour also includes more circumstantial things like good defensive positioning. The skill may only be selected once, and can't be taken above Good (+3), or Average (+1) for seagoing or airborne vessels. It absorbs its skill level in Structural stress, and can also take additional consequences for the construct (see page 203).

Stunts

✧ Anti-personnel Armour

Requires an appropriate aspect

With this stunt, individual-level attacks (such as those by characters) can't affect the construct, even if the attacker

is within 2 scales of its size. This includes magical attacks. Professional military constructs (including troop units) often take this stunt.

✧ Moat

Requires construct to be land-based

The construct is surrounded by a ditch, pit, or moat, providing a +2 defence bonus against melee attacks.

✧ Trenches

Requires construct to be land-based

The construct gains a +2 defence bonus against all attacks, at the expense of movement. The construct may only make a supplemental move action (1 zone) when using Trenches, and even then only on an exchange in which it has successfully attacked.

✧ Forecastle

Requires construct to be a vessel

Forecastles and aftcastles are added to warships, starboats, and some juggernauts to make boarding attempts less effective, providing greater defensive capabilities, sweeping the decks with archers, etc, in individual combat. A forecastle or aftcastle gives a +1 defence bonus against boarding actions, and in individual combat provides a "stronghold" on deck. Castles can be compelled to slow the ship down, making vessels more sluggish in manoeuvres. You can take this stunt twice: once for a forecastle and once for an aftcastle.



MAGICAL / DIVINE PROTECTION

Requires a magical / divine aspect or parent organization with the Divine Protection skill

The construct is supernaturally protected, either by mages or priests, or by the direct oversight of a god, demon, or other magical being. This skill may be capped at the Divine Protection skill level of the construct's parent organization, if it has one; otherwise an aspect is required explaining the source of the protection.

There are two versions of the skill: one reducing Structural stress, the other Morale stress. The Structural stress version doesn't stack with Armour: use the higher of the two. The skill can also take consequences – see page 203.

✧ Magical Support

Works for Magical Protection only

The construct has magic users or magical creatures enhancing its protective abilities, allowing manoeuvres placing aspects like “Magical Shield” or “Magically-enhanced Defences” on other units.

HARDENED STRUCTURE

The construct has a reinforced structure providing additional Structural stress points and reducing damage inflicted by being rammed by another construct. The skill level determines the additional Structural stress points and the damage reduction: a construct with Fair (+2) Hardened Structure gains two additional Structural stress points and reduces ramming damage by 2. A construct can't have a Hardened Structure skill greater than Good (+3), and the skill can only be selected once.

✧ Reinforced Prow

The construct must be a ship or starboat

The ship's prow is designed for ramming, causing additional damage equal to the skill level on a successful ram.

MAGICAL / DIVINE CONCEALMENT

The construct is supernaturally concealed, and can't be detected by the Systems skill but only by Advanced Sensing, providing it takes no active actions (which would allow it to be detected as usual). The Magical / Divine Concealment skill level is subtracted from the Advanced Sensing skill trying to detect it.

✧ Magical Support

The construct has magic users or magical creatures which can extend its magical / divine concealment to other targets, allowing manoeuvres placing aspects like “Invisible” or “Magically-enhanced Concealment” on other units.

✧ Dimensional Shroud

The construct can hide in another dimension, and can only be detected by the Battlefield Divination stunt, which doesn't get its usual +4 bonus.

HOW TO DO THINGS WITH CONSTRUCTS

Sometimes characters come into conflict with castles, sailing ships, or troops trying to kill them. Maybe they're in their own ships, leading armies, or commanding their own castles; maybe they're on their own. Construct conflict is broken into simple phases like character conflict.

CONSTRUCT ACTIONS

Construct actions fall into three categories: special actions, moves, and attacks. These are dealt with on page 221 below. A construct may take no more than one special action and one move per exchange; it may make a number of attacks equal to its applicable offensive skills.

For example: a castle with Average (+1) Catapult and Fair (+2) Troop Facilities may make a maximum of one special action, one move, and two attacks per exchange.

All constructs can take at least one allowed action per exchange without incurring a penalty. Medium (scale 3) constructs may take two actions (for example, a move and an attack). This represents the lone defender of a watchtower signalling to headquarters and pouring boiling oil on the attacking goblins, the steersman of a longship lashing the wheel and steering hell-bent at the dragon while firing the ballista, the lonely merchant evading the pirates while desperately trying to unfurl the sails.

Constructs may take additional *unpenalized* actions equal to their Systems skill, up to their maximum allowed actions, representing how many dedicated personnel they have, the effectiveness of their communications, etc. Any additional actions incur a *cumulative* -1 supplemental action penalty, up to their maximum allowed actions.

For example: the castle above is Large (scale 4) and has Average (+1) systems; it may take two of its allowed actions at no penalty, the third action at a -1 penalty, and the fourth at -2.

Construct Personnel

The Systems skill isn't the only way of avoiding cumulative action penalties. Player characters and even named characters can also play key roles in construct conflict, acting as additional personnel, and in some cases even improving the construct's performance! To do this, they need an appropriate skill.

For example, a player character with the Pilot skill could act as steersman aboard a Medium (scale 3) longship, allowing the longships two normal actions to be used for, say, a special action and an attack without penalty. The higher skill level is used: so, a player character with Fair (+2) Pilot on a longship with Average (+1) Water Manoeuvre makes any Water Manoeuvre rolls using his Pilot skill level of Fair (+2).

There are several character-level skills which can be used this way: Ranged Weapons can substitute

for Catapult, Melee Weapons for Melee Combat, and so on. Other skills may also work, at the Story Teller's discretion. In particular, a character with good Leadership skill may use that instead of the construct's System skill for determining how many additional unpenalized actions the construct may take.

For example, if a Large (scale 4) war galley with Average (+1) systems is being commanded by a player character with Good (+3) Leadership, that war galley may take 3 additional unpenalized actions (up to its maximum allowed actions), or 4 actions in total.

Skill substitution doesn't affect attributes like a construct skill's size or range, so a pilot with Great (+4) Pilot steering a ship with Fair (+2) Water Manoeuvre doesn't extend the ship's Watches range on the Distance and Range Table (page 203) beyond its normal range for Fair (+2). Neither does a castle's catapult operator with Good (+3) Ranged Weapons improve the *range* of a construct's Average (+1) Ranged Combat (Catapult) skill: the higher skill level is only used for skill checks, and doesn't affect the construct's physical attributes.

Construct personnel may also use their own Fate points, or a Fate point belonging to their construct, to tag a construct's aspect.

ZONES

As with character engagements, **zones** in construct combat represent distinct areas or regions. Some very large regions (like a wilderness or kingdom) can be divided into smaller zones for a more detailed level of combat strategy.

Construct zones can also have border values between them or contain barrier values – like rivers or hills making it harder to move from one to another, or a swamp or impenetrable forest filling a zone. Example barriers are shown below with suggested values. Zones containing barriers also provide cover for constructs in the zone, or obstruct the whole zone. Deduct the barrier value from any construct attempts to detect targets inside the zone; during combat, deduct the barrier value from attack rolls from inside the zone, and those outside targeting a construct within.

Examples of Zones

Here are some examples of construct encounter zones, from small scenes up to scenes involving continental distances. We've grouped construct scenes into a handful of scales:

Immediate Vicinity	Within a few hundred yards
Local	Within a few miles
Area	Within a few tens of miles
Regional	Within a few hundred miles
Continental	Several thousand miles
Global	Covering the whole world
Planar	Covering multiple worlds or dimensions

Quick Construct Conflicts

While you *can* create constructs like characters, it's not always necessary to run every construct conflict in detail; sometimes you just want to get to the next scene. Here's a quick way to run construct battles, without having to keep track of your construct's "character sheet".

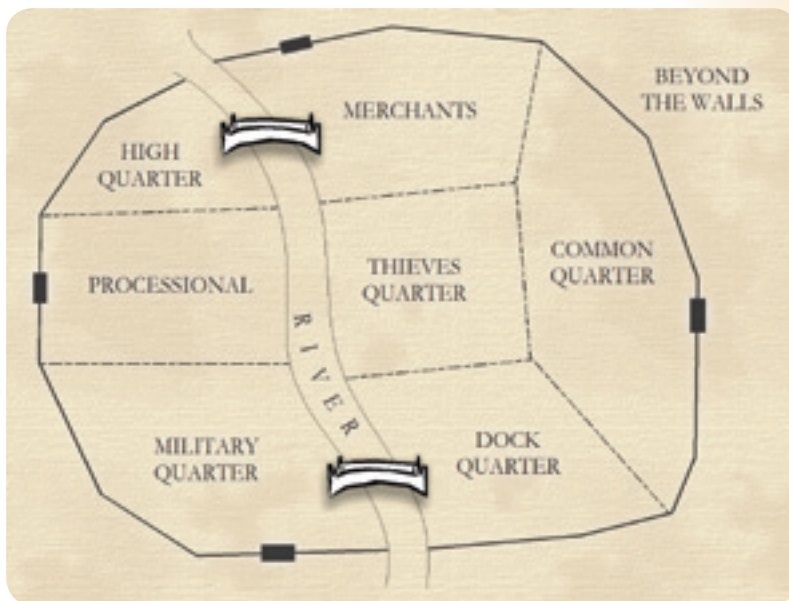
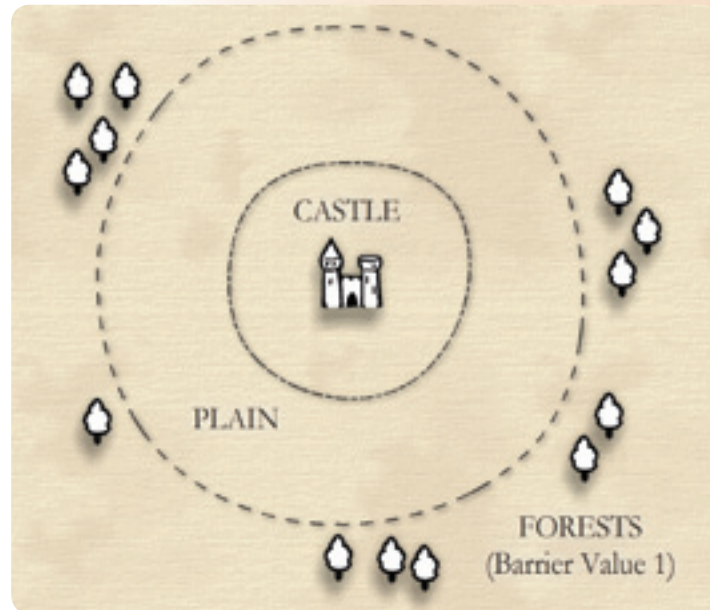
First, the players decide which skill to use for the conflict: Grappling and Troop Facilities for boarding and fighting; Water Manoeuvre to outmanoeuvre or escape; Systems to outwit or use system attacks. They then tag any relevant aspects.

The players then make a skill check against the target construct's equivalent skill (if defined). Remember, this doesn't have to be ships attacking ships; maybe the characters are in a ship attacking a castle on the shore. Let's say it's a castle belonging to a kingdom (an organization) with a Fair (+2) Arms (Seaward Defences) skill: the castle has one of its combat skills rated at this level, like Ranged Weapons (Catapults), and any other skills default to the next level down. The winner inflicts Structural or Morale stress depending on the attack type, or may use shifts to escape or succeed at a manoeuvre.

Barrier	Barrier Value
Forest	Light: 1 Medium: 2 Dense: 3 (affects navigation, attacks Morale stress)
Thick Fog	2 (attacks Morale stress)
Swamp	Thick: 2 Impenetrable: 3
Sand Storm	1 (affects Watches, attacks Structural stress)
Ice Floes	1 (affects navigation, attacks Structural stress)
Badlands	1 (affects navigation, Watches, attacks Morale stress)
Sargasso	2 (affects navigation, attacks Morale stress)
River	Minor: 1 Major: 2 (affects movement for non-waterborne constructs)
Hills & Mountains	Low Hills: 1 Foothills: 2 Mountains: 3 (affects movement)

Immediate Vicinity Encounter

Your zone, the zone around you (the “near zone”) and the outlying zone (the “far zone”). Your zone could be your base camp, castle, city, or current ship location; the near zone could be the surrounding terrain, and the far zone the “horizon” or interface where constructs appear and depart.



Local Encounter

A local encounter might have a central zone (the current town or city quarter, for example), surrounded by a number of other zones representing forests, towns and villages, other areas of the city. Finally there'd be an “outer zone” giving access to “the rest of the map”.

Area Encounter

A number of counties or districts, including small-scale geographical features such as hills, rivers, small forests, battlefields. The entire map might represent a kingdom.



Regional Encounter

This scale shows the relationships between kingdoms and large-scale geographical features like mountain ranges. The central zone could be the current kingdom, the surrounding zones other kingdoms or geographical regions.



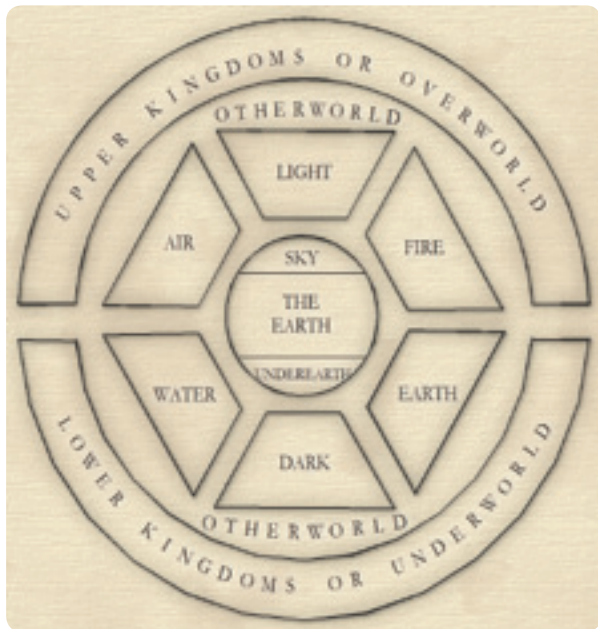
Continental Encounter

This scale covers the whole continent, and is used for world-changing wars, catastrophes, or invasions. Your central zone might be your current campaign area (a single kingdom, or a region like “Europe”, “the Hither Kingdoms”), and the other zones neighbouring areas on the same continent. Finally you might have one or more outer zones indicating ocean and perhaps access to other continents.

Global Encounter

This scale maps out the whole world: your current zone is probably an entire continent, though you could have a zone within it showing your current kingdom. Surrounding zones would be oceans, other continents.





Planar Encounter

This scale concentrates on your current world (the central zone or two, maybe one for each hemisphere), surrounded by zones for the sky, the “upper world” (or heaven), the underworld, and so on. Or, you could have many zones representing different worlds and planes (such as the Lands of Elemental Fire, the Men in the Moon, etc).

WEAPON RANGES

Here are some guidelines for construct weapon and similar skill ranges based on construct scale. This applies to any construct attempts to affect targets at a distance (for example, using the Magical Protection skill Magical Support stunt on a friendly target would also use these ranges).

Construct Scale	Weapon Range (Zones)
Medium (3)	1
Large (4)	2
Huge (5) +	4

This only applies to zone maps up to Local Encounter scale. On maps of Area Encounter scale or greater, constructs can only attack or interact with other constructs in the same zone.

TAGGING THE FANTASY

ENVIRONMENT

Construct combat is about getting the right moves on the opponents, using the environment and quick thinking to defeat them. Let the enemy war ships chase you into the hidden reefs, use the swamp mists as cover for your troops, lure the enemy cavalry into your castle’s kill zone!

Conflicts and encounters can be deep in the wilderness, close to interesting places or in unusual

conditions, with aspects like: Fast Moving Rapids, Deadly Lava Field, Icy Wastes, The Storm Dragons’ Graveyard, Ruins of the Forbidden City of Imnos, the Sargasso Sea, the Walking Forest of Chorm. All these could have further useful aspects like: Hidden Sucking Currents, Too Hot to Stand, Gotta Keep Warm or Lay Down and Die, Tread Softly Lest You Wake The Dead, Home to an Ancient Unnamed Curse, Plenty of Cover, Deadly Wreckage, Clawing Branches, Avenging an Ancient Crime.

Check out “The Fantasy Environment” in **Chapter Twenty-Three: Twisted Tips** for discussions of playing in a fantasy world.

CONFLICT SEQUENCE

Construct conflict consists of a series of turns or **exchanges**, each of which is broken down into four **phases**. The sequence is repeated until all the constructs of one side are defeated, surrender or escape. Not all phases occur every exchange.

1. **Frame the Scene**
2. **Detection**
3. **Establish Initiative**
4. **Begin Exchange**
 - A. **Special Actions and Manoeuvres:** *Information warfare, grappling, boarding, sallies, attempts to detect undetected targets.*
 - B. **Movement and Ramming attempts**
 - C. **Attacks**
 - D. **Evasion and Escape**
 - E. **Establish Initiative for next exchange with constructs still in detection range.**

All constructs must complete each phase before any construct can start the next phase.

1. Framing the Scene

At the beginning the Story Teller should describe the scene: the zones; any barrier values on borders between zones or in zones themselves; any special features like unusual conditions, geographical features, or ruins the characters know about; and any relevant aspects (see Tagging The Fantasy Environment above). Zone maps like those above are useful for more tactical encounters.

If you don’t want to use maps and zones, you can have constructs make Manoeuvre (or other defence) rolls (or Pilot or other appropriate skills if a character is available) to represent attempts to get a better position on enemies. If a construct attacks a target that scored lower than itself, it gains a +2 bonus; if it attacks a target that scored higher, it incurs a -2 penalty. All constructs are assumed to be in range in this case.

2. Detection

Before constructs, armies or fleets can interact, they have to know each other is there. Sometimes constructs lie in wait, or sneak up on an enemy to get an attack in before they're noticed. For one construct to detect another, the target must be within detection range (a number of zones equal to the construct's Systems or Advanced Sensing skill level, whichever is higher). Any time a construct comes into the detection range of another construct, that construct must check for detection.

Detection is a simple contest where both constructs make Systems or Advanced Sensing checks, whichever is higher. If the detecting construct wins, it successfully detects the other construct. An undetected attacking construct automatically wins initiative. Some circumstances result in automatic detection, like a castle or city everyone can see – there's no need to roll unless the other party doesn't know the castle is there, or can't see it for any reason (fog, darkness, magical blindness). Modifiers include:

- *If a target construct is "on alert" and expecting trouble, it gains a +2 bonus to detect the attacker. There must be a valid reason for the heightened alert, and it can only be sustained for so long before boredom sets in.*
- *If the attacking construct is lying in wait for the target, subtract -2 from the target's skill check.*
- *If there's a barrier between the constructs (a dense forest, extensive ruins, blizzard, thick fog, etc), subtract its barrier value from both sides' skill checks.*
- *If the target construct is in a zone containing a barrier value, subtract the value from the detecting construct's skill check.*
- *Constructs can only detect constructs using magical concealment if they have the Advanced Sensing skill, or if the magically concealed construct attacks or sends out a ship or troop unit.*
- *Constructs can only detect invisible or dimensionally-shrouded targets if they have the Advanced Sensing skill and Battlefield Divination stunt.*
- *Constructs with the Battlefield Divination stunt gain a +2 bonus to skill checks.*
- *Constructs with the Rangers and Scouts stunt add +2 to detection range.*

The Story Teller may apply additional modifiers for terrain (eg. swamps, hills, forests) or story influences.

An undetected construct which takes offensive action (attacks, makes an information warfare attack, sends out ships or troops, boarding parties or sallies) against another is automatically detected the instant the action takes place (ie as soon as the first attack hits the target), even if the attacker is out of the defender's detection range. It's assumed that detection focuses on a set range, but targets shooting weapons are immediately detected by the construct.

An undetected construct may also attack out of sequence. For example, if a target moves into the detection range of a construct lying in wait, the construct can attack with all its weapons or make an information warfare and sabotage attack (but not both). The construct is immediately detected and the defender has the option of stopping or continuing to move. It has already passed the special action phase so can only attack back with weapons or attempt to escape this exchange.

Multiple Constructs and Detection

Sometimes one or more constructs remain undetected while others are acting. An undetected construct automatically wins initiative in the exchange it chooses to become detected by taking an offensive action like issuing troops, boarding parties or sallies, attacking, or using information warfare and sabotage. Other constructs react to it in normal initiative order. For example, if an undetected constructed attacks in the attack phase it does so before all other constructs; any remaining targets attack in initiative order afterwards.

A construct detected by another construct in the special action phase must establish initiative as normal.

3. Establish Initiative

The initial order of actions is determined at the beginning of the conflict, with constructs acting from highest to lowest skill level. Ties are resolved with a dice roll. Undetected constructs automatically win initiative if they choose to act at any point during the exchange. A construct can choose from the following skills to determine initiative, depending on their intended action: use the highest appropriate skill.

- **Systems skill:** *if the construct intends to make information warfare and sabotage or weapon attacks.*
- **Advanced Sensing skill:** *for weapon or information warfare and sabotage attacks (the +4 Battlefield Divination bonus applies to initiative too).*
- **Information Warfare & Sabotage skill:** *information warfare and sabotage attacks only.*
- **Manoeuvre skill:** *for manoeuvres or weapon attacks.*
- **Pilot skill:** *for manoeuvres or weapon attacks.*
- **Leadership skill:** *fleet and army or unit scale only, all actions.*
- **Arms:** *fleets and armies or organizations only, all actions.*

This provides the **order of initiative**, indicating which constructs go first in each phase of the exchange. You can also use the alternative initiative rules (page 157) instead: each exchange, move the initiative one space around the table starting with the person to the Story Teller's left. Initiative order may also change during an exchange as hidden constructs are revealed or detected.

4. Begin the Exchange

Phase A - Special Actions and Manoeuvres

Each construct (in initiative order) may now perform a single special action if desired. Special actions are anything that isn't a direct weapon attack, including:

- **Mount an Information Warfare and Sabotage attack** on a target (see below).
- **Attempt a Grappling Action:** requires the *Grappling System* skill; both constructs must be in the same zone.
- **Launch a Boarding Gig / Issue a Sally:** requires the *Troop Facilities* skill.
- **Start a Boarding Action / Sally Assault:** requires the *Troop Facilities* skill and the *Launch a Boarding Capsule / Issue a Sally* action to have been performed in a previous exchange.
- **Make a detailed analysis of a detected target:** make a *Watches* or *Advanced Sensing* roll against the higher of the target's *Information Warfare and Sabotage* or *Systems* skills to gain a basic understanding of the target's features, contents, weaponry, personnel, etc. Shifts generated indicate the degree of detail obtained.
- **Stand by to Repel Boarders / Assault:** if the construct's personnel know a boarding action or assault will reach them next exchange, they may prepare a defensive position, providing a +2 bonus to all character- or extra-based defensive actions once the boarding or assault starts. For example, getting defensive personnel into position, setting up cover and obstacles, etc. This action incurs a -1 penalty to all other actions the personnel perform until the boarding or assault succeeds or they abandon the defensive preparations, losing the bonus.
- **Attempt Damage Control:** to repair stress or consequences sustained during the previous exchange by dousing fires, reinforcing doors, walls, etc. This requires the *Repair System* skill with the *Repair Team* stunt, or a personnel member with the *Artificer* skill who isn't busy piloting or fighting. See "In-game Repairs" on page 226.
- **Attempt to Detect any Undetected Constructs:** targets must be within the construct's detection range.
- **Hold your Action:** in case an undetected construct appears or a target comes into range. This allows the construct to take an action out of initiative sequence.
- **Full Defence:** a construct can opt to protect itself for an exchange, focussing on deflecting missiles, putting out fires, taking evasive manoeuvres, etc. It gains a +2 bonus to all reactions and defences for that exchange but incurs a -4 penalty to any physical attacks (excluding *Information Warfare and Sabotage* attacks).
- **Block Action:** the construct is trying to keep something from happening, rather than taking direct action to make something happen. Its personnel, commander, or pilot declares what he's trying to prevent and what

skill he's using to do it. Players may declare a block against any sort of action, and may theoretically use any construct skill, but unless the block is simple and clear, the Story Teller should assess penalties based on difficulty. Players should never be able to "cover all bases" with a single block.

- **Other Manoeuvres:** other actions taken by the construct to create temporary aspects, etc.

Grappling Attempts

Grappling attempts are a contest against the target's appropriate Manoeuvre skill. If successful, all ranged and melee attacks by the grappling construct against the grappled construct gain a +3 bonus. The grappled construct can attempt to escape during its next movement by rolling its appropriate Manoeuvre skill against the *Grappling System* skill.

Blocking

A blocking construct can declare it's protecting another construct by putting itself between the construct and its attacker. The construct makes this declaration in the current exchange, and rolls its appropriate Manoeuvre or Pilot skill to block; the effort (dice roll + skill level) is the **block strength**. Later that exchange, when an enemy tries to attack the protected construct, the protected construct gets the benefit of either the blocker's defence or its own, whichever is higher. The attacking construct rolls its attack as normal: the defender rolls its Manoeuvre skill defence as normal. If the defence roll is higher than the block strength, the defender uses the defence result; otherwise it uses the block strength.

For other blocks, the blocking construct declares the block on his turn in the exchange, and rolls the skill he's using to block, subject to any Story Teller penalties. The result is the **block strength**. Later that exchange, every time another construct tries to perform the blocked action (like entering a harbour), it enters into a contest with the blocker. The construct trying to overcome the block rolls the skill it's using for the action (not a skill specifically appropriate to the block), and compares it to the block strength. If the attacker gets at least one shift, he successfully overcomes the block.

Trying to overcome a block always takes an action, though the Story Teller may grant latitude in deciding what skill's being used to overcome it.

Information Warfare and Sabotage (IWS) Attacks

These slow-paced non-physical attacks affect a target's Morale stress track. Normally, one attack may be made per day, although in faster-paced conflicts the Story Teller may allow one IWS attack to be made at the beginning of the conflict. The attacking construct rolls its *Information Warfare and Sabotage* skill against the higher of the target's *IWS* or *Systems* skills. On a success, Morale stress damage is inflicted; if the target also has the *IWS* skill, it may

reduce the damage by its skill level, although this counts as the target's special action for the exchange. If a target has already performed a special action, it can't reduce stress this way.

Boarding Actions

Boarding actions are an important form of attack for waterborne constructs, ie ships. A ship attempts to capture another ship by boarding it. First, the attacker must disable the target (destroying its rudder, oars, or sails, or inflicting enough Morale stress damage), or use a successful Grappling System attack to bring the ships together. The attacking ship must be in the same zone as the target, and have launched a boarding gig or brought the ships together the previous exchange.

You can now play out a character-scale action, or keep it simple. To keep it simple, each troop squad attacks either the ship's Morale or Structural stress (it's up to the troop squad) using its own skill level. The ship being boarded defends as if this was a ranged attack, the ship's crew fighting back while the boarders damage the ship and kill crew.

Sally Assault

Sallies are a desperate attack in which a castle or other static construct sends out a small body of troops against an attacking (often besieging) force. They aim to inflict as much damage as possible against a single unit of that force.

First, the sallying construct must make a Troop Facilities manoeuvre sprint action to reach the target unit, during which time it may be counterattacked by the enemy's units. Once the sprint manoeuvre brings it into the same zone as the target, it may attack.

Like a boarding action, you can now play out a character-scale action, or each troop squad can attack the target unit's Morale or Structural stress. The target defends as against a melee attack.

Boarding Gigs

These are specialized short-range rowing boats (some have sails, too) designed to carry a boarding party (usually a troop squad or pirate gang) to a target. The target doesn't have to be disabled to make a boarding action, but both ships must be in the same zone. Boarding gigs simply latch themselves onto the target's hull and their troops jump aboard the target vessel – usually straight into combat.

It requires two exchanges to start a boarding action using boarding gigs. The first exchange launches the gigs, and the second latches them onto the hull by rolling the gig's Pilot or appropriate Manoeuvre skill against that of the target. On a success, it latches onto the hull and the troops start to board; otherwise, the target evades the attempt, and the attacker can try again the next exchange. Additionally, the target may attack the gig in its next attack phase.

Once a boarding action has started, the scene may switch to personal combat (maybe including scene aspects

like "The pirates are everywhere!" or "The sails have been cut!"). Alternatively, if the boarding ship is sending squads of troops or pirates, you can run the scene between groups of minions (page 164).

Other Manoeuvres

Constructs can conduct manoeuvres placing temporary aspects on themselves, their opponents, or the scene, as appropriate.

For example: the city of Selantium (see page 246) is being attacked by the barbarian Horse Lords. It uses the Special Action phase to make a manoeuvre using the Divine Protection roll, pacing a "Selande Protects Us!" temporary aspect on the scene.

Phase B - Movement & Ramming Movement

Constructs which are able to move may move in initiative order. A construct makes a roll and adds its Manoeuvre skill, or the pilot's Pilot skill if higher, and moves that number of zones. Some zones cost more to move into due to barrier values on the border or in the zone itself. A construct can always move at least one zone as long as its Manoeuvre skill is undamaged (i.e. without consequences).

Any construct that has declared an attempt to disengage in the previous exchange, and which is being contested by opposing constructs, may **pay a Fate point** to move an additional zone at this point.

If an undetected construct moves into detection range, any constructs which can detect one another must roll for detection. A construct which held its action in the Special Action Phase can now react to the new target.

Ramming

Although typically a ship-to-ship attack, ramming also includes battering ram attacks by siege weapons on static constructs like castles and cities.

To perform a ram, the target construct must be in the same zone. If the ramming construct has the Grappling System skill, it can augment its ram attack by making a grapple attempt during the Special Action Phase.

Both constructs make a Manoeuvre roll (as in "Movement" above): this is the ramming roll. A ramming construct which makes a successful grapple attempt in the Special Action Phase adds its Grappling System skill level as a bonus.

If the target wins the roll, the ram attempt fails. If the ramming construct wins, it successfully rams and inflicts Structural stress damage equal to the shifts generated plus its scale plus the level of its Hardened Structure skill (if it has the Reinforced Prow stunt). The target construct subtracts its own Hardened Structure skill (if any) and its Armour bonus from the total.

Ramming Damage = Attacker's Shifts + Attacker's Scale + Attacker's Hardened Structure Skill Level, minus the Target's Hardened Structure Skill Level + Armour Bonus

The ramming construct **also** takes Structural damage, even though it succeeded in the attack, equal to the rammed construct's scale, minus the attacker's Armour bonus and Hardened Structure skill level.

Damage to Ramming Construct = Target's Scale, minus Attacker's Armour Bonus + Hardened Structure Skill Level.

For example: our trusty war galley (Large scale 4, 5 Structural stress) has Fair (+2) Hardened Structure and the Reinforced Prow stunt, increasing its Structural stress to 7. It tries to ram a merchant cog (Medium scale 3, only 2 Structural stress left). Both make their Water Manoeuvre rolls, and the war galley beats the cog by 1 point: it successfully rams.

The war galley inflicts (1+4+2) 7 Structural stress damage, and itself takes 2 stress damage (4 stress from the cog's Medium scale 4, minus 2 due to the Fair (+2) Hardened Structure). The cog takes a Minor and a Severe or Extreme consequence to absorb the damage!

Phase C - Attacks

At the start of the Attacks Phase, all constructs make a single defence roll using either an appropriate Manoeuvre skill, character's Pilot skill, or other defensive skill for static constructs. Stunts and modifiers can be used, and any Fate points. The defence roll represents ships or mobile units evading, or static constructs like cities and castles undertaking defensive measures, and counts against all incoming attacks for the whole exchange – it's not re-rolled for each attack. You can only spend Fate points to add to your defence immediately after you've made the roll; you

can't wait till other constructs have made their defence rolls, or the attacks have started.

Once all defence rolls have been made, constructs attack in initiative order. They can have several forms of attack, and multiple instances of weapon skills: when attacking, all combat skills of the same weapon type are combined into a single attack (unless the construct has the Split Fire stunt for that skill). The attack is rolled using the highest skill level for the weapon type, and the skill bonuses of any additional combat skills for that weapon type are added as additional stress damage on a successful hit.

Only detected constructs can be attacked (see page 220); if a construct can't detect any other constructs (ie all enemy constructs are hidden or out of Watches range), the Attack Phase is skipped. A construct attacking an unaware target (for example, in an ambush) gains a +3 bonus to every attack roll in this exchange only.

For example: the characters are commanding a small castle (Large scale 3) with a Good (+3) Ranged Combat (Catapult), Fair (+2) Troop Facilities, and an Average (+1) Ranged Combat (Catapult). The castle can mount two attacks: one for the catapults, and one for the troop facilities (sallying forth on a raid). The catapult attacks at the Good (+3) Ranged Combat (Catapult) level, and the sally at Fair (+2). If the castle had the Split Attack stunt for the catapults, it could attack one target with the Good (+3) Ranged Combat (Catapult) skill, and a second target with the Average (+1) Ranged Combat (Catapult) skill. Without the stunt, if the castle hits its target with the Good (+3) Ranged Combat (Catapult), it inflicts an additional +1 Structural stress damage for the additional Average (+1) Ranged Combat (Catapult) skill.



For each construct in initiative order:

- *Declare any attacks, nominating a target for each before rolling: all of a construct's weapons attack simultaneously, so you can't select, attack, select, attack, and so on. **The attacker may nominate a targeted construct's skill to be the target of the attack: any consequences inflicted must affect the system governed by that skill unless the construct can take the consequence on its Armour (or Divine Protection) instead.***
- *Roll for each attack, using the highest Melee or Ranged Combat skill for that weapon type. If the attack roll beats the defence roll made earlier by the target, the attack hits and inflicts stress damage equal to the shifts generated, plus any multiple weapon skill damage bonus. See "Taking Damage" below for details.*

See the construct combat example (page 238) in **Chapter Sixteen: The Fog of War** for more.

Taking Damage from Construct Attacks

The shifts generated on successful attacks indicate the damage done. If the attack was made using multiple weapons of the same type, the additional weapons add their skill level to the total damage.

For example: if our castle above had another Good (+3) catapult, and had made a successful catapult attack for 4 shifts of damage, the damage total would be the initial 4 points, plus the Average (+1) catapult, plus the additional Good (+3) catapult, for a total of (4+1+3) 8 Structural stress damage.

Targets can reduce damage taken if they have armour or divine protection; each point reduces incoming stress damage by one (see page 201).

Constructs may absorb stress damage by taking **consequences**. Some skills (such as Armour) can themselves take consequences to reduce damage, even if a different construct skill was targeted by the attack. Once that skill has absorbed its maximum number of consequences, it's rendered unusable and can no longer absorb damage (see page 203).

For example, once a war galley's Average (+1) Armour has taken a Minor consequence, it no longer provides the -1 modifier to stress damage.

Damage can also be reduced by personnel individually taking consequences on behalf of the construct: see "What About the Players?" on page 225.

Finally, whatever's left is the damage marked off the appropriate stress track (Structural stress for ranged and melee weapons, Morale stress for IWS attacks). This may seem a lot to put in the way of incoming damage, but bear in mind that once a skill is rendered unusable by consequences, it must be repaired before it can be used again – it doesn't "heal" on its own (see Repairing Damage, below). Personnel must keep the construct going long enough for repairs to be done – and afford it!

See Construct Destruction (page 225) for when a construct falls apart, and Repair & Improvement (page 225) for repairing a damaged construct.

Phase D - Evasion & Escape

Any mobile construct may declare its intention to "run for it" and disengage from combat. If the opposing constructs don't intend to pursue (ie. the Story Teller lets you off, the opposition is in no condition to pursue, is busy finishing off your best mate's castle, etc), then escape is automatic and combat ends. If the opposing constructs object, fleeing constructs must meet certain conditions to successfully escape – see below.

Once a construct has declared a disengage attempt in the next exchange, it only participates in the Movement and Special Action phases until the attempt succeeds, is abandoned, or the construct is destroyed. Opposing constructs can still attack the fleeing construct. If the disengagement attempt hasn't succeeded by the Evasion & Escape phase in the next exchange, the construct can either abandon the attempt and turn and fight (in which case the next exchange is a normal combat exchange), or continue by declaring another Evasion & Escape during the next exchange.

Disengaging via Land

To disengage from combat, land-based mobile constructs like military units, war machines, or juggernauts must put at least 2 zones between themselves and any pursuing constructs. The escaping construct is considered to have successfully escaped at the start of the Disengage and Escape phase in the exchange where it has moved 3 or more zones away.

It's possible to declare an escape attempt, then actually escape the next exchange, if the construct achieves the necessary gap during its next Movement phase, and the opposing constructs don't close the gap again that exchange.

If the scene doesn't contain enough zones to accommodate these conditions, you could count moving to a zone outside the scene as meeting the requirements, or add additional zones as the engagement expands.

Disengaging via Sea

The nature of sea travel means disengaging from ship-to-ship combat is more difficult than on land – distances are greater, line of sight further, and ship manoeuvres mean it's harder to evade.

A waterborne construct fleeing naval combat must get beyond its opponents' detection range, achieving a zonal distance between itself and any opposition exceeding the maximum detection range of all opponents, including any modifiers (due to tagged aspects, stunts etc). For example, if the players decide to flee from a battle with a trireme with a Good (+3) Systems skill (a detection range of 3 zones), they must manoeuvre until the trireme is at least four zones away, whereupon they're assumed to have escaped.

A construct can also run for a zone offering cover, like a fog bank or rocky archipelago. Constructs reaching cover must successfully conceal themselves (a Water Manoeuvre or Pilot skill check); treat the cover

quality as both the hide difficulty and the penalty for the pursuing construct's detection check the next exchange. If successful and the pursuing construct can't detect the hiding construct in the next exchange, it has lost contact and the defender escapes.

The same rules apply to starboats disengaging from aerial combat.

Construct Destruction

A construct which has taken 3 consequences and has either of its stress tracks reduced to zero is **taken out** or destroyed. If the personnel haven't already abandoned the construct, they have a chance to do so, depending on survival equipment and the excess damage inflicted when the final stress point is taken off. At this point, the construct is beyond repair (even by a Legendary (+8) Repair System).

Morale Stress Track

At zero Morale stress, the construct is effectively inoperable: its systems no longer function, its personnel have been killed, driven off, or have given up the fight and are saving their skins, despite the construct's physical structure still being intact. Any surviving personnel must make an immediate evacuation check (see "Save Yourselves!" below).

Structural Stress Track

Zero Structural stress represents complete destruction of the construct. It literally comes apart, going up in flames, its walls collapsing, or its hull breaking in two and sinking beneath the waves. The construct is reduced to wreckage which may later be collected as salvage. Any surviving personnel must make an immediate evacuation check (see "Save Yourselves!" below).

Save Yourselves!

When a construct is destroyed, its personnel may try to save themselves and live to fight another day. This is called **evacuation**, and involves abandoning ship, retreating in disarray, running for the hills, etc. Evacuation checks are made individually: each personnel member has their own chance of survival. Many waterborne constructs don't have evacuation measures; it's very unusual to have lifeboats, for example. More likely, characters saving themselves from a sinking ship will find themselves clinging desperately to wreckage or washing up semi-conscious on an unknown shore...

The difficulty of an evacuation check equals the construct's scale, such as Medium (scale 3), plus the amount of excess stress damage from the attack causing the taken out result.

For example, the Enormous (scale 6) castle Penthegern has finally fallen to the forces of Angrim: it's on fire, its walls are breached, and the Black Army is rampaging through the streets, putting everyone to the sword. The final attack by the Hellhammer battering ram caused 2 more stress points than the castle could absorb on its Structural stress track or consequences. The difficulty to escape the doomed castle is therefore 6+2 or Legendary (+8)!

Each surviving personnel member must roll against this difficulty using the construct's Systems skill plus the highest of their Alertness, Athletics, or Burglary skills (or another skill if they can make a good case for it). On a success, the personnel member escapes; otherwise, they're taken out (captured, enslaved, put to the sword, go down with the ship, wake up with nothing on a deserted beach, etc). This could be the end of the road, or a very traumatic new beginning!

For large constructs don't roll for all personnel. Each player character should roll, the Story Teller allocating bonuses based on their actions, then just check for key extras and named characters, and maybe roll once for the general personnel or each key group – the men-at-arms in the barracks, the ship pilots, the baron's courtiers, etc. Don't overdo it.

What About the Players?

Player characters may **pay a Fate point** and take a consequence themselves instead of letting incoming stress damage one of their construct's stress tracks. This represents damage to the construct affecting a character, like rigging collapsing on a character, a catapult knocking him off the battlements, or the classic "getting pinned under your dying horse".

Repair and Improvement

Players can repair damage to their constructs, patching up sails, repairing rigging, rebuilding gates and walls. Both stress damage and consequences can be repaired but, unlike characters, construct consequences don't heal over time – they have to be repaired. A construct's Structural and Morale stress tracks do clear at the end of a scene, as long as the construct is out of combat and can organize damage parties to extinguish fires, shore up walls and gates, etc.

If a system or skill has taken a consequence and the owner has marked it as non-tagable (by declaring it non-operational), this can only be repaired at a dockyard or by employing masons, craftsmen, etc.

In-game Repairs

Some damage can be fixed by immediate repairs, without dockyards or teams of craftsmen. This can even be done during combat. Attempts at in-game repairs require either:

- *A character with the Artificer skill (-2 penalty without the Engineer stunt)*
- *The construct to have the Repair System skill and Repair Team stunt*

If the construct has both a character with the Engineer stunt and the Repair System skill, add the Repair System skill level as a bonus to the character's repair attempt.

You can only make one repair attempt per consequence suffered by a construct: on a failure, the consequence can only be repaired by a repair facility (see

Time to Repair by Construct Scale				
Consequence	Difficulty	Scale 3	Scale 4	Scale 5+
Minor	Great (+4)	An afternoon	A few days	A few weeks
Major	Fantastic (+6)	A few days	A few weeks	A few months
Severe	Legendary (+8)	A few weeks	A few months	A few years
Extreme	Not possible	Not possible	Not possible	Not possible

below). First, nominate a system or skill that has taken one or more consequences and find the repair difficulty.

Make an Artificer roll against the difficulty, or a Repair System roll if using the Repair Team stunt. A character with the Engineer stunt augmented by the Repair System skill adds the Repair System skill level to the roll as well. If another friendly construct uses a Repair Team stunt to aid the repair, and your construct is stationary and in the same zone, add the other construct's Repair System skill level, too.

The "Not Possible" result in the table above indicates **Extreme consequences cannot be repaired in-game**, but only by a full repair facility (see below). An Extreme consequence means a system is virtually destroyed, and can't be patched up or field repaired. A construct with an Extreme consequence probably can't operate under its own power, requiring towing to port or the urgent attention of dedicated engineers.

On a successful Artificer roll, excess shifts may repair further consequences, or reduce the repair time (see the Time Increments Table on page 178). If additional consequences are repaired, the repair as a whole is completed once the largest repair job is done.

For example: if Old "Grimblade" Carter achieves a +7 on his Artificer check to repair a Large (scale 4) ship with a Minor and Major consequence, he can repair the Major consequence, and with the 1 shift left decrease the Major consequence's Time to Repair by one step from "A Few Weeks" to "A Week". 1 shift won't let him repair the Minor consequence (for which he needs at least 4 additional shifts), so he opts for the quicker repair time.

If the damaged construct is a ship or starboat, and can reach dry land, it gains a +1 repair bonus as its crew can move freely around the ship exterior.

Repair Facilities

The most effective means of repairing a construct is a facility like a dockyard or team of trained masons and engineers. Facilities are found in major towns and cities, but charge for their services (and the materials required). They're the only way to repair an Extreme construct consequence.

An Example of Repair

Remember our trusty Large (scale 4) war galley? Suppose it took several heavy hits, and its Fair (+2) Armour has taken a Minor and a Major consequence (ie rendered ineffective by reaching its maximum number of consequences). The ship's also suffered an Extreme consequence ("Holed below decks") and a Minor consequence ("Catapult not working").

The players attempt to repair the ship's armour. They could try and repair the catapult, too (the Minor consequence to the ship), but not the Extreme consequence – they need a dockyard for that.

The players try for the armour's Major consequence first: this is a Fantastic (+6) difficulty. Suppose Old Grimblade has a Good (+3) Artificer skill and the Engineer stunt, and the ship has an Average (+1) Repair System skill. Grimblade rolls a +2, to which he adds his Artificer skill (+3) and the ship's Repair System skill (+1), for a total +6. Since this equals the difficulty, the repair attempt succeeds and takes a few weeks.

Now suppose another ship was present which had a Great (+4) Repair System skill and the Repair Team stunt, and had agreed to help in the repair. This would add a further +4 to the Artificer roll, as follows: +2 (basic roll), +3 (Artificer skill), +1 (the ship's Repair System skill), +4 (the other ship's Repair Team) for a total +10, 4 shifts more than needed to repair the Major consequence. These 4 shifts are enough to repair the single Minor consequence, too: however, all the repair work is completed once the largest consequence is repaired (in "a few weeks").

Time to Repair by Construct Scale				
Consequence	Resources Check Difficulty with Repair Facility	Scale 3	Scale 4	Scale 5+
Minor	Good (+3)	A few hours	A few days	A few weeks
Major	Superb (+5)	A few days	A few weeks	A few months
Severe	Fantastic (+6)	A few weeks	A few months	A few years
Extreme	Legendary (+8)	A few months	A few years	A lifetime

Once the characters have found a repair facility that's willing and able to repair the damage, and that they can afford, they can have the construct repaired. The time required is relative to the damage, but creative players can influence this by establishing a rapport with the repair crew, offering bonuses, etc. How hard the necessary materials are to acquire also affects the outcome.

Characters can sometimes pre-empt these costs by negotiating the cost of repairs and materials into agreements they have with guilds, cities, etc, or by conducting salvage operations to obtain valuable materials, or by simply turning pirate and stealing them!

The table above shows the time to repair consequences in a repair facility, and the repair cost in the form of a Resources skill check. The repair facility's Repair System skill must be the same level as the consequence's Resources check difficulty or greater to be capable of repairing it.

Characters must pick a consequence to repair and make a Resources check; shifts can decrease the time to repair (see the Time Increments Table on page 178), or repair a lesser consequence for the same price, as long as the extra shifts equal the Resources check required for the additional consequence.

For example, if Old Grimblade got a +7 on a Resources skill check to repair a Major consequence on a Medium (scale 3) longship, he could afford to get that consequence repaired (a Superb (+5) difficulty), and use the additional 2 shifts to speed up the repair process from "a few days" to "an afternoon".

If the Resources roll fails to cover the repair cost, the shifts can be used to repair a lesser consequence if they cover it. Alternatively, the failure might mean the repair facility can't get the necessary materials today, and you can try the roll again tomorrow: Resources bonuses used in failed rolls aren't lost or used up.

Construct Maintenance and Upkeep

If a construct's personnel have failed a number of maintenance rolls (see page 51) for their construct, they can have the construct serviced to remove the effects of wear and tear prior to the next maintenance roll. The cost is the standard maintenance cost of the construct (see page 51), plus one for every failed maintenance roll.

Examples of Construct Conflict

You can find an example of how you can use construct conflict in play in the "Battle of Selantium" in **Chapter Sixteen: The Fog of War** (page 238).

BUILDING YOUR CONSTRUCT IN PLAY

Players can get involved with constructs in various ways. Perhaps they buy a ship, or are awarded a barony and its castle for saving the kingdom; maybe they find a mysterious ruined keep in the wilderness and decide to make it their headquarters. Some player characters may even decide to build a construct from scratch.

Constructs can change in play just like characters can: they can be damaged, repaired, and improved. You can have future aspects relating to constructs ("I will make Castle Othair the finest in the land!"), and you can use resources, stunts, and manoeuvres to modify its abilities.

Most importantly, you can use your own character advancements to improve your construct. When you're starting out, this may seem an extravagance, but as you get more powerful, having a mighty castle, awesome temple, or mysterious tower might be essential. Here's how you can do it.

CONSTRUCT IMPROVEMENT AND ADVANCEMENT

Many cities and towns offer facilities to improve constructs. This often entails recruiting and training troops, exchanging your old siege engines for the latest models, improving the rigging, armour, or manoeuvrability of your ship, or hiring masons and engineers to reinforce walls and build new bastions or crenellations.

The rules for improving constructs are similar to those for characters (page 27) and organizations (page 199). Characters use *their own advancements* to purchase skills, stunts, and aspects for a construct. Unlike normal advancements, however, construct advancements require *every character* in the party to use their advance for that purpose. Improving constructs takes a lot of resources; costs are as follows:

Session Advancements

- **Add or Improve a Skill:** *in addition to advancements from all the characters, this also requires a Resources check against a difficulty equal to the final construct skill level, plus two. It takes the final skill level in weeks to complete; extra shifts can reduce this to a minimum of one week. If the total skill points push the construct into the next higher scale, the advancement may be disallowed; see "Increasing Construct Scale" below.*

For example: adding an Average (+1) Cargo Hold to a ship is Good (+3) difficulty and takes one week.

- **Replace or Change an Aspect:** *this takes a week, and has no Resources cost.*
- **Swap Two Adjacent Skills:** *the Resources cost of this is the higher skill level of the two skills being swapped, and takes the skill level in weeks to complete (a minimum of one week).*

For example: swapping a Good (+3) Ranged Combat (Catapult) with a Great (+4) Cargo Hold is a Great (+4) Resources skill check, and if successful will take 4 weeks to remove the old catapult, re-build the now smaller cargo hold and add in the larger catapult.

- **Change a Stunt:** *the Resources cost is the skill level of the stunt's parent skill, and takes the skill level in weeks to complete (a minimum of one week).*

Adventure Advancements

- **Add a Stunt:** *the Resources cost is the stunt's parent skill level, and takes the skill level in weeks to complete (a minimum of one week). You can't reduce the construct's Fate point refresh below zero.*
- **Add an Aspect:** *this takes a week, and has no Resources cost. You can only have as many aspects as your scale; see "Increasing Construct Scale" below.*
- **Add 1 to Maximum Fate Point Refresh:** *this takes a week, and has no Resources cost.*

Failing the Advancement Resources Check

If the Resources check fails, the advancement points aren't lost – it just means the right piece of equipment wasn't available. The characters can try again after a suitable time period has passed – perhaps a week – or when they visit a different city, dock, or hire a different group of masons or engineers.

GROUP CHARACTERS

Fantasy adventures often involve arduous journeys, crossing treacherous mountains, traversing vast underworlds, sailing the Sea of Stars. These can take days of game time, but aren't the adventure's focal point, which usually follows when the characters reach their destination.

The usual way to handle such secondary events is to either gloss over them ("It takes a week, but you get there without incident") or laboriously plough through day by day, stopping to elaborate when something happens to break the monotony. "On the third day, you're attacked by planar elves. Who has the highest Alertness?"

Neither option's really satisfactory: glossing over the whole thing ignores the journey's danger, and ruins the sense of being in a "world"; while delving into full combat once or twice during the trip can bog things down instead of keeping focus on what's really important.

Increasing Construct Scale

Some constructs can naturally grow in scale, like castles, temples, towns or cities; others, like ships or starboats, can't. If the Story Teller agrees that a construct can increase in scale, the increase happens when your total number of skill points reaches the minimum for the next construct scale up *of the same level of technology*. So, if you're a Large (scale 4) castle, when your total skill points rise from the initial 10 to 20, you become a Huge (scale 5) castle; if you're a Large (scale 4) Advanced palace, when your total skill points go from 16 to 30, you become a Huge (scale 5) Advanced palace. At that point you can also purchase new aspects.

For example: after his many services to the kingdom, Sir Brandon has been finally made a Count of Anglerre. He and the Wizard Astraade have convinced Admiral Faiofen of the Argalanian Fleet to outfit a Large (scale 4) Advanced carrack for an expedition to Farthest Sind. If they want to add extra weaponry and special equipment, they're limited to a maximum of 30 skill points (the skill point value of a Huge (scale 5) Advanced construct) – plenty of scope for improvements, but not unlimited.

This section sits between the two extremes, allowing you to define your adventuring party as a type of construct called a **group character**, which can act collectively to overcome larger-scale campaign obstacles. It allows you to play your adventuring party as a *construct* using the construct rules.

For example: your party's travelling from the wood-elves of Celebrand to Garthang, capital of the dwarven Dwerrow March, to negotiate the release of some hostages – a plan the Story Teller anticipates will go awry. Using the Group Character rules, the journey across the Wilderness of Hast



and through the Dwerrowmark Mountains can be handled at construct level (see below), even if it's weeks long. Once the party arrives, negotiations with the Dwarves are central to the plot and probably best handled at character level, giving the individual characters a chance to shine.

STATTING OUT A GROUP

CHARACTER

Group characters are treated as Medium (3) Advanced constructs, with a handful of differences:

- A group character gets one aspect from each participating character, or a minimum of 3 aspects;
- A group character has 7 skill points, as per the Construct Scale Table; constituent characters with skills better than the construct's own can use their skills instead. So, a group character with a constituent character with Superb (+5) Melee Weapons uses that rather than its own Melee Weapons skill, meaning it needn't spend skill points on the construct-level Melee or Ranged Combat skills at all, instead applying them to more valuable construct-level skills such as Systems, Sensing, and so on.
- The highest Endurance or Resolve skill of a character participating in the group character applies its stress point bonus to the group character directly (so, if the best Resolve skill in the party is Good (+3), the group character gets an additional 2 Morale stress points);
- In the Fog of War rules (see page 234), a group character acts as a unit, and can combine with other units, take leadership actions, and even act as a headquarters unit for an attached general (probably one of the player characters!).

- Basic group character statistics are therefore:

Group Character

Constituents: 2+

Scale: Medium (3) Advanced

Structural Stress: 3 + highest Endurance modifier

Morale Stress: 3 + highest Resolve modifier

Skill Points: 7 (FF / AAA on average)

Aspects: 3 or number of constituents

Stunts: as required.

Fate points: 10 - stunts, plus constituent Fate points

PLAYING GROUP CHARACTERS

Whatever obstacles a group character faces in construct-level play, it always overcomes them. This doesn't mean playing group characters doesn't involve risk: damage to a group character can have long-lasting results that dog a party for the rest of the adventure. Group characters are for situations important enough to mention, but not so great they need playing out at individual character level. Encounters with a small raiding party of orcs, sneaking into a castle by night, fording a river, or climbing a mountain, are all perfect for group character play; the party might suffer some significant consequences along the way, but what's most important to the story is their destination. If the Story Teller is introducing an obstacle that's supposed

to be truly challenging or life-threatening, don't use these rules.

Group Character Consequences

Group character encounters use the construct rules. If a group character is *taken out*, it's forced to stop adventuring, at least temporarily: the characters have suffered such severe defeats that they need to take a break for a while. After a full night's rest, all Minor, Major, and Severe group character consequences are reduced by one step (Severe to Major, Major to Minor, Minor to nothing). Extreme consequences, however, are not reduced by rest, and the group's Extreme consequence slot is considered "full" for the rest of the adventure. This assumes the group can actually get the rest they need – if something else comes along, they'll have to deal with that, too.

Group character consequences carry through into character-level play as temporary aspects on each constituent character, rather than actual consequences. These aspects persist until healed or otherwise removed with an appropriate skill, or with rest, disappearing at the same rate as the group character consequences. For example, a temporary aspect derived from a Minor consequence would go away after a night's rest, while one connected to a Major consequence would hang around for an additional day.

At the end of a group character encounter, any Structural or Morale stress in the group character's stress tracks is divided among the constituent characters any way the players choose for the first character-level scene following the construct-level conflict, representing the general toll the interstitial scenes took on the individuals of the group. Armour can't reduce Physical stress taken in this way, but appropriate stunts can.

Use these guidelines as a mechanical framework for the characters' story: don't just say "You're attacked by some bandits – how are you defending?", but give the conflict the evocative description it deserves, and encourage your players to do the same.

GROUP CHARACTER CHALLENGES

As well as conflicts with constructs and other group characters (a band of goblins, bandits, etc), you can also provide construct-level challenges for group characters in the form of environmental hazards, like dungeons, lonely castles, abandoned temples, forbidding mountain ranges, etc. For example, you could decide that a particular dark forest is a dangerous place to enter, giving it the notation "Wolf Forest – Good (+3) combat". Depending on how much detail you wanted, you could then either use the "Good (+3)" as a difficulty for a group character passing through to have to overcome in a combat skill check, or you could give the forest a number of stress points (probably 5, unless it's a very small forest...) and play out a whole scene of combat at construct level. You could even go the whole hog and stat out the forest as a construct! See "The Fantasy Environment" in **Chapter Twenty-Three: Twisted Tips** for more on creating challenges like this.

MAGICAL GUARDIANS

As explained on page 145, some magical guardians protect not sacred places but sacred objects such as legion standards or crowns of kingship. Characters who have found a magical guardian can incorporate it into their group character.

Such guardians are treated like other members of the group character, and can lend their skills to group efforts in the same way. It's also possible for a player to actually *play* the magical guardian as his own character; see page 150 for magical items as player characters.

CONSTRUCT ASPECTS

Construct aspects can be invoked by personnel, or tagged by opponents. Characters can use their own Fate points or those of the construct to pay for this.

Players and Story Tellers are encouraged to come up with their own construct aspects; we've included some examples below with suggested descriptions and uses, and a further selection without descriptions (which we leave to your imagination!).

ACT LIKE A LIMPET

Usually applies to small ships or unusual siege engines. The construct can attach itself, obviously or in secret, to larger constructs.

- **Tag:** *to attach a small construct to a much larger one and "hitch a ride".*
- **Compel:** *to stop a hasty manoeuvre or undocking operation just when they really need to get away.*

ANCIENT CONSTRUCT

The construct is really old and has hidden surprises its personnel are unaware of. "I never knew this corridor was here..."

- **Tag:** *to allow the construct to do something unusual or not listed in its skills, or to have just the right piece of equipment when it's needed.*
- **Compel:** *to have something dark or evil hiding, to have an unknown weakness.*

Example of Play

The party is on a three-day journey to investigate a ruined castle on the Trollshore. The Story Teller decides they'll have several encounters on the way: on the first day, there's a band of Good (+3) quality human bandits; on the second, they're harried by Good (+3) quality goblin raiders, then have to cross a Great (+4) difficulty chasm and get caught in a Fair (+2) quality rainstorm; on the third day, they have to fend off an attack by Good (+3) winter wolves.

The Story Teller and players elect to handle this using a group character for the party; the Story Teller decides she'll handle the challenges as simple contests rather than extended conflicts. The group character fights the bandits with Melee Weapons, but loses the contest by 2 points: the players decide to take a Minor group character consequence ("Battered") to absorb the stress. In narrative terms, they manage to drive the bandits off, but at a cost. The next day, they deal with the goblins: this time the group character wins the contest, again using Melee Weapons. When faced with the chasm, the party rigs up a rope to swing across – a Land Manoeuvre check for the group character, replaced with Good (+3) Athletics, the highest of the constituent characters' Athletics skills. Unfortunately it doesn't go so well, and the group character loses the contest by 1 point: the party makes it across by the skin of its teeth. The group character's Minor consequence from yesterday disappeared with a good night's rest, so now they're able to take another Minor consequence ("Unnerved"), to reduce the 1 stress damage to zero.

No sooner are they past that than the skies open and freezing rain pours down on them, forcing the party to find shelter. Again they have a tough time, and their best Survival skill (Average (+1) – replacing the group character's Mediocre (+0) Systems skill) isn't up to it: the group character loses the contest by 3 points. It already has a Minor construct consequence, so takes a Major construct consequence ("Weather-Beaten"). The characters spend an uncomfortable, cold night under the stars, but it's enough to get rid of the Minor consequence of "Unnerved" and reduce "Weather-Beaten" from Major to Minor.

The next morning they're within sight of the castle when a pack of hungry winter wolves attacks them. The players decide to run for it, but the group character's Land Manoeuvre (replaced by Athletics) roll of -2 is significantly worse than the wolves' +3 – plus the Story Teller tags that Weather-Beaten consequence to make it a +5. After some debate, the players decide to take a Severe group character consequence ("Chewed Up"). That still leaves them with 1 point of Physical stress, which will be assigned to a character in the following character-level scene. Panting and bleeding from several small wounds, the characters reach their destination with two temporary aspects each hanging over their heads – "Weather-Beaten" and "Chewed Up" – and one of them starts the next scene with one point of stress.

BAT OUT OF HELL

Applies to mobile constructs only. The construct has a heavily modified propulsion system.

- **Tag:** *to exceed the construct's manoeuvring speed or help escape a pursuer.*
- **Compel:** *to cause a collision in tight spaces.*

BATTERED AND ANCIENT

The construct is old and decrepit. It's probably of interest to scholars and sages.

- **Tag:** *to interest potential allies.*
- **Compel:** *for something to go wrong just at the wrong time.*

BFW

That is one truly big weapon...

- **Tag:** *for a killing shot.*
- **Compel:** *to scare off potential allies.*

CLOSE UP AND PERSONAL

The construct is famous for its ability to let rip at close range.

- **Tag:** *for a bonus in the first exchange of a fight if in the same zone as the target.*
- **Compel:** *to reduce the effect of long range attacks.*

DECOMMISSIONED HULK

The construct is a decommissioned military construct and still has many of its military accoutrements.

- **Tag:** *for tactical aid in sticky situations.*
- **Compel:** *to discover something dangerous about the construct, or have an enemy that was defeated by THAT construct come seeking revenge.*

EXPERIMENTAL

The construct has many features and systems which no one has ever seen before.

- **Tag:** *for a bonus to any system.*
- **Compel:** *to cause a system failure (it's experimental after all!). "Err...commander... the front drawbridge has just lowered itself..."*

THE FAIREST OF THEM ALL

The construct has been customized and decorated far beyond the original design.

- **Tag:** *to improve the construct's morale or to impress an ally or "special friend".*
- **Compel:** *to attract unwanted attention.*

HAUNTED

The construct is full of odd noises and strange happenings, and things sometimes disappear.

- **Tag:** *to unnerve raiders or boarding parties.*
- **Compel:** *to make something vital go missing.*

HELD TOGETHER BY PRAYERS

ALONE

The construct is falling apart.

- **Tag:** *to aid in defence; perhaps the construct's rather "dispersed" structure helps make it harder to strike a telling blow.*
- **Compel:** *to cause a consequence when the construct takes an action that could cause Structural stress (docking, manning the battlements, strong changes of direction).*

IT'S COMPLETELY DEFENCELESS!

OH... BUGGER...

The construct has been built to look completely innocuous, but is heavily armed. Its concealed weapons can be brought to bear at a moment's notice.

- **Tag:** *to win initiative on the first exchange, or to fool a search into thinking the construct is unarmed.*
- **Compel:** *to lose initiative as the weapons are brought to bear.*

LEGENDARY HISTORY

The very history of the construct inspires those that serve in it.

- **Tag:** *to improve morale or cause fear/lawe in opponents.*
- **Compel:** *to cause an opponent to attack due to a previous defeat.*

LET'S PLAY POSSUM

The construct is camouflaged or stealthy, and particularly difficult to detect. It can go into a kind of "silent running" and look totally abandoned or dead.

- **Tag:** *to become undetectable.*
- **Compel:** *to make the construct hard to find by the good guys too!*

NOTORIOUS

The construct has a colourful, sinister, or perhaps even terrifying past.

- **Tag:** *for a bonus in dealing with pirates or bandits.*
- **Compel:** *to cause problems with local potentates.*

OLD FAITHFUL

The construct's systems are considerably more stable than most.

- **Tag:** *to reduce Morale damage, or repair Morale damage in the absence of any repair abilities.*
- **Compel:** *to disadvantage manoeuvres.*

ONCE OWNED BY PRINCE VEYNE

The ship used to belong to the legendary Prince Veyne.

- **Tag:** *to help with sticky situations involving the Anglerran army or aristocracy.*
- **Compel:** *to send old enemies of Prince Veyne to attack the construct, thinking he's still there.*

ONE OF THE LOST

Applies to a mobile construct like a ship, starboat, or military unit. The construct once belonged to the fabled Lost Fleet, Regiment, or Army. There are some very nasty forces around that would *really* like to know how the characters came across it...

- **Tag:** *to provide a bonus in negotiations for allies, or to find clues to the location of the Lost Fleet / Regiment / Army.*
- **Compel:** *to cause an unexpected attack from those who want the construct too.*

PRIDE AND GLORY

The construct is a great source of pride or symbol of glory to its parent organization (kingdom, army, fleet, etc).

- **Tag:** *to improve morale or provide a leadership bonus. This could give a Leadership skill bonus in a Fleet & Army or Fog of War battle.*
- **Compel:** *to cause fury in an enemy, and bring all weapons to bear on the construct: "Destroy it, and you destroy their pride!"*

SEEN PLENTY OF ACTION

The construct has been through many combat engagements and bears many scars.

- **Tag:** *to impress.*
- **Compel:** *to cause a system failure somewhere.*

SHE'S BREAKING UP...SHE'S

BREAKING UP...OH, IT'S OK!

The construct is cobbled together, and shakes, flexes and wobbles far more than it should.

- **Tag:** *to survive damage that would otherwise destroy the construct.*
- **Compel:** *to take a consequence from the slightest damage.*

SPIKY HEDGEHOG

The construct has all kinds of spikes, barbs, and snags to prevent it being boarded, its walls scaled, etc.

- **Tag:** *to prevent a boarding attempt, raid, or attempt to scale the walls.*
- **Compel:** *to cause problems when the construct is trying to perform a manoeuvre (even a static manoeuvre).*

STEERS LIKE A COW

Applies to mobile constructs like ships, starboats, and war machines. The construct is notoriously difficult to steer.

- **Tag:** *to keep the construct on course even under heavy fire.*
- **Compel:** *to reduce the construct's manoeuvring ability.*

SUPER SNOOPER

The construct is particularly effective at gathering information and detecting things.

- **Tag:** *to temporarily increase the construct's Watches (Systems skill).*
- **Compel:** *to blind the construct if it takes a consequence (the snooping ability is very sensitive).*

THERE'S SOMETHING DOWN

THERE...

Something lurks in the construct's hidden places... No one has seen it, but people feel they're being watched, hear heavy breathing...

- **Tag:** *to win initiative in fights inside the construct, or scare raiders or boarding parties.*
- **Compel:** *to scare the construct personnel, start something dark and mysterious happening, or make someone or something go missing.*

URNS LIKE A DREAM

Applies to mobile constructs only. The construct is extremely manoeuvrable.

- **Tag:** *to increase the construct's Manoeuvre skill, provide a bonus to an escape roll, or win initiative anytime in a fight.*
- **Compel:** *to make the pilot or leader over-confident.*

VEIL OF SORROW

Applies to constructs with personnel in addition to the characters. The personnel of the construct are still in "mourning" for a previous commander or owner, and become troubled and even depressed when reminded.

- **Tag:** *to discover knowledge the previous commander might have had.*
- **Compel:** *to increase the difficulty of an action. "The last time we faced this foe, Count Brandon led us... waaaaaah!"*

OTHER ASPECTS

Battered and Scratched
Battle Tested
Been to Hell and Back
Built by a Master
Cost Me Everything I Owned
Crack-team
Cramped Living Conditions
Cutting Edge
Danger to Others
Designed by a Genius
Dishonourable Past
Designed by Elves, built by Dwarves...
Famous
Faster
Faster than a Fly in Amber
Flagship of the 3rd Imperial Fleet
On a Wing and a Prayer
Get Out Faster Than We Got In
Halfway Around The World And I Still Can't Find A Decent Pint
Hard Nose
Heritage of Ee-vil
Idiot Proof
I'm Not Lost... I'm Just Not Sure Where I Am
Indestructible (Well, So Far. It's Durable Anyway)
Kin Killer
Laughing Stock
Lit Up Like A Firework
More Captains Than You Can Count

My Girlfriend Married A Bad Guy Because Of This Damned Ship
All The Grace And Beauty Of A Prison Hulk
Not Fit For an Orc
Now That's What I Call A Catapult...
You came in that?
Oh... It's That Ship
Oh... You Want Our Sister Ship, Not Us...
The First One Sank Into the Swamp
Outdated
Overarmed (More Weapons Than Usual)
Living in Luxury
Paranoid
Pirate Magnet
Powered By Mysterious Magical Artifact
Built by a Madman
Mostly Seaworthy
Seen Better Days
Straight Out Of A Nightmare
Survived The Battle Of ...
The Best Defence is a Good Offense
There's Always Room for a Paying Passenger
These Walls Have Stood A Thousand Years!
Travelled From One End Of The World To The Other
Ugly as a Very Ugly Thing
Unarmed And Dangerous
Underarmed (Less Weaponry Than Expected)
Underworld Connections
Used To Be Such A Fine Ship...
Widow Maker
Yes, we're from THAT Legion



CHAPTER SIXTEEN

THE FOG OF WAR

OVERVIEW

Chapter Fourteen: Gods, Guilds and Empires provided rules for empire- and fleet & army-level conflicts; this chapter deals with unit-level combat, letting you play epic mass battles. Players take the roles of “generals”, leaders of armies (or parts of armies) commanding and controlling the units on their side.

A general has a certain degree of knowledge about battlefield conditions, the location and condition of enemy and friendly units. This knowledge is never perfect: a major factor in the **Fog of War** battle system is *uncertainty*, and generals may not know the disposition of every enemy unit, or even their own, and may not be able to contact all of them to issue orders. Sometimes units aren't where generals thought they were; and every exchange can throw up surprises, enter a lull, or become embroiled in devastating advances.

The chapter also provides rules for player characters to intervene directly in mass battles, whether leading individual units, playing the whole party as a unit using the **group character** rules, or taking individual character-level actions to affect the course of battle.

WHAT'S A UNIT?

A **unit** is a number of “entities” (individuals, constructs like ships, castles, siege engines, creatures like dragons) grouped together. One entity is the leader; the rest are attached to it, providing additional abilities. A unit retains a great deal of identity with its components; a unit of eight longships still shares most of its statistics with a single longship.

For example, in a battle you could have a unit comprising 5 war galleys and a unit comprising 3 dragons facing off against a unit of 1 castle, a unit of 2 cavalry groups, and a unit of 4 infantry groups.

A unit's scale is derived from the Construct Scale Table (page 202), with the following additional rules:

- *A unit of more than ten constituents is treated as one scale larger than the original constituent: a unit of 10 Medium (scale 3) longships is treated as Large (scale 4).*

- *A unit comprising creatures larger than Small (scale 2) uses the above rule: a unit of 10 Medium (scale 3) dragons is also Large (scale 4).*
- *A unit comprising Small (scale 2) human-sized troops derives its scale from the troop numbers, indicated on the Construct Scale Table: a platoon of 20 soldiers is Medium (scale 3); a century of 100 troops is Large (scale 4); a legion of 5000 troops is Enormous (scale 6).*

CREATING UNITS

Units are mostly derived from constructs, although individuals within those constructs can sometimes use their character skills (see page 216). A construct may also participate in a unit-level mass battle as itself (a “unit of one”). Constructs are usually grouped into larger units of the same type, increasing their power, and often scale; these **combined units** are handled similarly to characters with attached minions, with recalculated stress tracks, and sometimes more skills and aspects: see “Combining and Splitting Units” below.

To create a unit, begin with a construct or a creature. Next, decide how large your unit is. How many constructs (or creatures) does it contain? Each additional construct in the



unit adds +1 stress to the unit's stress tracks, to a maximum of nine units total (see "Scaling Up", below).

For example: we're creating a unit of 5 longships, based on the Longship construct sheet on page 243. We designate one of our five longships as the "leader", and attach the other four longships to it. Given that a single longship has 3 stress, this group of five longships has (3+4) 7 stress points, but otherwise acts like a single longship for the purposes of skills, stunts, and aspects.

Scaling Up

If your unit contains enough constructs, it behaves as if it was the next scale up; a combined unit containing **ten or more** constituents is treated as one scale larger. A combined unit of 10 Medium (scale 3) longships is treated as Large (scale 4), enabling it to affect larger-scale units (like attack Enormous scale 6 targets, which smaller longship groups can't do) and also giving it greater range (see page 219). This applies even when grouping larger-scale combined units: you can, for example, combine ten such combined longship units (a total of 100 longships) into a Huge (scale 5) combined unit.

Scaling up has other effects. As the combined unit is treated as one scale larger, it also gets the skill points, aspects, stunts, stress points, etc, of a larger-scale construct as determined on the Construct Scale Table (page 202). So, our Large (scale 4) combined longship group (comprising 10 longships) would have 10 skill points (as opposed to 4 points for a single longship), 5 structural and morale stress (as opposed to 3), and 4 aspects (as opposed to 3). It can also target units 2 zones away rather than just 1. Sometimes a larger scale combined unit may have *less*

Why Combine Units?

There are advantages and disadvantages to combining units; larger units can affect larger targets, at greater range, and get more skill points, aspects, and sometimes stress points. But, equally, smaller units can often make more attacks, and sometimes have more aggregate stress than their larger counterparts, representing their dispersed structure, different tactics, and so on.

The main advantage to combining units is that the **Fog of War** rules limit how many units you can move or attack with in each exchange. A general leading a side in a mass battle has a limited number of **orders**, which he can use to move or attack with the units under his command. It might seem a good idea to have lots of little units, but practically speaking no general can effectively deploy them all: combining is essential to use all your units effectively.

The choice to combine units is a tactical one: skilful generals are more confident of controlling multiple units; less experienced ones want their forces combined into a limited number of units for ease of deployment.

stress points than a smaller-scale unit comprising fewer constituents; for example, our Medium (scale 3) unit of 5 longships has 7 stress points, more than the 5 points of the Large (scale 4) unit of 10 longships. See "Why Combine Units?" below for more.

Additionally, as a combined unit, it can select **unit-level stunts** (page 236).

For example, let's say we have twenty-five longships, trying to attack an Enormous (scale 6) coastal castle. Normally a Medium (scale 3) longship couldn't touch a castle of that size; however, we can combine twenty longships into two groups of 10. Each group of 10 would be Large (scale 4), and therefore could attack the castle. The remaining 5 longships could be left separate, combined into a Medium (scale 3) longship group, or kept for replenishing losses to the other two Large (scale 4) units.

You could also further combine the two Large (scale 4) combined longship units. Treat one of the two groups as the "main" group; the second group provides a +1 stress bonus, and the group remains Large (scale 4). It's not much of a benefit – but see "Why Combine Units?" below for why you might want to do this.

Let's have a look at the **unit sheet** for our combined longship unit. As you'll see, it's very close to the statistics for a single longship (page 243), but more effective.

10 Longships	Combined Unit
Structural Stress:	□□□ + □□□□□□□□
Morale Stress:	□□□ + □□□□□□□□
Fate points: n/a	Scale: Large (4)
Consequences: 3	
Skills	
<i>Good (+3)</i>	Troop Facilities
<i>Fair (+2)</i>	Water Manoeuvre Grappling System
<i>Average (+1)</i>	Ranged Combat Repair System
	Systems
Aspects	
	Wolf Pack
	Storm-swift, foam-feather
	Dragon-headed heart of oak
	Iron-thewed mighty warriors
Stunts	
	◆ Boarding Gigs: <i>Make a boarding action without using Grappling System or disabling the target ship</i>
	◆ Formations: <i>+2 to specific formation manoeuvres</i>
	◆ Oars: <i>+2 on ship-to-ship combat manoeuvres</i>
	◆ Oar Swipe: <i>+2 on ramming manoeuvres against oared vessels</i>
Equipment	
	200 warriors

Player Characters and Units

Player characters and named characters can operate within units just as they can within constructs (see page 216), substituting construct skills for their own, using Fate points, taking stress and consequences on its behalf, and so on. Such characters specifically occupy the lead construct in their unit (operating on board the lead longship in their combined unit of 10 longships, for example); their actions affect the entire unit.

Likewise, if one or more player characters is the **general** of their side in the battle, designate one unit as the “headquarters”: that’s the one actually occupied and directly controlled by the general. The headquarters unit won’t necessarily be in the thick of battle (whereas other player-controlled units often will be!): if the general’s headquarters unit is damaged, his ability to control his entire army may be compromised, and a general without a headquarters is pretty helpless!

COMBINING AND SPLITTING UNITS

One of the main tactical decisions facing a general is how to group his units. Fewer larger-scale units are easier to control than many smaller-scale ones, and can attack larger-scale targets. However, units which have been combined multiple times can be vulnerable to counter-attack: for example, a Huge (scale 5) longship unit loses 10 ships for every stress point of damage it takes! A general has to carefully balance his ability to command multiple units against the scale of his opponents and the damage they can cause: there’s no single answer.

Combining units is an action undertaken by the general, and takes up one of the limited number of actions a general can take in an exchange (see page 237). In rules terms, combining units requires an **order** (see below).

Combining units can also be done in reverse, ie an already combined unit can be split back into its constituent parts. Again, this is a tactical decision by the general; multiple smaller units are harder to control all at once, and can’t affect larger targets; however, they can make multiple attacks and manoeuvres, and can be useful in flanking and push-back manoeuvres.

Combining or splitting units requires an **orders check** (page 237) by the general, using the Systems skill of the headquarters unit, modified by the general’s Leadership skill. The difficulty is the original or target scale of the combining or splitting action, whichever is higher.

For example: Count Brandon is general of his army and is trying to combine 10 Large (scale 4) units into a single Huge (scale 5) unit. The difficulty is Superb (+5). If he was trying to split a Huge (scale 5) unit back into its constituent Large (scale 4) units, the difficulty would still be Superb (+5).

UNIT-LEVEL STUNTS AND ASPECTS

As described above, units derive most of their statistics from the construct rules in **Chapter Fifteen: Sailing Ships and War Machines**. Combined units may also have aspects inherited from their parent organization or constituent

constructs. Additionally, combined units may have special stunts unavailable to non-combined constructs. You can create these yourself using the guidelines on page 114, or select from the following examples:

✧ Unit Manoeuvres

The combined unit gains a +1 bonus to unit-based manoeuvres.

✧ Formations

Requires Unit Manoeuvres

The combined unit gains a +2 bonus to specific formation manoeuvres, such as when multiple units are acting in concert or to achieve a common goal.

✧ Charge!

The combined unit gains a +2 bonus to ramming manoeuvres.

✧ Driven

The combined unit gains an additional point on its Morale stress track.

✧ High Morale

Requires Driven

The combined unit gains an extra Morale consequence.

✧ Orderly Retreat

The combined unit gains a +1 bonus on any rolls to withdraw from battle.

UNIT-LEVEL COMBAT

Unlike more traditional wargaming rules, the **Fog of War** rules focus on the experience of the general(s) commanding the battle: everything is seen from their perspective, and they have only limited, imperfect knowledge of what’s going on. A general is the leader of a “side” (a group of units) in a battle: it’s assumed that players will play the general(s) of at least one of the sides.

These rules distinguish between a general only being able to *see* a certain number of the enemy (and therefore attack them) on the one hand, and only *move* a certain number of his own units (by effective communication) on the other. The general has the tactical decision of which of his units he’s going to move, based on what he knows about the opposition’s units and positions.

Like construct combat, unit combat follows a sequence of detection then action. However, unlike construct combat, detected units may become “undetected” again as they lose communication with their headquarters or drop out of view: unit-level combat is dynamic and uncertain. Use the following exchange sequence.

1. **Frame the Scene**
2. **Determine the Fog of War**
3. **Begin Exchange**

- A. **Detection** (*How many enemy units can you target?*)
- B. **Orders** (*How many of your own units can move or attack?*)
- C. **Unit Actions** (*Special Actions and Manoeuvres, Movement and Ramming Attempts, Weapons Attacks, Evasion and Escape Attempts*)
- D. **Victory Conditions**

EXCHANGE SEQUENCE

1. Frame the Scene

The story teller and players should work together to define the area in which the battle will take place. This includes deciding the number and nature of any zones (there should be at least one), how big the battlefield is in the light of unit scale, any scene aspects, and so on. Framing the scene can also involve sketching a quick map of the battlefield and the location of key units.

2. Decide the Fog of War Difficulty

The **Fog of War Difficulty** represents the battlefield conditions, and is only defined once, at the beginning of the conflict. It indicates how difficult it is for generals to see what's going on in the battle, to spot enemy units and communicate with their own. It ranges from Mediocre (+0) (representing ideal conditions) upwards: based on changing conditions, the Fog of War may get better or worse during the course of the battle; it can also be affected by manoeuvres.

Fog of War Difficulty	Battlefield Conditions
Mediocre (+0)	Ideal conditions.
Average (+1)	Less than ideal. Perhaps a light fog, or dawn or dusk, drizzle.
Fair (+2)	Poor conditions. Perhaps darkness, heavy rain, loud noises (thunder, etc), or difficult terrain.
Good (+3)	Difficult conditions. Choose two of: pitch black, heavy rain, freezing, raging storm, fluid battle, difficult terrain.
Great (+4)	Extremely challenging conditions. Choose three of the above conditions.
Superb (+5)	Complete chaos. The works – dark, terrible weather, howling winds, difficult terrain, thunder and lightning, very mobile battle. Almost impossible to make head or tail of.

3. Begin Exchange

- A. **Detection:** *Each general makes a detection check (using the Systems or Advanced Sensing skill) each exchange, against the Fog of War difficulty, or the enemy general's Leadership skill, whichever is higher. PCs with the Divination power skill can use that instead of Systems or Advanced Sensing if higher (see page 126); additionally, generals with access to the optional War power skill See Battle stunt (page 314) may add +1 to the detection check. When making the check, consequences on units can be tagged or compelled to represent damaged communications, etc. The resulting shifts on the detection check indicate the number of enemy units you can target this exchange. Sometimes you get "lulls" in battle when one side can't target the opposing side at all, although you may still be able to move, so reactive attacks (see below) are still possible, and you can still attempt to regroup for healing and repair.*
- B. **Orders:** *Each general makes an orders check (Systems skill, or Leadership modified by Systems) each exchange, against the Fog of War difficulty, or the number of zones to the most distant friendly unit, whichever is higher. Characters using the optional War power skill Mindlink stunt (page 314) may substitute their power skill instead. When making the check, consequences on units can be tagged or compelled to represent damaged communications, etc. The resulting shifts on the orders check indicate the number of your own units you may cause to act this exchange. If the roll fails, you can't actively use any of your units this exchange, although they can still participate in reactive attacks (page 238). If your acting units exceed the number of your units the enemy has detected in the detection phase, you may spend a Fate point to "flip" two units – the units physically swap positions! This indicates secret movement, muddled intelligence, etc. Additionally, each point of spin on the orders check may be used to make a surprise move (see below).*
- C. **Unit Actions:** *The side with the highest orders result has initiative, and acts first. Each side performs unit actions for their own headquarters unit, plus additional units up to the limit of their orders check (so, a side with +3 orders may take 4 unit actions, including their own headquarters unit). Each unit may only act once. If a unit action requires a target (ie is a boarding action, ram, or weapon attack), you may only target a number of units equal to the number of units detected in the detection phase (so, if you rolled +2 in the detection phase, you may only target 2 enemy units), although you may make multiple attacks against a given target unit.*

Unit actions are the same as those in the constructs chapter (see page 221), and occur in the same order, ie Special Actions and Manoeuvres, followed by Movement and Ramming Attempts, Weapon Attacks, and finally Escape and Evasion Attempts. Units, like constructs, can also utilize "standard" manoeuvres (see page 163) like pushes, knockbacks, and forced movement manoeuvres. Combining and Splitting Units (page 236) is considered

a Special Action. Also, under special circumstances units may make **Morale attacks** (see below).

During the unit actions phase, there are two extraordinary actions which may occur at any time (so you may move out of sequence, make an early attack, etc): **surprise moves**, and **reactive attacks**. These, together with Morale attacks, are described below:

- **Morale Attacks:** *when two or more units confront a single unit of equal or smaller scale, they may make Morale attacks rather than physical attacks. Morale attacks use the appropriate Manoeuvre skill (representing using tactically advantageous or threatening positions, etc), or the general or unit leader's Leadership skill; the target resists with its Manoeuvre skill, or its general's or leader's Leadership skill. Damage is done to the Morale stress track instead of Structural; Armour offers no protection, although Divine Protection does.*

- **Surprise Move:** *for each point of spin the general received on the orders check, a single unit may make a surprise move. You may declare this at any moment in the exchange sequence, and even interrupt an opponent's action.*

Example: During the unit actions phase, Count Brandon declares his special infantry will attack General Bash-kag's cavalry. Before the attack can be rolled, General Bash-kag uses a surprise move (resulting from a point of spin he gained on the orders check) to make a movement (at least 1 zone) – the cavalry isn't where Brandon thought it was!

- **Reactive Attack:** *Opposing units which find themselves in the same zone must attack one another unless they've been ordered otherwise (using up one of the general's orders). The unit on the side with initiative goes first. Reactive attacks can't take advantage of the general's skills or Fate points.*

Example: Later, Bash-kag's cavalry pushes Brandon's infantry back 1 zone, straight into a zone already occupied by Bash-kag's infantry. Both sides exchange attacks. As Bash-kag had the initiative for the exchange, he attacks first. Neither of these attacks requires an order, nor may it use the general's skills or Fate points.

- D. **Check for Victory Conditions:** *Very few Fog of War battles are fights to the death; usually there's a clear objective, and when that objective is achieved, the battle is over. The simplest objective might be to force the enemy from the field, in which case victory is achieved when all enemy units are either taken out, concede, or are escaping / in full retreat. Other victory conditions include: seizing the town or castle; destroying the enemy flagship; destroying half of the enemy's forces; capturing or killing the king. At the end of each exchange, check to see if victory conditions have been achieved. If not, begin another exchange (starting with the detection phase).*

PLAYER INTERVENTION

Player characters may participate in **Fog of War** battles in numerous ways, whether acting as generals, assisting the general with Divinations to improve detection rolls, or leading their own units. Additionally, player characters

who aren't playing a leading role in a unit may also take individual actions in **highlight** and **emergency scenes** (see page 197).

Independent Units

Units led by player or named characters don't need to use the general's orders to take actions, though they may if they wish to take advantage of his skills or Fate points. Instead, player or named characters may use their own actions (and skills, where appropriate) to cause their units to act.

Player Character Magic at Unit Level

In addition to the Magical Weaponry and Magical Concealment construct stunts providing magical support in unit-level battles, player characters can also cast character-level spells with unit-level effects, providing they're manipulated enough to affect a unit-level target.

Let's look at a mage trying to cast a fireball at a Large (scale 4) troop unit (say, a century of 100 troops). The troop unit has the Anti-personnel Armour stunt, meaning it's immune to normal character-level attacks unless the attacker has the Mass Effect stunt. An attacker without the Mass Effect stunt could only attack individuals within the century (at character level), at best perhaps putting an "Attacked by Fireball" temporary aspect on the unit, but our mage is a trained War Wizard, and already has the Mass Effect stunt, which means he can target the unit.

So, next – manipulations. The target is 1 zone distant, so our mage's Great (+4) Fire Magic is effectively Good (+3). The troop unit defends with Fair (+2) Land Manoeuvre. Assuming zero rolls, the mage wins by one shift; however, the century also has Fair (+2) Armour, absorbing up to 2 points of stress – the mage needs a successful attack with at least 3 shifts to do damage.

EXAMPLE OF PLAY: THE BATTLE OF SELANTIUM

Acting on a dire prophecy uttered by a mad fakir in the blasted wastes of Nith, the characters have hurried back to Selantium. Knowing the cream of Selantium's army is tied up defending the frontier against the Horse Lords, the nefarious Sorcerer of Dzan has led a "Dark Covenant" of allies from Angrim and evil northmen against the relatively undefended City of the Moon. Our heroes arrive at Selantium just as the Dark Covenant's forces are approaching. There's no one else to coordinate the city's defence – can they rise to the challenge?

Framing the Scene

Throughout this example, we're referencing statistics for units and constructs from **Chapter Seventeen: Templates** below. Rather than reproducing the stat blocks, we'll provide page numbers whenever statistics are relevant.

At the start of the first exchange, we frame the scene: on the players' side, they're defending the City of Selantium (a scale 6 construct, page 246) with a combined

unit of Elven archers (scale 4, page 248), a century of janissary infantry (scale 4, page 248), and a loose grouping of 8 river ships (scale 4, page 249). Entredan, half-elf hero of Selantium and the player character with the best Leadership skill, is acting as “general” (ie leader of the Selantine forces): he has Good (+3) Leadership, and is attached to Selantium as his headquarters unit (he’s actually on the walls, directing the city’s defence), assisted by Elenor of Simris, another player character and a Great (+4) diviner. She’s providing intelligence on the state of the battle. Caramis the Steersman, another player character, is on board one of the river ships; the remaining 3 player characters and their companions and minions form an additional unit, stated as a group character (page 245).

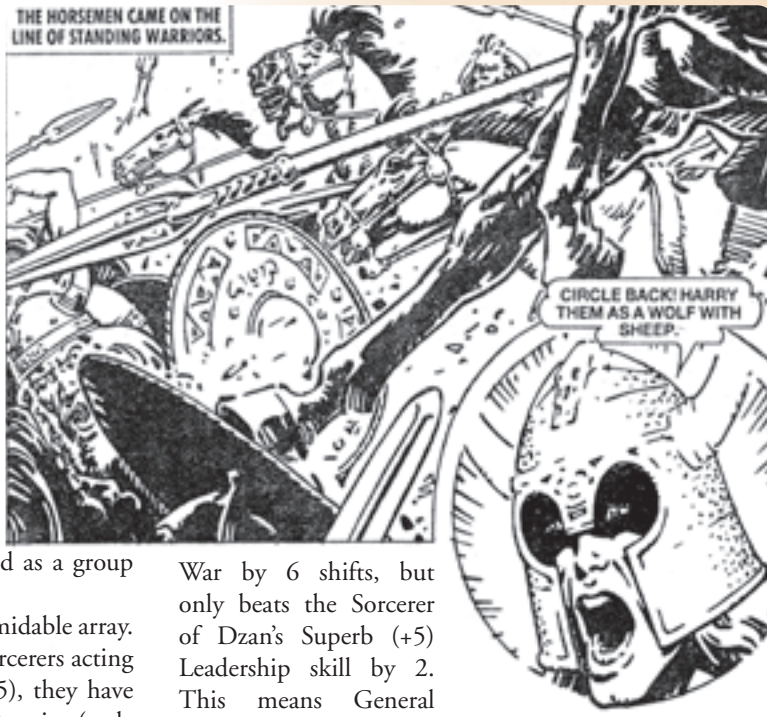
The Dark Covenant forces are a formidable array. In addition to a cadre of 20 or so Dzanian sorcerers acting as their headquarters unit (scale 3, page 245), they have a unit of lethal-looking siege engines from Angrim (scale 4, page 249), a unit of Angrim giants with huge clubs and battering rams (scale 4, page 249), and – incredibly – a Huge (scale 5) ice drake from the furthest north (page 246), as big as a small town, and its entourage of over a thousand fanatical ice nomad infantry (scale 5, page 248)!

The battlefield is open, but the attack has come suddenly, and preparations have been minimal. The Story Teller gives it a Fog of War difficulty of Average (+1). Both generals begin the battle with 5 Fate points each.

First Exchange

Detection Phase

General Entredan rolls +3 on his detection check: instead of Selantium’s Good (+3) Systems or his own Good (+3) Leadership, he uses Elenor of Simris’ Great (+4) Divination skill, for a total of +7. This beats the Average (+1) Fog of



War by 6 shifts, but only beats the Sorcerer of Dzan’s Superb (+5) Leadership skill by 2. This means General Entredan can only target 2 of the Dark Covenant’s units this exchange.

The Sorcerer of Dzan’s detection check is +1, +5 for Superb Leadership, and an additional +1 for having a War Priest with the See Battle stunt (see page 314). His +7 beats General Entredan’s Good (+3) Leadership by 4 shifts: the Dark Covenant can target 4 units this exchange.

Orders Phase

General Entredan rolls +4 (total +7) against a difficulty of 2 (his unit of ships is 2 zones away), meaning he can issue 5 orders this exchange. His **initiative** is also 5.

The Sorcerer of Dzan rolls -2, for a total of +3, increased by +1 because of his War Priest’s Mindlink stunt (see page 314). Against a difficulty of 2 (the distance to the ice nomad infantry), he can issue only 2 orders this exchange, and his initiative is 2.

Phase A: Special Actions and Manoeuvres

General Entredan has initiative. He performs one Special Action to combine the 8 ships in the river into a single large unit under Caramis’ leadership. This is a Good (+3) Systems check against a Great (+4) difficulty (the target scale of the combined unit). Entredan has to spend a Fate point to re-roll, but succeeds. His Fate points are now 4.

The Sorcerer of Dzan performs one manoeuvre, using his free action for his headquarters unit (see page 237), which casts a Magical Protection manoeuvre on the Giants of Angrim, giving them a temporary aspect “Aura of Magical Protection”. They’re 1 zone away, so within range; the Sorcerer rolls +1 on an Average (+1) Magical Protection



skill, for a total +2: against a default difficulty of Mediocre (+0), the manoeuvre succeeds.

Phase B: Manoeuvring and Ramming

General Entredan takes 2 more actions: first, he sends the PC group character off towards the sorcerer's headquarters unit (on the hill); as a PC unit, they could have done this independently, but this way Entredan's skills and Fate points are available to them if necessary. With Average (+1) Land Manoeuvre and a +1 bonus for the Mounted Manoeuvre stunt, their +0 roll sends them galloping 2 zones towards the hill.

Second, Entredan moves the janissaries to meet the giants. They have Fair (+2) Land Manoeuvre, and a +1 Unit Manoeuvre stunt bonus: a zero roll gives them a total of +3, taking them right into the giants' zone!

This immediately causes a **reactive attack** (see page 238). No order is needed. Each side makes one attack on the other. As a reactive attack, they can't use any of their general's skills or Fate points. General Entredan has initiative, so the Selantine janissaries go first with a Good (+3) Melee Combat attack, rolling +3 for a +6 total against the giants' Good (+3) Land Manoeuvre, -1 roll, and free tag of their "Aura of Magical Protection" aspect just cast by the Sorcerer of Dzan (total +4). The resulting 2 shifts are increased by +3 for the janissaries' second Good (+3) Melee Combat skill, and reduced by -1 for the giants' Average (+1) Armour; the giants take a total 4 Structural stress damage, probably as one of their number goes down under a hail of blows! The giants now have 3 Structural stress.

Supply Line Attacks

Supply lines are a favourite target in mass battles, and can be represented by deliberately targeting opponent skills (see page 224), depending upon what you're trying to achieve. If you're attacking supply lines to compromise an opponent's ability to repair damage, target the Repair System skill; if you want to starve the enemy out, target its Systems skill; if you're targeting supplies of food, ammunition, horses, etc, to slow the enemy's progress down, target its Manoeuvre skill.

Don't forget too that consequences incurred this way are going to be very effective when tagged. A besieged castle which already has its Systems skill reduced by 2 levels by a Major consequence "Deprived of food supplies" is going to have trouble mustering the strength to repel attacks, repair its walls, and make sallies of its own.

The giants attack back with Fair (+2) Melee Combat, rolling +2 for a total +4 against the janissaries' -2 roll of Good (+3) Melee Combat, total +1. 2 of the resulting 3 shifts are absorbed by their Fair (+2) Armour, meaning they take 1 Structural stress damage, which drops from 5 to 4.

The Sorcerer of Dzan now uses 1 of his 2 orders to move his siege engines unit towards the Selantine Walls. He rolls -3, and invokes the engines' "Inexorable Advance of the Siege Towers" aspect for a re-roll, getting a +2 on an Average (+1) Land Manoeuvre: that's 3 zones movement, taking the siege engines right up against Selantium's walls, just 1 zone away! His Fate points are now 4.

Phase C: Attacks

General Entredan has 2 orders left, plus a single action for his headquarters unit. However, he can only target 2 units. He decides he's going to target Kaldang, the ice dragon flying towards them across the battlefield, and the siege engines approaching the walls.

First, he unleashes Selantium's fabled "Moonfire Projectors" at the ice drake. These demon-headed silver cannon spout a white liquid fire up to 4 zones away (the range for a Huge (scale 5) construct). It's a Great (+4) attack: a +0 roll, and a +1 because of Kaldang's "Huge Target" monstrous weakness (see page 183), for a total of +5. Kaldang rolls +4 on its Fair (+2) Athletics, and the attack misses, the dragon swooping spectacularly away from the arc of white fire!

Second, General Entredan orders his Elven archers to fire on the Dark Covenant siege engines. They're 1 zone away, so that's a +0 roll, +3 for Good (+3) Ranged Combat, a total of +3, against the siege engines' +2 roll on an Average (+1) Land Manoeuvre: it's only just a hit, doing 3 points of stress only because of the archers' extra Ranged Combat skill. The siege engines' Fair (+2) Armour stops all but 1 point, which reduces the siege engines' 6 Structural stress to 5.

Now it's the Sorcerer of Dzan's attack. He uses his last order to have Kaldang the Ice Drake attack the city itself! It's targeting the Moon Fire projectors (of which there are 3). Kaldang rolls +4 on its Superb (+5) Cold, and invokes its "I bring eternal winter" aspect for another +2 (the Sorcerer's Fate points drop to 3), for a +11 total! Selantium resists with its Superb (+5) Melee Combat, rolling a -3! General Entredan invokes "With Walls and Towers Girded Round" for a re-roll, this time getting a +0 (his Fate points are now 3), for a total of +5. 6 shifts of cold damage get through; 3 are stopped by Selantium's Good (+3) Armour (its awesomely thick walls), leaving 3 Structural stress damage. The players decide this equals 1 point of Structural stress damage (7 to 6), and a Minor consequence of "Walls Splintered by Intense Cold" on the city's armour.

That's the end of the first exchange!

CHAPTER SEVENTEEN

TEMPLATES

OVERVIEW

This chapter contains examples of the organizations, constructs, and combined units described in the previous three chapters. Use them directly in your games, or modify them as needed. Some of these examples appear in the “Battle of Selantium” example of play (page 238).

ORGANIZATIONS

Organizations range from continent-spanning empires down to thieves’ guilds and magic schools.

THE SUVETHIAN EMPIRE

An empire of evil Priest-Kings and black sorcery, Suvethia is the arch-enemy of the Kingdom of Anglerre. See page 300 for a full description.

The Suvethian Empire	Organization
Physical Stress:	□□□□□□□□
Composure Stress:	□□□□□□□□
Fate points: 3	Scale: Huge (5)
Consequences: 3	Scope: 4
Skills	
<i>Good (+3)</i> Control (Highlands)	Lore (Demons)
<i>Fair (+2)</i> Communication	Security
Arms (Land)	Assassination
<i>Average (+1)</i> Administration	Unity
Resources (Agricultural)	
Control (Lowlands)	
Information (Anglerre)	
Aspects	
Rich and self-sufficient	
Evil empire of the Priest-Kings	
Scarred by sorcery	
Devastated by war	
Dedicated to Cha’itan and his demon demigods	
Stunts	
◆ Stronghold: +1 Control bonus in area	
◆ Conscripts: +1 Physical stress	

- ◆ **Godhead:** +2 Unity bonus in “holy” endeavours
- ◆ **Demons:** +1 Assassination bonus
- ◆ **Magical Communication:** +2 Communication bonus for “private” communications
- ◆ **Magical Support (Security):** +1 Security bonus on attacks
- ◆ **Divine Lore:** pay a Fate point to use Lore instead of any other non-combat skill

Holding

Goh’Myreth: Fortified

SELANDE, KINGDOM OF THE MOON

An ancient kingdom of men and elves, and remnant of the Empire of the First Alliance.

Kingdom of Selande	Organization
Physical Stress:	□□□□□□□□
Composure Stress:	□□□□□□□□
Fate points: 3	Scale: Enormous (6)
Consequences: 3	Scope: 4
Skills*	
<i>Good (+3)</i> Control (Selande)	Unity
	Technology
<i>Fair (+2)</i> Arms	Resources
	Lore (Elves)
	Admin
	Communication
<i>Average (+1)</i> Diplomacy	Trade
	Security
	Unusual Technology
	Sway (Trothgard)
	Sway (Horse Lords)
	Influence (Mytos)
	Information (Holy Empire)
Aspects	
Ancient Civilization	
Mysterious culture of humans and elves	
Beautiful beyond compare	
Ruthless in its defence	

The Eastern Empire has been overrun by barbarians!

Even now the Dark Lord comes!

Stunts

- ◆ **Traditions:** +2 *Control bonus if done "the traditional way"*
- ◆ **Figurehead:** +1 *Unity bonus*
- ◆ **Magical Communication:** +2 *Communication bonus for "private" communications*
- ◆ **Bureaucracy:** +1 *Admin bonus*
- ◆ **Mighty Defences:** +1 *to Security in defence*
- ◆ **Loremasters (Elven Magic):** +1 *Elven Lore bonus relating to magic*
- ◆ **Weapons Technology:** +1 *attacks with Moon Fire projectors*

Holding

City of Selantium: *Fortified, Ornate*

Equipment

Moon Fire (Greek Fire) Projectors
*24 skill points +6 advancements

THE THIEVES' GUILD

The thieves' guild of Koborreth, ancient capital of the Old Empire. It's recently split into struggling factions (see page 308). Its scope refers to the city of Koborreth only.

The Thieves Guild Organization

Physical Stress: □□□□□□
Composure Stress: □□□□□□
Fate points: 7 **Scale:** Small (2)
Consequences: 3 **Scope:** 1

Skills

Fair (+2) Sway (Koborreth)
Average (+1) Assassination Security
 Technology Information
 (Koborreth)

Aspects

Bound by an ancient code of honour
 Riven by conflicting factions

Stunts

- ◆ **Network of Spies:** +1 *Information bonus when gained by espionage*
- ◆ **Path to Power:** *pay a Fate point to use Assassination instead of any other skill*
- ◆ **Mighty Defences:** +1 *Technology bonus in Security conflicts or defending against attacks*

Holding

The Grey House: *Hidden, Fortified*

MAGICAL SCHOOL OF SKARRAGRAS

A Selantine magic school on the Skarragras archipelago, run by Mybius the Archmage (see page 310). Its scope covers the whole of Selande.

Skarragras Magical School Organization

Physical Stress: □□□□□□
Composure Stress: □□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3 **Scope:** 1

Skills*

Good (+3) Lore (Wizardry)
Fair (+2) Influence (Selantium) Security
Average (+1) Secrecy Communication
 Information (Selantium)

Aspects

Weird and magical architecture
 Uncanny teachers and unruly pupils
 Wild and unpredictable phenomena

Stunts

- ◆ **Loremasters (Wizardry: Transmutation):** +1 *Lore (Wizardry) bonus for transmutations*
- ◆ **Power Behind the Throne:** *Automatically succeed in an Influence (Selantium) manoeuvre once per session*
- ◆ **Magical Communication:** +2 *Communication bonus for "private" communications*
- ◆ **Library:** +2 *Information bonus for any unusual or historical information more than a year old*
- ◆ **Magical Support (Security):** +1 *Security bonus on attacks*

Holding

Skarragras School: *Isolated, Unusual*

THE TEMPLE OF CHA'ITAN

Cha'itan the Devourer is the patron god of the Suvethian Empire. See page 303 for details.

The Temple of Cha'itan Organization

Physical Stress: □□□□□□
Composure Stress: □□□□□
Fate points: 4 **Scale:** Large (4)
Consequences: 3 **Scope:** 2

Skills

Good (+3) Divine Protection
Fair (+2) Security Assassination
 Influence (Goh'Myreth)
Average (+1) Sway (Highlands) Sway (Lowlands)
 Resources Unity
 (Money)

Aspects

Led by the Priest-Kings of Suvethia
Demon God of Destruction
Palls of smoke from burnt offerings on the pyramids
Cha'itan is your only god!

Stunts

- ◆ **Fearsome Reputation:** +2 Sway bonus when acting in a "fearsome" way
- ◆ **Magical Support (Security):** +1 Security bonus on attacks
- ◆ **Godhead:** +2 Unity bonus in "holy" endeavours
- ◆ **Demons:** +1 Assassination bonus
- ◆ **Power Behind the Throne:** Automatically succeed in an Influence (Gob'Myreth) manoeuvre once per session
- ◆ **Divine Servitors:** +1 Divine Protection bonus when defending

Holding

The Black Pyramids: Secure, Ornate, Unusual

CONSTRUCTS

Constructs are physical structures like buildings, vessels, siege engines, and war machines. See **Chapter Sixteen: Sailing Ships and War Machines** for how to build them.

LONGSHIP

A standard clinker-built longship with oars and a single sail, the workhorse of many savage seafaring kingdoms.

Longship	Construct
Structural Stress:	□□□
Morale Stress:	□□□
Fate points: n/a	Scale: Medium (3)
Consequences: 3	
Skills	
<i>Fair (+2)</i> Troop Facilities	
<i>Average (+1)</i> Water Manoeuvre	Grappling System
Aspects	
Storm-swift, foam-feather	
Dragon-headed heart of oak	
Iron-thewed mighty warriors	
Stunts	
◆ Oars: +2 on ship-to-ship combat manoeuvres	
◆ Oar Swipe: +2 on ramming manoeuvres against oared vessels	
◆ Lashed Vessels: +1 bonus on boarding actions	

RANGER AND SCOUT UNIT

We've statted up this Ranger and Scout Unit as a construct; larger units could easily be combined units instead. Additionally, you could stat up a Ranger and Scout Unit as

a group character if you want to focus more on character skills.

Ranger and Scout Unit	Construct
Structural Stress:	□□□
Morale Stress:	□□□
Fate points: n/a	Scale: Medium (3)
Consequences: 3	
Skills	
<i>Fair (+2)</i> Advanced Sensing	
<i>Average (+1)</i> Land Manoeuvre	Ranged Combat
Aspects	
Watchful intelligence gatherers	
Skilled woodsmen	
Silent and stealthy	
Stunts	
◆ Track Target: track the direction and destination of an escaping target	
◆ Burst of Speed: once per scene, gain +2 zones on zone movement (minimum 3 zones)	
◆ Point Defence: disable siege ladders, grapples, or boarding attempts equal to Ranged Combat level if successful attack on attacking weapon's systems	

BIREME

An 80-foot long, 10 foot-wide sailing vessel with two banks of oars, large square sail, and a group of shipboard marines.

Bireme	Construct
Structural Stress:	□□□□□□
Morale Stress:	□□□□□
Fate points: n/a	Scale: Large (4)
Consequences: 3	
Skills	
<i>Good (+3)</i> Water Manoeuvre	
<i>Fair (+2)</i> Troop Facilities	Grappling System
<i>Average (+1)</i> Systems	Repair System
	Hardened Structure
Aspects	
Ramming speed!	
Cut-throat marines	
Fast and fearsome battleship	
Broad bottom, shallow draft	
Stunts	
◆ Oars: +2 on ship-to-ship combat manoeuvres	
◆ Oar Swipe: +2 on ramming manoeuvres against oared vessels	
◆ Ram: +1 bonus to ramming attacks	
◆ Boarding Ramp: +1 bonus to boarding actions	

WAR GALLEY

This mediaeval-style galley is about 120 feet long and 12 feet wide. Its Greek Fire projector is a dragon-headed brass siphon, powered by bellows and devastatingly effective.

War Galley Construct

Structural Stress: □□□□□
Morale Stress: □□□□
Fate points: n/a **Scale:** Large (4) Advanced
Consequences: 3
Armour Cons: 1 Minor

Skills

<i>Good (+3)</i>	Water Manoeuvre	Exotic Weapon (Greek Fire)
<i>Fair (+2)</i>	Troop Facilities	Systems Grappling System
<i>Average (+1)</i>	Repair System	Armour Cargo Hold Hardened Structure

Aspects

Huge and awesome war galley
 Crushes all in its path to driftwood
 Terrifying Greek Fire
 Scourge of the Seas

Stunts

- ◆ **Oars:** +2 on ship-to-ship combat manoeuvres
- ◆ **Oar Swipe:** +2 on ramming manoeuvres against oared vessels
- ◆ **Ram:** +1 bonus to ramming attacks
- ◆ **Forecastle:** +1 defence vs boarding actions. Can be compelled to slow ship down
- ◆ **Greek Fire:** repeat damage each exchange until extinguished

Equipment

Greek Fire Projector
 Marines
 -1 Armour

STARBOAT

A relatively small but legendary vessel which sails the ghostly ethereal seas between worlds. Even to set foot onboard is an adventure!

Starboat Construct

Structural Stress: □□□
Morale Stress: □□□
Fate points: n/a **Scale:** Medium (3) Advanced
Consequences: 3

Skills

<i>Fair (+2)</i>	Air Manoeuvre	Ranged Combat
<i>Average (+1)</i>	Troop Facilities	Repair System Grappling System

Aspects

Sails filled with Starlight
 Steadfast Explorer of the Many Worlds
 Alien and Otherworldly Crew

Stunts

- ◆ **Magical Attacks:** +2 Ranged Combat bonus
- ◆ **Magical Repair:** needs no shipwright or engineer
- ◆ **Point Defence:** disable siege ladders, grapples, or boarding attempts equal to Ranged Combat level if successful attack on attacking weapon's systems

THE GOLDEN GRIFFIN INN

An ancient inn deep in the forests, about which a thousand rumours are told. Sometimes it's strangely hard to find...

The Golden Griffin Inn Construct

Structural Stress: □□□□□
Morale Stress: □□□□□
Fate points: n/a **Scale:** Large (4) Advanced
Consequences: 3
Armour Cons: 1 Minor, 1 Major

Skills

<i>Good (+3)</i>	Warehousing	Magical Concealment
<i>Fate (+2)</i>	Armour	Melee Combat Advanced Sensing
<i>Average (+1)</i>	Systems	Manufactory Repair Systems Troop Facilities

Aspects

Ancient and infamous inn
 Sometimes hard to find
 Treasure- and monster-filled tunnels are rumoured beneath
 Wardigan the Barman, heir to a terrible secret

Stunts

- ◆ **Repair Team:** +1 Repair System bonus, and can repair other constructs
- ◆ **Enhanced Communications:** +1 communication range, can break communications blocks of equal or lower level
- ◆ **Self-sufficient:** can operate without reprovisioning for long periods
- ◆ **Guest Quarters:** bedrooms for 30 guests

THE BAND OF HEROES GROUP CHARACTER

The three members of the band of heroes each bring their skills to the group; assume Good (+3) Fire Magic, Ranged Combat, and Stealth, in addition to the following.

Band of Heroes		Group Character
Structural Stress:	□□□	
Morale Stress:	□□□	
Fate points: n/a		Scale: Medium (3) Advanced
Consequences: 3		
Armour Cons: 1 Minor		
Skills		
	<i>Fair (+2)</i> Advanced Sensing	Melee Combat
	<i>Average (+1)</i> Land Manoeuvre	Armour
		Magical Concealment
Aspects		
	Shalassar Swordmage, Scourge of Simris	
	Rhalina Redmaiden, Ranger in Exile	
	Corrinus Never-seen, Thief and Patriot	
Stunts		
	◆ Mounted Movement: +1 to Land Manoeuvre checks	
	◆ Battlefield Divination: +2 detection bonus, +4 Advanced Sensing of magically concealed targets or targets with +4 weapons	
	◆ Magical Support (Concealment): manoeuvre to magically enhance other units' concealment attempts	

THE DZANIAN SORCERERS

A named group character for the evil Sorcerer of Dzan.

The Dzanian Sorcerers		Group Character
Structural Stress:	□□□	
Morale Stress:	□□□	
Fate points: 6		Scale: Medium (3) Adv
Consequences: 3		
Armour Cons: 1 Minor		
Skills		
	<i>Fair (+2)</i> Land Manoeuvre	Exotic Weapon (Magic)
	<i>Average (+1)</i> Magical Protection	Ranged Combat
		Magical Concealment
Aspects		
	Disciplined battle sorcerers	
	Death from afar!	
	Brooding and Evil	
Stunts		
	◆ Magical Support (Exotic Weapon): for a Fate point, replace another friendly unit's attacks	
	◆ Magical Support (Magical Protection): manoeuvre to magically enhance other units' defences	
	◆ Magical Support (Magical Concealment): manoeuvre to magically enhance other units' concealment attempts	
	◆ Magical Attacks: +2 Ranged Combat bonus	

SMALL CASTLE

A small castle or frontier fort, little more than an outer wall and keep.

Small Castle		Construct
Structural Stress:	□□□□□□□	
Morale Stress:	□□□□□	
Fate points: n/a		Scale: Large (4)
Consequences: 3		
Armour Cons: 1 Minor, 1 Major, 1 Severe		
Skills		
	<i>Good (+3)</i> Armour	
	<i>Fair (+2)</i> Systems	Hardened Structure
	<i>Average (+1)</i> Melee Combat	Troop Facilities
		Warehousing
Aspects		
	Sturdy and compact	
	Silent walls hide secrets	
	Once coloured pennants fluttered gaily	
Stunts		
	◆ Moat: +2 defence bonus against melee attacks	
	◆ Mounted Combat: +2 Melee Combat bonus against unmounted opponents	
	◆ Anti-personnel Armour: ignore character-level attacks	

MEDIUM CASTLE

This is a rambling castle the size of a small town.

Large Castle		Construct
Structural Stress:	□□□□□	
Morale Stress:	□□□□□	
Fate points: n/a		Scale: Huge (5)
Consequences: 3		
Armour Cons: 1 Minor, 1 Major, 1 Severe		
Skills		
	<i>Good (+3)</i> Armour	Systems
	<i>Fair (+2)</i> Melee Combat	Melee Combat
		Troop Facilities
	<i>Average (+1)</i> Repair System	Advanced Sensing
		Ranged Combat
	Barracks	Barracks
	Warehousing	Warehousing
Aspects		
	Curtain walls with guard patrols	
	Controls the land for miles around	
	Awesome and impressive	
	Impregnable	
	Heaving with throngs of people	

Stunts

- ◆ **Moat:** +2 defence bonus against melee attacks
- ◆ **Anti-personnel Armour:** ignore character-level attacks
- ◆ **Ranger and Scout Units:** increase detection range
- ◆ **House of Healing:** Superb (+5) healer
- ◆ **Repair Team:** +1 Repair System bonus, and can repair other constructs
- ◆ **Guest Quarters:** bedrooms for 60 guests

CITY OF SELANTIUM

An ancient and legendary city of men and elves, capital of the kingdom of Selande.

City of Selantium Construct

Structural Stress: □□□□□□
Morale Stress: □□□□□
Fate points: n/a **Scale:** Enormous (6) Adv
Consequences: 3
Armour Cons: 2 Minor, 1 Major, 1 Severe

Skills

Superb (+5)	Melee Combat	Advanced Sensing
Great (+4)	3 x Unusual Weapon (Moonfire)	
Good (+3)	Docks	Barracks
	Systems	Armour
Fair (+2)	3 x Ranged Combat	
	Troop Facilities	Hardened Structure
Average (+1)	Melee Combat	Repair System
	Manufactory	Warehousing
	Warehousing	
	Divine Protection (Morale)	

Aspects

Ancient city of elves and humans
 With Walls and Towers Girded Round
 Beautiful and ornate
 Heart of the army and fleet
 Seat of learning
 City of the Moon

Stunts

- ◆ **Battlefield Divination:** +4 to Advanced Sensing vs magically concealed or Great (+4) weapons or better
- ◆ **Depot:** double capacity for all docks & barracks
- ◆ **Great Library:** 1 Fate point for +3 bonus to character knowledge skill checks
- ◆ **House of Healing:** Superb (+5) healer
- ◆ **Split Fire (Moonfire):** use each Moonfire attack against separate target
- ◆ **Split Fire (Ranged):** use each Ranged attack against separate target

- ◆ **Anti-personnel Armour:** ignore character-level attacks

Equipment

Moonfire cannons

HUGE DRAGON

Kaldang the Ice Drake isn't statted as a construct, but as a giant creature (see **Chapter Thirteen: Creatures Great and Small**). As it appears in the Fog of War combat example on page 238, we've included its statistics here. A creature as powerful as Kaldang could easily appear in a mass battle as an independent named character.

Kaldang the Ice Drake Giant Creature

Structural Stress: □□□□□□□
Morale Stress: □□□□□□
Fate points: 5 **Scale:** Huge (5)
Consequences: 3

Skills

Superb (+5)	Cold	
Great (+4)	Might	Claws
Good (+3)	Jaws	Deceit
	Endurance	
Fair (+2)	Resolve	Athletics
	Alertness	Tail
Average (+1)	Intimidation	Investigation

Aspects

Worship me and despair!
 Size of a small town
 I bring eternal winter
 Winged harbinger of doom
 Minor Weakness: Fire
 Monstrous Weakness: Huge Target (+1 to hit)

Stunts

- ◆ **Hard to Hurt:** Pay a Fate point to ignore all non-weakness damage this exchange
- ◆ **Area Attack:** Pay a Fate point for Cold attack to affect all targets in same or adjacent zone; pay additional Fate point to tag targets with "Frozen" special effect aspect
- ◆ **Monstrous Might:** Pay a Fate point to manipulate Medium or Large objects
- ◆ **Create Cold:** Create freezing cold even in warm places
- ◆ **Modify Landscape:** manoeuvres can change shape of landscape (blocking rivers, demolishing houses, etc)

JUGGERNAUT

A great wheeled war machine powered by mysterious forces. It attacks with Land Manoeuvre, crushing everything in its path.

Juggernaut	Construct
Structural Stress:	□□□
Morale Stress:	□□□
Fate points: n/a	Scale: Medium (3) Adv
Consequences: 3	
Armour Cons: 1 Minor, 1 Major	
Skills	
<i>Fair (+2)</i> Exotic Weapon (Flame Thrower) Armour	
<i>Average (+1)</i> Land Manoeuvre Hardened Structure	
Grappling System	
Aspects	
Lumbering wood and metal monster Belches fire Nothing can stop its crushing wheels	
Stunts	
♦ Unusual Propulsion: <i>mysterious power source</i>	
♦ Battering Ram: <i>+1 bonus to ramming manoeuvres</i>	
♦ Anti-personnel Armour: <i>ignore character-level attacks</i>	

SIEGE TOWER

A classic siege tower for scaling and breaching castle walls.

Siege Tower	Construct
Structural Stress:	□□□
Morale Stress:	□□□
Fate points: n/a	Scale: Medium (3) Adv
Consequences: 3	
Armour Cons: 1 Minor, 1 Major	
Skills	
<i>Fair (+2)</i> Armour Grappling System	
<i>Average (+1)</i> Troop Facilities Melee Combat	
Land Manoeuvre	
Aspects	
Inexorable Advance Clad in plate and leather Swarming with troops	
Stunts	
♦ Boarding Ramp: <i>+1 bonus to boarding actions</i>	
♦ Anti-personnel Armour: <i>ignore character-level attacks</i>	

UNITS

Units are either troop units (constructs) or combined units of multiple constructs. They're able to select unit stunts (see page 236).

ROYAL GUARD OF ANGLERRE

Captain Myki Saladoth's legendary Abarians form the elite Royal Guard for Anglerre's Prince Veyne (see page 304).

Royal Guard of Anglerre	Troop Unit
Structural Stress:	□□□□□
Morale Stress:	□□□□□
Fate points: n/a	Scale: Large (4)
Consequences: 3	
Armour Cons: 1 Minor, 1 Major	
Skills	
<i>Good (+3)</i> Melee Combat	
<i>Fair (+2)</i> Land Manoeuvre Armour	
<i>Average (+1)</i> Systems Melee Combat	
Aspects	
Led by the legendary Myki Saladoth For the Prince and Anglerre! No time for sorcery Iron-disciplined Abarians	
Stunts	
♦ Anti-personnel Armour: <i>ignore character-level attacks</i>	
♦ Mounted Combat: <i>+2 Melee Combat bonus against unmounted opponents</i>	
♦ Burst of Speed: <i>once per scene, gain +2 zones on zone movement (minimum 3 zones)</i>	
Equipment	
100 soldiers	

SELANTINE JANISSARIES

This is a century (100 troops) of the famed Selantine janissary infantry, usually drawn from the second sons of Horse Lord families.

Selantine Janissaries	Troop Unit
Structural Stress:	□□□□□
Morale Stress:	□□□□□
Fate points: n/a	Scale: Large (4) Advanced
Consequences: 3	
Skills	
<i>Good (+3)</i> Melee Combat Melee Combat	
<i>Fair (+2)</i> Armour Ranged Combat	
Land Manoeuvre	
<i>Average (+1)</i> Systems Ranged Combat	

Exotic Weapon (Portable Moonfire Projectors) x2

Aspects

Wild Barbarians
Savagery controlled by iron discipline
The terror of the battlefield
We will break through

Stunts

- ◆ **Burst of Speed:** +2 zone additional movement once per scene
- ◆ **Concentrated Attack:** Ignore armour if it's less than your attack skill and incur Minor consequence "Overstretched in melee"
- ◆ **Unit Manoeuvres:** +1 to unit manoeuvres
- ◆ **Formations:** +2 to specific formation manoeuvres
- ◆ **Anti-personnel Armour:** ignore character-level attacks

ELVEN ARCHERS

A unit of 100 elven archers.

Elven Archers Troop Unit

Structural Stress: □□□□□
Morale Stress: □□□□□
Fate points: n/a **Scale:** Large (4) Advanced
Consequences: 3
Armour Cons: 2 Minor, 1 Major

Skills

<i>Good (+3)</i>	Ranged Combat	Ranged Combat
<i>Fair (+2)</i>	Land Manoeuvre	Advanced Sensing
	Magical Protection	
<i>Average (+1)</i>	Systems	Armour
	Melee Combat	Magical Concealment

Aspects

Elite Elven Archers
Unseen in their forest homes
Uncannily rapid fire
Swift and sure

Stunts

- ◆ **Track Target:** track the direction and destination of an escaping target
- ◆ **Anti-personnel Armour:** ignore character-level attacks
- ◆ **Burst of Speed:** +2 zone additional movement once per scene
- ◆ **Magical Attacks (Ranged):** +2 Ranged Combat bonus

MASSED INFANTRY

This is a huge unit of 1000 ice nomad infantry.

Ice Nomad Infantry Troop Unit

Structural Stress: □□□□□□□
Morale Stress: □□□□□□□□
Fate points: n/a **Scale:** Huge (5)
Consequences: 3
Armour Cons: 1 Minor, 1 Major

Skills

<i>Good (+3)</i>	Melee Combat	Melee Combat
<i>Fair (+2)</i>	Ranged Combat	Ranged Combat
	Armour	Hardened Structure
<i>Average (+1)</i>	Repair System	Systems
	Land Manoeuvre	
	Troop Facilities	
	Advanced Sensing	
	Grappling System	

Aspects

Fanatical ice nomads
Resistant to ice and snow
Worshippers of Kaldang the Ice Drake
Bloodthirsty torturers
Their numbers blacken the plain

Stunts

- ◆ **Track Target:** track the direction and destination of an escaping target
- ◆ **Ranger and Scout Units:** increase detection range
- ◆ **Hardened Systems:** +2 Morale stress
- ◆ **Split Attack (Melee):** make two separate melee attacks
- ◆ **Split Attack (Ranged):** make two separate ranged attacks

GIANTS

This is a combined unit of half a dozen large giants.

Giants of Angrim Troop Unit

Structural Stress: □□□□□□□
Morale Stress: □□□□□
Fate points: n/a **Scale:** Large (4)
Consequences: 3
Armour Cons: 1 Minor

Skills

<i>Good (+3)</i>	Land Manoeuvre	
<i>Fair (+2)</i>	Melee Combat	Hardened Structure

<i>Average (+1)</i> Systems	Armour
Melee Combat	
Aspects	
Squad of lumbering giants	
Enormously strong	
Thick-skinned	
Living battering rams!	
Stunts	
♦ Battering Ram: +1 to ramming manoeuvres	
♦ Split Attack: use Melee Combat skills against separate targets	
Equipment	
Really BIG clubs!	

COMBINED SHIP UNIT

This is a group of eight different ships united under a professional leader on a war galley headquarters ship.

The River Ships	Combined Unit
Structural Stress:	□□□□□□ +
	□□□□□□
Morale Stress:	□□□□□ +
	□□□□□□
Fate points: n/a	Scale: Large (4) Advanced
Consequences: 3	
Armour Cons: 1 Minor	
Skills	
<i>Good (+3)</i> Water Manoeuvre	Exotic Weapon (Moonfire)
<i>Fair (+2)</i> Troop Facilities	Systems
	Grappling System
<i>Average (+1)</i> Repair System	Armour
	Cargo Hold
	Hardened Structure
Aspects	
Grouping of Disparate Ships	
Crushes all in their path to driftwood	
Terrifying Greek Fire	
Welded together by a War Galley	
Stunts	
♦ Oars: +2 on ship-to-ship combat manoeuvres	
♦ Oar Swipe: +2 on ramming manoeuvres against oared vessels	
♦ Ram: +1 bonus to ramming attacks	
♦ Greek Fire: repeat damage each exchange until extinguished	
♦ Unit Manoeuvres: +1 Water Manoeuvre bonus	
Equipment	
Moonfire Projector	
Marines	

COMBINED SIEGE ENGINE UNIT

These are a combined unit of 10 siege towers, ladders, and battering rams from the forces of Angrim.

The Siege Engines	Combined Unit
Structural Stress:	□□□□□□
Morale Stress:	□□□□□
Fate points: n/a	Scale: Large (4) Advanced
Consequences: 3	
Armour Cons: 1 Minor, 1 Major	
Skills	
<i>Good (+3)</i> Melee Combat	Ranged Combat
<i>Fair (+2)</i> Armour	Troop Facilities
	Hardened Structure
<i>Average (+1)</i> Repair System	Melee Combat
	Land Manoeuvre
	Grappling System
Aspects	
Lethal Catapults	
Inexorable Advance	
Clad in plate and leather	
Swarming with troops	
Stunts	
♦ Boarding Ramp: +1 bonus to boarding actions	
♦ Anti-personnel Armour: ignore character-level attacks	
♦ Unit Manoeuvres: +1 Land Manoeuvre bonus	
♦ Concentrated Attack: ignore armour if it's less than your attack skill and incur Minor consequence "Overstretched in melee"	



CHAPTER EIGHTEEN

EPIC AND MYTHIC GAMING

OVERVIEW

Most fantasy roleplaying games target a power level roughly equivalent to a standard human being's level of ability. During play, characters increase in power, becoming significant figures, leading armies, wielding powerful magics, or forging kingdoms.

Other games allow characters to advance beyond mortal levels, encroaching on the powers of supernatural or divine entities; some even allow characters to become divine entities themselves.

Legends of Anglerre allows characters to advance through all these levels of power, from the humblest beginnings to the most exalted and godlike ends.

THE STANDARD GAME

In the **standard** style of play, characters start as youths, semi-experienced professionals, or even very capable characters, but with the assumption that they're playing in a largely realistic, mortal world, where other mortal creatures are their principal opponents. At the higher end of this style, characters become larger than life, merging with the **epic** style of play.

Activities in standard-style games include: dungeon adventures, court intrigues, exploring, building a small army, finding a powerful patron, opposing epic-level wizards or demons holding cities or nations in thrall. It's the default style for *Legends of Anglerre* games.

STANDARD OCCUPATIONS

To create a character for a standard game, choose any of the occupations in **Chapter Five: Occupations and Character Types**, or make up your own. Start at any of the character levels (Good, Great, or Superb) in **Chapter Three: Character Creation**.

EPIC GAMING

Epic-style games burst with larger-than-life characters, high power levels, and adventures affecting the fates of nations. Characters needn't be super-powerful, but they'll be involved in far more earth-shattering adventures than just venturing underground in search of treasure.

Legends of Anglerre provides rules for major participants in epic-style games, including: organization rules for creating and conquering kingdoms, guilds, villages, temples, military units; mass battle rules for pitting army against army; and rules for REALLY big monsters – some bigger than entire towns! Expect to use these rules a **lot** in epic games!

Epic-style games often focus on: warring nations, the downfall of empires, *being* a powerful patron, founding your own religion, attacking supernatural entities holding the world in thrall, raiding the underworld or the gods to steal knowledge and treasure, or destroying evil magical artifacts. At high level, epic gaming merges with the mythic style of play.

EPIC OPPONENTS

In epic-style play you're not usually killing dragons, evil wizards, or bandit chiefs any more. Instead you're up against whole kingdoms and armies, and if you do have a single foe, it'll be a terrifying demon or even an insane god holding your kingdom (or even your world!) in thrall. The organization, construct and gigantic creature rules enable Story Tellers to create satisfying opponents; you can also use this section to create epic-style bad guys, too!

EPIC REWARDS

Epic rewards include things like freeing the kingdom from its oppressor, destroying or banishing the evil gods or demons, or even becoming emperor yourself. In some games, especially where you're heading for greater things (see "Mythic Gaming", below), epic-style character advancements may be reward enough.

EPIC OCCUPATIONS

There are several ways to take an epic occupation:

- **During play:** you're probably already quite powerful, and have maybe even played through one or more occupations. With Story Teller approval, just select an epic occupation (see below), maybe via a future aspect or a milestone or adventure advancement if appropriate.
- **Create a powerful epic character from scratch:** you can create a mighty war lord or powerful sorcerer from scratch. Go through six phases, selecting 13 aspects, 9 stunts, 56 points of skills, and a Fate point refresh

of 8. Or, create a Superb (+5) character and add 21 session advancements and 7 adventure advancements: your peak skill should be no higher than Fantastic (+6) unless the Story Teller says otherwise.

- **Create a low-powered epic character:** for something a bit unusual, try creating a *starting* character with an epic occupation at relatively low power, ie either as a Good, Great, or Superb character. Many of your powers will be curtailed – but it can be great fun to play an unskilled farmhand with an epic destiny before him!

For example: Gilden Hairfeet of Littletown has always been adventurous – but since “acquiring” the Statue of Selande during a recent burglary he’s been plagued by dreams of the Moon Goddess beseeching him to restore the statue to its rightful place in a ruined temple in the evil forest of Brybor. But how could a petty burglar take on such a mighty quest?

In game terms, Gilden’s discovery has unlocked the “Divine Champion” epic occupation, giving him the future aspect “Quest to the Moon Goddess’ Temple in Darkest Brybor”. The Story Teller rules Gilden can use advancements to purchase the Divination power skill (his dreams and visions from the Goddess Selande), and also (for a stunt advancement) the “Noticed by the Goddess Selande” epic occupation stunt (see below). Other power skills and epic stunts will be available later – if Gilden Hairfeet accepts his unlikely epic destiny as Divine Champion of the Moon Goddess!

Choose one of the epic occupations below, develop your own occupation in an epic direction (maybe using future aspects), or create one of your own!

WAR LORD

Description: You’re a great warrior leader, carving a place for yourself by force of arms and numbers. You probably started as a lowly warrior or unlettered barbarian, but equally you could even now be a raw youth, thrust into a position of power!

Sample Aspects: Conquer the kingdom or die! I have a destiny! By the Sword of Amun-Ra I shall prevail!

Key Skill: Leadership

Key Stunts: Battlefield Veteran, Warlord, Solo Combo, Advanced Solo Combo, Group Combo, Personal Conspiracy, Lieutenant, Minions, Born Leader, Hero

Epic Occupation Stunts

✧ Forge Army

You gain a +2 Leadership bonus when combining / splitting units (see page 236).

✧ Epic Tactics

You can achieve unbelievable feats in battle; any manoeuvres you’ve ordered (see page 237) get a +2 bonus.



✧ Inspiration

You can make great speeches inspiring your troops, allowing manoeuvres placing temporary aspects like “Inspired” on troops or units on your side in your zone.

✧ Rally Troops

As a full action, you can use Leadership to heal military units in battle.

DIVINE CHAMPION

Description: You’re the sworn servant of a god or other divine being. Although you have a lot of restrictions on your behaviour, you gain great power in return. Being a Divine Champion is all about quests – each epic occupation stunt requires a future aspect before it can be taken (see page 21).

Sample Aspects: None shall deny my god’s will! I am the instrument of my god! Divine signs emanate from me!

Key Skill: One or more power skills appropriate to the god.

Key Stunts: As appropriate to the power skills and deity; Shake It Off, Now You’ve Made Me Mad, Driven, Unyielding.

Epic Occupation Stunts

✧ Noticed by the Deity

The character has been “touched” by a god, gaining a +1 bonus on social, mental or physical skills (select one, depending on the deity’s nature) as long as it’s to the deity’s benefit. Everyone can see there’s something “special” about the character.

✧ Adopted by the Deity

Requires Noticed by the Deity

The character is a “god-child” or prophet. **For a Fate**

point, you roll an automatic +5 on the skills in “Noticed by the Deity”.

✧ Incarnate Deity

Requires Adopted by the Deity

You may take any of your god’s abilities as power skills, using spin to create miraculous effects. A divine light shines through you when you do this; **for a Fate point**, you may make an additional Rapport / Intimidation check as a free action.

✧ Become Immortal

Requires Incarnate Deity

With this stunt you no longer grow older, and can use spin gained on Endurance checks, etc, to resist unnatural or magical aging.

✧ Return from Otherworld

Requires Become Immortal

If you die or otherwise find yourself in the Halls of the Silent Dead, Hell, or another Otherworld, you can try and fight your way back to this world and return to life.

✧ Apotheosis

Requires Return from Otherworld and a future aspect

The character must have returned from the Otherworld at least once. Achieving the future aspect unlocks the “Godling” mythic occupation (see below).

FATHER / MOTHER OF THE NATION

Description: You’re the son of the king, heir to the sundered kingdom, etc, and will lead your people to found a new empire.

Sample Aspects: I am the Old Queen’s Heir! I shall lead you to the promised land! This wasteland shall bring forth great fruit!

Key Skill: Leadership

Key Stunts: Emperor, King, Tyrant

Epic Occupation Stunts

✧ Ancestral Artifact

You have a symbolic and possibly magical artifact which gives you great powers of leadership and command. Treat as an artifact (page 146), but one providing its bonuses to your kingdom or empire’s organization skills.

✧ Demagogue

You can use your social skills on all targets in a zone; treat as an area attack if appropriate (see page 179).

✧ Village Founder

Requires Hero or Master Diplomat

You can use spin gained on an appropriate roll to persuade people to establish a small settlement with you as its head.

The settlement is an organization with skill points equal to the points of spin, and a maximum scale of 2. You must have an appropriate future aspect (ie “We will found a new land by the Oasis of Zar!”), or take one when you first use this stunt.

✧ City Founder

Requires Village Founder

Works the same as Village Founder, except it transforms your village into a city-sized settlement with a maximum scale of 4; you gain additional skill points equal to the points of spin.

✧ Spirit of the Nation

Requires City Founder

Works the same as City Founder, except it transforms your city into a nation with a maximum scale of 6.

DISCOVERER OF SECRETS

Description: You’re a magic user or alchemist fathoming the depths of knowledge. Your quest will take you beyond the boundaries of the human...

Sample Aspects: Obsessed, Distant from Humanity, I will seek out the Word of Creation itself! There are things than Man was not meant to know – and I will know them!

Key Skill: One or more power skills

Key Stunts: Immunity

Epic Occupation Stunts

✧ Cheat Death

A magical version of the Death Defiance stunt (page 86), except you get a corresponding aspect each time you use it. You can even use this stunt if you die “on camera”, but only once, and with the condition that you return utterly changed – perhaps undead, a disembodied spirit, with a brief spark of life which lasts only ten years, etc.

✧ World Machine

You see how everything in the world interconnects, how a butterfly flapping its wings in Goh’Myreth causes storms in Illondre. You can make causality-related assessments and declarations, like “This milk I have spilled makes a messenger trip and break his leg, and news of the invasion never reaches the Grand Vizier’s ears!” These are subject to the usual assessments and declarations rules (page 61).

✧ The Great Work

Requires World Machine and a future aspect

You’re searching for the Word of Creation, the First Spell, the Philosopher’s Stone. It requires a future aspect, achieving which unlocks a mythic occupation like Promethean Hero, Paragon, or Godling.

MYTHIC PLAY

Mythic play is about atmosphere rather than rules. While epic games have earth-shaking battles and casts of thousands, in mythic games characters interact with cosmic forces, lands of faerie and demons, and the gods themselves. Mythic play can be as low-powered as Jack and the Beanstalk, as tragic as Orpheus in the Underworld, or as awesome as Ragnarok.

Activities in mythic-style games include: interacting with the mythologies of gods to steal their powers or right ancient wrongs; becoming a hero, demigod, or god; carrying out a deity's agenda (including fighting other gods, demigods, or heroes); creating new religions, civilizations, or even worlds.

MYTHIC OPPONENTS

Mythic goals and opponents are often mystical and otherworldly rather than monstrous or mighty (though they can be both!). You might find yourself questing for the Holy Grail, beset by demons embodying your own weaknesses; or traversing the Underworld, where your adversaries are the shades of loved ones long dead, who wish only for you to stay. Your opponents may be eternal principles, like Mistress Truth, Grand Master Wisdom, or Mister Bear the Winter King. Unlike epic games, mythic play often focuses on a small number of main characters, and tests of personality, integrity, and moral values are uppermost. This doesn't mean mythic games are preachy lectures on good behaviour: although they often have a strong moral element, they can just as easily revolve around the deaths of gods, the tragedy of lost innocence, or the fall into depravity and the dark side.

MYTHIC REWARDS

Mythic play is about change and transformation. Maybe you raid the Underworld and steal the Secret of Death from the God of Endings? Or maybe you destroy the home of the dragons, so that no more dragons may be born, or find the Cosmic Prison from which the True Titans may escape again – including you, as first of the New Titan Fugitives! Mythic rewards change both you and the world, often profoundly.

MYTHIC OCCUPATIONS

There are several ways to take a mythic occupation:

- **During play:** you may be powerful already, having played through numerous occupations, even epic ones; it's also possible the world of myth has come upon you unawares. You can select a mythic occupation using future aspects, milestones or even adventure advancements.
- **Create a powerful mythic character from scratch:** you can create a character who's already mythically powerful – a hero, demigod or minor godling. Go through a minimum of seven phases, selecting 15

aspects, 12 stunts, 84 points of skills, and a Fate point refresh of 10. Or, create a Superb (+5) character and add 49 session advancements and 16 adventure advancements: your peak skill should be no higher than Epic (+7) unless the Story Teller says otherwise.

- **Create a low-powered mythic character:** you can start with a mythic occupation at relatively low power, as a Good, Great, or Superb character. Your powers will be curtailed, but it can be great fun to play a humble priestling with a mythic destiny!

For example: Skelos grew up on the streets of Mourmenon, an orphan and thief, shunned for the strange birthmark across half his face. On the eve of his majority, he was captured by the city guard and sentenced to be hanged the following dawn. That night was darker than usual, and Skelos felt a strange power from the darkness – a power he could control! Shadows moved at his command, broke the locks and killed the guards, whose shrieks of terror Skelos ignored. Skelos felt a great affinity with the darkness, and knew at last that the darkness had given him birth!

Game-wise, Skelos is a godling (see the mythic occupation below), perhaps a child of the Darkness God. He gets access to the power skill Elements (Darkness), and maybe a darkness elemental or minor demon as a companion. His player decides on the future aspect "I must find my divine destiny!", and the Story Teller allows him access to the Immunity and Unusual Attack mythic stunts (which Skelos will have to buy with advancements). As a mythic-style character, Skelos' adventures will probably involve divine champions trying to kill him, mythic realms of light and darkness, and interacting with other godlings and semi-divine beings (maybe there are others like him out there?). First of all, though, he has to get out of this prison!

Choose one of the mythic occupations below, develop your own occupation in a mythic direction (maybe using future aspects), or create one of your own!

DANCER OF THE GOD COURT

Description: You're a ritual and magical dancer in the court of the gods.

Sample Aspects: My scarf magic is perfection; Perfect accuracy, perfect poise.

Key Power: Glamour

Key Stunts: Strike with Wonder, Enhanced Touch, Fast, Glide, Jump, Spider Feet, Water Walking

Mythic Occupation stunts

✧ Magical Power

You can select one normal skill and use it as a power skill (see page 116).

✧ Divine Grace

You can spend 1 point of spin to automatically perform a manoeuvre.

✧ Scarf Magic

You can spend 1 point of spin to use a scarf as an extension to your body, using your Art skill to attack or carry out a manoeuvre placing a temporary aspect on a target.

✧ Dance through Air

You can move a number of zones through vertical surfaces (trees, buildings, etc) equal to the points of spin gained on your dance roll.

✧ Dance across Water

You can dance across a number of zones of water equal to the points of spin on your dance roll.

PARAGON

Description: You're a perfect example of your type, whatever that is. You're a master of your skills, embody all your virtues, and are adored by all, to the point of veneration.

Sample Aspects: Perfect Scholar, Perfect Knight, Perfect Mage, Perfect Strong Man

Key Feature: The paragon aspects above begin as future aspects (see page 21); you must select three skills which you'll be a paragon with, and each mini-goal of the future aspect focuses on one of those skills. With each goal, you become a paragon with that skill. Once you've achieved all three, you may then select paragon stunts.

Key Stunts: Born Leader, Five Minute Friends

Mythic Occupation Stunts

✧ Skill Mastery

For a Fate point, you automatically gain a +5 on any paragon skill roll.

✧ Mythic Spin

When using your paragon skills, divide your shifts by 2 instead of 3 to calculate spin.

✧ Mythic Scale

Any stunts you have allowing you to affect entities beyond your usual scale range (see page 181) now automatically affect 3 scale levels above or below you by default rather than 2; additional spin extends the effect beyond that.

PROMETHEAN HERO

Description: You're a powerful raider of supernatural worlds, the planes of existence, the underworld, godworld, etc, in search of divine treasures and powers.

Sample Aspects: Insane otherworldly expression, Losing touch with the mortal world, I've been to Hell and Back! I stole this sword from Death himself!

Key Power: Dimensions

Key Stunts: Unusual Attack

Mythic Occupation Stunts

✧ Raid the Underworld

You can create or find an entrance into the Underworld and pass through it. The difficulty depends on where you are: you're more likely to find an entrance in a known place of magic, temple sanctum, etc.

✧ Raid the Godworld

You can create or find an entrance into the Godworld and pass through.

Entering the Underworld or Godworld

Location	Difficulty of finding an entrance to...	
	The Underworld	The Godworld
Everyday kind of place (street, town, field, etc)	Legendary (+8)	Legendary (+8)
Place of Execution	Epic (+7)	Epic (+7)
Place of Magic	Fantastic (+6)	Fantastic (+6)
Where the Walls of the World are thin	Superb (+5)	Superb (+5)
Graveyard at the Stroke of Midnight	Great (+4)	
When Astrally Travelling		Great (+4)
Inner Sanctum of a Temple	Good (+3)	Fair (+2)
Known Otherworld Gateway		Good (+3)
Faerie Ring at the Winter Solstice	Fair (+2)	
Graveyard at a Propitious Time of Year (Walpurgisnacht, etc)	Average (+1)	
Holy Place on a Holy Day		Average (+1)
Known Gateway to Hell	Mediocre (+0)	
Temple Sanctum on a Holy Day during a major service		Mediocre (+0)

✧ Rapid Escape

You can spend spin to find a way back from the Otherworld to the normal world. The spin required depends on how “far” or “deep” you are.

Depth inside Otherworld	Spin required to find a way back
The Grey Realms, just beyond the veil	1
The Otherworld proper	2
The Farthest Lands	3
The Deep Beyond	4
The Void	5

✧ Copy Myth

Requires Raid the Underworld or Raid the Godworld and a future aspect

You may select this stunt multiple times, each representing a different myth. The future aspect represents you actually entering the Otherworld and “performing” the myth at least once, whereupon you gain the stunt. You successfully copy a single action originally performed by a divine being (god, demon, underworld creature, etc) in response to a situation. You need to know something about the divine being in question, perhaps by belonging to his temple, or having stolen information from him or observed him performing that myth in the Otherworld. Successfully copying the myth produces supernatural effects.

For example: “When Selantia Hid Herself On The Moon”. Selantium is facing ruin by the forces of Angrim; copying this myth will physically transport the whole city to safety on the Moon.

GODLING

Description: You’re a demigod, child of a god, or minor godling.

Sample Aspects: Demigod of War, Daughter of the Nature Goddess, Immortal, etc

Key Power: As per principle (see below): usually 1-3 power skills, based on the divine nature.

Key Stunts: Immunity, Unusual Attack

Mythic Occupation Stunts

✧ Embody Principle

Requires a corresponding aspect

This must be your first Godling stunt. Choose an abstract concept or principle, such as War, Darkness, Death, Nature, Law, Archery, etc: this is your essential nature, what you are a godling *of*. You automatically gain a +1 bonus with any skills which embody this principle (so, Ranged Weapons if you’re a Daughter of the Archer God and are using a bow), as well as your associated power skills.

✧ See Divine

The divine world impinges upon your vision; you can see it, it can see you. You may make Alertness checks, etc, to spot invisible creatures and objects from the divine world, and so on.

✧ Divine Aura

As a full action, once per scene, **for a Fate point**, you may make a +2 Leadership, Rapport, or Intimidation attack against all targets in the scene. Minions of lower quality than the skill automatically fail to defend, unless their leader takes a full action to roll Leadership in their defence. The minions simply flee, faint, cower in awe, or are otherwise taken out.

✧ Divine Creation

Requires Embody Principle

A divine version of the Personal or Universal Magical Item stunts (page 118); you must select which when you take the stunt. The principle determines what kind of creation you can do: if you embody Nature, you can make things grow containing the selected improvements, and so on.



CHAPTER NINETEEN

COLLABORATIVE CAMPAIGN CREATION

COLLABORATIVE CAMPAIGN CREATION

One way of ensuring your campaign contains features your players want is to play a collaborative campaign building session. You can use this to provide a basis for your campaign, or work with the players to create the whole thing. It's easy and fun to do – just follow these steps. Let's assume you're starting from scratch.

- Take a piece of paper and have each player draw a small circle somewhere on it. These will be places of interest – on a worldwide scale they could be important countries, continents or islands, in which case the players could draw island or continent shapes; on a regional scale they could be major cities or points of interest; on a city scale they could be buildings within the city; and so on. For a truly mythic game you could even make these spaces individual dimensions or planes of existence!
 - Each player then draws a line (curved or straight) from one circle to the edge of the paper; this must be a different circle from the one they drew. This creates spaces on the map, which might be regions, countries, or city districts.
 - Now take it in turns to draw a curved or straight line from one location to another until all locations are connected to two other locations.
- This gives you a campaign map with (for example) several countries or regions (the circles or locations) and several land areas broken up by the lines you've drawn. These lines could be political borders, rivers, roads, paths, magical barriers, seafaring routes, or simply arbitrary divisions.
 - Each player then takes it in turn to name a location and decide an aspect for it, like "Cut Throat Piracy", "Ruled with an Iron Fist", "Full of Demonic Delights", "Hotbed of Intrigue". Ask the players to elaborate and take notes.
 - Each player then adds a "point of interest" to an area. For example, "ancient stone circle", "deserted city", "ships disappear here", "ancient wizard's tower", "bandits rule the roads", "dragon's roost". Ask the players to describe briefly what they imagine this to be. You could add an aspect, too. Also, just because a player puts "Lost Treasure of the Dragons" in a certain space doesn't mean it's lying around for the taking – it could be just rumour, or maybe great dangers await those foolish enough to follow the legend! Think about how you might weave this into a side plot or your campaign storyline.
 - Astute Story Tellers will realise the players are providing vital clues to the kind of game they'd like to play. Do they want explorations of ancient ruins, dimension-hopping adventure, barbarian invasions, piracy, mythic wars, intrigue and mystery? What kind of places do they want to visit? Wait – they just told you!



There are two ways you can use this. First, you can establish a few of the places on the campaign map and let the players help you fill in the gaps, or even just draw the map and let the players add the content. Second, you could let the players feed you ideas, write notes, and then work out your campaign based on that. Either way, it's great fun, and helps bring the players together with a vested interest in exploring the world they just came up with.

If you want even more detail, change the scale, and do the same thing for a country or region, perhaps the one

where you're going to spend the most time, or even a castle and the land around it. Let the players point out areas of interest, come up with aspects describing them, and there you have it – your first collaborative campaign!

The best way to manage this is to focus on the places the players want to – do they get excited about Jane's idea of an old abandoned city in the jungle? Okay – focus on the area around the city, let them indicate aspects or points of interest. Did Adam's "Hotbed of Intrigue" aspect, describing the old trading outpost and the town around it, interest everyone and get them talking? Okay – let everyone describe part of the town. Remember to balance what everyone wants, rather than constructing your campaign around something one person liked when it was clear the others weren't so keen.

CREATING CAMPAIGN AREAS LIKE CHARACTERS...

You can also create your campaign area just like a character. Whether it's a plane with many worlds, a world with several great empires, a country with various cities, a city with factions, you can manage it all using the *Legends of Anglerre* organizations and constructs rules.

For example, imagine creating your setting by having each player own part of it, and creating five

empires "just like characters", running through a phased "character" creation process, giving the empires "guest-starring" moments where they interact with other cultures, creating aspects, adding skills representing their empire's abilities or weaknesses.

Then zoom in for a closer look. Did someone come up with an empire that everyone liked? Okay – let's focus on it. Now everyone generates a city or location, again complete with aspects and skills. One player grabs Castle Doom and slaps a "Ruled with an Iron Fist" aspect on it – bam! – instant locale for the game you're about to run!

Then zoom in again, doing the same for Castle Doom's factions, right down to the neighbourhoods around the castle if you want.

Like a fractal, the Fate rules system used by *Legends of Anglerre* is made up of a bunch of different pieces that all resemble each other. Pick one section and zoom in, and you'll see something different yet familiar, the smaller part having patterns resembling the greater whole.

We don't just have wars at this level: intrigue and political machinations are also a crucial element of *Legends of Anglerre*. Imagine emissaries and diplomats in conflict over trade agreements and land rights, spies, two-faced ambassadors, collapsing empires, multi-species parliaments, Great Houses, shocking conspiracies, traitorous leaders – it's all there.

See **Chapter Fourteen: Gods, Guilds, and Empires** and **Chapter Fifteen: Sailing Ships and War Machines** for how to play empires, kingdoms, castles and cities in *Legends of Anglerre*.



CHAPTER TWENTY

PLOT STRESS

CAMPAIGN, GROUP, AND CHARACTER PLOT STRESS

You can make the players' lives more complicated and at the same time more interesting by using **campaign, group and character plot stress**. Each of these is a stress track affected (or "damaged") by player character actions and failures; as stress builds, "plot stress consequences" are incurred which affect the characters' lives and experiences.

CAMPAIGN STRESS

Let's start with a concrete example.

CASTLE CARVALLE

Castle Carvalle is a distant outpost of the Delondrian Empire, the jumping-off point for colonists from the overcrowded heartlands to start new lives in the wilderness. The player characters arrive on a secret mission to unmask a traitorous noble who's betraying Castle Carvalle to a barbarian horde. The Story Teller has created a plot stress track and consequences for the campaign:

Campaign Plot Stress Track

The plot stress track is structured in stages – each line of stress boxes crossed off causes a campaign plot consequence, as shown below.

Plot Stress	Consequence	Description
<input type="checkbox"/> <input type="checkbox"/>	Minor	Confusion in guard details: the guards aren't at full strength patrolling the surrounding land and castle walls.
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Major	Barbarians attack!
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Severe	The player characters are accused of treachery – the noble cunningly implicates them!
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Extreme	The barbarians get into the city and kidnap the king's cousin who was visiting relatives!

Causing Plot Stress

By their actions, the player characters inflict stress on the campaign plot stress track above. This includes actions like:

Player Character Action	Plot Stress Caused
Each free tag of an organization, location, or adventure aspect	1 stress
The players start a fight in the city	2 stress
Each player action which alerts the traitor to their secret mission	2 stress
Each time a player uses violence (or the threat of violence) to subdue an extra	1 stress
Each conflict with a barbarian horde	1 stress
Each action which alerts the city council or military leader to the traitor	2 stress
Each time a player wants to reduce a taken out result to an Extreme consequence on themselves or another character	2 stress

None of the above actions are revealed to the players, but rather help the Story Teller drive the narrative forward.

CREATING THE STRESS TRACK

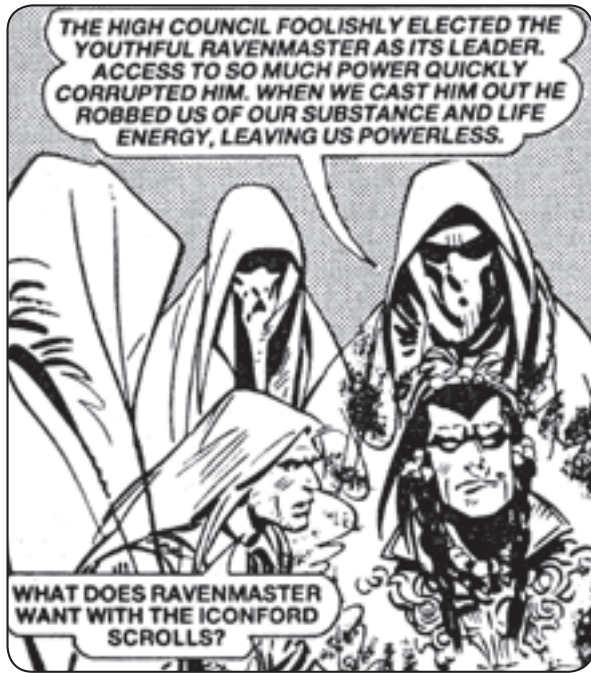
The Story Teller decides how much happens before the plot's finale, ie how long the plot stress track is, what events trigger plot stress consequences and how much stress they inflict. Use the above examples as a guide: generally, actions inflict one stress unless they're directly involved in the story or bending the rules to keep the characters (barely) alive, in which case they inflict 2 stress.

The simplest method is to add up all the encounters you've planned for the campaign, and equate that to total campaign plot stress. If you've planned seven encounters in the story, that gives you a campaign plot stress track with 7 boxes.

TAKING STRESS AND

CONSEQUENCES

You cross off campaign plot stress as it's caused; players can cross off group and character plot stress themselves if they want to (see below). You're never obliged to explain exactly



what's causing them to cross stress points off, but astute players will usually figure it out. Whoever's responsible for crossing off plot stress is also responsible for deciding when to take a consequence to reduce the stress crossed off and incurring the consequence events. Taking a consequence doesn't only absorb the stress taken but also refreshes the stated number of stress boxes.

ORGANIZATION, GROUP, AND CHARACTER PLOT STRESS

You can also create plot stress tracks for player organizations, groups, or even individual characters. Each of these has a total of 10 plot stress points, and can take consequences to absorb stress, initiating key plot events. Consequences absorb the same stress as social and physical conflicts, ie Minor -2, Major -4, Severe -6, and Extreme -8.

For example: the player characters are commanders in the Delondrian Fleet. They have 10 points of organization plot stress, and come up with the following consequences which will impact their story.

Organization Plot Stress Track:	□□□□□ □□□□□
Minor Consequence:	A traitor is placed among the fleet.
Major Consequence:	The supply ships from Delondria have been sabotaged and the fleet is without adequate supplies until replacements arrive.

Severe Consequence:	The fleet loses its supplies and artificers in a battle, and the commanders must reduce journeys to conserve supplies. Damaged ships take longer to repair, and Severe or greater consequences can't be repaired at all.
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Extreme Consequence:	The fleet is surprised and defeated in battle! Barely a fraction makes it back to the home port, and even those are mostly damaged beyond repair. The situation is desperate!
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Minor consequences should be things that can be dealt with one-on-one by the players, but might have far-reaching effects; Major consequences should be partially disabling; Severe consequences more disabling; and Extreme consequences should be all but total defeat, with just enough room for the players to make a difference.

As with campaign plot stress, the Story Teller should define the actions that inflict plot stress. For example, for the Delondrian Fleet above:

Player Character Action	Plot Stress Caused
Each reduction of a consequence level (Extreme to Severe, etc) on a player-controlled ship or character	2 stress
Each fleet combat	1 stress
Each -5 rolled	1 stress
Each failure of a Delondrian organization Security or Arms skill check	1 stress
Each free tag of a location aspect by the Delondrian Fleet	1 stress
Each compel of the Delondrian Fleet's aspects	1 stress

You can define group or character plot stress tracks the same way, but with smaller-scale consequences like: a ship breakdown requiring landfall for repairs; getting in trouble with the local pirates or underworld; losing a hand; discovering your own dark secret; your loved one being kidnapped or turning to darkness or evil. Just as collaborative campaign development helps you understand the themes players want from the game, the consequences the players create are a guide to the kind of plot action they want.

THAT'S NOT ALL...

There's a bonus for taking an organization, group, or character plot stress consequence: each player can refresh their Fate points as if a new session had just started. You just know something bad is going to happen, right?

Also, characters affected by a plot stress consequence should consider changing an aspect to reflect the consequence's impact on their lives.

For example: a character taking a Major personal plot stress consequence and discovering his wife has remarried, thinking him dead after his years shipwrecked in a distant land, could change his "Brave Delondrian Naval Officer" occupation aspect to "The Delondrian Navy cost me my marriage!" Though it's become a negative aspect (that an enemy could tag to goad him), it's still beneficial in earning Fate points for the player.

WHICH PLOT STRESS?

Plot stress is a "metaplot management tool" for your campaign and its organizations, letting you pace campaign events and structure the fate and development of organizations. In the players' hands, it's a powerful tool

for tracking their characters' histories and development, and for defining their aspects: try using it in concert with future aspects (page 21), too.

If you feel like using plot stress in your game, we recommend picking just one type (campaign, group, or character), not all three, depending on what you and your players want. Otherwise you may find the extra book-keeping can get in the way of the smooth flow of your game.

HEALING?

Plot stress doesn't "heal" in any meaningful sense: it doesn't clear out at the end of a scene or session. It's a dwindling resource that's lost over the course of a story, putting pressure towards the endgame on having to choose whether to allow things to fall apart, or go down in a hail of sword blows for the good of all!



CHAPTER TWENTY-ONE

TREASURE!

OVERVIEW

Whether piles of gleaming gold and gems beneath a dragon's belly, or holy relics in an ancient tomb, the lure of treasure is a major part of fantasy roleplaying games. In *Legends of Anglerre*, treasure isn't just an opportunity for a bit of equipment shopping, but an integral part of your game: what do characters do with their treasure? Why do they go looking for it in the first place?

Treasure can of course be its own reward; but in *Legends of Anglerre*, it can also tie in with other parts of the game, like future aspects, plot stress, constructs and organizations. This chapter discusses how to represent, quantify, and use treasure in your game.

TREASURES

Adventurous characters often acquire wealth and other valuables like treasure chests full of gold, ancient artworks, or gorgeous jewellery. Each of these is a **treasure** (so, an ancient artwork is a "treasure", as is a chest of gold); each treasure has a **quality** measuring how significant or valuable it is.

You can use **treasures** in conjunction with Resources rolls to purchase things. Make a Resources roll

against the item value as normal (see page 105); if the roll fails, you can use a treasure to make up the difference. Using a treasure this way reduces its quality by an amount equal to the Resources roll's margin of failure. You can only use a single treasure to gain a bonus on a Resources roll. So, you can get a +3 bonus from a +3 treasure, but not from three +1 treasures.

For example: Jenth has Fair (+2) Resources and wants to buy a Superb (+5) sword, but his Resources check only nets a +3 total. Fortunately, Jenth has a pouch of silver coins he took off a hobgoblin on a recent adventure – a Good (+3) treasure. He adds this to his Resources effort for a total of +6, enough to afford the sword with one shift left over. He's used up nearly all of his Good (+3) treasure, leaving him with only a few silver coins – an Average (+1) treasure.

We're treating treasure in quite an abstract way here, in keeping with the abstraction of the Resources skill (see page 105); we're not interested in exactly how many silver pieces Jenth has – he literally has just a "pouch of silver coins". If you find a pouch of silver coins yourself, that's exactly what you have: a Good (+3) treasure.

Of course, this also assumes a high-silver, low-gold economy. The table overleaf is just an example: if gold grows on trees in your campaign, or steel is the coin of the realm, the table's easily changed.



HEY! I LIKE COUNTING GOLD COINS!

Killing things and taking their stuff is a fine and respected tradition of fantasy roleplaying, including the gradual accumulation of copper, silver, and gold coins to eventually afford that special sword or valuable suit of armour. *Legends of Anglerre* assumes your characters are only peripherally interested in exactly how many coins they possess, but for games where coin-collecting is important, we present this optional system.

What's a "Coin"?

The principal unit of currency in your campaign – a gold Sovereign, silver Shilling, copper Penny, or whatever – is a "coin". When you try and buy something, make a Resources roll as usual, representing haggling, trying to beg, borrow and steal from your friends, etc; but you can also use your stockpile of coins for a bonus on your roll. The following table tells you how many "coins" (or gems, or items of equivalent value) you need for a given bonus.

Coin Value Rough Equivalent Table

Number of "coins"	Bonus on Resources roll
Just a handful of lesser denomination coins	No bonus
1-10 coins	+1 bonus
11-100 coins	+2 bonus
101-1000 coins	+3 bonus
Per quantity of coins equal to the bonus*	Additional +1 bonus

* ie, another 4000 coins gives you an additional +1 for a total +4, 5000 after that coins gives you an additional +1 taking you from +4 to +5, and so on.

Avoiding the Resources Roll

Assuming a roll of 0, and a Mediocre (+0) skill level, your coin bonus makes the difference between succeeding or failing at a purchase. At the Story Teller's discretion, you can dispense with Resources rolls for some purchases, simply exchanging an equivalent amount of coin bonuses to the value of the item you want to buy. So, to buy a long sword (a Good price), you need to delete a +3 coin bonus (101-1000 coins) from your character sheet. By removing the Resources roll the Story Teller is effectively saying that the item is available, there are no problems haggling, and you acquire the item quickly and without complications.

This system is necessarily an approximation, and requires a lot of Story Teller adjudication if it's not to be abused. But if you want to kill things, take their stuff, and amass a great big pile of gold pieces, this is one way you can do it!

Treasure	Quality
A handful of coppers, some lint, etc.	Mediocre (+0)
A pouch of copper coins, a few silver coins	Average (+1)
A handful of silver coins, a gold coin, a semi-precious stone	Fair (+2)
A pouch of silver coins, a few gold coins, a handful of semi-precious stones, jewellery	Good (+3)
A handful of gold coins, a gem, fine jewellery	Great (+4)
A pouch of gold coins, a small chest of silver coins, gem-set jewellery, bejewelled cup	Superb (+5)
A small chest of gold coins, a large chest of silver coins, a large gem	Fantastic (+6)
A large chest of gold coins, a few large gems	Epic (+7)
A huge pile of gold coins and gems	Legendary (+8)

SPLITTING AND SPENDING

TREASURES

You can't combine or split treasures – they remain as individual units. Each treasure gives you a single bonus to a Resources roll; if it's successful, the treasure is wholly or partially used up; if not, it's not.

This means thinking about treasures in a slightly different way. For example, rather than saying “you search the cave and find a large chest of silver coins” (which would pose the question: how do I divide that chest among the player characters?), you can simply say something like “you search the cave and each end up with a pouch of silver coins”. Remember, treasure in *Legends of Anglerre* is less about what it *is*, than what it *does*.

Some treasures aren't immediately spendable – maybe you've found a gold crown, or a jade dragon statue. In this case you need to sell it first (using Rapport against a merchant's Resolve – see page 205 also) to convert it into spendable coin.

WHAT'S MY MOTIVATION?

Treasure ties into what makes your character tick. Why are you out there, risking life and limb battling evil and doing good (or vice versa...)? It can't *just* be treasure – there are much easier, and certainly much safer, ways to make money, even in a fantasy environment (selling life insurance to adventurers might be a good place to start...). No, if a character is questing for treasure, the chances are he needs a *lot* of it, and for a very particular reason. A very particular reason that just might merit your character taking an aspect... Here are some ideas:

Treasure Quest Aspects – why do you want treasure?

I'm greedy for gold!

Hired to steal the queen's jewellery.

Hired by the queen to get her jewellery back!

If I don't return with the magic lamp I'll never see my loved ones again!

No one can be allowed to own the Grimoire of Doom!

The Silver Sceptre of Serpent Sentience is just the first step on my road to dragonhood! Without money this village will die!

ALL THAT GLITTERS...

Not every treasure is coins and jewels; plenty of McGuffins are something else entirely. Here are some alternative treasures.

- **Consumables:** Is the village starving? That bandit horde's grain supply might be worth more than its weight in gold!

- **Trade Goods:** Bolts of cloth or iron ingots might not mean much to your character, but find the right buyer and you could make a fortune.
- **Soft Targets:** If the orcs have the baron's daughter locked up, rescuing her has a lot in common with plundering their treasure chamber – doubly so for kidnapping their leader. The trick is keeping your treasure quiet and/or alive!
- **Information:** It's not what the bandits have – it's what they *know*.
- **Knowledge:** Similar to Information and Trade Goods, but this time we're talking rare spellbooks, military plans, secret training manuals, tomes of lost literature, etc.
- **Special Items:** Similar to Knowledge, but this time some kind of arcane device or powerful sorcerous item. See **Chapter Ten: Devices, Artifacts, and Magical Items** for more.
- **Sentimental Value:** Similar to Trade Goods and Soft Targets, but this time it may not be worth anything to anyone except whoever's personally attached to or invested in it. Maybe it's retrieving your father's sword, or stealing the baroness's diary.

TREASURE AND RESOURCES

Resources and treasures can also be used as follows:

- **Cash:** Your Resources skill indicates how much cash you carry around – if someone robbed you, this is what they'd get.
- **Savings:** Not what you have in the bank, but what you have under the bed (if you have one) or buried in a secret hiding place somewhere.
- **Credit:** This is a matter of haggling more than anything else. If the Story Teller approves, a character who fails a Resources roll can roll his Rapport against the margin of failure; on a success, he acquires the item by incurring a debt equal in value to the margin of failure, and a corresponding temporary aspect (such as “Indebted to Angus the Blacksmith”). The Story Teller can compel this aspect to force the character to repay his debt (a treasure at least equal to the debt's value) or tagged to make further borrowing more difficult (or even impossible). Debt aspects only stick around until the debt's satisfied.
- **Favours:** The opposite of credit. If someone owes *you* a debt, you can call it in for a Resources bonus equal to the amount you're owed (for example, if Paskal owes you a gold coin, that's a Fair (+2) treasure). If they owe you some other sort of favour (such as a word in the Grand Vizier's ear at court) – reflected by an appropriate aspect on the debtor – you can tag that aspect for a bonus to an appropriate skill roll equal to his Resources skill.

USING TREASURE

Treasures can do a lot more than just give you a bonus on your Resources roll, though. Depending on the nature of the treasure, they can do things like:

Treasure Manoeuvres

You can transform a treasure directly into a bonus to a skill check, as long as you can narrate its effect. The bonus may be a one-off, or may last for the entire scene, session, or longer. This includes:

- Distributing largesse to the troops, giving you a Leadership bonus
- Throwing a party, giving you a social bonus (Rapport, etc)
- Buying flashy clothes, etc, giving you a Rapport bonus

Upgrading Workspaces

You can spend a treasure greater than your workspace's quality to upgrade the workspace's quality by +1. At the Story Teller's discretion, you may have to do this as part of a session or adventure advancement.

Construct and Organization Advancement

Using treasure to improve an organization or construct works in the same way as advancement (see page 199 and 227): everyone involved has to provide an equal value treasure to convert into one organization-level or construct-level treasure. Such treasures can also be used for organization- or construct-level treasure manoeuvres, and at the Story Teller's discretion may also be used on a one-for-one basis to remove stress damage.



HOW MUCH IS TOO MUCH?

For characters with high Resources skills, dungeon-delving for gold isn't that much of a motivation: maybe they're nobles or military officers for whom financial matters just aren't a concern. Here are a few guidelines for managing how important (or unimportant) treasure-seeking is in your game.

Classic Swords and Sorcery

Swords and Sorcery characters tend to be of a mercenary bent, always looking for the opportunity to earn, find, or steal some coin. Despite their hardscrabble existence (or maybe because of it), sword-and-sorcery heroes throw their money around recklessly when they have it; for this reason, characters **can't start with Resources above Mediocre (+0)**. Also, no matter how many treasures they find during an adventure, they only get to keep and use one of them once the adventure's over: the rest are assumed to be spent (or lost) while carousing.

Adventuring, Inc.

Many games typify this style. Characters adventure for fun and profit, but might have day jobs, too, and some financial security – even if it just means they aren't forced to work as transient sell-swords. **Starting Resources shouldn't be any higher than Fair (+2)** – characters aren't destitute, but are still often motivated by the lure of treasure.

Lords and Ladies

The characters want for little, and money is of no real concern. They probably hold some significant social station – landed nobility, high-ranking military, guild masters. There are two ways to handle this: one, **allow characters to start with Resources of up to Great (+4) or higher**; or two, **don't bother with Resources at all**. Just assume that if it's for sale, they can afford it. This means the Story Teller can't provide obstacles to overcome by sheer force of money: Resources, like all other skills, is simply a method of resolving conflicts, and if characters literally have no Resources skill, they can't engage in conflicts requiring Resources to solve.

GET RICH OR DIE TRYIN'

Instead of spending a treasure to buy something, a character can use it to increase his personal wealth in a more permanent manner – in other words, to improve his Resources skill. As an advancement, a character can spend a treasure *greater than his current Resources skill* to improve that skill by +1. All other advancement requirements must be met; the Resources skill must still fit into the skill pyramid, for example. Treasures of lower quality than your Resources aren't significant enough to have a real effect on your finances. For example, if you have Fair (+2) Resources, a gold coin (a Fair treasure), and a gem (a Great treasure), you could sell the gem and use the proceeds to improve your Resources to Good (+3), but not the gold coin.

CHAPTER TWENTY-TWO

OTHER WORLDS, OTHER REALITIES

OVERVIEW

There are many planes of existence – an infinite number, the sages say. Some are universes like our own, with galaxies and solar systems, planets and stars, and if you could brave the interstellar vacuum, you could visit any of them. On other planes of existence the laws of physics and the very fabric of reality are different. Those “close” to our own have only the tiniest differences – perhaps you were never born, or are heir to the Empire (if you aren’t already!); on planes further away, the laws of physics begin to change – a little at first, so maybe magic works, or time passes a little faster or slower. Then, as you travel further from our own plane, truly strange things begin to happen – there are whole universes of flame and fire, populated by ifrit and salamanders, cosmoses of eternal, imponderable emptiness, cold and hungry and home to strange vampiric forces of negation and annihilation. In some, planets never formed, and inhuman beings cling to mountains of rock floating free in space. All of these infinitely varied universes and planes of existence are collectively known as the **Internection**.



The nature of reality in your campaign is up to you, although there are probably a few things you can say up front: magic works, for example, and there are probably gods, goddesses, and maybe demons. But what of the sky, and the stars? If you rode a pegasus or sailed a starboat up and up, what would you find? The cold vacuum of space, and distant solar systems with planets of their own? Or a hard crystal dome, ringing with the music of the spheres, separating you from heaven? The campaign settings of Anglerre and the Hither Kingdoms presented in this book both have brief descriptions of the planes of existence they occupy in the Internection – you can set your own campaign in the same universes, or come up with your own.

DEFINING YOUR CAMPAIGN WORLD

You can use the following tables to help define your campaign world. Roll dice to generate your world randomly, or just pick entries you like and take it from there.

THE NATURE OF THE WORLD

Table 1: The Shape of the World

Die roll	World Shape
-5 to -4	Flat, floating in space
-3	Flat, floating on an infinite ocean
-2	Flat, floating in chaos
-1	Flat, bounded by a solid dome of sky
0	Different camps argue whether the world is flat or spherical or even another shape – someone’s going to have to prove it!
+1 to +2	Spherical, orbiting the sun together with other planets
+3 to +4	Spherical, orbited by the sun and planets
+5	Spherical, surrounded by crystal spheres on which hang the sun, moon, planets and stars

Table 2: What is the Sun?

Die roll	Nature of the Sun
1	It's the sun god, riding in his chariot across the sky
2	It's a great portal to a plane of eternal fire. Demons and elementals come through it
3-4	It's just like our sun
5	It's a young sun, hot and bright: there's probably plenty of desert and jungles on your world
6	It's old, swollen, and red: there are probably lots of decadent civilizations and ancient ruins – maybe even technology! – on your world

Table 2a: Complications with the Sun

Die roll	Complication
-5	There are three suns! Roll three times on this table
-4	There are two suns! Roll twice on this table
-3 to +3	No complications
+4	The sun's unstable; sometimes it's much hotter or colder.
+5	There's a "rogue" sun which appears every few thousand or tens of thousands of years, ushering in an age of doom, conflict, peace, or great change.

Table 3: The Seasons

Die roll	Nature of the Seasons
-5	Fire demons and frost giants battle for the world each year, and seasons are longer or shorter depending on the outcome; populations try and help or propitiate one or both
-4	Seasons are an agreement by the gods to share the world, and each has its own time
-3	The world is part of the Cosmic Clock, and seasons are regular and unvarying
-2	As above, but the Cosmic Clock is broken in some way!
-1 to +2	The seasons are normal
+3	The seasons are extreme
+4	Seasons are almost unvarying, with each region in perpetual winter, summer, etc
+5	As above, but this isn't the natural state of affairs – maybe it's the result of some great curse or disaster

Table 4: The Moon

Die roll	Nature of the Moon (or Moons)
-5	The Moon is a goddess
-4 to -3	The Moon is an inhabited world
-2 to +2	The Moon is a lifeless world
+3 to +4	The Moon is a portal to another world or plane
+5	The Moon is an element (and the source of Moon Elementals...)

Table 5: The Gods

Die roll	Nature of the Gods
-5	There are no gods: all religions are fakes.
-4	There used to be gods, but they're all dead, fled, or exiled.
-3	The gods rule this plane of existence only.
-2	The gods are superhuman beings, not divine principles.
-1	The gods are supreme elemental powers.
0 to +1	The gods are supreme cosmic entities, transcending the Internection and present everywhere.
+2	The gods are multiplanar entities.
+3	The gods are demons.
+4	Roll twice.
+5	Roll three times.



Table 6: Magic

Die roll	Nature of Magic
-5	Magic is everywhere. Even the humblest peasant knows a cantrip or two.
-4	Magic is common. Most people can learn power skills if they apply themselves.
-3 to +3	Magic is uncommon, the fruit of hard study. This is the default for <i>Legends of Anglerre</i> .
+4	Magic is rare, the stuff of legends. All power skill use requires Fate points.
+5	Roll again, but magic comes from the gods.

Table 7: Entropy

Die roll	Entropy level
-5	Low entropy: the world is rigidly ordered; the gods can't interfere with the world, it's hard to move between planes, and magic use is extremely difficult, requiring Fate points to use.
-4 to +3	Normal entropy: entropy has little effect, or the world is a battleground between chaos and order in which both are held in equilibrium
+4	High entropy: the forces of chaos have the upper hand in the world; magic is easy to achieve (anyone can take power skills), and travel between the planes is commonplace. Demons, elementals, and divine beings are frequently encountered, and mythic-style play is common.
+5	Maximum entropy: the fabric of the world is literally melting away; nothing is stable, magic effects are easy to achieve and may happen randomly, and passage between planes of existence happens all the time.

CREATING A COSMOLOGY

Although the Internection is a place of infinite variety and permutation, the minds of men are not, and each culture struggles to picture reality in its own way – what's known as a **cosmology**. On some worlds artificers construct elaborate orreries depicting the relations of the earth, sun and moon, planets, and the planes of existence; on others, summoners question demons and gain untold power from forbidden lore. The Anglerre and Hither Kingdoms chapters contain brief notes on their inhabitants' cosmologies; you can use these in your own campaign, or make up your own.



Table 8: Cosmology

Die roll	Cosmology
1	Very Primitive Cosmology: there is this world, and the “Other World”, where the gods, demons, and spirits of the dead dwell. Shamanistic cultures often manage with a cosmology no more complex than this.
2	Simple Cosmology: there is this world, and then “Heaven Above” and “Hell Below” – and this may even literally be true! Some simple cosmologies may also recognize parallel worlds, such as “Lands of Faerie” or “Realms of Dream”.
3	Sophisticated Cosmology: the “otherworld” consists of many planes of existence, possibly one for each element or deity. The culture may also have experience with planar travel, and have primitive maps and schematics of interplanar connections.
4	Complex Cosmology: the culture is aware of the Internection in its infinite glory, and schools of scholars busy themselves with its codification, exploration, and description. Planar travel may be commonplace, and there may be factions with competing descriptions of the Internection's structure.
5	Colonized Cosmology: as above, but the cosmology has been imposed from outside, by visitors or conquerors from another plane of existence. Those visitors or conquerors may still be here!
6	Internection Culture: the world is but one of many worlds, spanning the Internection in a great multiplanar civilization.

CREATING PLANES OF EXISTENCE

You can use this section to help you design the planes which make up your setting's cosmology.

Table 9: Plane Generator

Die roll	Type of Plane or World
1-2	Parallel World (see Table 9a)
3-4	Divergent World (see Table 9b)
5-6	Otherworld (see Table 9c)

Table 9a: Parallel Worlds

Die roll	Parallel World
-5	Time moves faster (or slower)
-4	Proto-world (very little life, maybe only in oceans)
-3	Young world (saurians, no native humans)
-2	No magic
-1	Low magic
+0	Medium magic
+1	High magic
+2	Late world (post-humans)
+3	Dying world
+4	Blasted by radioactive devastation
+5	Dead world

Table 9b: Divergent Worlds

Die roll	Divergent World
1	Elemental world
2	Astral world
3	Ghost world
4	World of Darkness
5	Chaos World
6	World of Law

Table 9c: Otherworlds

Die roll	Otherworld
-5	Divine Domain
-4	Myriad Plane of Hell (see Table 9d)
-3	Faerie
-2	Underworld
-1 to 0	Spirit World
+1 to +2	Astral Plane
+3	Dream World
+4	Hero World
+5	God World

Table 9e: Purpose of the Plane of Hell

Die roll	Purpose of Plane of Hell
1	Domain of Major Demon
2	Punishment
3	Purgatory
4	Forgetfulness
5	Reward for Evil
6	Passage of Dead Souls

Table 9f: Complications of Planar Travel

Die roll	Complication
-5	There's a danger to your home plane here
-4	"Something is out of joint"
-3	There's a rival on this plane – maybe someone you know!
-2	The locals think you're dead!
-1 to 0	Your* magic: 1: doesn't work at all 2-3: is less powerful 4-5: is more powerful 6: is dangerously powerful
+1	You*: 1-3: are less powerful 4-5: are more powerful 6: are dangerously powerful
+2	You have aged when you return
+3	Time has passed when you return
+4	Someone needs rescuing
+5	There's a great treasure here

* "You" and "Your" refers to people from your plane of existence

THE OTHER-PLANAR ENVIRONMENT

Other worlds and planes don't just *look* different; they *are* different. Even things like gravity can work differently there. Here are a few ideas on how to use the environment in other-planar games.

Gravity

Some planes of existence have little or no gravity, and characters can find themselves making huge leaps, bouncing around, or just floating off. Others have high gravity, so that visitors from our plane can barely stand, or even breathe.

Different gravity is best represented by a location aspect for the plane or world. Characters in unfamiliar gravities will have problems walking, running, jumping, and shooting missile weapons and maybe even casting spells. Here are a few examples:

Gravity Aspects

- No gravity – everyone can float in the air.

Table 9d: Planes of Hell

1 st Die	2 nd Die	Plane of Hell	Description
1	1-2	Storm Demons	A land of ozone, great thunder clouds, and constant lightning.
1	3-4	Fire Demons	A plane filled with fire and magma, eternally changing
1	5-6	Ice Demons	A frozen plane of ice; even the air crystallizes and falls to the ground
2	1-2	Rock Demons	A world of solid stone. Humans cannot move here but are immediately entombed.
2	3-4	Sea Demons	A plane of endless deep dark sea, with unfathomable depths and enormous creatures.
2	5-6	Demon Flies	A rotting world of noisome miasmas and great wastes of decomposing flesh. The demon flies are huge!
3	1-2	Snake Demons	A hot world of jungles and deserts, teeming with snakes of all varieties.
3	3-4	Demons of Undeath	A cold, motionless world, as still as the tomb, filled with the silent ranks of the undead.
3	5-6	Spider Demons	A plane of webs – there’s no ground or sky, just endless strands of webs, and myriad spidery inhabitants.
4	1-2	Demons of Domination	A plane of steel-grey skies, regimented and sombre like a great prison. No one does what they want here.
4	3-4	Succubi and Incubi	A world of deathly pleasures, where lasciviousness, languor, and lethality go hand in hand.
4	5-6	Hades	The misty and gloomy abode of the dead.
5	1-2	Gehenna	Where the wicked are punished after death.
5	3-4	Dis	The City of the Pit, in the centre of a great swamp, containing the lower parts of hell where active evil doers are punished. Inhabited by fallen rebellious angels.
5	5-6	Sheol	Where the dead await rebirth.
6	1-2	Tartarus	A great abyss, surrounded by triple walls and a river of fire and guarded by a gargantuan hydra.
6	3-4	Limbo	A beautiful but sombre castle, inhabited by the spirits of those who did neither good nor evil.
6	5-6	Lethe	The River of Forgetfulness; all who drink from it forget everything, including their past lives.

- Low gravity – I can leap tall buildings in a single bound!
- High gravity – even just walking makes me tired
- Extremely high gravity – I can hardly breathe, let alone move!

Atmosphere

Other planes often have different atmospheres. These can be aspects, such as “Air so thin it’s difficult to breathe”, but some are sufficiently dangerous to act as poisons, causing hallucinations, paralysis, or even death. See “Poisons” on page 107.

Radiation

Characters visiting strange planes of existence can be exposed to weird forces, which we’ll loosely term “radiation”. This can refer to “scientific” radiation (such as gamma rays, etc), but can also mean strange wild magic fields, curses which sap life force, magic drains, and so on.

Radiation of any type works as an attack; it has an intensity, indicating the skill level of the attack and the number of exchanges the attack continues. So, a Good (+3) Life Energy Drain found on a Negative Energy Plane causes a +3 attack every exchange for 3 exchanges.

Consequences of radiation attacks depend upon the radiation itself; some forms are just plain lethal, and characters who are taken out are dead. Others may impose strange magical mutations, cause paralysis, or have other bizarre effects.

Creatures

The inhabitants of other planes are as varied as the planes themselves, and may have little or nothing in common with our plane. **Chapter Twenty-Six: Bestiary** contains examples of other-planar creatures, including: Astral Dragons, Eternals, Qilaan, Chaos Hordes, and Psychovores. There are many more!

CHAPTER TWENTY-THREE

TWISTED TIPS

THE FANTASY ENVIRONMENT

The fantasy environment is an amazing place for adventure. It's simultaneously like and unlike our own world's past, with castles, kingdoms, knights in shining armour; and dragons, demons, and magic! The crooked streets of mediaeval cities teem with traders, thieves, and troubadours – but also with noble elves, stocky dwarves, and mysterious wizards. It's at once familiar and unfamiliar, and adventure lies on every side.

GENRES

Fantasy games aren't all the same. They have *genres*. Are there elves and dwarves in your campaign, or only humans? Are your characters low-powered desperadoes struggling to survive, or god-like heroes directing the fates of empires? This section describes the main fantasy genres.

Swords and Sorcery

Swords and sorcery settings are dominated by humans and human concerns. There aren't usually races like dwarves and elves, and magic is more about demons and sorcery than wizards and gods. The world often feels like an ancient, prehistoric version of our own, with dinosaurs, ferocious animals, monstrous serpents, or horrific beings summoned from other dimensions. **Chapter Twenty-Four: Anglerre** presents a swords-and-sorcery world.

High Fantasy

High fantasy settings focus on magical worlds where non-human races like elves, dwarves, and goblins play pivotal roles. Societies are often still dominated by humans, but your neighbour might easily be a leprechaun, halfling or half-orc! If you like dragons, goblins, and elves, then a high fantasy campaign might be for you. **Chapter Twenty-Five: The Hither Kingdoms** presents a high fantasy world.

Epic Fantasy

Epic fantasy isn't so much a world as a style of play, where larger-than-life characters take on great, world-shattering quests, vanquishing demons, destroying evil artifacts, and conquering kingdoms. *Legends of Anglerre* provides rules for castles, kingdoms, and epic-style characters, and both

the Anglerre and Hither Kingdoms settings are perfect for epic fantasy games.

Gritty Fantasy

Gritty fantasy emphasises the vicissitudes of life in a fantasy world. Characters have peak skills around Good (+3), struggling to survive from day to day; you'll also want the disease rules (mediaeval fantasy worlds are notoriously unhygienic), and your games will be full of starving peasants, oppressive overlords, and rapacious bandits and raiders. Combat wounds are always significant. You could play a "Robin Hood"-type game, where your character's trying to do good and make a difference – or it could be a dog-eat-dog campaign of every man for himself. Gritty fantasy often goes hand-in-hand with "Brutish and Short" campaign themes – see below.

Steampunk

Steampunk games have a readily-available technology based on Steam Age concepts mixed with magic: dwarven steam-powered juggernauts, black-powder weapons, wizards with a liberal dose of ratchets, bolts, and cogwheels.

The *Legends of Anglerre* power system lends itself handily to steampunk games. Using the "Manifestations" rules (page 116), you can define any power as having a steampunk component. For example, Elements (Fire) doesn't refer to elemental *magic*, but rather things like steampunk flamethrowers, blackpowder bombs, and so on. Coupled with the rules for devices and magical items (see Chapter Ten), you can create ornithopters, steam-powered war galleys, and clockwork dragons.

Oriental Fantasy

The myths and legends of China, Japan, India, and the Far East form the basis for oriental fantasy games. There's often an emphasis on flashy, cinematic action, and the combo rules (page 169) see a lot of use. Games revolve around young heroes struggling for greatness, the machinations of the Divine Courts of Heaven and Earth, wandering heroes righting injustices, and great civil wars. Oriental fantasy games emphasise unarmed combat, martial arts, and "schools" of fighting and magic; you can also use the power manifestations rules (page 116) to represent the supernatural abilities which oriental heroes display.

Historical Fantasy

Historical fantasy games take place in an “alternate past” of planet Earth, where magic is real. This can be any period you like, from mediaeval monks, renaissance alchemists, dark age sorcerers, or superhuman heroes of ancient Greece and Rome.

Historical

Historical games take place in the actual past of our world, and only use rules which fit a historical setting – there are no magic or monsters, for example. Again this can be any period from earth’s history – from Viking explorations, battles during the Crusades, or tracing the historical King Arthur.

GAME STYLES

There are many different ways to play fantasy roleplaying games. Here are some of them.

One-Shots

One-shot games are designed for a single session of play. This can take a bit of preparation: you probably want to hand round pregenerated characters; maybe leave the last phase blank, and run through that as the “introduction”. You should probably also prepare some scenario ideas ahead of time, so as not to waste play time. If you prefer a more improvisational approach, check out “Top Tips for Story Tellers” below.

Pick-up Games

Legends of Anglerre has its roots in “pick-up play”, where you sit down with a bunch of friends and no preparation and just play. You can have great sessions built around character creation and collaborative campaign generation, and then, when you’re ready, just let adventures arise from your character’s aspects. The future aspects rules can also provide plot, and the improvisation guidelines in “Top Tips for Story Tellers” below.

Campaign Play

Campaign play is the “traditional” approach to roleplaying games, where you play the same group of characters each session, following their lives, adventures, and gradual rise to greatness. Unlike episodic games, campaign play often plays through all your character’s time: you don’t describe every day, by any means, but you do account for them, saying things like “we spend a month recuperating in the city”, or “the journey across the sea takes 3 weeks”. In campaign play, not every session is a nailbiting adventure; sometimes you may be playing “downtime”, or managing kingdoms, castles, or estates. As near as possible, campaign play lets you “live through” your characters’ lives.

Sandbox

In many ways *Legends of Anglerre* is perfect for sandbox play. Character aspects can spark off adventures (see “Pick-up Games” above); additionally, we’ve provided two settings in this book, complete with maps and gazetteers.

You can have a great game simply exploring the campaign maps and having adventures triggered by wherever you find yourself this session.

Episodic

Episodic games are like a bunch of one-shots played one after the other. The characters remain the same, but time passes between sessions, and characters may go through numerous – often major – advancements “off stage”.

CAMPAIGN THEMES

Your campaign will probably have one or more themes. These may lie in the background, or they may be obvious.

Brutish and Short

Life in fantasy worlds is often “nasty, brutish, and short”, and your game will deal with immediate and personal threats – raids by goblin bandits, resisting the local lord’s oppression, trying to survive in a monster-infested wilderness. Characters in “Brutish and Short” games have great freedom to take their stories wherever they want.

Age of Darkness

The world once held a great civilization, but that fell, and the world now skulks in a Dark Age. Your game will deal with ancient ruins, legends of lost glory, hidden treasures, and warlords and petty kingdoms rising from the ashes of greatness. A lot of “Age of Darkness” games may be about recovering lost knowledge and power.

Lost Glories

The world is not what it once was. The kingdom has become decadent, dwelling on memories of past greatness. Characters in “Lost Glories” games may have grandiose titles yet live in tumbledown hovels, struggling to find gold to repair the crumbling family castle or restore its name. Or they may be intolerant of all this nostalgia and pretence, and want to sweep it away, and replace it with a new, vibrant order!

Clash of Empires

Two or more great empires exist in the world, and they’re at one another’s throats. There’s no quarter: you’re either with us or against us! “Clash of Empires” games use the organization, construct, and mass battle rules aplenty, and adventures revolve around the great war between the powers.

Evil Rising

The world is tainted; somewhere, something evil is happening, threatening everyone’s lives. This could be obvious – a great Dark Lord with an army of countless orcs – or subtle, as the King’s court is gradually replaced by doppelgangers. Either way, there’s a choice to make – will you join the Light, and take a stand against the Darkness, or will you join with it, and watch the world fall?

Rise and Rebirth

This noble theme begins in civilization's ashes, either after a great war or dark age. It begins with struggle for survival, then gradually builds momentum, the characters leading the way for the wounded kingdom to rise to greatness again. "Rise and Rebirth" games are excellent if you want to start small, then gradually throttle up to an epic game!

War of the Gods

Mortals are but playthings for the Gods, who war against one another with the world as their battlefield. Power levels run the whole range from gritty right through to mythic, and characters have to forge their own agendas – either siding with one of the Gods, or forging their own path, perhaps protecting their own homeland or family, or rising to the power of Godhood themselves!

Epic Heroes

Some games yearn for that cast-of-thousands, epic quality. "Epic Hero" adventures are all about really *big* issues – the fates of kingdoms, the death of kings, the birth of gods, the end of the world. Characters may start low-powered, but from the get-go they'll be embroiled in earth-shattering events, and either rise to the challenge or die.

Chaos Rising

Similar to "Evil Rising", except the very fabric of the world itself is threatened by the forces of chaos and entropy. Reality is dissolving, the laws of magic, physics, and even the gods are no longer stable or reliable. Even the vilest knave may end up your comrade-in-arms in the battle for the world's survival – "Chaos Rising" campaigns make for some bizarre, surreal situations, strange bedfellows, and earth-shattering epic and mythic-style games.

FANTASY SOCIETIES

One of the biggest differences between fantasy societies and those of our own world's past is the existence of magic. How important you make this is up to you: if you want a game close to our mediaeval era, you'll probably underplay magic's impact; or you could go wild, with floating cities, sorcerous hospitals curing young and old, even magical street-lighting and "mirrors of communication" (or even teleporters!) allowing rapid and easy travel and communication. Use magic instead of technology, with magical horseless carriages or skyscrapers built by demons. Or maybe there's just one part of your campaign where that's true – see "Magocracies" below.

Barbaric

Barbaric societies are uncivilized, characterized by tribal social organization and little or no centralization. They're great for swords and sorcery games, and also for epic play: a single person with a good sword arm and a desire to rule can forge a savage kingdom out of barbaric societies and lead hordes of tribesfolk to plunder the soft kingdoms of the lowlands! They're also good for episodic play, and "Brutish and Short" themes.



Magocracies

A magocracy is a society run by magic users, either wise wizards' councils running the country for everyone's benefit, or a nasty, fascist society where idle sorcerers force everyone else to toil.

Magocracies can become overly dependent on magic. Imagine a land without farmers, where all food is created by magic; such societies have a terrible Achilles' Heel, and you could set an amazing and very different, almost apocalyptic game in a magocracy where – for whatever reason – magic has started to fail, and society is collapsing.

Theocracies

Theocracies are societies ruled by a religion. This might be a pantheon of gods, or just one; it may be something which everybody accepts, or an oppressive regime persecuting non-believers and rooting out heretics with fire and Inquisition. Priests in theocracies have temporal as well as spiritual power, and characters may find themselves supporting the status quo against its foes, or working against its oppressive rule from within. Expect lots of divine powers, omens, and fat hypocritical clerics frothing with lace and glittering with gold and gems!

Empires

Empires are multi-faceted beasts. Put simply, they're an agglomeration of other societies – maybe a few kingdoms, a handful of city states, one or two theocracies. Bluntly, they're a way to suck out the resources from all those constituent parts and support a bloated administrative machine at its centre. Empires are noted for incredible centralization – everything of importance happens in the Imperial Capital and at the Emperor's court, and exile is

like a death sentence to any noble. But there's a tension between this horribly complex core, and the component societies out on the fringe, who sit under the Imperial banner in various stages of subjugation and assimilation – a tension which sparks conflict, intrigue, and adventure!

Kingdoms

Kingdoms are the mainstay of fantasy games, especially those modelled on mediaeval European lines. They have stratified societies with ties of mutual loyalty and obligation, and lots and lots of pageantry so everyone knows who's who. You've got dukes, counts, barons, earls, marquises, baronets, yeomen, cottars, bordars, serfs, freemen, clergy, and whole orders of knights, monks, and nuns. As kingdoms – at least to begin with – tend to operate along feudal lines, they have strong martial traditions, perfect for adventurous characters!

City States

City states are typical of “heroic” societies with relatively small-scale social organization. They don't practice mass agriculture or stupendous construction projects, and are probably ruled by a “tyrant” or dictator, or a system of families ruling by consensus. City states are small – usually a small walled city and as much land as its troops can control in a day or so's ride (if that). They're ideal for campaigns focussing on individual heroism and small unit engagements between a few hundred warriors or a couple of dozen ships.

Democracies

Democracies are pretty rare in fantasy societies; generally it's a problem of education, law enforcement, and adequate communication, not to mention the hordes of slobbering nasties who'll rip your guts out while you're debating what to do. That said, small communities often manage a form of democracy, from small city states, where anyone with land, a title, or a clerical rank may vote in council, to the communal *wapentake* in small tribal societies, where anyone with a weapon or cooking pot can have a say.

Republics

Republics tend to be an urban phenomenon, and a pretty stable form of government, provided they have a mechanism for making decisions quickly when they need to – these guys can *talk!* Ancient Rome used to elect a dictator to sort out problems like invasions, till the crisis was over when he'd step down again (that last bit being the trick...). Anyone with money or the ability to get things done has a lot of power in a republic, which means they're easy prey for nepotism and corruption. But as the next step up from a city state, if they can stop their dictators from making them empires, they can provide a good quality of life.

FANTASY LOCATIONS

One of the great things about fantasy games is that the environment can be as much a challenge as the creatures which inhabit it. Here are some ideas for bringing your fantasy locations to life.

In game-terms, fantasy locations are jam-packed with gorgeous, detailed scene aspects (see page 57), and your descriptions can overflow with them. Rather than “a forest”, you have a “dark, dank forest, spookily silent and draped with spiders' webs”. Provide plenty of meaty description for players to get their teeth into – they should be able to tag its aspects easily in an encounter.

Second, think about how a location might stack up in a group character encounter (page 230). Often this is just a case of putting a quality or difficulty on one or more of its aspects, so that you have “Dark, dank, spider-infested forest – Good (+3)”. This might represent the difficulty to sneak through, the level of a combat encounter with the spiders, or the difficulty to avoid getting lost.

Alternatively, you could break out the challenges individually, so you've got something like:

Dark, dank, spider-infested forest: Getting Lost (+4), Sneak Past (+3), Combat (+2).

As we mentioned on page 230, resolving these challenges can either be a simple contest, or a conflict against the location's stress track (usually 5 boxes). If you want more detail, stat the location as a **construct** (page 200) or **hazard** (page 143), and tackle it at group character or individual level. Here's how our spider-infested forest might look started out as a hazard:

Spider-infested Forest	Superb Hazard
Physical Stress:	□□□□
Secrets Stress:	□□□
Fate points: n/a	Scale: Large (4)
Consequences: 0	
Skills	
	<i>Superb (+5)</i> Alertness
	<i>Fair (+2)</i> Melee Combat (Spiders)
Aspects	
	Dark and dank
	Deathly hush
	Spider-infested
	Webs draped everywhere
	Hard to breathe
Notes	
	Try and sneak through, an attack against Alertness doing Secrets stress damage; failure means the spiders attack. Attacking the spiders directly inflicts Physical stress damage.

The following sections look at fantasy locations in more detail, suggesting scene aspects and appropriate challenges you can use for encounters. We've suggested challenge difficulties – tailor these as you see fit.

Remember, group character challenges are an abstraction to use when you want to. If the encounter's important or life-threatening, break it out and resolve it at individual level.

Wilderness Aspects

Spider-infested Forest

Tag: To hide, find alchemical materials, find ruins or remains

Compel: To become lost, run into spiders, become separated

Challenges: Getting Lost (+4), Sneak Past (+3), Spider Combat (+3)

Impassable Marshes

Tag: To leave no trace, hide, find food

Compel: To come down with sickness, get lost, become trapped

Challenges: Getting Lost (+2), Quicksand (+4), Marsh Sickness (+3)

High Mountains

Tag: To see a long way, use air or wind magic, hide or shake off pursuit

Compel: To become lost, come to a dead-end, suffer mountain sickness, slow down, encounter difficult footing

Challenges: Freezing Conditions (+3), Sheer Precipices (+5), Ancient Underground Passageways (+3)

Deadly Desert

Tag: To use fire magic, track over a long distance

Compel: To become fatigued, succumb to one's wounds, become lost

Challenges: The Sun's Anvil (+5)

Barren Heath

Tag: To find alchemical materials, track prey

Compel: To be unable to hide, suffer exposure

Challenges: Trackless Waste (+3), Ghosts on the Wind (+2), Wolves (+4)

Monstrous Lair

Tag: To shake off pursuers, find shelter

Compel: To run straight into the monster, be unable to rest

Challenges: Something Already Lives here (+5), Traps and Snares (+2), Ancient Remains (+1)

Castle Aspects

Noble Lords

Tag: To obtain hospitality, gain assistance, borrow equipment

Compel: To fall foul of etiquette, become embroiled in obligations, lose equipment

Challenges: Robber Barons (+2), Courtly Intrigue (+3)

Ruined Castle

Tag: To find hidden items, hide

Compel: To set off alarms, make lots of noise

Challenges: Inhuman Stronghold (+3)

Under Siege

Tag: To take advantage of the distraction, recruit men, use equipment, gain attention

Compel: To be spotted by patrols, be upstaged by the siege, pressed into service

Challenges: Siege Engines (+2), Siege Towers (+4), Terrible Shortages (+3)

Tower Aspects

Wizard's Tower

Tag: To find alchemical or magical materials, use magic more easily, find hidden places or items

Compel: To be magically detected, be attacked by magical defences, encounter traps, become lost

Challenges: Labyrinth (+3), Fiendish Traps (+3), Magical Servants (+5), Powerful Wizard (+6)

Lonely Ruin

Tag: To find shelter, hide, find lost or hidden items or places

Compel: To have chosen the obvious spot to hide, stumble into a trap or hazard

Challenges: Collapsing Walls (+2), Hidden Chambers (+3), New Occupants (+3), Ancient Inscriptions (+5)

Temple Aspects

City Temple

Tag: To hide in the crowds, find a contact, hear a rumour, find healing or magical aid

Compel: To become separated, dragged into service, swept up in a ritual, be robbed

Challenges: Snooty Priests (+3), Tithes (+2), Pickpockets (+3)

Great Temple

Tag: To find a senior priest, contact a deity, pray for aid, be inspired

Compel: To be given a geas, be converted, be pressed into service

Challenges: Divine Manifestation (+5), Pressed into Service (+3), Byzantine Taboos (+3)

Abandoned Shrines and Forgotten Fanes

Tag: To contact a forgotten god, find lost magic, discover secret or forbidden lore

Compel: To become geased, cursed, troubled with nightmares, have difficulty with magic

Challenges: Hungry Godling (+4), Ancient Curse (+3), Pits and Traps (+3)

Dungeon Aspects

Inhabited Dungeon

Many dungeons are inhabited, including prisons, underground strongholds, hidden headquarters, even cavernous lairs.

Tag: To find food or equipment, inhabitants, a way out, bluff successfully

Compel: To run into guards, to become lost, mistaken identity

Challenges: Cunning locks (+3), Organized Defenders (+4), Secret Treasure Chambers (+4)

Settlement Dungeon

Some dungeons are the homes of non-human creatures, including subterranean cities and the underworld.

Tag: To encounter an unexpected or unknown race, find food, find a trail

Compel: To be surrounded by enemies, be blind, unable to blend in, become lost, run into foes or guardian animals, encounter traps and snares

Challenges: Alien Culture (+5), Pitch Darkness

Abandoned Dungeon

Abandoned dungeons include those beneath ruins, crypts, catacombs, and sewers.

Tag: To find an uninhabited place to hide, ancient lore, equipment or remains

Compel: To become lost, encounter traps or hazards, run into denizens

Challenges: Foul Air (+2), Collapsing Walls (+3), Labyrinth (+2), Strange Denizens (+3)

City Aspects

The most important thing about city adventures is the sort of conflicts you can have there, as that determines how exciting your game's going to be. Cities are "civilized", which means you can't simply go charging around hacking at anything you fancy. Or, rather, you can, but the city authorities may take a dim view and come down on you like a ton of bricks (or offer you a job...!).

Great Metropolis, Navel of the World

Tag: To find whatever you're looking for, go to ground, make contacts

Compel: To be completely hoodwinked, fall foul of local potentate, become lost

Challenges: Complex Customs (+3), Bullying Guards (+2), Culture Shock (+4), Labyrinthine Alleyways (+3)

City of Thieves

Tag: To sell treasure or stolen goods, find secret information, buy forbidden lore, poisons, weapons, make a major contact

Compel: To stumble upon a conspiracy, be mugged, embroiled in intrigue (magical or thieflly), recruited in a guild war

Challenges: Turf War (+4), Mysterious Wizard (+3), Conspiracy (+3), Thugs in the Dark (+2), Intrigue (+4)

Port

Tag: Find passage to far-off lands, unusual trade goods, rumours from overseas

Compel: Be pressed into service, fall foul of foreign customs

Challenges: Seaside Brawl (+3), Foreign Customs (+4), Trade Opportunity (+2)

Places of Magic

Parts of the world are imbued with magical energy, for whatever reason, or devoid of the same. Often famous for momentous events, they may even have magical improvements or magical guardians (see page 145).

Magically-rich Area

Including Enchanted Glades, Standing Stones, Fairy Rings, Great Trees, Holy Places, etc. The walls of the Internection are thin, and magical energy leaks through easily.

Tag: To easily open a gate to Faerie, increase the power of certain types of magic (dimensional, etc), detect and create portals more easily.

Compel: To stumble into another plane, have something break through from another plane, give all magic the Backfire, Wild Magic, or Showy limitation.

Challenges: Avoid Otherworld (+3), Otherworld Combat (+4), Lost in Otherworld (+2)

Magically-poor Area

Places where the walls of the Internection are thicker than usual, and magic is harder to perform; may include Temples of Law, cursed temples, or even sanctuaries.

Tag: It's easier to resist magic

Compel: To make magical items behave as if they have charges, magic use is more difficult or requires a Fate point

Challenges: Magic Drain (+3), Worsening Wounds (+1)

Magically-barren Area

Blasted heaths, salt-strewn ruins, devastated deserts. Magic may once have worked here, but doesn't any more.

Tag: To destroy a magical creature or item, escape from a magical curse

Compel: Magical items flat-out don't work, you can't cast spells.

Challenges: Magic Wipeout (+5), Soul Sickness (+2), Ancient Guardians or Traps (+3)

Magical Doorway

Some areas let you travel magically to other places, either instantaneously or very quickly. These include Magic Roads, Elemental Portals, Dimensional Doors, Gateways to the Underworld.

Tag: To travel somewhere really quickly

Compel: To end up somewhere completely different (and probably perilous!)

Challenges: Guardian of the Way (+3), Lose the Path (+5), Time Slip (+2)

Magically-enhanced Area

Some areas (graveyards, volcanoes, etc) are naturally in tune with one type of magical power.

Tag: To use a specific type of power more easily (undead or salamanders are summoned more easily, etc)

Compel: A specific type of power is weaker or harder to use (life powers are harder to use, undines more difficult to summon, etc)

Challenges: Magical Guardian (+5), Fire Pits and Lava Flows (+3), Ancient Crypt (+1)

Magically-diminished Area

Similar to magically-enhanced areas, these are naturally out-of-tune with one type of magical power. Examples include Temples to the Death God, Truth Shrines, and so on.

Tag: To attack undead, see through glamour or deceit.

Compel: To make undead or life powers fail, to make disguises transparent.

Challenges: Terror of Death (+5), Revelation of Truth (+3)



TOP TIPS FOR STORY TELLERS

The rest of this chapter contains tips to help your game go more smoothly. Some may be obvious, but it never hurts to make sure!

BEFORE THE GAME

Before you play, print off the rules summary on page 367 for everyone (you can download a copy from our website). Make notes of any rules you think you'll need, to avoid checking during play.

Make a list of each player character's aspects, so you know what you can compel during play. It's more interesting for the players, helps them earn Fate points – plus it's a great guide to the situations they'd like to see.

Make a list of any skills *none* of the characters have, and avoid situations where they'd be essential. This also highlights the things players don't really want to do. Jot down each character's top two or three ("peak") skills (and their levels) as a guide to things the players *do* want to do. Knowing skill levels in advance helps you gauge difficulties more smoothly.

DURING THE GAME

Don't read the rulesbook during play! We're serious – constantly checking the rules gets boring for everyone, and detracts from the amazing story you're all creating. Do you have a rough idea of the answer? Then go with it; only check the rules if you have no idea of the answer and it's *critical* for the story.

Make a point of compelling the characters' aspects – the Fate rules are powered by Fate points, and players run out of them: compels earn them more. Award Fate points to characters who do something brave, selfless, or spectacular. Keep the game going, and don't be afraid to improvise!

ESTABLISHING CHARACTERS

On-the-fly character creation is great for people new to the game, but creating characters in advance helps flesh out stories, character relationships, and backgrounds, making plotting storylines easier as you draw on this material to involve the characters more.

Let's say one character's Anglerre Legend involved stealing an artifact from a notorious cult. Well, guess who just turned up?! It's an immediate hook for occasional encounters with cult minions pursuing the character, but maybe you could also tie the cult into your plot, making it more interesting for the Legend's player and their co-star.

THE LEGENDS OF ANGLERRE PLOT FRAMEWORK

Once you've run a few games, you'll have a good idea how to create and maintain stories and plots that engage your players. Sometimes all you'll need is an adventure title or a bunch of aspects; sometimes you'll have a lovingly detailed and thoroughly thought-out adventure in front of you.

This section provides a rough structure to use when you don't have piles of detail already prepared. It lets you come up with action-oriented fantasy adventure plots on the fly; if you ever get stuck for a plotline during play, give it a try!

Here's the core plot structure:

- Endanger the Characters
- Reveal the True Danger
- The Pursuit Encounters Complications
- Certain Doom
- The Twist
- Final Showdown
- Breakneck Escape (Optional)

You don't have to outline the above components in order: start with the bit you find interesting, put it in the appropriate slot, then fill in the others to justify it. Say you have a cool deathtrap you want to use: put it in "Certain Doom", then figure out the other plot components so the deathtrap makes sense. Start with the "Final Showdown" if you're unsure: it's the most dramatic element of your plotline, and its villains and elements may suggest some of the earlier elements for you.

ENDANGER THE CHARACTERS

Figuring out how to put your characters in danger helps you work out where your game's going to open. Environmental hazards require certain settings, as do sieges, ship battles, and urban intrigues. The danger suggests the setting.

Dangers vary greatly. Unexpected attacks are simplest, performed by low-quality minions maybe led by a lieutenant. Maybe they're after the characters, maybe someone else nearby; maybe they're stealing or destroying something. Working this out puts the first piece of plot into place.

Or, the danger might be environmental: a crippled merchant ship sinking fast, a town suffering from unnatural storms, a flooded ancient city – these are all great dangers to get things going.

Sometimes there's a motive *behind* the danger, like someone sinking the ship deliberately; sometimes it's just bad timing. The cause is important for what it implies: a ship sinking because it's been sabotaged means the danger is a saboteur.

You can combine dangers: a castle under attack needs evacuation as well as defence. Always make sure the danger is real, but that the characters can deal with it: even if they can't stop it entirely, characters should never be helpless bystanders – they can save terrified townsfolk, stop pirates taking hostages, keep the sinking ship afloat. Assume your players will drastically impact events, and plan anything that needs to happen accordingly.

Possible dangers include:

- The characters are caught up in a war between inhuman invaders and the kingdom's defenders.
- Unnatural storms are devastating the country.
- An unknown plague is sweeping the land causing panic.
- The characters' home is attacked by pirates.
- The characters' ship is sabotaged and shipwrecked on an uncharted island.

REVEAL THE TRUE DANGER

The previous danger was just a taste of what's coming: now you can let investigative characters shine as they puzzle out some of what's happening, and where to go next. This step requires two important things: an **explanation**, and a **clue**.

The **explanation** doesn't be complete: maybe the villains are up to something with the Sorcerers of Doomfast, but that doesn't mean anyone knows exactly what.

The **clue** should point to where the characters should go next: maybe a place, or a person or thing. It should also hint that time's of the essence, so there's strong impetus to get moving!

Possible revelations include:

- The mysterious brainwashed soldiers bear the mark of the Sorcerers of Doomfast, who supposedly have great stores of treasure and arcane knowledge in the hidden Dungeons of Doomfast.
- The unnatural storms began just as the treasure from the shipwreck offshore was brought to the village aboard a fishing boat.
- The plague's symptoms are identical to one that struck the homeland of one of the characters.
- Pirates are overheard discussing the coming raid on Castle Blackfear.
- Just before the shipwreck a crewmember is plucked from the deck by an undead dragon and carried towards a nearby uncharted island!

THE PURSUIT ENCOUNTERS

COMPLICATIONS

The players should have a clear idea of what to do, and a clear destination. Then things go horribly wrong: maybe another group attacks, maybe the seemingly simple explanation is revealed to be a lie.

Usually something about the pursuit creates the complication, like an obstacle to bypass; or something external threatens the pursuit, like an attack or disaster. If "Endangering the Characters" involved an attack, then this should be environmental; if the Endangering was environmental, then this should be an attack. It's a different type of challenge, allowing different characters to shine.

It's also an opportunity to complicate the plot. Traditional complications include: new characters or villains, old enemies, or rivals pursuing the same goal; a double-cross by allies; a loss of supplies or equipment; another problem conflicting with the main issue requiring tough decisions.

If the complication turns the current course of action into a dead end, it's important another course suggest itself (after some dramatic tension) – an action which may well pass through Certain Doom (see below)...

Possible complications include:

- The Mountains of Doomfast are enemy territory, so characters have to avoid friendly and enemy patrols.
- The fisherman who brought the treasure ashore has been imprisoned by the sheriff.
- The plague-hit town is about to be quarantined by a ruthless commander.
- The pirates have destroyed any seaworthy ships, and the characters have to sneak aboard a pirate vessel.
- Although the characters survive the wreck, they're clutching driftwood and heading away from the isle!

CERTAIN DOOM

Sometimes complications worsen or lead to other situations, or sometimes brand new situations arise, and characters end up in a terrible situation where death seems inevitable. The classic example is the fiendish deathtrap, but can be anything that looks like "certain doom".

This step ratchets up the tension to the point where everything looks hopeless and the players are on the edge of their seats. To make the players sweat, take a dramatic pause before letting them start throwing around crazy ideas for getting out. This also lets them discuss, and find a solution using their skills and resources.

Possible dooms include:

- In the Dungeons of Doomfast the characters blunder into a hideous demon summoning. How will they escape?
- The sheriff who imprisoned the fisherman has been transformed by the treasure into a hideous monstrosity!
- The commander's patrols have killed refugees trying to leave town, and the plague is spreading!
- The characters are caught trying to board the pirate ship, and forced to fight a killer bear!
- The drifting characters are surrounded by sharks – and some survivors are screaming and thrashing about!

THE TWIST

The twist is a revelation which changes everyone's understanding of the situation. Maybe it's information from a captured foe, released prisoner, or gloating villain; an ally's unexpected arrival providing aid and information; or a villain's henchman turning against him at the perfect moment.

The twist can get you, the Story Teller, out of trouble. If your Certain Doom looks *too* certain, or you missed a story element, now's the moment; if things have derailed too much, you can say "Ha-ha, it was all a trick!" and get back on track. Use it sparingly so your players don't end up sceptical of every plot, but when you need it, it can save the day.

The "twist" needn't be too convoluted: it's a revelation, the final piece of a puzzle clearing the path to the final showdown. It's also when the clock *really* starts ticking. A twist revealing the villain's master plan, but leaving plenty of time to deal with it, is a tension-killer: an important part of the revelation is that *time is running out!*

Possible twists include:

- A strange wizard appears and transports the characters away from the demon. He's been following them since they arrived at the Dungeons.
- A character defeating the monstrous sheriff is possessed by the same mutating force! Can he resist long enough to work out what it is?
- The patrol captain served with one of the characters in an Anglerre Legend and gives them chance to escape.
- The characters charm the killer bear to help them fight their way free!
- The sharks grab the driftwood the characters are clinging to – and tow them towards the mysterious island!

FINAL SHOWDOWN

There should always be *something* making your climactic fight scene different from a normal fight: maybe it's the environment, maybe something distinctive about the opposition. The tension here is all about what happens if the characters fail: in a normal fight, characters may get injured, or worse, but in the Final Showdown the stakes are *much* higher. If the characters lose, something specific and really bad is going to happen – and it'll be all their fault...

Don't make the "really bad thing" the end of the world unless you're *very* confident in your players: failure isn't something you want, but failures can lead to their own adventures, so aren't necessarily a bad thing. If the demon breaks loose despite the heroes' efforts, *someone* has to stop its rampage!

Sometimes your final showdown might be a different type of contest, like a race, where the tension comes from what's at stake. The only drawback with non-fight climactic scenes is that everyone should have something to do, and more specialized contests might not allow this.

Look at the characters' aspects and peak skills you noted down (you *did* note them down, right?), and match some opponents to the characters' strengths. Give a big, strong character a big, strong opponent, a flying opponent to a flying character, and so on. Don't go overboard, though, or it'll feel like Battle of the Doppelgangers: figure out which characters are the best candidates, then come up with opposition for the rest. Here's a tip: create more opponents than you need. Then, during the fight, you can see which characters are at loose ends and focus on them.

A few other tips:

- If there's a main villain, make sure the players can't all gang up on him or he'll go down too fast. Give him minions, mobility, or some advantage that can be picked away at, and he'll feel like a substantial challenge.
- If you've got an enormous rampaging demon or dragon, characters can fight *parts* of it, as described in **Chapter Thirteen: Creatures Great and Small**.
- Use the environment to kill off extras you don't want to track any more. If the characters nail a guy hard enough that one more hit will finish him, don't just keep him around for bookkeeping: make him the guy who falls into the lava pit or gets eaten by one of the hydra's heads! It emphasizes the environmental dangers, saves you headaches, and sets a precedent for when the main villain takes a similar plunge later.
- Try not to kill important player characters or extras "on-screen". Characters coming back from Certain Doom is a fantasy staple, and questionable deaths suit the genre.
- The reason the players rushed to the showdown can still be in effect: adding a countdown during a fight can raise the tension drastically. But beware: it can also trap you. Avoid *literal* countdowns; instead go for cues indicating time's running out: rising water levels, volcanic pools spouting lava, collapsing cavern ceilings, and so on, let you illustrate a "countdown" without committing to a rigid timeframe.

Possible Final Showdowns include:

- The demon manifesting in the Doomfast Dungeon is about to lead hordes of brainwashed soldiers to destroy the kingdom. Each minute it gets more substantial and more dangerous. The characters join the mysterious wizard to defeat the demon (and the minions of the Sorcerers of Doomfast) while it's still vulnerable.
- The characters must rid their colleague of the evil enchantment and return the mysterious treasure to the temple beneath the sea before the artifact's curse destroys the town.
- The characters must race to the land that suffered the plague outbreak and find a cure before the zealous commander kills the townsfolk.
- With the killer bear at their side the characters fight their way through the pirates to confront the Pirate King.

- Struggling ashore the characters must fight the evil sorcerer who sabotaged the ship and his mesmerized animals who hold the island in thrall.

BREAKNECK ESCAPE

Not every adventure includes a breakneck escape. It's that "run for your life" moment as the enemy's stronghold explodes or collapses behind you or the volcano erupts. Whether you need it depends on how exciting the climax was: if everyone had a great time, you can pretty much hand-wave the escape; if there's room for a little more excitement, play it through.

Running an exciting, convincing escape is tricky, mostly because it's a stupid place to kill a character. You need to endanger something else, instead, so there's a risk of loss without killing a character. Escaping is dangerous, but more for the thing or person the characters are taking with them.

There are fewer example Breakneck Escapes, because many climaxes don't really need them:

- The demon implodes into the dimensional vortex, collapsing the vaults of Doomfast Dungeon! The characters and the wizard must escape the falling rocks – and the insane sorcerers and their minions!
- As the Pirate King dies he opens the sea gates and floods his lair. The characters must race to the docks through desperate pirates to find a seaworthy boat in time.
- Having freed the island from enchantment, the characters must persuade the bewildered griffins to carry them to freedom before the dying sorcerer wreaks his final revenge.

WRAPPING UP

Be brief when wrapping up the session, but also make it clear the characters' heroism is appreciated, and that they made a real difference. If appropriate, reward them. This doesn't have to be money, but can include:

- Information – the next piece in an ongoing puzzle, or maybe the secret weakness of the big evil monster.
- A bonus to the next Resources roll.
- One or more magical items (see Chapter Ten).
- Equipment for their castle or ship, such as an Average (+1) construct skill.
- A new ally or companion (page 165) or even a magical guardian (page 145).
- Advancement options – see **Chapter Three: Character Creation**.

PULLING IT ALL TOGETHER

Once you're used to it, the plot framework is easy to use. A line or two for each element gives the basic structure, and you can create villains on the fly just like player characters – jot down a positive and negative aspect, a couple of skills,

and leave the details until you need them. See **Chapter Twenty-Six: Bestiary** for some sample critters and villains.

SO WHAT'S WRONG WITH IT?

The plot framework is useful, but falls down if the players don't buy into it. Sticking to a plot after it's derailed leads to all kinds of trouble, not least frustration and boredom. Sometimes things go wrong, and the players just don't enjoy the adventure you've devised. When they start to look around at side-plots, get ready to run with it. Don't be too precious about your ideas: your amazing adventure is always there if they decide to pursue it later.

To really shine, you need the skills of guided improvisation. That's where our next method comes in.

IMPROVISING LIKE A PRO

So, the players are stumbling through your prepared adventure when, after an hour or so, the plot's suddenly so full of holes you can barely recognize it. Despite your best efforts, sometimes things just don't go as expected.

When a prepared plot structure fails, step back and look at your game as *the story of its characters*. Like book or movie heroes, your game's real story happens wherever the characters are – the story best suited to those specific characters.

Improvising gets easier every game, especially for story elements matching what the characters want to see. The trick is to work this out and still surprise them with an enjoyable game. Don't be afraid to make mistakes! Your players have already given you tools to determine what they want to see, what to create conflicts around, what makes them feel the story belongs to them: their aspects and skills. Your players chose them for a reason.

ASSUMPTIONS

This approach makes a few assumptions:

- You don't have to know what's going to happen to run a good session. Better stories can (and do) result when you've *no preconceived ideas*, including the outcomes of conflicts or decisions, the adventure's conclusion, and everything in between. Cooperation makes this work – that's good.
- Players choose skills they want to use in play.
- Invoking and compelling aspects adds weight to decisions and actions, and is one of the main ways to create drama and tension during play.
- Sessions where player character decisions lead to aspects being invoked or compelled are more interesting. Play is boring when there's nothing at stake.
- Whatever the players are interested in is more important and better than anything you come up with. If your ideas are so good that player input ruins them, you should be writing novels instead of playing role-playing games!

- None of these principles apply to extremes. If you've a great idea to throw into an adventure, you can probably work it in as long as it doesn't violate the suggestions above.

MAKING THE PLOT

Improvising means not making up the whole plot. Maybe you've an idea how you'd like to start, but beyond that you're prepared for the adventure to branch off in any direction.

Try and incorporate aspects from each character into the adventure. These are your adventure's focus, its central "seed": the decisions the players have to make, the context you draw on when you pull things out of thin air.

Decision Points

Arrange the elements you thought up into **decision points**, focussing on open-ended choices that can't be ignored which push the action in certain directions. Use the seed material, and keep most of them flexible enough to introduce any time: don't predetermine any outcomes. For example:

- Pirates raid a town the characters are visiting incognito. Do they intervene, or keep a low profile? Maybe the town soldiers can handle it – but people might die. If the characters intervene, they could end up in trouble – and alert the villain that the characters are around. Scenes like this make a great adventure opening.
- The characters discover the temple the mad high priest is using for forbidden summonings is also involved in humanitarian efforts, healing the sick and feeding the poor. The characters' informant begs them not to destroy the temple, claiming no one could have stopped the high priest. Can the characters look the other way, letting the small fish go to catch the culprit, to keep helping the poor? Is that justice?
- The villain offers to demand something of great value to a character (maybe relevant to an aspect) as part of his ransom. He genuinely doesn't want to unleash his demonic minions – he just wants the money. He'll agree to the characters' demands if they leave him and his ransom demand alone. The mad high priest has other plans, so it'll still come to a showdown, but the player has to decide whether his character really does have a price... What if the high priest can heal his beloved, or provide a cure for the plague ravaging his homeland?

WHAT HAPPENS IN PLAY

So there you have it. Start with an opening scene, get to a decision point, and run whatever scenes are necessary to explore the consequences of the choices made. Mix in more decision points when needed and continue improvising from them, and you're guaranteed at least a session's play. Better still, scenes develop from character decisions, so sessions are "about" them in a way no preplotted structure ever can be. Because nothing's predetermined, the outcomes will surprise and entertain *you*, too, with stories full of unexpected character development and thematic weight.



Getting Decision Points into Scenes

How do you introduce decision points into play? If you're chaining a group of scenes off one decision, do you need to introduce more if you've good momentum?

Emphatically: **no**, you don't.

Don't try and include everything – events may make decision points irrelevant, or simply unnecessary amidst all the action. A proactive group may only need one or two major decisions per character to fill the session with scenes.

Legends of Anglerre is about action: roll with it! But if the pace starts to sag, or your first decision point resolves quicker than expected, introduce a new one. The easiest way is through extras – people respond to people better than other stimuli. People connected to the character, with strong needs and the will to pursue them, are often all you need to push decision points. What if a character has a rivalry with one of the town soldiers when the pirates attack? What if the person who wants to spare the temple is a friend of a character?

You can also restructure more traditional scene goals (break in here, defeat these guards, make this Investigation roll, etc) as the beginning of a decision point scene rather than the end. Instead of spending time figuring out whether the characters get their hands on the high priest, drop him in their laps begging for mercy, offering to cure the plague just after killing their friends/lovers/parents/children. Justice, mercy, practicality – or vengeance?

That's the kind of pressure that'll get you stories.

ANOTHER WAY: THE DYNAMIC GAME

The Dynamic Game is looser than the Structured Game, but tighter and with more plot structure than the Improvised Aspect Game. It's still pretty procedural, but a lot depends on the Story Teller setting things in motion and keeping track.

SET-UP

Step One: What's the Hook?

A dynamic game begins with a **hook**. This may be a thing, a valuable treasure or ancient secret; a person, a prince travelling incognito, a famous knight or powerful wizard; or a place, a castle, island, or city as old as the world. *What* it is doesn't matter: it's what people want with it.

Step Two: Who Wants It?

Next, you need an extra. Best choice for the first extra is whoever you expect to be the villain. That extra has an interest in the hook: maybe they want to steal or destroy it. *Why* they do is answered next.

"Who" isn't necessarily one person. It could be an organization, or an interested individual and his henchman.

Step Three: What's He Going to Do With It?

Ask yourself: if no one interferes, and nothing goes wrong, what's the extra planning to do with the hook?

In answering this question, you're thinking *medium term*. Short term, he's doing everything he can to get (or protect or destroy or eat or whatever) the hook; long term, he's applied whatever he did with it and is on his way to his ultimate goal. The medium term is what he has to do to bridge that gap.

Sometimes what the extra plans and what happens are two different things. Rebels kidnapping the heir to the throne, and accidentally triggering a palace power grab (the grand vizier *never* wants to see the prince again!), is a great example of how things can go wrong.

Because plans are medium term, results are rarely as extreme as "and then I rule the kingdom". Instead, they're a step *towards* ruling it.

Step Four: Is That Enough?

If you think you've enough to get going, go for it. Otherwise, return to step two and a new extra, and answer questions two and three. Keep going until you've a sufficiently dynamic situation and a clear idea of what's happening. You can create other parties – maybe several groups want the hook, and the characters get caught in the middle.

Think about the characters' aspects. If they have aspects for appropriate extras, now's the time to bring them in. Otherwise, try and introduce extras whose plans or motives fit those aspects.

LOOK AT THE BIG PICTURE

By now you should have several potentially competing threads; each participant has their own goal, and it's unlikely they can all get what they want. These goals suggest how the story might proceed if the players never got involved. Take a moment to picture that.

GET THE BALL ROLLING

Looking at the big picture suggests the direction of the narrative at the moment the players get involved. Figure out where they come in, then just start playing events out. Consider the consequences of player actions, whether they increase the likelihood of one outcome or another.

Players may end up supporting one of the extras, but be prepared for them devising an entirely different conclusion!

Plan It Out

Think about the likeliest outcomes. These are the things the extras are trying to *make* happen, so there's a chance they will.

Sketch It Out

Imagine the hook as a sphere: each involved extra draws an arrow through the sphere from their name to their goal. With multiple hooks, characters have multiple arrows. Use this map to track what's happening with characters you bring into a scene.

PLAY IT OUT!

You've thought it through – now *play it!*

WAS IT ENOUGH?

OK – the pacing wasn't quite right, and you finished the first event chain too quickly. You need more, and quickly! No problem: start with the goal that was successfully achieved, and make it the new hook. Some characters are probably still interested, but some drop off the map: replace them with new ones until you've rebuilt the model. In a few minutes you should be ready to start again. Alternatively, during preparation create some other groups you can throw in at times like these: it saves downtime during play – always a good thing.

Don't get attached to potential outcomes: they can't account for goals achieved by characters who do something completely unexpected. Happily, you can use the same model again – look at what the characters accomplished, and use *that* as the next hook.

EXPANDING AND CONTRACTING THE

MODEL

This model assumes complex, multi-motivational situations. It's great for getting things going, but as you move onto secondary hooks, loosen it up, make the obstacle to the goal something simple, maybe an old castle full of death traps.

Or you can *complicate* the path to the hook. Maybe interested parties have to pass through some intervening steps before interacting with the hook. The ruined city deep in the jungle may be the hook for multiple groups, but they need to get through the jungle's dangers first. Combine dynamic factors from active, agenda-driven extras with more traditional problems.

THE BOTTOM LINE

Each technique has been presented in “pure” form, and you can run great, solid games with any of them. But your real power as a Story Teller comes from mixing them. The Improvised Game gives a good default framework, the perfect fall-back if the other two techniques run dry; and any Dynamic Game is stronger if you work aspect-based decision points into it.

FOCUSSING ON FANTASY

Swords & Sorcery and **High Fantasy** are perfect Fate genres because they're straightforward. Good is good, bad is bad; everything else is magic and mystery. Evil can be defeated with a pure heart, a determined jaw, and a great big sword.

This doesn't mean adventures can't be complex or sophisticated – everyone loves mysteries, conspiracies, romances and rivalries – but fantasy games really shine when they build a stirring, heroic momentum towards a great, inevitable clash between the forces of good and evil, in whatever form. A good game session should leave the players feeling like they've faced total annihilation by the hordes of hell – and emerged, somehow, victorious.

Great fantasy stories are almost always some kind of quest, a race against time to carry out a single, world-shaking task. Great events are in motion, their conclusion unavoidable. When your players succeed in their quest, it should be with the elation of heroes who avoided utter tragedy by the skin of their teeth, and thanks to their desperate courage saved the day. Here are some ideas for running successful “quests”.

STAYING ACTION-ORIENTED

Legends of Anglerre is all about fast and furious action. Here's a few ways to keep things moving:

Put Them on the Clock

There's nothing like a clock for keeping your game flying. One clock is already ticking – the length of your session. Here, we're talking about the “in-game” clock – that winged chariot the characters should always hear over their shoulder, champing at their heels.

In-game time pressure is vital to encouraging an action atmosphere. No situation requiring player action should arise without some time limit before dire consequences occur – like escaping the pirate king's ship before it sinks beneath the waves.

The tension in a dramatic scene should never slacken; if the players start to relax, put them on the clock!

Provide Plenty of Cues and Clues

You thought you'd provided clever hints and subtle cues to get the players to the heart of the matter – but they're sitting there, uncertain, asking all the wrong questions. The game grinds to a halt. What happened?

Probably, you've only yourself to blame. If the players are off-target, you probably didn't make the target big enough; if they don't know what to do, maybe you didn't make their options clear. That doesn't mean you shouldn't let players pursue their own agendas – the characters are the game's focus, after all – but when players stop having somewhere to go, it's because you didn't show them their destinations. *Show them.*

Fantasy plots have a certain inevitability. They don't “railroad” the players, but each step reveals the next ones available. Players follow as long as it's clear enough.

If you're constructing a mystery, for example, make sure there's more than one way to solve it. Be tolerant of whatever wacky solutions the players come up with (more on this below), or for them pursuing side-plots (although if they're wandering too far off course, you can put them on the clock, as above).

Make sure the targets you put in the story are easy to spot and suggest a course of action, even if characters approach from different directions. Games stall through a lack of the obvious. Don't be afraid of the obvious: it's part of the genre. Provide plenty of cues and clues, and the quest will advance.

Embrace Heroic Plans and Daring Schemes

Players are more likely to take a heroic, action-oriented approach if they feel they aren't going to be penalized for less-than-perfect plans. Be understanding of flaws and willing to gloss over them in the interests of fun and entertainment.

Even if you see holes in a plan, don't jump on them immediately: villains aren't perfect, and can have blind spots, too. Jeopardize those holes, certainly, to increase the drama; but don't hammer them to the point of unravelling the plan. If it's even halfway decent (especially if it's violent or involves crazy risks), it'll make a solid, entertaining story. Support their plan – like it – and be glad!

Encourage Action over Contemplation

Sitting around thinking can kill an exciting adventure – the characters are supposed to be heroes in a universe of magic and danger! Sure, they can talk their way out of situations, use diplomacy, sneak around; and fantasy is full of weird artifacts, ancient inscriptions, powerful potentates. But these are only *part* of an adventure, a step on the path to action: artifacts come alive, inscriptions lead to deathtrap-filled lost cities, potentates get attacked by sinister assassins! Dropping action into contemplative scenes keeps things alive and exciting – don't be shy about doing it. But avoid it when characters are having a great time interacting; you

should *encourage* action over contemplation, not *require* it. A good social scene where everyone's chewing the scenery is fantastic – don't nip it in the bud. But watch out for the point where it starts to pall: as soon as things start slowing down, make sure action awaits!

Allow Big Swords and Fireballs to Solve the Problem

The “action principle” of fantasy adventure means embracing the idea that a great big sword (or a fireball spell and a serious attitude) will get you through just about any situation. In fantasy, violence *works* as a solution.

This overlaps with “action over contemplation”: if someone's struggling with investigation or social interaction, give them something they can smash to get their answers! It also follows you shouldn't give characters problems they *can't* fight. Fantasy is *straightforward*, and sometimes players want to throw themselves at the simplest, most straightforward solution, and keep hitting it until it stops!

There are, of course, complications. Should you allow a sword fight to solve the problem of the snooty lord? Well, no (even if it does make the character feel better). What we're talking about is using huge swords (and fireballs and axes) against the big problems of the adventure. If a dragon is trying to fry your village, you can fight it; if a sorcerer has kidnapped your sweetheart to sacrifice her to an Evil Demon, your magic sword will be proof against his evil.

When the chips are down and doom is upon you, big swords and fireballs can save the day!

When All Else Fails...Send in the Ninjas

Games sometimes stagnate, no matter how you try. Leads dry up, players get frustrated with puzzles, nobody can think of a heroic plan to save the day. There's only one thing to do.

Send in the ninjas.

Seriously – send in the ninjas. They're probably goblin raiders, pirates, or hordes of foul undead rather than cool guys in black pyjamas, but...

A good sudden explosion of violence gives you time, as Story Teller, to think, and gives everyone else something to do. The “ninjas” will inevitably fail and give the player characters someone to interrogate, by which time you've worked out where to send them next.

It's worth preparing some ninja types in advance so you've always got some to throw at the players. Or you can just pick some from **Chapter Twenty-Six: Bestiary** rather than taking time out during a game. Naturally, a captured ninja only offers enough information after a good Intimidate roll (okay, if you're at this point, really, *any* Intimidate roll) to point the characters to where and what to do next, before the demon in his head eats his brain or a more talented villain nearby drops him with a poison dart – but by then he's said enough, and the game's back on!

But beware – use the power of the ninjas carefully! There is such a thing – though we know you may doubt

this – as *too many ninjas*. Players get wise real fast, and one too many “ninja fights” can start to feel hollow. Try other techniques first, but when all else fails – send in the ninjas.

More Subtle Ninjas

There's a trick with ninjas. Players get accustomed to threats, and nothing's more frustrating than sword-waving minions bursting through the door, getting creamed, and then the players going back to studying their navels. If this is a concern, have the ninjas burst in on someone else! The players may be blasé about attacks on themselves, but if the ninjas attack the old man who runs the tavern where they hang out – that's a challenge and a mystery! Can they save the guy? And why are the ninjas after him?

GOOD CLICHÉ, BAD CLICHÉ

Good, solid clichés can really give your games a “fantasy” feel. One way is to add a **twist**: create your explanation for events, then add another layer. Don't complicate things – make them more colourful. If your story involves pirates, make them zombie pirates, kung fu pirates, pirates with magic. In fantasy games, cliché can be your friend!

EXTRAS ON THE FLY

When creating a new extra, start with a blank character sheet and fill in a few critical points – their best skill, most important aspects – and leave the rest blank. When the extra needs a skill or aspect you haven't written down, write it in a blank slot, then roll appropriately. Over time your extras get fleshed out without time and effort up front. Likewise, for organizations like kingdoms or empires using the rules in **Chapter Fourteen: Gods, Guilds, and Empires**, you can use the organization's Arms skill as its minions' peak skill rating.

DEATHTRAPS AND OTHER DOOMS

Sometimes characters face deadly situations – fights on the edge of bottomless chasms, battlefields with war machines and legions letting rip, galleys being sucked into maelstroms. If the characters actually did fall into that chasm, get stomped on by the war machine, or swallowed by the maelstrom, they'd probably wind up dead.

Try never to put characters in these “make-the-roll-or-die” situations. Instead, let the peril affect them in other ways: a giant war machine foot landing nearby should scatter the combatants, not decimate them; a bottomless crevasse should provide colour as a scene aspect.

However, while you should avoid arbitrary deaths, characters *do* die, and when this happens you should let it happen with dignity, and help the player start a new character quickly. Character death should always be *possible* – otherwise, the game stops being heroic fantasy and ends up just a cartoon.

TESTING THE BREEZE

When you ask a player for a dice roll, you're saying something's about to happen. On a perception check, for example, you could simply tell the player they see something, but calling for an Alertness (or other) roll focuses their attention on something imminent.

Rolls like this help you frame your description. On a bad roll, maybe something goes wrong, or the information is obscure; on a good roll, give some extra detail, maybe a clue.

For example: Count Brandon is chasing the Grey Rider down a forest trail. The Story Teller asks Brandon for an Alertness roll: Brandon rolls well, and the Story Teller tells him he sees a knot of broken branches on a side path – the Grey Rider must have brushed against the trees, and Brandon swerves off the main trail after him. If Brandon had barely made the roll, he might have only realized about the branches some time later, and had to backtrack to find the trail.

Sometimes players try to use aspects or Fate points to bump up a bad result. On this kind of roll you can discourage them: a simple “Don't worry, I was just checking something” often suffices. Otherwise, create an opportunity for the character to earn that Fate point back as soon as possible.

Never ask players to roll if it has no meaning: it just slows things down. Use skill checks to keep pace, raise tension, and drive the story forward.

CONTROLLING PERSPECTIVE

Controlling the players' perspective in a game is just as important as in a movie or TV show. What you show the players, how and when you show it, and what you don't show are all critical to building excitement and story. Here are some ideas.

SCENE FRAMING

Scene framing is simply what you do when you decide when a scene starts and stops, where it happens, and who's involved. Every time a Story Teller says, “you're all sitting in the tavern when...”, or “you get to the dungeon entrance and...”, they're framing a scene. It's the transition to the next piece of game action, like a film editor who cuts from one scene to another. All Story Tellers frame scenes whether they realize it or not.

Scene framing is a Story Teller's main tool for pacing a game. If the pace is flagging, you can frame the next scene, keeping things moving, not letting the game “camera” focus long without reason. Sometimes it's tricky: some players enjoy going through the minutiae of shopping for better equipment, and you should accommodate that if the whole group likes it. If they don't, however, take those rolling eyes as a sign to frame the next scene and move on.

Starting Off

When you frame a scene, start it just before an important piece of action (not necessarily violence). If the characters are going to a monster-infested dungeon, don't start describing things from the moment they get up in the morning unless something important's going to happen then. If Count Brandon's waiting for a messenger at his castle, don't start the scene two hours beforehand as he decides which cloak to wear. This may seem common sense, but it can trip people up on the fly – it's easy to fall into narrating every block of time the characters spend, chomping up game time with “okay, so you leave the blacksmiths and start heading back to the inn, and you're walking down...”. Watch out for it, and when necessary cut to the next scene, maybe to other players involved in something more exciting, returning to the player when he gets where he needs to be.

When a Scene is No Longer a Scene

Every scene has a purpose, a moment when you can definitely say the point of the scene has happened. It's usually (but not always) after a conflict. If the characters are shopping for equipment, the scene's purpose is to ascertain if the characters get the gear they want: when they do or don't, the scene's over, and you can skip Brandon's bickering with the stores' sergeant. If the characters are investigating a puzzle in a dungeon, the scene's resolved when they discover (or fail to discover) the solution. If the characters are in a fight, the scene's over when the fight is, and they figure out where to go from there.

Even character-driven scenes eventually end, like when Yliria's player wants a scene so she can fail to convince her pursuers that she's really reformed from being a thief this time. Yliria milks some Fate points from the Story Teller for good roleplaying, shows her true colours, and it's time to move on. When starting a scene, ask yourself: what's its purpose? Why is this scene happening? When that purpose is achieved, tie up any loose ends and move on.

Making the Transitions

How do you frame a new scene without ruffling feathers? How do you avoid stealing a player's thunder if he's enjoying some good roleplay?

First, if your players are getting into the action, run with it. Unless you're pushed for time, the players revelling in immersion won't do any harm, and it can enhance your game. Maybe it's not what you planned, but if they enjoy it, it's a successful session. If the extras' interactions are interesting enough, maybe you can move decision points around to be initiated by different extras. Your plans are the ones that need to be flexible.

Second, when in doubt, just ask: no rule can substitute for honest, direct communication. If you only have this one session to run your adventure, no one's going to begrudge you asking, “Hey, guys? Simon's got the equipment he wanted... can I cut to the next scene?”



Third, if a scene's been completed but you don't know where to go next, ask the players. If you've set the decision points right, or a player has a clear goal in mind, they're likely brimming with ideas about what scene they want next. Ask them – you'll have an instant wealth of scenes to choose from.

Fourth, if there's any dead air in a game – do something. Are the players not talking, looking at you expectantly or at random details of the room? Likely the scene's gone off course. Do what you have to – introduce a new encounter, frame a new scene, narrate two guys bursting through the door, swords drawn – but don't let dead air dominate your game. Game time is valuable: make it count, and they'll be back for more.

CAMERA WORK

As Story Teller, you're the director for your game – or at least the *cinematographer* – and control your “camera” through descriptive techniques. Controlling the camera means saying to your players, “Hey – look over here!” It's a powerful ability, and used right can really increase excitement and tension.

Picture yourself as the camera crew. You put a camera on each interesting thing in the scene, including all the characters. If a character's missing from the list, figure out why: maybe you haven't given them anything interesting to do. Come up with something, and include them with a camera. Sometimes even extras – usually big villains – get a camera: see “Cut Scenes”, below.

For example: Count Brandon is scaling the outside of the war galley Drakon with the Knights of Anglerre while his marines fight the pirate crew, giving the Wizard Astraade time to work out where the princess is being held prisoner.

You could make this one large scene, but each camera's focus could be viewed as a smaller, self-contained scene. You control which camera is “turned on” and when: you could run a few exchanges focussing on Brandon struggling over the side of the ship; then “switch cameras” to the marines fighting the pirates, or Astraade desperately casting divination and detection spells.

Always ensure each camera gets a good chunk of screen time, roughly the same amount each of real time (rather than in-game time). With multiple cameras, the length of real time each camera is “on” should be short – a few minutes, perhaps.

Be active and deliberate in your camera work: think about the best angle for filming something, and describe it from that perspective. Play the role of cameraman, zoom in on details, pull back to reveal the whole, or pan over to a new development. You can even describe transitions from one camera to the next, showing how smaller scenes connect inside a larger whole.

If an exchange ends on a good short-term cliffhanger, cut to the next camera. You can even *pause* a camera in the middle of an exchange – say, after a bad roll – to raise the tension. Descriptions like this give players the sense of starring in a movie, holding their attention even when it's not their camera that's “turned on”.

Crash! The last of Brandon's marines fall before the pirates and Astraade makes a final desperate Divination to locate the princess before they overwhelm him – and rolls badly! Our camera hurtles through the ship passing hordes of pirates heading towards Astraade, emerging right next to Count Brandon. Can he and his knights make it to the foredeck in time? Come on!

Good camera work achieves two goals. First, your players get “spotlight” time, which makes them happy, and happy players make a better game; second, it drives your game's pacing. Fantasy adventure is only as exciting as it's filmed. *Film it well.*

Cut Scenes

If you really want your game to feel like a movie, consider a **cut scene**. This short narration by the Story Teller follows what's going on with the extras *without the characters being present*, ie while the player characters are off doing their own thing.

Cut scenes tease the players about what the extras are doing: show two extras talking, but don't explain what the topic is. Maybe one of them is “off camera”, but heard – and you save the revelation of his identity for when the characters actually encounter him.

Cut scenes build anticipation based on the characters' actions. For example, when the characters walk into a trap, cut to the bad guy (elsewhere in his stronghold) saying something sinister and pulling the lever that unleashes the hungry monsters. “Everyone roll Alertness!”

Cut scenes also work well as transitions from one player scene to the next, particularly if the characters are travelling between on-screen scenes.

Finally, cut scenes can show a hated villain's demise when the player characters can't hang around to see it themselves (not wanting a more personal demise experience...). The sight of the master villain shouting “noooooo!” as his creations rise up and destroy him, his evil temple collapsing around him, is the stuff of heroic fantasy satisfaction. Describe it!

Whether you use cut scenes probably depends on your (and your players') comfort level, ie how happy you are separating “in character” stuff from “out of character” stuff. They're solely for the players' enjoyment, and provide no information to the characters – players shouldn't act on them. Stick to these recommendations – in particular going for the tease and saving the revelation – and you shouldn't run into problems, unless your players simply don't like cut scenes. Don't hog the spotlight: cut scenes are a spice, not the main dish.

The Montage

Time-consuming skills can be described in a **montage**. This is a film term describing a series of short shots that collectively indicate time passing and a character or characters doing something. If you've ever seen a training montage in a film where the hero spends several quick scenes lifting weights, running up hills, practicing under the sharp eye of his mentor, and at the end he's mastered whatever he started working on, then you have a good idea of a montage.

When you describe a character performing such a task, visualize a few key scenes and how they might appear in a movie. Montages provide colour for lengthy tasks like researching and contacting.

For example: winning the trust of the Catarian Barbarians, Brandon and Astraade convince them to outfit their ship for the coming battle. This is a good opportunity for a montage: craftsmen sawing timbers, lowering catapults onto the deck, unfurling the sails, polishing the brand new ram and shearing blades.

GETTING INFORMATION TO THE PLAYERS

As Story Teller, you know a lot. You've read the rules, you've got notes, solid ideas of what makes the extras tick. One of your most important jobs is ensuring that *information* flows steadily towards the players – too little and they may grow frustrated, too much and they'll get overwhelmed.

The trick is to control the *quality* of the information the players receive. If you read a passage straight from a textbook, don't expect much interest. How do you expect the information to be used: is it **colour**, or **drama**?

COLOUR

Information can provide colour, like descriptions and explanations. It helps maintain the *feel* of the world – not enough description, and play feels a bit like a board game. However, there is such a thing as *too much* colour. Here are a few guidelines.

Scenes

People don't need all the details to fill in the appropriate ones. If you describe “a narrow alley next to the tavern”, players will fill in windows, doors, maybe even pools of light and the smell of ale, without you needing to describe every tiny detail yourself.

Improvising Detail

Sometimes players picture things differently from you. If there's a big difference, they may choose actions which don't make sense. If this happens, ask the players what they're expecting. If they're making unreasonable assumptions, discuss it; but if it's not unreasonable, then suggest this would be a good use for the editing power of a Fate point (page 154).

Usually, player expectations are minor, like “is there a ladder here?” If you feel the answer is “yes”, or even “no, but there should have been, why didn't I think of that?” then say yes. If you feel the answer is “no, but while that's not very likely, it's not unreasonable” then say “I don't know, is there?” while looking meaningfully at the player's Fate points. Only if you feel the request is entirely out of line should you give an out-and-out “no”. Don't block reasonable requests: the player's probably imagining a cool course of action if you say “yes”!

People

Like scenes, don't provide too much detail. Players usually remember a character by one or two things, so maybe describe three. If you need to reveal anything else, work it into the scene as part of a character's action.

A Trick

Find an author you enjoy, and look how they describe things and people. When a new character shows up, how much time does the author spend on the description? How many elements does he reveal? Every author has a different style, but if you can isolate one you enjoy, you may find using it to provide colour makes your life easier.

DRAMA

Drama is information which leads directly to action. The clearest form is the immediate threat – “there's a great sword swinging towards your head, what do you do?” – but also discoveries like “this clearly proves the baron is the killer. What do you do?” Implicit in any dramatic information is that question: *what do you do?*

The more urgent that push towards action is, the better. Let's say you have proof the baron's the killer: if the suspects are just milling about waiting for the guards to arrive, players could dawdle around with other goals as long as they want without consequence.

On the other hand, if the baron's already at the Grand Conclave, about to meet his next victim – maybe the King! – then the characters *must act!* The baron has told the guards to let no one leave the castle, so the players have to scale the walls and race to the Hall of Conclaves to try and catch him at the last moment!

There are three vital elements to dramatic information: **tension**, **consequence** and **clarity**.

You need **tension** to ensure a choice is made *right now*. This usually means the matter is time-sensitive. It's also the implicit difficulty of the task; if it's easy, there's no tension to speak of. Tension forces the player's hand, makes them *choose*.

The most important **consequence** of dramatic information is what happens if the players do nothing. It should be bad – inaction should always be one of the worst choices the players can make.

Dramatic information is frustrating without **clarity** – players must have at least one clear course of action, otherwise they're spectators. Don't be afraid to be obvious: the clearest course of action may be a simple “get over there and take him down!” Make sure the players are always aware of at least one course of action with a better outcome than doing nothing.

Consequence, Consequence, Consequence

Tension and clarity are usually easy: tension is usually an extension of the consequence, and clarity depends mostly on the Story Teller's ability to communicate. Consequence is the heart and soul of drama, and as Story Teller, you need a firm grasp of what that means.

The simple yardstick for consequence is how much the *players* are invested in it. For some players, it's the same things their characters are invested in; for others it's whatever makes for the most interesting story; for others still, it's a threat to themselves or their stuff. No one knows your group better than you, so there's a limit to how far our advice can take you. Here are a few tips.

- Absolute consequences (death and destruction) are usually less potent than transitory ones (injury and damage). This may seem counterintuitive, but if an extra dies, that's sad, but if they're badly injured, they can blame the character.
- Avoid consequences that end the game. When you design a consequence, make sure you have a plan for if it actually happens.
- Consequences that make characters look foolish are surprisingly motivational, especially if your extras have long memories.
- Consequences aren't always bad. The only thing that *must* be bad is inaction, but that can be relative. If a player discovers the antidote, but has only an hour to get to the queen, you have all the elements you need: tension (only an hour to get to the palace), consequence (without action, the queen will die, but if he succeeds, he'll be rewarded) and clarity (get to the palace, and fast!).

Clarity and Choice

Dramatic information almost always has more than one course of action. Sometimes they differ only in tactics or appearance, but sometimes each has its own consequence (which still isn't as bad as doing nothing).

These are the times when a character's aspects are most meaningful – if they have two choices, and their aspects lean them towards one over the other, that's when you roll out a Fate point. If the choice their aspect leans towards is tougher, that's even better.

Getting Blindsided

Players sometimes outsmart you, or get crazy lucky. You've provided the dramatic information, everything's in place, and they respond in a way completely out of left field, undercutting your expectations, maybe even leapfrogging your preparation. It's insanely frustrating, and the instinct is to immediately invent a reason why they can't, and force them back on track.

DON'T EVEN THINK ABOUT IT!

If you do this, your players will know. They will. Honest. And they'll think it sucks because it'll feel like you're punishing them for getting into the game. And they'll be right.

Roll with it. You know the motives of the extras in play, their plans and consequences: adapt. If you can't, don't sweat it: take a second, look sheepish, then praise your players. Let them know they did something pretty clever, and have them take a few minutes to grab a drink or whatever while you rough up some notes to deal with

it. It'll work out, and by the time they get back, you'll probably find you've been inspired.

BUILDING A SENSE OF MYSTERY

Sometimes you want to get players intrigued, develop a sense of mystery to draw them deeper into your adventure rather than making every step obvious. You may be tempted to throw colour and drama together, including dramatic information in a barrage of colour, and waiting expectantly while the players "catch on". This is dirty pool, and can lead to frustration: avoid it. There's a clean way of combining colour and drama to build a sense of mystery, using **tells** and **clues**.

TELLS

Tells are colour information that *seem* like dramatic information, but aren't. They wave a flag and say "there's something to investigate here!", without revealing what that something is. Think of a poker "tell" – something's showing on that guy's face, but what? Tells pique player curiosity without satisfying it – unless they dig deeper. They're usually information about a person or thing which wasn't immediately obvious: interesting, even useful, but suggesting no course of action other than attracting the players' attention.

For example, Count Brandon notices the baron develops a twitch in his left eye when he talks about the Nasua Tournament. What happened on Nasua Field? Brandon's investigating the death of his friend, the baron's loyal vassal, during that tourney.

The line between a tell (colour) and drama the player doesn't care about is pretty thin: if the baron's eye twitched when he talked about his childhood, it wouldn't be so relevant.

Tells should be interesting, and are a great way to test player interest. If a player picks up four tells, but only pursues two, you know where to situate your plot.

CLUES

Clues are dramatic information which handle tension and clarity differently. Usually, tension applies to the bigger picture; but complex drama is often broken into smaller sections, represented as clues.

What's the characters' next (immediate) action? "Look for clues" is fairly meaningless: clues, as discrete pieces of information, must suggest action, but that action may just lead to the next clue. It's a tricky balance, but got right each clue becomes its own piece of dramatic information. Viewed another way, clues all have the *same tension and consequence*, and vary only in clarity. The mystery itself provides tension and consequence, but not clarity, while each clue may provide no new consequence or tension, but does provide clarity. This sequence of clues is the *chain of evidence*.

TELLS AND CLUES

Tells shouldn't be clues in their own right, but affect a clue's clarity by indicating there are more options than the obvious. To players this distinction may be unnoticeable, but it's useful for Story Tellers for keeping mysteries framed so they're neither too easy nor too hard to solve.

SECRETS KILL!

Although we've talked about mysteries, we've not mentioned how to keep information from players. There's a reason for that – *it's a bad idea*.

The Story Teller is the information provider, and *if there's information to be found, a player should find it – the only question is when and how*. Information's like a dagger introduced in the first act of a play – someone's going to get stabbed before the end. If there's a secret door in the dungeon, it's not the player's responsibility to find it, but *your* responsibility to show it to them.

This may seem like giving everything on a platter, but remember it's the *player's* responsibility to act and face the consequences. Instead of handing the *results* to the players outright, you're providing *opportunities* to act.

How do you make that happen? *Stick to the rules of providing drama*. As long as there's tension and consequence to make players act, and clarity to provide a means to act, then you're good to go.

GATHERING INFORMATION

When players gather information, by exploration, contact, research, or other means, you should decide whether they get drama, a clue, or a tell. Base this on the situation, and your read of player intent.

If the characters are already in a dramatic situation, and are looking for a clear path of action, give them a tell to provide that clarity.

If they're in a dramatic situation with at least one clear path, looking for another, it's a judgment call. If there's another path that may be useful, give them a tell pointing to it. But if they're floundering, maybe you've been too harsh, and your players are grasping for an alternative. Solve this by introducing a new option with a tell.

Of course, if they're trying to avoid a tough choice, give them a tell underlining the upcoming consequence.

Try this simple test: are the players trying to simplify a complex situation so that no one suffers any consequences? If so, they're acting like bureaucrats, not heroes: remind them their job is to save the day with what they have, not pace around fretting.

If the characters are already in an adventure, they're probably looking for more clarity: give them some tells. If they're just fishing around because they can't think of anything else to do, it's time to throw some drama at them. That's what they're here for!

CHAPTER TWENTY-FOUR

ANGLERRE

SWORDS AND SORCERY!

This chapter presents a complete swords-and-sorcery campaign setting for *Legends of Anglerre* – the world of Anglerre itself! Originally presented in five issues of the *Starblazer* comic, Anglerre is a kingdom of nobility and order in a world of sorcery and chaos, whose evil neighbour Suvethia wages almost constant war and strikes bargains with earth-shattering demons in its endless bid to bring about Anglerre's doom!

A KINGDOM UNDER SIEGE

Anglerre is surrounded by bitter enemies and uncertain allies, a lone place where magic is bound to the service of man, and not man to the service of magic. Once a prosperous and fertile land of rolling hills, ship-filled ports and country towns, merchants from as far abroad as Abaria and Zignea traversed the seas and the dangerous Irrapian deserts to trade in Anglerren wool, weapons and hunting wyverns.

That was before the war with Suvethia, a struggle between humanity and the inhuman, where Anglerre's farmers, shepherds and miners battle against ever more horrific creatures summoned by their Priest-King foes.

WHAT HAS GONE BEFORE

The Masters of Goh'Myreth

In the time of King Osric, great-grand sire of Prince Veyne, Suvethia seemed little danger to prosperous Anglerre. A low-lying marsh kingdom from which farmland had to be wrung by drainage, Suvethia could scarcely feed itself, let alone raise an army. Its Priest-Kings ruled with an iron hand from the crumbling citadel of Riyalh, but their meagre power and magic posed no threat to Anglerre, well-protected by the Mage Stones of the towers of Illondre. Osric paid little attention to his neighbour – a mistake that would cost him his life.

The Priest-Kings were not idle in their ruined fortress. They knew the keep had once been home to the Qilaan, Masters of the Ten Planes, monstrous demons who in antiquity

had ruled the Earth with an unbreakable grasp. By Osric's day the Qilaan were no more than legends, but the Priest-Kings were sure some remnant of their power remained in their erstwhile home.

They were right. Though long banished, a tenuous trace of the Qilaan's power remained, through which they empowered the Priest-Kings with magic to war against Anglerre, and the followers of the gods who had caused their ancient defeat. Unaware the Qilaan were manipulating them, the Priest-Kings attacked the fertile lands of Smed'dic and Vost'r, hoping to annex Anglerre's breadbasket at a stroke. King Osric, believing the attacks the work of bandits and unprepared for the Priest-Kings' inhuman servitors, rode out with a small force and was slain with all his knights. The war had begun.

The Return of the Qilaan

The war dragged on two centuries until the reign of King Iagon, father to Prince Veyne, neither side ever gaining clear



victory over the other, their border provinces devastated by the constant conflict.

Though Anglerre had fared well in the land war, fortifying border cities such as Vost'r and attracting allies such as Myki Saladoth's famous Dragon Legion from Abaria, they were no match for the Priest-Kings' increasing sorcerous powers. Led by Vargonax, the Suvethian sorcerers had waxed powerful on their covert diet of Qilaan power, and though Suvethia had been laid waste, the Priest-Kings raised greater and greater armies and invoked ever more foolhardy spells to continue their relentless war.

When Iagon took the throne it was clear the war was far more sinister than a simple dynastic conflict. Now it was a fight between humanity and an evil from beyond the world which the Priest-Kings had enslaved and which in turn had enslaved them. King Iagon dismissed rumours that the Suvethians had discovered a way to return the ancient Qilaan from exile, but others feared what they heard was true. Leaders such as Saladoth and the Magician-Sage Myrdan hurried to Anglerre to lend their aid.

They were nearly too late – the rumours were true. After years of planning Qilaan like Lord Achior and Shanoor the Gatekeeper returned to the earth. Vargonax and the Priest-Kings thought the return their doing, and planned to use the Qilaan to destroy Anglerre and then destroy the Masters of the Ten Planes in turn; the Qilaan planned to do the same to the Suvethians. Unfortunately for Anglerre, both intended to destroy Anglerre first.

Wielding Qilaan magic the Suvethians destroyed the last Mage Stone and rained destruction on Illondre, capital of Anglerre. The King's closest ally, Baron Wyllem of Vost'r, and many of his people were slain, and the Suvethians occupied the city. King Iagon's last desperate attack against Goh'Myreth failed, and it's likely the war would have ended in human defeat had not the Qilaan's return attracted the attentions of one of the Inquisitors of the Interconnection, who, together with Myrdan, helped the King defeat the Qilaan and Suvethians.

That story is better told elsewhere. It ended with the destruction of the Keep of Riyalh, the death of Vargonax at the hands of the Qilaan he had thought to master, and the re-banishment (some say deaths) of the Qilaan, whose departing King Achior cursed Anglerre never to be free of the sorcery it hated.

Unfortunately for Anglerre, Suvethia survived.

A Call for Heroes

It is twenty years since the defeat of Vargonax, and today Prince Veyne, King Iagon's only son, leads Anglerre against its foes. It has spent those years recovering from near destruction, rebuilding Illondre almost from scratch. The lost Mage Stones that once protected the city were irreplaceable, and the damage to border cities like Vost'r almost as great. Worse still the human cost: with so many soldiers, civilians and leaders dead, society almost collapsed.

Despite the devastation King Iagon somehow rebuilt, helped by Myki Saladoth and his Abarics, his new

royal bodyguard, and by Raven Myrdan, who lent his magic to heal the usually magic-shy kingdom. Sadly, even then Anglerre could not rebuild rapidly enough to stop Suvethia doing the same.

A new leader rose in Suvethia. Subarax was Vargonax' chief disciple, one of the few to survive the war. Establishing a new stronghold in the ruins of Riyalh, Subarax used the gates of the Qilaan, and the magic learned from them, to raise a new army of sorcerous mutants to war against Anglerre.

Knowing nothing of this new army, old King Iagon was slain in a surprise attack at Smed'dic which echoed Osric's fateful death two centuries before. Since then Anglerre has been under such constant siege that Prince Veyne has not had time for a formal coronation: the crown lies unworn in Smed'dic, while Veyne leads the kingdom's heroic defence against Subarax' hordes.

Valiant as the young ruler is, it's unlikely that force of arms – even with Myrdan's aid – will win this war against sorcery. Prince Veyne knows no magic, when it is in magic that winning this war most surely lies. Knowing Anglerre's weakness, King Iagon dispatched adventurers to search the world for knowledge to fight Suvethia on its own terms – but they were too late. Now, if Anglerre is to survive, Prince Veyne seeks heroes, both on the battlefield and in sorcery's mysterious realms. Heroes like you.

ADVENTURING IN ANGLERRE

You can create Angleran characters at any power level, although Great (+4) to Superb (+5) will bring you closest to the spirit of the original tales. Characters rarely belong to sorcerous or priestly occupations, but before you think about that, choose a culture for your character from the selection below – this provides guidelines for occupations, aspects, and gear. Descriptions of the homelands follow in the "Gazetteer" below (page 295).

ABARIANS

The finest warriors in the world, masters of blade, horse and bow, Abarians are a fierce, passionate people, quick to love and quarrel, fond of song, dance, and wine, and wild celebrations before and after battle. They have little magical power, and a deep mistrust of sorcery, believing the god Chult'r will save them from magic in all its forms. The closest an Abaric gets to wizardry are his protective charms to ward off hostile spells.

When not fighting, Abarians herd goats and reptilian *ceradons*, weave carpets and bright fabrics, engrave silverwork, and make music. The dry plains of Abaria aren't fertile, the corn harvest seldom great, but the hills are rich in olives and citrus, especially oranges, an Abarian staple.

Typical Aspects: Suspicious of Sorcery; Quick to Love and Quarrel; Finest Warriors in the World; Fierce and Passionate; Fond of Song, Dance and Wine; Chult'r will

protect me from Sorcery; Devoid of Magical Power.

Typical Occupations: Archer, Barbarian Warrior

Typical Gear: Horse, Blade, and Bow; Protective Charms against Sorcery.

ANGLERRANS

Anglerrans are stoic, salt-of-the-earth people. Despite the kingdom's dashing nobles, intellectual wizards, and flamboyant criminals, the typical Anglerran is hard-working and practical, a farmer, potter, sailor or fisherman. Anglerrans admire those willing to roll up their sleeves and get to work, and their rulers lead from the heads of their armies. The d'Annemarc dynasty exemplifies this ethic: proud, noble, yet never far from the people.

Anglerre calls heavily on its people in time of war, and though led by mounted knights, its forces comprise mostly halberd-wielding foot soldiers, yeomen, and archers. Troops return to their fields and farms afterwards, although in times of great danger (such as Prince Veyne faces now) men may serve for years before seeing their homes.

Anglerre has a strong navy, galleons from Briztil sailing the Southern Sea keeping the Axe Isles pirates in check, frequenting ports along the north Abarian coast, preventing Suvethian attacks by sea.

Typical Aspects: Stoic; Salt of the Earth; Hard-working and Practical

Typical Occupations: Archer, Large Weapon Warrior (Halberd), Sailor, Artificer

Typical Gear: Professional Tools; Halberd; Bow; Practical Clothing.

AXE ISLANDERS

Axe Islanders are remarkable for their variety; the Isles attract the world's flotsam, the criminal, fugitive, and insane, who wash up in the crude towns along their rocky shores. Many islanders are wanted for criminal offences in surrounding nations, or are deserters from Suvethia and Anglerre.

Recently, since the collapse of Saxeyne, Saxeynnans have been drifting to the Isles, and pirates have found safe harbour in nearby Ryjkevyn. They don't yet form a majority, however.

Typical Aspects: Flotsam and Jetsam; Shady Past; Rough and Ready

Typical Occupations: Agile Swashbuckler, Pirate, Thief, Scavenger

Typical Gear: Light Armour, Dagger, One-handed Weapon, Foreign Clothing



IRRAPIANS

Only the nomads of the western wastes truly call Irrapia home, and even they find it harsh. They move constantly from oasis to oasis, scrub plain to scattered copse, to obtain enough food and water, travelling in tribes little more than extended families seldom over a score in number, depending on their ceradons for survival.

Irrapians are hardy and reclusive, self-reliant and wary of strangers. Some, especially near the borderlands, trade with more civilized peoples, or hire themselves as guides, guards and porters for occasional caravans from Suvethia to Saxeyne or Sperryn. Most desert people, though, have little contact with outsiders, or even one another, following time-worn routes between camps, carrying their homes with them.

Typical Aspects: Hardy and Reclusive; Wary of Strangers; Desert Nomad

Typical Occupations: Scavenger, Merchant, Ranger

Typical Gear: Desert Clothing; Ceradon; Desert Knife and Horn Bow; Waterskins

MEROTIANS

Soot-stained miners in fur-lined jerkins with a girl on their arm and a flagon of ale in their hand, Merotians come from

all the northlands for the promise of gold. They're hard, obsessed with the value of everything, fiercely protective of their property: whether a cliff-top farm, a forge or foundry, or a tiny patch in a chaotic mine, a Merotian is always ready to fight for what's his. Quick to anger and slow to forget, Merotians carry on feuds for years, if not generations.

Merotians love to display their wealth, in fine clothing, weapons, silver belt buckles and bridles, embossed shields. No Merotian calls himself successful unless he has an array of such things on show, and many of the gemstones from the rocks around the Clouded Sea adorn the rings and necklaces of Maigar's nobles.

Merotians do have some redeeming qualities. They're hard workers, never leaving to another what they can do themselves, and their ugly and chaotic-looking mines are marvels of ingenuity and hard work. They keep the rest of the world supplied with metal and stone; without Merotian mines there would be no Anglerran swords and armour to hold back the Suvethian tide.

Typical Aspects: Soot-stained Miner; Obsessed with Wealth and Display; Fiercely Materialistic; Quick to Anger, Slow to Forget; Hard-working

Typical Occupations: Scavenger, Merchant, Miner (Rogue)

Typical Gear: Fur-lined Jerkin; Expensive Dagger or Sword; Pouch of Silver; Flashy Jewellery

OFFUDWYNN

The reclusive Offudwynn are a mystery even to their neighbours. The peasants of the Pyare Mountains and Merotian and Anglerran provinces believe they're not entirely human, warped by magic like the Suvethians; many scholars expect them to suffer a cataclysm like that which destroyed Irrapia and Elynesse. Others regard them like the Eternals, superior beings from another world.

Those who've visited their snowbound peaks find them woven with mysterious magic, and the Offudwynn a careful, delicate people valuing art, hunting, and poetry above power, unlikely to toy with dangerous magic like the Suvethians.

The truth is a mixture: the Offudwynn temper their thirst for magical knowledge with wisdom from their shamans and priests, seeking a balance between sorcery and nature.

At least until the return of the Qilaan: the energies unleashed by the demon kings and their Suvethian servants upset the fabric of magic, opening portals to the Ten Planes and throwing the Offudwynn dangerously out of balance. The oracles have become confused, their shamans blind, and some nobles now wield just the sort of dangerous sorcery that ruined Suvethia and destroyed so many others. Only time will tell whether Offudwynn will recover, or fall into sorcerous chaos; time, and the war in Anglerre.

Typical Aspects: Reclusive and Mysterious; Touched by Magic; Seeking a Balance between Sorcery and Nature

Typical Occupations: Shaman (Druid), Cleric, Wizards, Ranger

Typical Gear: Staff, Robes

SAXEYNN

There's little left in Saxeynne for anyone not a bandit or priest: desperate from famine and disease, its people have fallen to robbing one another for what little is left. The aftermath of the war quickly turned the common folk into vagabonds, attracting the dregs of nearby nations to prey on those who were not.

Saxeynne is in a far worse position than before the uprising, bereft of food and order. Used to the labour of slave automata, its farmers and craftsmen have little skill in caring for themselves.

Typical Aspects: Desperate and Hungry; Bandits and Vagabonds; Unable to look after themselves

Typical Occupations: Scavenger, Thief

Typical Gear: Rags, Pathetic Bundle of Belongings, Weapon

SUVETHIANS

A closed, secretive people, proud of their heritage and loyal to their culture, Suvethians have never forgotten they were the heart of the Irrapian Empire, and are still a great power despite two centuries of war. They're fervently religious, worshipping the god Cha'itan. Suvethian peasants still suffer from the war's devastation, hiding from strangers, locking their doors against monsters by night; yet still they obey their Priest-Kings.

Despite years of war and vastly differing ideologies, Suvethians and Anglerrans share the same stock. The average Anglerran may be a little lighter-haired and fairer-skinned, the Suvethian accent thicker and more clipped, yet a native of one country can pass for one of the other with ease. Indeed, the Suvethian gentry administering the Priest-Kings' provinces are often branches of families holding the borderlands of Anglerre.

Not so the Priest-Kings, a hereditary class of militant sorcerers and demon worshippers. There are between seven and twelve senior Priest-Kings, served by a vast army of summoned creatures and acolytes. Cha'itan's junior priests compete to become acolytes to senior members, knowing it's the only way to one day join the Priest-Kings. Subarax himself was Vargonax' trusted acolyte.

Typical Aspects: Secretive; Proud of my Heritage; Backstabbing In-fighter; I worship and fear Cha'itan!

Typical Occupations: Summoner, Sword and Shield Fighter, Noble

Typical Gear: Robes, Staff, Weapon and Shield

ZIGNEANS

Zigneans are a mix of races, fair like the Anglerrans in the far west, darker like the Suvethians in the south, settled

farmers like the Merotians in the north, and nomads at the desert's edge in the east. Even the Zigneans find it hard to say what it means to be Zignean.

The Zignean river valley culture is a little more homogenous, and a tolerant and religious society thrives in Zig, Sesh and Nib. In Sesh it's said there's a shrine to every god in the world, and many more that no one now remembers, but for whom offerings are left in case they should return.

It's perhaps this excessive tolerance that has led Zigneia to avoid taking sides in the war between Suvethia and Anglerre. Zigneia has no army, and only small local companies protecting its towns, and has always remained officially neutral, even though the conflict has drawn in most of the world's nations.

Typical Aspects: Tolerant; Unsure of their Nationality; All the Gods deserve reverence; I favour neither Suvethia nor Anglerre

Typical Occupations: Merchant, Thief, Sword and Shield Fighter

Typical Gear: Trinkets and Holy Charms, Individualistic Clothing

MAGIC IN ANGLERRE

Though magic never vanished from the world following the ancient defeat of the Qilaan, societies were always cautious about sorcery. Anglerre, for example, concentrated more on magical defence than offence; the Abarians abhorred magic. The ruins of places like Irrapia and Elynesse, destroyed by sorcery, were powerful reminders. Magic was difficult, the province of a few dedicated wizards, and those who called upon the powers of the Gods.

The world might have continued thus were it not for Suvethian investigations in the time of King Osric. As the Priest-Kings began to free the Qilaan, the walls between the Ten Planes weakened, and Suvethia's sorcery became stronger. By Iagon's reign the ancient barriers were gone, and with the Qilaan the worst excesses of magic returned, leading to the destruction of Illondre, the devastation of Suvethia, and the death of Iagon. Although the Qilaan were defeated, the portals to the Ten Planes are still open, and wild magic reigns unchecked across the earth.

Magic in Anglerre depends upon the Internection. A sorcerer gains mastery by drawing energy – even creatures – from one plane to another. Monsters, demons, gods, and elemental forces gain entry to the earth this way. What's normal in one realm often has great power in another, and so it is with sorcery: once pulled into this world, creatures and forces from other parts of the Internection often have unnatural strength, and sorcerers can rain fire from the sky, destroy cities, even summon armies, by reaching into other worlds and commanding their energies. Even the Gods require conduits for their powers to reach the world – the spells and temples of the priesthoods and prayers of the devout. Sometimes they act through magical objects like the Soul Gem of Elynesse, the Godstone of Qieva, or Vishena's six Swords of Fate, given to his most faithful followers.

A Call for Sorcerers

That's how Suvethia has rebuilt its armies so quickly, dragging twisted creatures from the Ten Planes; but this is the merest taste of the true danger of wild, uncontrolled magic. With the Internection so open, who knows what creatures may enter the world, what forces arise to challenge the Gods or replace the tyranny of the Qilaan? Prince Veyne desperately needs those who understand magic, or are willing to risk the Internection to learn, to save his kingdom.

And though he may be loath to admit it, Veyne needs sorcery to fight the Suvethians on their own terms. He's come to realize Iagon was right to try and increase Anglerre's magical knowledge, but his mistake was to do so slowly and quietly, thinking he had time to spare.

The time for subtlety is past. The borders are besieged, and Prince Veyne has put out a call for adventurers to rally to his aid. Will you?

Magic-using Characters

Magic in Anglerre is rarer and harder to master than in many other fantasy settings, and the sorcerer's occupation is perilous. Magic-using characters should select from either the Backlash, Burnout, Sickly, or Wild Magic limitations; additionally, all magic has the Scary and Showy limitations.

Summonings are a major feature of Anglerrean magic, and Summoners, Necromancers, and Elementalists are the dominant magical occupations from **Chapter Five: Occupations and Character Types**. An important stratagem used by Anglerrean sorcerers is to summon creatures like undead, Ixssaashi, or Shaassignaa, and send them to attack their foes, rather than attacking directly themselves, and the creature write-ups in **Chapter Twenty-Six: Bestiary** include summoning costs to enable player character sorcerers to do so. When creating Anglerrean magic users, select stunts like Summon Lesser Demon, and either select the Variable Summons advance to summon different kinds of demon, or keep the advance and restrict the stunt to summoning one particular type (such as Summon Lesser Shaassignaa).

Prince Veyne's recent efforts have meant more Wizards entering training, although characters selecting that occupation (page 38) are generally younger and less powerful than other magic users.

All magic users may select the setting-specific power skill "Wild Magic", described below. Characters doing so must choose the Backlash and Wild Magic limitation if they haven't already.

Setting-specific Power Skill: Wild Magic

Throughout Anglerre there are places where the Internection's boundaries are weak, and wild magical energy leaks through from the planes beyond. This power skill allows magic users and naturally magical creatures (like the rare magic elementals or sprites) to tap this energy. Wild Magic has both the Backlash and Wild Magic limitations (see page 173); it's a dangerous but extremely potent force.

Trappings

👁 Sense Wild Magic

You can locate and identify areas strong with Wild Magic. This can be an assessment or declaration.

👁 Invoke Wild Magic

You can perform manoeuvres to place temporary aspects like “Charged with Wild Magic” on an item, object or scene in the same zone.

👁 Wild Magic Blast

You can hurl a bolt of raw magical energy at a target, using Wild Magic as an attack. You must have the “Charged with Wild Magic” aspect on you to do this.

👁 Disrupt Magic

You can overload incoming spells with wild magical power, unravelling their energies before they take effect. This lets you use Wild Magic as a defence.

Stunts

✧ Enervate (Wild Magic)

You can imbue a friendly ally with wild magical energy, granting a +2 bonus on their next physical action in addition to the temporary aspect “Charged with Wild Magic”.

✧ Wild Magic Shield (Wild Magic)

You can use the Disrupt Magic trapping to defend against non-magical attacks, but it places the “Charged with Wild Magic” temporary aspect on you.

✧ Essential Fire (Wild Magic)

This power gives the Wild Magic Blast trapping a secondary attack effect that “sticks” to the target like Greek Fire, dealing additional damage equal to the original attack in the next exchange. This is resisted with Endurance or a magical defence. You may **pay a Fate point** to extend the effects an additional exchange.

✧ Quick Fire Channeller (Wild Magic)

This power allows you to hurl Wild Magic Blasts without having the temporary aspect “Charged with Wild Magic” on yourself.

✧ Push the Odds (Wild Magic)

This stunt grants a +3 Wild Magic bonus, but on a failed roll you suffer damage equal to half the negative shifts.

✧ Wild Magic Conduit (Wild Magic)

If the target is near a magically powerful area (see page 275) and you can see them, you may channel Wild Magic effects directly through the magically powerful area as if the target was in your zone.

✧ Wild Magic Curse (Wild Magic)

Requires one other power stunt

If the target has the temporary aspect “Charged with Wild Magic” and is struck and damaged by a Wild Magic Blast, you may **pay a Fate point** to inflict an immediate consequence on the target.

GAZETTEER OF THE EARTH

ABARIA

Hot, dusty Abaria lies south of Anglerre across the Southern Sea, bordering bandit-infested Saxeynne to the east, and unknown hill countries to the south. It’s the easternmost reach of the great swathe of desert running from Zignea through Irrapia, more densely populated than either.

Abaria is ruled by many **sirdars**, each claiming one or more towns and a fluid territory constantly tested by its neighbours. Control of coastal areas, rivers, springs, and other water sources is vital in this desert land, and sirdars are measured more by the water they control than by their men, beasts, gold or women. Sirdars protect their water, care for their people, and show off their wealth to rivals, often in competitive sports like horse racing, archery, duelling, and hunting. Anglerrean fire hawks are valued almost as much as the fine-limbed steeds of the city of Serad, and no sirdar worthy of honour is without both.

Skirmishes, border raids, and ambushes are common between sirdars, and only the presence of enemies on every side keeps them from open war. Most dwell in fortified towns, and are cautious not to overextend themselves; this precarious balance prevents conflicts from getting out of hand, allowing the hardy ceradon- and goat-herders to thrive in their dusty mud-brick towns, but also prevents Abaria from becoming a cohesive kingdom: it’s a land of towns but not cities, sirdars but not kings, warriors but not armies.

The capital of Barazad is an exception, a metropolis as large as Illondre or Goh’Myreth, a bustling maze of suks, taverns, and trade. By ancient decree the city is the property of no one sirdar, but is defended by the Dragon Legion, the closest Abaria has to a standing army, men dedicated to the land’s defence.

Because of the Legion’s protection, Barazad is Abaria’s trade centre and a destination for merchants and thieves from as far away as Anglerre and Merot. Constant traffic from Ryjkevyn in Saxeynne brings treasure, spices, and slaves; a road also leads to Serad, where ships sail to Briztil and Pel’moth. It’s said there’s nothing one can’t buy in Barazad.

A portion of Barazad trade goes to the Legion’s upkeep, and also to the magnificent temples to Chul’t and the fountained courts decorating the city centre. Finest of all is the Court of the Sun, whose glittering mosaics are said to come from Lost Qieva itself.

ANGLERRE

Anglerre sits on the eastern shores of the Wailing Sea, extending south and east to the Suvethian borders, and north to the mountains of Offudwynn. It's dominated by fertile farmlands dotted with low rolling hills and river meadows, perfect for its staples of wheat and wool. Most settlements are small farming villages, though after two centuries of war many are fortified against Suvethian invasion or random attacks by magic-mutated creatures. The only exceptions are the northern provinces of M'Dor and Perrival, far from Suvethia.

Anglerre's western coast is rockier and more forested, thick groves of thorn trees growing unchecked along the cliff tops home to flocks of fire gulls, the favourite prey of noble huntsmen, along with boar. The main west coast city is the deep-water port of Briztil, which receives a steady trade across the Southern Sea from Abaria, in competition with the more southerly Pel'moth. Small fishing villages nestle among the cliffs and thickets of the twisting coast between the two cities, and the fisherman alone in his boat is a popular symbol of the hardy independence of Anglerre.

In the east, hills give way to the fertile plains of Vost'r and Smed'dic, abutting the river Dunon and the Suvethian borderlands. Close to sea level, it occasionally floods, but is extremely fertile where it's not ravaged by warfare. Sadly, major battles have been fought over the Dunon valley, and its fields are littered with battle debris. Scavengers brave these wastes and the magic-mutated creatures that roam them for the weapons abandoned by retreating armies.

The principle city of this region is Vost'r, so strongly fortified with deep walls and many levels of fortification, that it's hard for the city folk to glimpse the sky through its forest of towers, crenellations, and banners. In Iagon's day the city was ruled by his good friend Baron Wyllem, who perished in the destruction of Illondre; now Prince Veyne has made Vost'r Castle his base in the war, leading raids and sorties from its gates.

Smed'dic, the region's other city, is smaller, tainted by the deaths of Kings Osric and Iagon. On the banks of the Tamis, it benefits from the river trade between Pel'moth and Illondre and the wine export from its vineyards.

At the opposite end of the country, the Pyare Mountains mark the border between Anglerre and the realms of Offudwynn, Merot and the Clouded Sea. This region, beyond the forest of Kalidon, has been spared the worst of the war, and is dotted with the villages of mountain shepherds who trade goat's milk, cheese, and hides with the lowlands.

At Anglerre's heart lies Illondre, seat of the d'Annemarc and capital of the kingdom since its founding. On the banks of the Tamis river, Illondre was Anglerre's pride, a city of wide avenues and red-tiled rooftops around the historic Plaza of the Five before the Griffon Palace. That was before the war and the city's destruction by the Qilaan. In the twenty years since, Illondre has been rebuilt;

but it's not the same, and struggles to forget the scars of that fateful day.

In the city centre where the destruction was worst, a new palace soars with towers that echo things King Iagon is said to have seen in the Internection. Around the palace is a market, and many small squares. In parts of the city there are fine new buildings and bustling industry; in others vines and creepers have claimed what were once homes and shops. Although the city is beautiful, it's not the powerhouse it was before the war.

AXE ISLES

A scattered archipelago straddling the Southern Sea between Saxeynne and Anglerre, the Axe Isles are named for the largest, most central island, said to resemble a double axe-head. With a temperate climate, although rocky and a little short on fresh water, they'd be popular places to farm and settle if not overrun with pirates, bandits, slavers and renegade scum from Suvethia, Abaria, and Anglerre.

There are few permanent settlements, and no overall leadership, though the most successful and ruthless pirate captains often seize the ruined fortress at Eyl and declare themselves overlords of the isles. This tactic has rather varied success: some would-be overlords are quickly deposed; others manage to control much of the archipelago for decades at a time. The most recent, Rabbord, claimed more than two thirds of the pirate fleets, organizing them into a passable fighting force, until his assassination a year ago. Since then the captains have set to fighting each other, and the Anglerran navy, with renewed passion.

From ports along the eastern edge of the Isles pirates prey on shipping between Abaria, Anglerre, Offudwynn and Saxeynne. Where they can't sail, they use slave galleys, often refugees from Suvethia or Saxeynne. When Anglerran royal vessels or Abarian Legion barques pursue them, they vanish amidst the countless sheltered bays, inlets, or sea caves, almost impossible to catch.

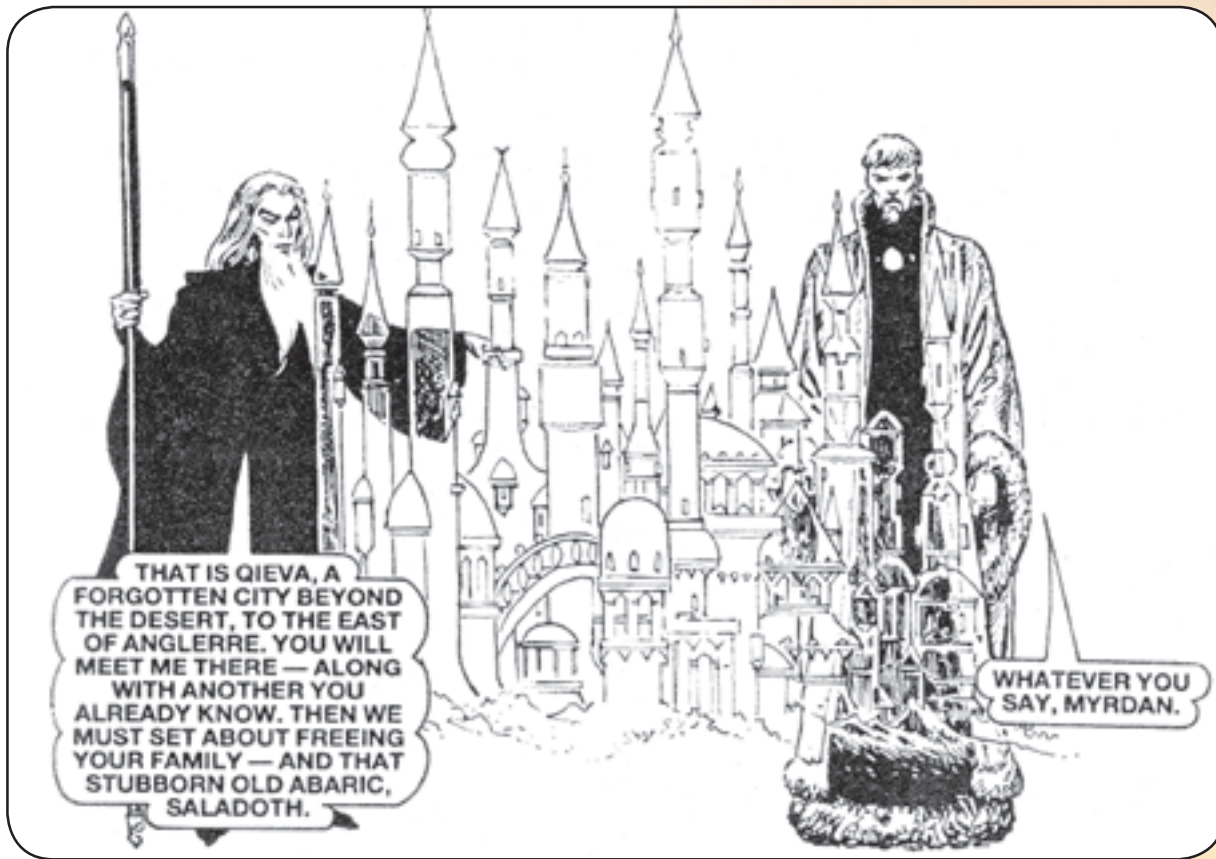
In previous centuries kings of Anglerre fought the Axe Isle pirates with some success, but during the Suvethian war this has been abandoned. The lighter and less sophisticated Abarian vessels have little success in their stead, and travel across the Southern Sea is increasingly dangerous.

COLD WASTES

Little is known of this icy, windswept realm north-east of Merot and Zignea, extending into the tundra wastes where Ulymathwyll is said to lie. The headwaters of the Dunon lie somewhere within, but few attempt to follow the river beyond the Merotian border.

Fur trappers from Merot and Offudwynn venture here in summer seeking the hides of otters, wolverines, *eloks*, and griffins, taking palettes of furs back to Merot, first on sleds then barges down the Dunon to Maigar and the Pyare Mountains.

These trappers say the Cold Wastes aren't entirely deserted. Some claim to have encountered magical centaurs, huge brawny beasts with stiff curly beards and



tall hats, armed with bows, spears and a hunger for human flesh; others tell more reasonable tales of nomadic hunters riding (and herding) cloks, carrying their fur-lined huts with them and exchanging rare pelts and horn for metal tools and weaponry.

ELYNESSE AND THE MAUDLIN ISLES

Legends say Elynesse was once a great kingdom in what is now the Wailing Sea. Its people were gifted sailors, the kingdom powerful and wealthy, filled with golden palaces and grand towns.

Long ago, the people of Elynesse offended Vishena. Their transgressions are forgotten, but their punishment is not: in his anger Vishena caused the sea to rise up and swallow Elynesse, drowning its cities and carrying the land to the bottom of the sea.

Now only Elynesse's highest peaks remain above the waves — the scattered and treacherous Maudlin Isles. These storm-wracked rocks form a near-impassable barrier for those sailing the Wailing Sea in search of L'Amerq, still haunted by the ghosts of Elynesse, who drag any living thing that passes onto the rocks. Their haunting cries, which give the Wailing Sea its name, spell doom for any that approach.

Nor can a sailor avoid the Maudlin Isles by sailing north or south, because of the magical blood-red current which flows through the waters. This cursed stream seeks out vessels sailing the high seas, drawing them towards the Maudlin Isles and shipwreck and death.

IRRAPIA

The Irrapian desert stretches eastwards from Suvethia, north of the Sperryn Reach and south of Zignea, a vast sandy waste at the centre of the world. It never sees rain, and nothing grows among the endless dunes save at the occasional oasis, or in the shadow of rocky outcrops. There's no respite from the burning sun, no sign of habitation, no shelter from the sandstorms except for lonely and crumbling remains of pillars, towers and walls that rise like mirages from the shifting sands.

Irrapia was once home to an empire rivalling Suvethia or Anglerre. It was a lush and fertile land of temples and towns, and at its heart was Qieva, the world's heart, a capital rivalling Elynesse in beauty and size. Irrapian soldiers took imperial power to all corners of the earth, and their statues, stones, and ruins still stand in places as isolated as the Pyare Mountains, Sperryn Reach, or even the Cold Wastes. At what's now the border between the desert and Suvethia, Irrapian engineers created a pass through the hills — the Irrapian Gate — lined with huge sphinxes overlooking the Imperial Road. The Road is long-gone, but the pass and statues are a mute testimony to lost glory.

Irrapia's fate is even more vaguely remembered than Elynesse. Some say the land was devastated by a rain of fire; others say the Empire destroyed itself with sorcery; others still hold it was invaded and put to the torch, but cannot explain what became of its invaders.

Regardless, the destruction was total. The Irrapian Empire is no more, and nothing remains of its towns and cities, except perhaps Lost Qieva itself, said to be so deep in the trackless desert that no man can reach it. Intolerably hot, parchingly dry, infested with strange and sorcerous creatures, the few who've attempted to penetrate the desert report manticores with human faces, corpses of dust and bone that walk at night, and howling spheres of flame containing souls of the dead, slaying all they touch. It is no place for man.

Nevertheless, Irrapia isn't wholly lifeless. The western wastes, though inhospitable, aren't as harsh as the east, and hardy thick-trunked trees survive where rocky outcrops and damp earth coincide, supporting scattered populations of small deer and the painted dogs that hunt them. Oases provide homes for brightly-plumed birds, thick-bristled pigs, and the fierce-tusked reptilian *ceradons* used as mounts by small nomad tribes. Peasants from neighbouring lands sometimes make forays into the wastes, grazing hardy sheep and goats on the tough razor grasses fringing the true desert.

L'AMERQ

L'Amerq is likely no more than legend, a lost land beyond the Wailing Sea. Crumbling documents, reputedly copies of texts from the libraries of drowned Elynesse, claim L'Amerq is a paradise of golden fields and silver lakes in which stands the City Eternal, home of Vishena and the Gods. Scholars of the Internection know the realm of the Gods is far from Earth, and maintain any land west of the Wailing Sea is likely as cursed as the Maudlin Isles.

MEROT

Merot lies north of Zignea, Suvethia and Anglerre, on the shores of the Clouded Sea, separated by the cold and sparsely-populated Pyare Mountains which make travel there a difficult affair.

Merot is rich in minerals, but poor in arable land, a country of moorlands and snow-covered peaks. Its rocky uplands make poor grazing and even worse agriculture; only near the coast is there limited farmland, scattered among scree slopes, steep sea cliffs, and narrow inlets. Unable to support a large population, conflicts over land and violent feuds are common, especially when poor weather leaves too little food for young men and their children.

What Merot lacks in farmland it makes up for in gems and metal. The rocky coast of the Clouded Sea is riddled with veins

of iron, tin, copper, mercury, bloodstone, silver and even gold, as well as onyx, malachite and chalcedony. Drilled through with mines, tunnels, spoil heaps, and the debris of centuries of mining, there's not a slope without cuts and shafts, not a stream that doesn't wash some ancient mine on its way to the sea. The spoil from a thousand mines stains the Clouded Sea white and green and rust red; yet, though unrestrained mining has ruined the land, killed countless young and unskilled miners, and driven fishing boats far out to treacherous islets and drifting ice in search of clean water, it's still pursued like a madness.

On the south-east shores lies the capital of Maigar, a port bustling with the ceaseless ore and metal trade dominating western Merot. Deep-water vessels set out daily on the perilous journey north round Offudwynn to Anglerre and Abaria, while caravans head overland in the other direction to the Pyare passes or Suvethia, so that Merot's mines supply both sides of the Suvethian-Anglerre war. Maigar is dominated by industry, its forges never extinguished, its weighing halls never closed. A whole city quarter produces tools, chisels, and ropes for the mines, while its wizards are wise in earth, stone and metal lore.

Recently the mining population has swollen with the discovery of gold along the Sveg River north of Maigar. Young landless Merotians, disaffected Anglerrans, Suvethian refugees, and Zigneans seeking a better life have descended on the Sveg, desperate for that one perfect strike. These impoverished masses suffer from the climate and dangerous mines, and from violence and crime. Most find nothing; those that do are quickly separated from their money in the bars and brothels of Maigar.



Only in the east is Merot free of the chaos and greed of the mines, in the subsistence villages of the moorland high country. They burn peat, herd small black-faced sheep, catch trout and salmon, and make the occasional summer trip into the Cold Wastes for game and furs. The people of Maigar regard the high country peasants as mean and primitive, but despite their poverty they're a peaceful folk, untouched by war, sorcery or industry. They distil strong spirits, weave beautiful wools, and dance and sing by their peat fires.

OFFUDWYNN

Mountainous Offudwynn lies alone on the shore of the cold northern ocean, Anglerre its only neighbour to the south. To the west lies the Wailing Sea, to the east the Clouded Sea, to the north the scattered islands of the icy wastes.

Within this isolated country deep valleys hide amid snow-capped mountains and trackless forests of fir and pine. Here the Offudwynn have built a stately, ordered society emphasizing learning, art, music, and wizardry. From mountaintop castles of pale stone and white tile, festooned with banners and pennants and fortified with magic, nobles ride to hunt strange beasts before celebrating with mead, song and love poetry.

Unlike magic-averse Anglerre, Abaria and Merot, magic permeates Offudwynn society. Wise-women and shamans commune with gods and mountain spirits in shrines and secret caves, whispering guidance and visions.

Mountain villages with low, grass-covered roofs nestle wherever pasture is found, their terraces of oats, radishes and onions – Offudwynn staples – often the only sign of habitation from afar.

Resources include wood, hides, furs, and medicinal herbs, but few trade goods. Villages on the Anglerren border trade leather, cheese, mead, and fruit wines, but Offudwynn merchants are rare even in northern Anglerre, and further south almost unknown.

Offudwynn has little desire to interact with other lands. It buys a little metal from Merot, but likely has its own mines on the west of the Clouded Sea. Mostly it buys luxuries like ermine from the Cold Wastes, hunting wyverns from Anglerre, and constructs from Saxeyenne: the only exception is magical documents or items, which command a fine price in Offudwynn, and parties with magic to sell will always find ready buyers.

Foreigners know little about Offudwynn, and rarely meet its people. Only bards and poets travel far, journeying for years in far-off lands in search of songs and stories, working their way telling tales and singing songs. It's from these bards that knowledge of Offudwynn mostly comes, through songs of mysterious groves, spirit-haunted woodlands, and courtly love – which may or may not be true.

SAXEYENNE

Saxeyenne lies east of Abaria and west of the Suvethian mountains, between the Tyr and Horga rivers, a low-lying

country of rolling hills, warmer, wetter, and more fertile than Abaria. Perfect for grain, Saxeyenne has long exported flour to its neighbours.

Until recently Saxeyenne was a stable country whose rulers, the Council of Ten, used magical automata for defence and labour, maintaining the balance between using automata and looking after its common folk, reserving jobs for them too skilled for automata, sparing them the hard labour that is usually the commoner's lot. This balance was destroyed by the return of the Qilaan: using magic from the Ten Planes, the Automatrix created powerful, complex automata capable of tasks previously reserved for humans.

The Council of Ten used these automata against the Axe Isles pirates, then in jobs vital to Saxeyenne's security. No industry was spared, and the leader of the Ten boasted their creative powers exceeded the Gods themselves! As skilled workers and labourers were pushed out of their jobs in favour of automata, unrest quickly grew: the Council responded by drafting automata to police their own people with unfeeling brutality.

Inevitably, the people revolted in a civil war against the automata. Realizing they couldn't survive a rebel victory, the Council and Automatrix resisted with increasing violence. The Vogur workshops on the Horga's banks unleashed huge beast-like Automata on towns and villages they believed housed rebel camps, and the malevolent creations reduced Saxeyenne's towns to ruin.

Ultimately the Council couldn't prevail, even with their sorcery. Abaric mercenaries helped the rebels destroy the last automaton fortress on the hills above Vogur, and the war was over. With the country all but destroyed and the unifying threat of the Automatrix gone, the rebels turned on each other; in the twenty years since, Saxeyenne has collapsed into chaos.

Saxeyenne today is a dangerous, unwelcoming country, infested with bandits and robbers. Its fields have succumbed to neglect and magical plagues from Suvethia, while its remaining peasantry squats in makeshift shelters in ruined towns and cities. Rusting hulks of automata lie where they fell, grim reminders of the Council's arrogance, while Vogur is all but abandoned.

A new capital of sorts has risen in the port of Ryjkevyn at the mouths of the Horga. Despite the pretensions of mercenary and bandit leaders declaring themselves Saxeyenne's new nobility, there's little difference between Ryjkevyn and the pirate capital of Eyl on the nearby Axe Isles. Pirate ships are welcome, and unwary travellers can easily find themselves for sale at Ryjkevyn's slave markets.

SPERRYN REACH

The Sperryn Reach is the high plateau south of Suvethia, referred to by its natives simply as the Reach (or High Reach). Containing some of the most inaccessible settlements in the world, isolated from Saxeyenne and Suvethia by jumbled peaks and treacherous passes, even the trade caravans from Suvethia to Abaria seldom climb

as high as the Reach, preferring the lower passes. In winter even these are blocked by snow, cutting off the Reach entirely.

Travellers braving the passes eventually penetrate the clouds to an impossibly high, flat plain of wind-blown grass – the Reach itself. It's a lonely place, only stunted trees and occasional hollows providing shelter from the ceaseless winds. Most native creatures are small birds or rodents, except for the hardy *crookhorns* and *ypacas*, their shaggy fur coated with frost for half the year.

The people of the Reach weave ypaca wool and crookhorn fur into brightly-coloured blankets to clothe themselves and their earth-walled huts against the wind. Dark-faced and leather-skinned, they're a spiritual people with deep respect for the Gods, whom they claim are closer to their highlands than elsewhere in the world. Every village has its shrine or cairn on its high points bedecked with coloured flags and golden trinkets, and dark windowless houses hold idols of Chult'r, Vishena, and Bar'von the Windkeeper, adorned with lamps of crookhorn fat and offerings of ypaca milk.

The Sperryn Reach has few natural resources. There are no metal deposits and few trees; the natives use stone, horn, bone and leather for tools and building. Luxuries like cotton, metal, gemstones, hardwood and wine are imported, and the Sperryn are too poor for more than one or two trading expeditions a year.

This isolation has its benefits: the Reach has been virtually untouched by recent warfare, and even Saxeynne's uprising merely cancelled a few trading expeditions. Magicians are also sufficiently rare in the mountains that their sorcery causes few problems.

SUVETHIA

Suvethia lies at the heart of the world, south-east of Anglerre, south of Zignea, west of the Irrapian desert. Steep, inhospitable mountains separate it from the Southern Sea, and the Sperryn Reach lies between its southern provinces and Saxeynne. Landlocked, Suvethia's attentions turn ever towards its neighbour, Anglerre.

Between the southern highlands and the Dunon river, much of Suvethia is waterlogged lowland, constantly drained to remain fertile and historically extremely productive, making the country rich and self-sufficient in grain, meat and timber. The lowlands have seen the fiercest fighting: the chief Suvethian city of the Dunon valley is Dunoor, only a day or two from Vost'r on the Anglerrian side. The land between is a wreck of bones and discarded weapons.

South of the Dunon rise the Highlands, steep mountains between Suvethia and the Southern Sea. This is the heartland of Suvethian culture, littered with remains of Irrapian structures erected when Suvethia was chief province of the Irrapian Empire. At the mountains' narrowest point the fortified city of Berroth guards the treacherous pass to Vogur in Saxeynne. The foothills are also the location of the capital, Goh'Myreth, which lies in a protective ring of hills and water at a bend of the river Myreth.

Goh'Myreth is a sprawling metropolis dedicated to the god Cha'itan. Huge stepped pyramids of black stone, adorned with grotesque carvings of the demon gods and the Qilaan, overshadow houses and barracks, and in the city centre a huge avenue of sphinxes, Irrapian relics like those at the Hot Gates, separates the Pyramids of Cha'itan to the north from the Pyramid of the Moon to the south. Here the Priest-Kings hold ceremonies and command their armies. Near the city lie the ruins of Riyalh, former keep of the Qilaan in the war with King Iagon.

East of Goh'Myreth the land rises towards the Irrapian desert, becoming hotter and drier until it reaches the Irrapian Gate and the sands beyond. These lands too are fertile, watered by highland run-off and washed by frequent mists from the hills. The chief city is Goh'Adon, in the north of the province, home to priests of Vishena in his aspect as the Blood-Handed Warrior.

There are few places in Suvethia unscarred by the Priest-Kings' war with Anglerre and their overuse of sorcery. Frequent plagues sweep people and crops alike, leaving once-fertile fields blackened and useless; rogue demons and mutated soldiers prey on travellers and villages. Young and old are recruited into army after army and thrown against Anglerre, leaving a land denuded of healthy young men, short of food, and overrun with sorcerous creatures. Small wonder that since Subarax' rise increasing numbers of refugees and deserters have fled to Merot, Zignea, Saxeynne and the Axe Isles: for the first time in two centuries the common folk of Suvethia may have lost their taste for war.

Unfortunately, where people hesitate, sorcery continues the fight. Since the Qilaan's return, Subarax has explored the Ten Planes and swelled his armies with their servant creatures, securing his grip on the Priest-Kings and conjuring an army as large as his former master's, despite losses and desertions among the peasantry. He leads Suvethia to ever-greater excesses of sorcery and magical corruption.

ULTYMATHWYLL

The legendary city of Ulymathwyll is said to be the home of the Elder Gods, who existed before Aryoq the Lightbringer brought order and creation to the Earth. Some place it deep in the Cold Wastes, beyond the nomad lands, while others claim it can only be reached by a road of fire crossing the frozen sea far to Offudwynn's north. Storytellers often use Ulymathwyll as the location of lost artifacts and great evils, but no one beyond the most imaginative dreamer really believes the city exists.

ZIGNEA

Zignea lies south of the Dunon and north of Suvethia and the Irrapian desert, squeezed between Merot, Suvethia, Anglerre, and the Cold Wastes, ever at risk from its neighbours' expansion. Mostly open scrubland, cut through by the Black and Grey Dunon rivers, in the north it fades into the Cold Wastes, and in the south-east the desert; only in the west are there firm borders with Merot,

Suvethia, and Anglerre. None of Zignea is particularly fertile, bridging hot Irrapia and the Cold Wastes without experiencing the happier climes of Suvethia, Anglerre and Offudwynn, and the country imports grain from Suvethia as well as metals from Merot. Its peasants are poor, living on scrawny goat herds. Some sages refer to Zignea as desert, albeit a colder and wetter one than Irrapia.

Only in the Dunon valley is Zignea hospitable. Its two main tributaries, the Grey and the Black, meet at the capital of Zig, bringing dark fertile earth from the Cold Wastes and creating a broad belt of farmland just where the climate's best. The valley is far more densely populated than the rest of Zignea, with a number of major towns along its length. The largest is Zig, founded by the Irrapians in antiquity and now much faded from its former glory. Other notable towns include the temple city of Sesh close to the Anglerren border, and the island town of Nib.

Until a century ago Zignea included the land south of the Dunon and the region to the north known as the Falletresse. This has since been lost to Merot, and Zignea lacks the political will and military might to take it back. The inhabitants of the Falletresse are split between ethnic Zigneans and Merotians, causing sporadic unrest.

GAZETTEER OF THE INTERNECTION

Anglerre's wisest scholars, like Myrdan the Magician-Sage, record that Anglerre sits at the nexus of numberless planes of existence, where the inhabitants of those planes, from the beloved Gods to the demonic Lords of Misrule, meet to do battle, wielding their mortal followers as weapons in their disputes. It's Anglerre's sad fate to be forever the centre of such cosmic wars, and at the whim of greater powers; it's also its people's glorious destiny to decide the greatest matters of the Universe by their actions.

These same scholars also speak of the **Internection**, a road connecting the countless worlds: some like Anglerre, with only slight differences in names, geography, and peoples; and others, like the worlds of Gods and Demons, utterly alien, no place for mortals.

Arianrod the Seeress had a vision in which she travelled the Internection in a golden boat on a river of fire. With each breath the boat carried her to a different world, where she saw cities of gold and brass and burning stone, one-footed dwarves, hundred-eyed giants, war machines and centaurs of glass, numberless armies of the dead and dying, the very chaos that birthed the Lords of Misrule.



No human mind could withstand those visions, and it was only blessed Vishena, King of the Gods, who returned her to her body, the vision fading like a dream.

REALMS OF GODS AND MISRULE

Many creatures inhabit the Internection, from humans to demons. The most powerful are the Gods, and their enemies the Lords of Misrule: Aryoq the Lightbringer created the universe by slashing open the night with his silver spear; his enemies in the Chaos Hordes yearn for the dissolution of every world of the Internection.

The Church of Anglerre relates how Vishena set rules on Aryoq's creation, so that travel between parts of the Internection was restricted to those blessed by the Gods, that no force of one world might act on another without invitation. Even the most powerful sorcerers find such invitations difficult except for trivial summonings. The Priest-Kings of Suvethia attribute the ordering of the universe to their patron deity Cha'itan the Demon King, instead of Vishena, but in other respects their account is similar. With the exception of religious rituals and dream journeys into the Astral Plane, the Internection's influence has always been restrained, so that neither the Chaos Hordes nor the foolishness of man might lead to destruction.

Or so it was before the coming of the Qilaan.

THE TEN PLANES

Though the Internection surpasses human comprehension, the Ten Planes – that part of the Internection closest to Anglerre – do not. The destinies of Anglerre and the Ten Planes are intertwined.

In antiquity the Qilaan learned the secrets of the Ten Planes, of opening gates between them, gaining access to the dreamlike Astral Plane, the watery world of the Ixssaashi, and the fiery realms of the Tligo. They learned how to reach further into the Internection, through gates to the Ten Planes from elsewhere, moving creatures between worlds at whim, drawing armies from thin air, sorcerous power from a hundred worlds.

With this power the Qilaan created an empire. Cruel and terrible masters, conquerors and plunderers, they left in their wake reckless sorcerers and followers of the Demon Gods. Kingdoms were crushed for resisting the Qilaan or ripped apart in sorcerous wars; empires like Irrapia and Vanquea destroyed themselves with new-found magic, while others like Suvethia became obsessed with arcane powers. By their meddling, the work of the Gods was undone.

In the end the Eternals, servants of the Gods, warred against the Qilaan, and banished them far from the Ten Planes where their powers were weakened. Although the connections between the Ten Planes weren't wholly severed, the worst excesses of the Qilaan ended, returning peace to the Internection.

Today the Ten Planes, one-time kingdom of the Qilaan, are open again, connecting Anglerre to the Internection. This is an unknown mystery to common folk, who know only that magic is out of control and sorcerers blight their lands; and even those wizards exploiting the new-found powers of the Ten Planes know little about them.

A few, like Myrdan, know more about the Ten Planes, its strange worlds and the creatures within. Likewise the Suvethian Priest-Kings, who for centuries have pierced the Internection seeking the Qilaan. A little of their knowledge is presented here.

THE ASTRAL PLANE

The Astral Plane is the realm of dreams, confusing and mystifying to mortals, a place of constantly shifting scenes and places where neither time nor space is fixed. A visitor here may lose weeks in an hour of subjective time, or experience years in just one night. Movement through the Astral Plane is more desire and intention than physical effort; and someone unclear of purpose may never return.

Those who've visited the Astral Plane describe it in riddles and symbols, speaking of seas of stars, rivers of light, cities that sing, buildings that move, people who are all of the above. There are few constants, because everything a visitor encounters is a symbol of something deeper, their appearance different for each.

The Astral Plane has ever been a source of mysterious aid and sorcerous enlightenment. It's the place

The Gods

Anglerre's gods are powerful beings from the higher realms of the Internection. They aren't held to have created humankind (although Aryoq created the universe), but guide the destinies of kingdoms and men. Though most churches declare the Gods watch our actions and hear our prayers, others whisper they have little interest in the brief lives of mortals, focussing instead on their millennia-spanning games of luck and destiny, guiding mortals only by chance.

Still, most people acknowledge the Gods, and call on them in times of need. Vishena and merciful Orida in particular are believed to sometimes respond to prayer.

The Gods are usually depicted as humanoid, with bodies of light rather than flesh, often as shimmering outlines rather than solid figures. Sometimes they have the heads of beasts, or wear ornate helms, a style also used for the Qilaan.

the shamans of the Sperryn Reach go to in their dreams, the realm that guides the oracles of Offudwynn, the plane that Myrdan and King Iagon used to breach the walls of Riyalh and defeat the Qilaan. It's also said to be the home of the Eternals; whether this means they were born here or merely dwell here is unknown.

BAROFONN

Sometimes said to be a manifestation of the Astral Plane, sometimes a world in its own right, Barofonn is the home of the Inquisitor Maryell, a fearsome Eternal who helped King Iagon in his war with the Qilaan. It's a place of constant, frenetic change, where creatures are born, age, die, and are reborn in a single breath. Iagon described Barofonn as a jungle, abundant with trees, plants and flowers, but with little geographical or geometrical relation. His notes suggest a world where trees replace soil and earth, every plant growing upon another, but it's possible he simply found himself high above the surface. Myki Saladoth's diary simply calls it "an insanity of life gone mad".

Barofonn is also the location of the Shadow Keep of Halyir, a Qilaan stronghold guarded by a Velanke'en, a creature of great power (see page 362). King Iagon reported the Velanke'en and Halyir destroyed by Myrdan and Maryell, but similar places may remain elsewhere.

IXSSAASHA

The first plane recontacted by the Qilaan after their return, Ixssaasha is the home of one of their most devoted servant races, the Ixssaashi (see page 345). A dismal water-world of shallow seas and impenetrable clouds, its deeper waters teem with aquatic horrors like luminous giant squid, ravenous kraken, poison-spitting hydras, and vast schools of razor fish, sometimes summoned by sorcerers.

Ixssaasha acknowledges the Qilaan as gods. Temples of porous black stone decorated with hideous carvings dot its waters, each with its idol of the Qilaan Shanoor, Keeper of the Gates.

LIMBO

It's unclear whether Limbo is part of the Ten Planes, or lies deeper within the Internection or even beyond. Some describe it as the void which existed before Aryoq the Lightbringer created reality; others suggest there is no such place, as it's the essence of non-existence.

Wizards and sages often use the term "Limbo" to describe places where dangerous entities, too powerful to destroy, have been bound or banished to deny them access to the Internection. A sorcerer might threaten his summoned servants with Limbo to prevent them returning to their own worlds – a threat worse than death, for Limbo promises an eternity of insane unlife with no escape.

Limbo isn't inescapable: the Suvethians helped the Qilaan return after being banished by Maryell millennia ago. If Limbo couldn't hold the Qilaan, it's likely others have also found ways out.

SHAASSIGNAA

Shaassignaa is a world where air is as dense as stone; portals there reveal sheer walls of impenetrable rock, which often flood out under immense pressure in a lethal avalanche. The creatures of Shaassignaa (see page 353) are denser than their air, and to them the inhabitants of other worlds seem less substantial than a breeze, and though they dimly perceive mortals, they can no more interact with us than we can with shadows.

TLIGO

Tligo is a world of fire, hotter than any flame on earth, enough to reduce any mortal thing to ash in an instant. Portals here unleash instant firestorms, which reckless sorcerers use to destroy, although they may be dragged through by the maleficent inhabitants and destroyed themselves.

Myrdan the Eternal once warred against the inhabitants of Tligo, although it's unknown why, and died at their hands. How he escaped, and whether he won or lost, is unknown.

KEY FIGURES OF

ANGLERRE

This section presents some of Anglerre's notable gods, demons, heroes and villains, including historical figures who may figure in your games.

LORD ACHIOR

One of the Qilaan, Lord Achior is said to be King of the Demon Kings. He's depicted as a tall humanoid with a horned helm concealing his face.

ARYOQ THE LIGHTBRINGER

Called the Shining God, Creator of the Universe, Aryoq is a popular god to whom many pray to intercede on their behalf. He's also known as "Spear Carrier" for his silver spear, with which he cut the Primal Night of Limbo in half before the world was made; all of creation spilled from the cut, filling the Internection.

AYDAN THE MERCHANT

An Angleran merchant known to have travelled in Abaria, Saxeyne, Sperryn, and beyond, Aydan was charged by late King Iagon to investigate occult matters after Anglerre's near-destruction at Qilaan hands. He kept a house in Vost'r which the old King often visited.

CERASTES

One of the Six Swords of Fate carried by the god Vishena and scattered into the Internection at the whim of the warring Gods, Cerastes, the Golden Sword, is both a blade and a vengeful spirit which claims the life of anyone who wields it, after first making them invulnerable. The other Swords are Durandor the Black, Eryand the Silver, Euras the Blue, Gwincellor the White, and Sangrinn the Red: each has powers as great, and a destiny as complex, as Cerastes.

Statistics for Cerastes can be found on page 151.

CHA'ITAN

Demon God of Suvethia known as the Devourer or Destroyer, temples throughout Suvethia are dedicated to him, and the Priest Kings are his clergy. Cha'itan welcomes sacrifices, usually of cattle or grain, and despite his bad reputation in other lands, many devout Suvethians worship him. Cha'itan was also worshipped to a lesser extent by the ancient Irrapians.

CHULT'R

Known as Keeper of the Golden Blade and Keeper of the Riddles, this enigmatic god of wisdom and puzzles can solve any problem, but at a great price. Depicted as a humanoid figure with serpents for hair and many fingers covering his hands and arms, Chult'r is rarely invoked, and appears only at his shrine on a distant plane where he guards the sword Cerastes. Cerastes symbolizes Chult'r's double-edged gifts by making its bearer invulnerable while also being doomed to kill him.

KING IAGON D'ANNEMARC

Father of Prince Veyne, current ruler of Anglerre, and king until a few years ago when he was killed in a Suvethian ambush, Iagon was well-loved by his people, having presided over the defeat of Vargonax and the rebuilding of Illondre. Haunted by the destruction his country suffered during the war, he was obsessed with finding a defence against sorcery; this made him distant from his son Veyne, who was raised by Myki Saladoth and Myrdan as much as by him.

AS THE LAST SHAASSIGNAA FELL, A FAMILIAR FIGURE STROLLED INTO THE PASS.



HIGH THANE KENTIGERN

Ruler of Offudwynn, elected for a ten-year reign which has so far been a success, Kentigern's isolationist policies have denied aid to Anglerre even as they've kept his people safe. A movement amongst Kentigern's people aims at better relations with Anglerre, something Kentigern argues against, leading to friction between the High Thane and the country's nobles which may yet lead to an early end to his rule.

DUKE ARRONAX SERIDON

An oddity amongst Suvethians, Arronax advocates peace with Anglerre. While Subarax attacks Anglerre anew, and many Suvethians cry out to avenge Vargonax, Arronax holds his peace, but represents a small but significant group of nobles who think the two-century war is past its time.

The Seridon family is one of the oldest and most powerful in Suvethia; combined with the Duke's caution, this has spared him the Priest-Kings' wrath, but it's hard to imagine this continuing. Duke Arronax could be a peacemaker, or merely a footnote in the ongoing war.

Arronax holds lands in Suvethia's north, where he lives with his wife Arrida and young daughter Magetta.

MARYELL

An Eternal, Inquisitor, and self-appointed guardian of the Internection, Maryell dwells on the plane of Barofonn, and was instrumental in the defeat of the Qilaan. He helped Myrdan and King Iagon against the Qilaan, and is said to have destroyed them this time. King Iagon related Maryell fought with a power, speed and grace that were beyond his words to describe.

MYKI SALADOTH

An Abaric sirdar and commander in the Dragon Legion concerned about the Anglerre-Suvethian war and the magic unleashed, the young Saladoth agitated for his people to help Anglerre. When the other sirdars refused, he took his men north over the sea and pledged himself to King Iagon. Soon after he helped save the King's life, losing an eye in the process, and the two became fast friends. Saladoth accompanied the King and Myrdan in their attack on the Qilaan.

After the war Saladoth became the King's confidant and captain of his royal guard, and in time a friend to young Prince Veyne. As King Iagon grew distant from his son, Saladoth became the Prince's mentor. Now in his fifties, he's still a formidable warrior, and always at Prince Veyne's side.

MYPHAS

One of the Lords of Misrule, chaos demons who consider themselves rivals of the Gods, cat-headed Myphas is known for tricking sorcerers into foolish bargains, forfeiting their souls and leaving him free to intervene in the world. Though far less powerful than the Gods, the Lords are more than a match for any mortal, and delight in tormenting humans when able to meddle in earthly affairs.

MYRDAN THE RAVEN

Also known as Raven, Raven Myrdan, or Aundrem, the Magician-Sage Myrdan is the most powerful sorcerer in Anglerre, and Prince Veyne's closest advisor. He appeared mysteriously during the war between Vargonax and King Iagon, offering his aid against the Qilaan. With Myrdan's help Iagon travelled to Barofonn, and the Qilaan were defeated.

After the war some said Myrdan was an Eternal, close to the Gods, but the Raven insists he's merely human – knowledgeable, but as fallible as anyone. Recently Myrdan has been called on frequently to defend against Subarax' attacks, and many wonder how long he can continue.

See page 327 for statistics for Myrdan.

ORIDA

Blessed Lady of Mercy and goddess of forgiveness and absolution, Orida is prayed to at funerals and executions to release the dead soul from its crimes. She was greatly worshipped in Saxeynne, before the Council closed her churches in favour of the worship of progress and order; since Saxeynne's collapse, her priests try to rebuild their faith under impossible conditions.

RABBORD

Ex-leader of the Axe Pirates, Rabbord was a huge red-bearded man, always armed with an excessive number of daggers. A successful pirate, he'd united the Axe Isles in a force that might have taken Saxeynne. He suffered the fate of most pirate lords, attacked and killed when preparing for bed, though not before dispatching two assassins with his own blades.

SHANOR THE GATEKEEPER

One of the Qilaan, Shanor was the Demon King's emissary to other worlds, where he was often worshipped as a god. The Ixssaashi in particular have thousands of temples to Shanor.

SUBARAX

Leader of the Priest-Kings and instigator of the renewed war against Anglerre, Subarax still remembers his master Vargonax' defeat, and burns with a deep hatred of Anglerre, and Myrdan in particular. His physical appearance belies his immense sorcerous abilities; a small man, he wears his hair in traditional Priest-King style, shaven but for a thick braid to his waist. In simple black robes, he often sits cross-legged and levitating, holding his rune-staff in both hands.

Subarax has personally summoned much of the army now attacking Anglerre, conjuring strange creatures from across the Ten Planes. Knowing his death would almost certainly end the war, the Anglerrans have tried to attack his command and kill him, but to no avail.

URYELL SILVERARM

A legendary Inquisitor and the most powerful and hard-line of the Eternals, Uryell's name is a by-word for unwavering

dedication and unbending will. He carries a silver-shod rune-staff containing much of his irresistible power.

VARGONAX

Leader of the Suvethian Priest-Kings during King Iagon's reign, the arrogant Vargonax believed absolutely in Suvethian dominance. He planned to use the newly-returned Qilaan to destroy Anglerre, and then strike the Demon Kings when they were weakened and seize their magic for himself. Because of this betrayal he and all the Priest-Kings except Subarax were destroyed by the Qilaan, along with Illondre, shortly before the Qilaan themselves were destroyed by Myrdan, Maryell, King Iagon and Myki Saladoth.

VISHENA

Chief god of the Anglerran pantheon, called Prince or King among Gods, six-armed Vishena personifies destruction and rebirth. Invincible in battle as long as he wields the Six Swords of Fate, everything he destroys is reborn in a new form.

Vishena's temples are found throughout the world, each with a statue of the god sitting cross-legged holding the Swords of Fate: similar statues carved from the living rock are found in the Sperryn Reach. His largest temples are in Sesh, Barazad and Illondre, though all are said to be smaller than his fabled shrine in L'Amerq.

Vishena's name is often used in exclamations, as in "By Vishena!" or just "Vishena!"

PRINCE VEYNE D'ANNEMARC

Current ruler of Anglerre, this young and determined man, raised on Myki Saladoth's war stories and the wisdom of Myrdan, is stricken by his father's unexpected death and the sudden resurgence of the Suvethian war. He has responded with bravery and determination, never hesitating to lead his people from the fore, and has been wounded several times attacking Suvethian armies from his base at Vost'r.

The Prince's flaw is that he's too concerned for his men's safety, and too little for his own. More than once he's carelessly endangered himself, and his advisors fear he may do so again with fatal consequences.

WYLLEM, BARON OF VOST'R

Firm friend and chief advisor to King Iagon, Wyllem was killed during the destruction of Illondre.

CHAPTER TWENTY-FIVE

THE HITHER KINGDOMS

“The archon stood high on the cliff with her back to the raging ocean. ‘We come as friends and as exiles,’ she said. ‘We throw ourselves on your mercy. And yet I fear we bring a great evil upon your lands. For a shadow is following us, one so terrifying even we dare not call it by its name.’

The man stood grim. ‘You speak words which sear me like cold flame. And yet you are welcome among us, as ever the Elven folk have been when they visit our shores. For once we have given our hospitality, even if the hosts of hell pursue a friend, we will not turn him away.’”

- The Arrival of the Elves

OVERVIEW

The Hither Kingdoms is a high fantasy setting of elves and dwarves, magic and monsters; a mediaeval world emerging from a dark age, where petty principalities war against one another and an ancient evil from over the sea.

A thousand years ago the Empire of the First Alliance united the lands of elves, men, and dwarves. That empire is long dead, its lands fought over by barbarians. In the far west, the ethereal city of Selantium dreams on, last outpost of the Old Empire, where elves and men live in harmony. Every year Black Ships from across the Sea of Stars arrive filled with goblinkind at the Black Isles of Angor, Rift, and Way; and the King Over The Ocean, who tried to invade the First Alliance in antiquity, throws his trollish and goblin hordes at the remnants of Empire.

The fate of the world hangs in balance. Danger is everywhere – and yet great adventure, too. Will the flickering lights of civilization grow stronger, or be extinguished forever by darkness? In these perilous days, a stout heart can change the world, and the world cries out for heroes.

Heroes like you.

THE WORLD

The Hither Kingdoms occupy the eastern reaches of a great continent in the northern hemisphere. To the north lie the cold wastes of the Ice Nomads and the Dragons’ Run; to the south, the subtropical lands of the Silver Sea

and the Desert Lands of Nith. Between, temperate regions range from the western forests of Selantium by the Sea of Second Hope, to the Dwerrowmark Mountains and the fastnesses of the Dwarves, the riverine cities of Candarast and Jesedipere, and barbarous Novolanda, self-proclaimed capital of the Holy Empire. By the Camirrian coasts on the Silver Sea slumbers decadent Koborreth, ancient capital of the First Alliance and once the greatest city in the world, dreaming of rebirth.

HISTORY

During the First Age of Innocence the elves arrived from over the sea, refugees from the Lost Lands desolated by the Dark Lord, King Over The Ocean. The Dark Lord’s forces pursued them, and the humans they met either gave them succour, or saw them as harbingers of doom, and fought them. The latter still hate the elves even today, and are easy prey for the Dark Lord.

Faced with invasion by the King Over The Ocean, the elves and their human comrades joined with dwarven stoneholds in the First Alliance, an empire which held the Dark Lord at bay for a thousand years of glory, before collapsing from treachery. Its eastern half fell to barbarian invasions, but the west survives still in the elf-human kingdom of Selantium. The barbarians which overran the eastern Empire were overwhelmed by what they saw, and have tried to assume the Empire’s mantle ever since; but their barbarity and anti-elven prejudice leave them a motley of disunited baronies and feuding dukedoms enthralled by the intrigues of the Dark Lord, and they’ve never regained the Old Empire’s splendour. Selantium still sends ambassadors to the East, but the Holy Emperor in Novolanda demands nothing less than reunification of the Sundered Realm under his sole control.

Meanwhile, in the shadowed corners of the world, the servants of the Dark Lord conspire and plot. Ships from the Black City of Angrim have been seen as far south as Trimalane, and there are rumours of great migrations in the Tribal Lands and Plains of the Horse Lords in the west. At the end of the Second Age of Struggle, the final battle between the King Over The Ocean and the Hither Kingdoms is about to begin...



LANGUAGES

The tongues of the Hither Kingdoms are loosely based on Earth's languages, as follows:

Hither Kingdoms Tongue	Comments
Ancient Elven	Tongue of the Pure and the Exiles, and of ancient elven writings and the Chronicles of Selantium. It has an ancient, almost Biblical feel.
Selantine	The tongue of Selantium. It feels a bit like Greek or Latin.
Hither Kingdom (Common)	The language of all the Hither Kingdoms. Think of it as a mishmash of Celtic, Saxon, and Norse languages.
The Old Tongue	Tribes of Old Believers and worshippers of the Primal Gods speak this tongue; it's like ancient Pictish.
Blackspeech	Spoken by goblinkind and orcs, and the King Over The Ocean. Many sorcerous texts are in this tongue. It's harsh, guttural, and "unearthly" – there's no historical equivalent.
Dwarvish	Almost a dialect of Hither Kingdom Common, it's like a Nordic tongue.
Wildering	Spoken by talking animals, and one of the components of Hither Kingdom Common. Think of it as a Celtic tongue.

GAZETTEER

The Hither Kingdoms map shows principal realms and regions; the most important are described below.

Brybor

The dank, endless forests of haunted Brybor are ruled by the dreaded Sorcerer of Dzan, a hideous orc who was once a fair and noble elf, who fell into corruption and despair following the Old Queen's death a millennium ago. He dwells in brooding darkness and consorts with demons, served by armies of wild wood goblins and worse. Pity the stranger who stumbles into his Gardens of Pain...

Camirria

Once a province of the Old Empire, Camirria is a disunited land of slave-farms belonging to the City of Sorcerers. The Camirrian Fever broke out here a century ago and decimated the population; the descendants of the survivors blame the City of Sorcerers and agents of the Dark Lord alike.

The Hither Kingdoms Campaign Map

The large-scale map of the Hither Kingdoms on the inside back cover shows major cities, politics and key geographical areas. The shaded areas mark "settled lands" where civilization still persists, with towns, cities, and villages, and where travel is only *somewhat* dangerous. Since the fall of the Old Empire, everywhere else in the Hither Kingdoms has reverted to wilderness filled with bandits, tangled ruins, and monsters – venture there at your peril!

Celebrand

A wood elf land and worshippers of Ardeste, Lady of Light, Celebrand has a turbulent relationship with the high elves of the citadel of Canaspire, who regard them as degenerate savages.

Desert Lands

Arid lands sparsely populated by savage tribes, there are ruins here which predate even the arrival of the elves.

Dimris Vale

One of the first lands touched by the elves, it's now a quiet march of rolling hills, mysterious forests, and ancient ruins, with hard winters and pleasant summers. There are wilderings here still loyal to the Old Queen. Its frontiers are troubled by wild goblins and worse, but its baron defends it nobly.

Dragons' Run

These bleak and frozen coasts are haunted by dragons and avoided by all but the hardiest ships.

Dwerrowmark Mountains

These ancient, majestic peaks have been the homes of dwarves since before the First Age, dwelling in great, semi-subterranean **stoneholds**.

The Empire

Called by Selantium "The Eastern Empire", it calls itself the "Holy" Empire, nominally worshipping the Sun King. It's an empire in name only, a chaos of squabbling baronies and petty city states. Much of it is wilderness, infested with bandits, goblins, and monsters; only around the towns is there any semblance of civilization, and even that is only a few steps above savagery.

First Arrival

A cape on the shore of the Sea of Stars, and the name of a citadel there. Famed as the spot where the elves first reached the Hither Kingdoms; also known as Anjuslo.

Garthang

A great dwarven city, capital of the Dwerrow March, there are areas of Garthang which predate the First Alliance.

Setting your Campaign in the Hither Kingdoms

The Hither Kingdoms are *big*. The First Alliance left behind countless petty kingdoms and city states, and we only touch on the main ones here. If you want to create your own high fantasy kingdom or campaign, just place it in one of the empty spaces on the "Lands of the Hither Kingdoms" map (or even beyond).



Hammerhold

A besieged northern fortress. Warriors come from across the Hither Kingdoms to drink and sing in its halls, then battle against the implacable forces of Angrim.

Koborreth

Former capital of the Old Empire and location of the Old Queen's Palace, Koborreth dreams in decadent slumber, its streets echoing with ancient glories, its undercity riddled with mysteries and catacombs. It's still the "spiritual heart" of the Empire (or so the barbarians say), although the Holy Empire is run by the landgraves of the Rivermarch to the north.

Plot Hook: Honour Among Thieves

Koborreth's Thieves' Guild is unique in the Hither Kingdoms for its ancient code of honour. Arganar the Footpad, its new and upstart guildmaster, has been wreaking havoc recently by ignoring the code when it suits him, and the guild is starting to fall apart.

The Lakes

A land of impenetrable forests, winding rivers, countless lakes, and the home of the primitive shapeshifting Elk People who ride the great antlered beasts into battle.

Novolanda

The "new" capital of the Holy Empire, built over six hundred years ago. Often called the "Whore of the World", it's a mighty, brash, and barbaric city of vice and dubious pleasures.

Plot Hook: A Man Will Come...

A Koborreth prophecy says an unknown hero will come to the city, "wounded yet uninjured, and bearing an empty crow", and lead it to glory again. The Cardinal's Guard inspect new arrivals very carefully just in case (crow or not!) – not everyone wants to be led to glory...

Oathcastle (Trothgard)

The Old Empire's fall led to terrible war, which ended with the Great Oath, sworn here at Trothgard, dividing its lands in two. In the Sacred Days between the year's end and beginning, delegates from Selantium and the Holy Empire traditionally meet here. In recent years, the Empire hasn't shown up: the Selantines still come.

Trothgard Vale is "neutral" territory, the hardy uplanders proud of their ancient traditions. Dwarves to the north and kobolds and dragons to the south give it a unique atmosphere, and there are many prophecies of momentous events in this stormy land.

Old Kingdom of Nith

Once a land of evil sorcery, Nith fell in ancient times to the Noble Crusade. Its ruins lie mired in savage dreams of greatness, and unspeakable things lurk in lonely places.

The Orc Islands

The heart of the forces of the Dark Lord of Despite in the Hither Kingdoms, Black Ships regularly arrive here from across the Sea of Stars, laden with weapons and goblin warriors. Angrim, the dreaded Black City of Chains, is the capital of an evil alliance of men, goblins, and giants, whose ships dominate the northern seas and raid the Trollshore coasts.

Plains of the Horse Lords

Noble savage worshippers of Sun Stallion and Moon Mare, the Horse Lords regard Selande as their own, and come to conduct mysterious ceremonies. They're nomads, dwelling in great round yurts, and their shamans draw on powers of sun, horse, and moon.

Principality of Mytos

An ancient Bronze Age land, once a battlefield between the First Alliance and ancient Nith. Strange races and uncanny leftovers of ancient wars still remain.

Rivermarch

The heartlands of the Holy Empire, centred on the cities of Jesedipere, Candarast, and the "new" capital of Novolanda, seat of High King Xavius Caladon, Emperor of the Sun, Landgrave of Novolanda, Lord of the Rivermarch.

The Sea of Stars

The great eastern ocean, across which the elves came in antiquity; beyond lie the Lost Lands and the domain of the Dark Lord of Despite, King Over The Ocean. On certain nights, even when overcast, the sea shines with the light of reflected stars whose constellations match none known in the mortal world.

Selantium

Selantium was "the City of Peaceful Refuge" during the First Alliance, a place of serenity, mysticism, and introspection. Nowadays it's "the Kingdom of the Moon", the westernmost remnant of the Old Empire, and still carries the flame of the First Alliance. A land of men and elves, heavily influenced by elven culture, its beautiful forests are known as Selande, home of the wood elves, although the name also refers to the entire land. The Holy Empire says Selantium is decadent and corrupt.

Selantium is ruled by El-Esmadiel, Archon of the Palace of Lambent Wisdom, Lady Moonlight, sometimes known as the Leopard Empress, and a Faerie Queen of great power.

Plot Hook: Born to Rule

Melchisedeth Born-to-Rule, an otherwise unknown hero, is carving out a kingdom in the ruins of Ancient Nith. After defeating rival warlords, his army has recently been seen in the lands of Mytos, and the city states of the South are getting alarmed!

The Silver Sea

The First Alliance once stretched to the Silver Sea, encompassing even ancient Nith. Ships still ply its waters, and Spice Ships head south from Koborreth and Argalan every spring to far-off Sind. But the Silver Sea is infested with pirates these days, especially in its western reaches, and secret harbours and dubious ports dot the treacherous shores of Simris Isle.

Trade Coast

Wild and woolly bandit lands, where the city states of Argalan and Mormyr still hold out. Ruined cities and ports offer reminders of past greatness.

Trimalane

Northernmost duchy of the Holy Empire; beyond lies wilderness.

Trollgard

A besieged fortress, and sister to Hammerhold.

Wastes of Hast

Barren northern wastes, home to many goblin tribes.

Plot Hook: School for Wizards

Mybius the Archmage is missing, and there has been no word from Skarragras, his magical school on an island in the Sea of Second Hope near the City of Magi!

THE PEOPLE

The First Alliance was an empire of humans, elves, and dwarves, and the population of the Hither Kingdoms reflects that still. The land has other, older inhabitants, too: the Little Folk and the rare Wilderings, animals gifted with the power of speech. Finally, the dark races of goblinkind now also call the Hither Kingdoms home...

HUMANS

Humans reproduce faster than elves and dwarves, and today are the majority in the Hither Kingdoms. There are many human cultures; here are just three.

Men of Selantium

Ethereal, elf-friends, the men of Selantium are traditionalists, sophisticated and cultured, with a passion for intrigue and honeyed-words: they make great diplomats. They love art – even the art of war – and Selantium is famed for its fighting schools.

Typical Occupations: Noble, Diplomat, Wizard, Agile Swashbuckler, Phalanx Fighter

Typical Aspects: Lover of Intrigue; Sophisticated and Decadent

Imperials

Earthy, vital, even barbaric people, violent and used to dealing with problems head-on, Imperials aren't at all diplomatic, and like obvious weapons like swords and maces.

Typical Occupations: Large Weapon Warrior, Sorcerer, Sword and Shield Fighter, Cleric, Thief

Typical Aspects: Heathens are Abhorrent; This is How the World is!

Wildermen

Tribes of primitive folk living in the wilder reaches of the Hither Kingdoms, including the Tribal Lands, the Elk People, the Ice Nomads, and the Horse Lords. They're ancestors of the Imperials.

Typical Occupations: Barbarian Warrior, Druid, Ranger

Typical Aspects: Grandfather Gokh Provides; What is this Witchery?

ELVES

Tall, angelic beings imbued with magic and light, elves came to the Hither Kingdoms in antiquity, fleeing the desolation of their homeland by the King Over The Ocean, the Dark Lord of Despite. Often a melancholy people, they're long-lived, magically-powerful, and mysterious.

Elves fear the Sea of Stars, and live far from it. They call the night Enemy, the Dark Lord's Servant, and hear the Voice of the Enemy in the sound of waves, whispering of temptation, mockery, and regret.

There are three types of elves:

The New Born

Also called "the Fey", these are elves born in the Hither Kingdoms since the First Alliance. With no experience of the Lost Lands, they don't understand the yearnings of their elders, yet are still prey to the Dark Lord's temptations.

The Fey include the wood elves of Selande and Celebrand, and the Elves of the Second Hope, who dwell in Selantium and worship the Sun King, unusual for that land.



The Exiles

Often called “Fairies” (or “Faerie Folk”), these are ancient elves born in the Lost Lands thousands of years ago, and they are heartbroken. Their magic too is “broken” in some way, although it was once almost god-like – twisted in their battles with the Dark Lord. Among the Exiles, corruption is everywhere.

The Exiles include the High Elves of Canaspire, numerous courtiers and luminaries of Selande.

The Pure

Called the “Fairy Court” or “Seelie Court”, these are elves who escaped the Lost Lands without becoming corrupted or “broken”. Powerful, ethereal, graceful yet inhuman beings, they’re effectively demigods, representing the “court” of the Celestial Powers in the Hither Kingdoms.

One of the Pure rules Selantium: the Archon of the Palace of Lambent Wisdom, dedicated to Selantia. Others have little to do with mortal kind.

Elven Characters

Most elven characters are **New Born**; use the “Elf” write-up in **Chapter Four: Races**. Give them an elven aspect, maybe relating to yearning, melancholy, or their ethereal nature.

Exile characters are powerful; most are Superb (+5) or above, though there are exceptions. With multiple power skills, they usually have an epic or mythic occupation (see **Chapter Eighteen: Epic and Mythic Gaming**).

The Pure are probably only suitable as characters in high-power mythic-style campaigns, as they’re basically demi-gods – though they make great patrons for elves and elf-friends. Treat them as Legendary (+8) characters at minimum, with many power skills and high-powered stunts. They’re naturally mythic characters, with mythic occupations (such as “demi-god”!).

Elven characters take any elven aspects from **Chapter Four: Races**, and also select from the following:

Suggested Additional Elven Aspects

World-Weary

Common among the Exiles and the Pure.

Invoke: the character has seen it all before, and has a pretty good idea what’s going to happen.

Compel: the character finds it difficult to summon the willpower to do anything about the current situation.

Plot Hook: The Parting

A faction among the elves believes they should leave the Hither Kingdoms, and do no more harm than they already have. This faction is growing, weakening the elves and precipitating a crisis. A half-forgotten legend whispers this happened once before, in the Dark Age. But how was disaster averted then? The elves must not leave!

The Hearts of Men are Weak!

The character is profoundly aware of the betrayal the First Alliance and the elves suffered at the hands of humans, considering all humans to share the same propensity.

Invoke: the character knows when humans are likely to make mistakes, and compensates accordingly. If the human is a friend, the character can step in and act before the mistake is made.

Compel: the character doesn’t trust humans.

DWARVES - THE GRUFF KIN

The Gruff Kin, or dwarves, are the Children of the Good Earth, adopted by Gokh when the world was young. They’re the First Born, more rudely-cast than later races. Since the Collapse the Gruff Kin have split into four tribes or kingdoms; the most famous occupies the mountain range separating the Holy Empire from Selantium, the Dwerrow March.

Dwarven Characters

For whatever reason, dwarven characters have left their stoneholds, and may miss their homes. Work out why as part of the character’s phases. They’re longer-lived than humans, but start with the same peak skill options.

Dwarven characters take any dwarven aspects from **Chapter Four: Races**, and can also select the following:

Suggested Additional Dwarven Aspect

Nostalgic

The character often harks back to the First Alliance, when humans, elves, and dwarves were friends, or even just his stonehold home.

Invoke: when defending the thing he feels nostalgic about; or to know obscure facts about it.

Compel: to leap to the defence of the object of his nostalgia; or be morose and unmotivated at a key moment.

WILDERINGS - THE TALKING

ANIMALS

In the time of myth, all animals could talk, including the animal called Man. Since then, the paths of men and animals have diverged, and these days most humans can speak, and most animals can’t.

Some rare animals in the Hither Kingdoms can still speak, however. Known as **wilderings**, these aren’t “humanoid” animals, but simply normal animals with full intelligence and the power of speech. They were beloved of the last Empress of the First Alliance, who wilderings still refer to with reverence and affection as “the Old Queen”, dead now a thousand years. They still await her prophesied return, as they have suffered terribly at the hands of Holy Empire, and the few wilderings that remain

today keep to themselves, hiding in unnoticed corners and shadowed forests. Only in Selande are wilderings accepted openly; elsewhere, their fate is subject to the whim of local potentates, and is sometimes very grim.

Wildering Characters

Wildering characters are animals, deriving much of their personalities from their animal natures. In the Hither Kingdoms they include bears, badgers, beavers, foxes, mice, squirrels, cats, and dogs, as well as the wolves, crows, weasels and rats who are the allies of the Dark Lord, and the cunning and treacherous foxes, who serve only themselves. Some wilderings such as rats, mice, and weasels are often (but not always) larger than their non-intelligent brethren, and some have adopted a bipedal stance and even manipulative paws (though again, not always). Wilderings often live longer than their brethren.

Suggested Wildering Aspects

Cautious

Wilderings are generally feared and persecuted these days, and are suspicious of the Big Folk.

Invoke: when getting a read on someone.

Compel: for holding back and being timorous when bravery is called for.

Naive

Wilderings (though rarely those who serve the Dark Lord) are often innocent of the duplicity and deceit which plagues human society, and are easily deceived.

Invoke: to appear friendly and trustworthy.

Compel: to be easily deceived.

LITTLE PEOPLE

There are little people throughout the Hither Kingdoms, in small reclusive communities. Keeping themselves to themselves, they've never played a great part in the affairs of men, dwarves, and elves. They include halflings and gnomes; see the write-ups in **Chapter Four: Races**.

CREATURES OF THE HITHER

KINGDOMS

Hither Kingdoms creatures include the whole array of high fantasy beasts, including dragons, goblins, and giants: see **Chapter Twenty-Six: Bestiary**. The following notes concern some of the unique features of Hither Kingdoms creatures.

Orcs

The original orcs were elves, corrupted by black sorcery. Even today, elves corrupted by the Dark Lord's forbidden magics transform into orcs (see "Corruption" on page



313). Orcs breed true, however, and most are sired by orcish parents. Indeed, this fecund species can breed with almost anything: the resulting progeny are often crippled and mutated creatures. Those resulting from interbreeding with men and elves are known as **ogres** or **half orcs**. Many orcs come from the Lost Lands, where they're legion; others are born in the Hither Kingdoms. There are several types:

- **Black Bloods:** truebreeds descended from orcs of the Lost Lands; there are thousands in the Orc Islands.
- **Great Orcs:** once elves, corrupted in the Lost Lands millennia ago, they're ancient, foul and evil, and comparatively rare – the leaders of orc-kind.
- **The Fallen:** orcs who were once elves in the Hither Kingdoms, often mighty sorcerers, and the most hate-filled of all the orcs.

Ogres

Sterile crossbreeds resulting from interbreedings between orcs and men or elves, ogres are violent, rapacious, and cannibalistic, although some can control their impulses enough to survive in civilization's darker parts. Often tragic figures, many ogres (especially those with elven blood) make powerful magic users.

THE SETTING

The Hither Kingdoms is a traditional high fantasy setting: a human-dominated society loosely based on mediaeval Europe, with kings, dukes, and knights; races like elves, dwarves, and goblins; and a high level of magic. It's inspired by Western European folklore, especially for its creatures, which include dragons, unicorns, harpies, basilisks, and more.

The Hither Kingdoms are a land of noble heroism, where knights in shining armour battle evil sorcerers and foul beasts to rescue maidens and save kingdoms from destruction. Though the world is in dire peril, there's little moral ambiguity – the good guys and the bad guys are

usually clear, and the threat of tragedy and corruption by the forces of evil everywhere.

THE NATURE OF MAGIC

Hither Kingdoms magic has three manifestations (see page 116): natural ability, spell-casting, and divine powers.

Natural Magic is common to elves and other supernatural beings, as much part of their make-up as seeing, speaking, and hearing. An elf uses a natural magic power with no preparation or gestures, though many offer a prayer to the Celestial Powers if they're doing something substantial.

Spell-casting is how most mortal races use magic. They use the spell-casting rules in **Chapter Twelve: How to do Things**, involving word, gesture, and sometimes ritual. Spell-casters are known as **wizards** and **sorcerers**; the difference is explained below.

Divine Powers are how mortals gain access to the powers of the gods. They use the spell-casting rules above, but in the form of prayers. They require the holy symbol of the religion, mystical gesture, and usually a spoken prayer.

Magical occupations differ slightly from those in **Chapter Five: Occupations and Character Types**. Select a magic category below, then an appropriate occupation.

Elven Magic

Elven characters may select from the power skills below, regardless of their occupation; generally most have at least Glamour. This means elven warriors can also have natural magic powers. Elves can't take Forbidden Powers without becoming corrupted (see below).

Power Skills: Glamour, Life, Light

Forbidden Powers: Domination, Death, Fate when used to curse

Elves desiring additional powers must study Wizardry or join a temple as a priest. Elven history has been darkest when powerful elf lords have chosen the ways of Sorcery instead.

Priestly Magic

Many mortals, especially humans, worship the gods, and the especially devout receive divine powers in return. Elven characters can use these in addition to their natural powers; if they accept Forbidden Powers, they become corrupted.

Priestly characters generally choose the Priest occupation (page 40); their power skills are restricted to those provided by their deity (see page 314).

Wizardry

Wizardry or "White Magic" is a scholarly pursuit derived from elven magic, and its practitioners revere the Celestial Powers. In addition to elven power skills, wizards may acquire other power skills by study and discovery, and schools of Wizardry exist for this purpose.

Some powers are forbidden to wizards, as studying them leads to corruption; corrupt wizards become sorcerers (see below).

Wizardly characters may choose the following occupations: Alchemist, Elementalist, Magic User, Summoner. They may select any occupation power skills which aren't forbidden.

Power Skills: Glamour, Life, and Light; non-Forbidden Powers from other sources.

Forbidden Powers: Domination, Death, Fate when used to curse.

Sorcery

Some Sorcerers study Sorcery, or "Black Magic", all their lives; others are corrupted wizards, and even elves, tempted by the quick, easy, and powerful magics of the Dark Lord – see "Corruption" below.

Sorcerous power skills are generally forbidden to other magic types, and learning them corrupts the user. Power skills forbidden to sorcerers continue to be usable, but require a Fate point to cast, and a "White Magic aspect" which may be tagged or compelled whenever a sorcerer attempts a non-White Magic spell. Sorcerers can remove these aspects by spending advancements to replace the Forbidden Powers.

Example: Tandramar the Fallen, once a White Wizard, has been corrupted by the Dark Lord and taken up Sorcery. He still knows the Glamour power, and has the White Magic aspect "Fallen White Wizard"; he's attempting to use his Domination power Enslave stunt to bind a hapless warrior to his service. The Story Teller compels the White Magic aspect, offering Tandramar a Fate point: Tandramar accepts the compel, and stands there undecided, struggling to overcome the knowledge that enslaving someone's mind is evil, giving the hapless warrior time to react!

Sorcerous characters may choose the following occupations: Alchemist, Elementalist, Magic User, Necromancer, Summoner. They may select any occupation power skills which aren't forbidden.

Power Skills: Domination, Death; non-Forbidden powers from other sources.

Forbidden Powers: Life, Glamour

Primal Magic

Primal Magic (sometimes called "Deep Magic") predates the Celestial Powers and the Dark Lord. It's the preserve of wild mages, druids, shamans of the Primal Gods, and wilderings.

Primal Magic is subject to corruption. Its users belong to the Druid or Elementalist occupations, taking any occupation power skills which aren't forbidden. Users selecting the Elements power skill select a single element only; see "Primal Gods" below for which deity they revere.

Power Skills: Nature, Creatures, Elements (one only)

Forbidden: Domination, Fate

Corruption

Corruption is defined as adopting or succumbing to the ways of the Dark Lord of Despite; it diverts a character

from goodness and righteousness, towards selfishness, ruthlessness, and a loss of compassion. It's not always as obvious as a character suddenly becoming ruthless, domineering, or evil; the temptations of the King Over The Ocean are subtle. Even spells of sleep and persuasion involve dominating another's will; such a small thing can be the first step to corruption.

Corrupted characters must replace one of their aspects with a **corruption aspect** for every forbidden power skill and stunt they select, such as "You will obey my will", "The Ends Justify the Means", and so on. The more corruption aspects a character possesses, the more his appearance and behaviour alters to match. Elves possessing nothing but corruption aspects transform into orcs.

THE GODS

The gods of the Hither Kingdoms are real, and play a direct part in their worshippers' lives. They require certain codes of behaviour, and provide their own powers to the devout.

The Old Gods

Worshipped by humans in the First Age and largely supplanted by the Celestial Powers during the First Alliance, the Old Gods survived in remote corners, experiencing a resurgence in the Holy Empire after the Collapse. It's rumoured the Holy Emperor himself favours the Old Gods, despite officially worshipping the Sun King.

Priests of the Old Gods gain access to the Fate power skill, plus one other power skill from the deity they worship (see below). Worshippers are called "Old Believers", and were discouraged during the First Alliance; places such as Selantium discourage them still.

The Old Gods once had names and titles, but these days people use nicknames when propitiating or revering them. Old Believers often confuse their gods with historical and cultural heroes: is Wayland, patron of smiths in the North Lands, a god, or just the legend of a man?

The Old Gods include: John Barleycorn (who provides the Nature and Creatures powers), Wayland the Smith (Alchemy), Jack-in-the-Green (Nature and Creatures), the Snow Queen (Weather), Bran the Boy King (Glamour), Black Meg (Domination), and Grandfather Yule (Time). There are many others – some insignificant sprites, others powerful entities lurking half-forgotten in the dark.

The Celestial Powers

The Celestial Powers arrived two millennia ago with the elves, supplanting the Old and Primal Gods, of whom they sometimes seem "sophisticated" versions. They are:

Ardeste the Queen, Goddess of Life: Healers worship Ardeste, and her monasteries are renowned as hospitals. There were many more monasteries in the Olden Days – their ruins are everywhere. Ardeste deals with burials and graves, too, and graveyards are sacred to her. She provides her priests the powers of Life and Nature.

Selantia the Protectress, Goddess of the Moon and Illusions:

Principal goddess of Selantium, she offers her priests the powers of Glamour and Divination.

The Sun King: A martial deity, he offers his priests the powers of Light and War.

Setting-specific Power Skill: War

This power skill represents martial powers, including prayers of the priesthoods of war and powers of battle demons. It increases warriors' abilities in battle, and its rituals or group workings affect large numbers of targets.

Trappings

👁 Bless Warrior

You can perform a manoeuvre placing a temporary aspect "Blessed in Combat" on a target.

👁 Weapon Sharp

You can perform a manoeuvre placing a temporary aspect "Magically Sharp" (etc) on a weapon. Maces, etc, have versions such as "Mace Bash".

👁 Battle Magic

You can use War as an attack skill; it's up to you what this looks like.

👁 Second Wind

You can use War instead of Science to restore lost Physical stress (see page 107). It can't treat consequences or stabilize characters – it just restores stress.

Stunts

✧ Heal Warriors (War)

You can use War instead of Science to heal Minor and Major consequences (see page 107). This can stabilize wounded characters.

✧ See Battle (War)

You can use War instead of Investigation or Divination to identify the ebb and flow of battle from a "distanced" perspective, above the fog of war. This can be used in assessments and declarations, and provides a +1 bonus to detection checks in the Fog of War battle system (see page 237).

✧ Mindlink (War)

Requires See Battle

You can communicate mind-to-mind with one or more targets, and they can communicate with one another. Commanders use this stunt for battlefield communication; it can be used instead of a unit's Systems skill in orders checks in the Fog of War battle system (see page 237).

✧ Sun Weapon (War)

Requires one other power stunt

This stunt places an aspect such as "Sun Sword" or "Sun

Spear” on a weapon; if used to attack, the stunt causes an automatic consequence if successful.

✧ Resist Damage (War)

Once per scene, you can **pay a Fate point** and ignore one consequence.

The Primal Gods

Few remember the Primal Gods today. They’re like personifications of natural forces; they receive no formal worship, although there are occasionally individuals or small communities revering one or two in primitive mystery cults.

Grandfather Earth: known as “Gokh”; provides the power of Elemental Earth.

The Storm-crow: called “Bel” by the River Lords; provides the power of Elemental Air.

Vaas the Uncaring: called “Mother Ocean” by the sailors of the Silver Sea; provides the power of Elemental Water.

Gabne: so-called by the dwarves; human blacksmiths call him “the All-Fire”; provides the power of Elemental Fire.

Darkness: little known; witches call it “Mab”, and say she is sometimes man, sometimes woman. Provides the power of Elemental Darkness.

The Sun: some primitive tribes revere the sun, gaining access to the power of Elemental Light.

The King Over The Ocean, Dark Lord of Despite

The great force for evil in the world, a malevolent twisted deity previously banished for crimes committed in the time of the Gods, the Dark Lord now dwells – at least partly – in the Lost Lands over the Sea of Stars, the desolated homeland of the elves. His proxy in the Black City of Angrim in the Orc Islands leads an evil alliance of men, orcs, goblins, and giants in a never-ending war against the Hither Kingdoms.

The symbol of the King Over the Ocean is the Star, hence his title “Lord of Stars”, and his dreadful servitors, the Starspawn. Moonless nights in the Hither Kingdoms are termed “the Time of the Enemy”, which is why elves and stout-hearted men revere the Moon Goddess



as “the Sentinel”. The light of the full moon reveals even the hidden Starspawn, and forces creatures like werewolves to assume their true forms.

The Dark Lord is worshipped by sorcerers, goblinkind, orcs, corrupted Old Believers, even secretly by those in Selantium and the Empire who desire power even at the price of their souls. Worshippers believe the Dark Lord is the outcast leader of the Gods, and true ruler of the Hither Kingdoms.

COSMOLOGY OF THE HITHER KINGDOMS

The people of the Hither Kingdoms have a simple view of the cosmos. In addition to the Hither Kingdoms, they acknowledge four other worlds: the Overworld, Underworld, Otherworld, and the mysterious benighted realms known as the Lost Lands.

The Hither Kingdoms

The Earth is flat: the Sea of Stars stretches away to the east until it meets the heavens, where you can sail into the Upper Kingdoms. Travelling to the farthest West lets you walk into the Lower Kingdoms, also called the Underworld. To the north lie the Frozen Lands; to the south, the Desert Lands; and in the centre stands Koborreth, Holy City, Heart of the World.

The Lost Lands

Once a fair land of bright, green forests, laughing streams, and the eternal music of the Seelie Court, today the Lost Lands are overrun by evil. Tales tell of fey folk who still resist the Dark Lord, but few believe them: the whole Seelie Court has come to the Hither Kingdoms in exile, so what hope can there be?

The Upper Kingdoms or Overworld

Realms of the gods, more real than reality itself. Each god has its own kingdom, all of which partake of their natures in some way. White magic is said to originate in the Overworld.

The Lower Kingdoms or Netherworld or Underworld

Strange, tenebrous realms of the dead, and the evil beings known as demons. Black magic is said to come from the Underworld.

The Otherworld

Like the Astral Plane (see page 302), but including other parts of the Internection, it's where ghosts come from. Most people picture the Otherworld as an ethereal place of shifting mists and strange translucent places and creatures.

Knowledge of the Internection

Although most people in the Hither Kingdoms have no idea something as vast and complex as the Internection

Plot Hook: The Strong Peace and the Doom of Hammerhold The Marcher Wars

Ten years ago, in the year 606 of the city of Novolanda, the Holy Empire warred against the Black Army of Angrim. For the first time, Selande did not help, and as a result the Empire fell back, relinquishing control of the Northern Marches in a defeat now called the **Strong Peace**. Hammerhold and Trollgard have been left to their own devices, abandoned to a dire fate: beleaguered, they hang on, but barely. Cormath still stands, supported by Dimris Vale, and tries to supply the northern strongholds. But the forces of Angrim are everywhere, and it's only a matter of time before Hammerhold and Trollgard fall.

The Selantine Mystery

Why did the Queen of Selande not support the Empire against the forces of Angrim? An impenetrable cloud of mystery hangs over those days, whose history is eloquent more for what it does not say than for what it does. No explanation has ever come forth from the Archon, and even the Empire's annals seem strangely reticent. Rumours abound of the Selantine 13th Legion – the Moon Brothers – now known as the Lost Legion. The last record of their appearance was before the Marcher Wars – they have not been seen since.

There's a mystery here, where the Strong Peace has its roots and which is responsible for the terrible, inevitable fates of beleaguered Hammerhold and Trollgard. But just what happened, and why?



even exists, it's not completely unknown. Scholars, wizards, and sorcerers exploring the Otherworld are aware it's not as simple as it first appears, and that there are other worlds and other realities.

KEY FIGURES

The Lords of the Circlet

King Caladon, self-styled Holy Emperor, and his twelve Companions are known as the **Lords of the Circlet** for the golden circlets they wear which are said to give them

great powers, including the ability to communicate over any distance. The custom began in Caladon's youth, and also clearly protects them from aging: all of these mighty warriors are said to be over one hundred years old! The elves of Selantium whisper of dark sorcery, but in the Empire the Lords of the Circlet are feared and respected. Three of them rule the cities of Jesedipere, Candarast, and Mourmenon.

Demarak Oathmaker

Demarak Oathmaker is a cultural hero who died centuries ago. The Selantines call him the Last Emperor, which the Empire obviously disputes. He was a great leader who brought an end to the civil war after the Collapse and forged the Great Oath at Trothgard. There are shrines to Demarak throughout the Hither Kingdoms, and he's a cultural hero in Trothgard Vale: the "Sword of Demarak" sanctifies any powerful oath. Demarak is said to have a hidden, invisible fortress high in the Dwerrowmark, where his spirit watches over the Hither Kingdoms, ready to return in its hour of greatest need.

Lord Craven

Lord Craven recently appeared as King Caladon's advisor, and never leaves his side. He's one of the feared wilderings, a bipedal talking fox, dressed all in motley and affecting a wasted left side and terrible cowardice. He has a burned and scarred face, giving him a perpetual snarl, and a torn ear.

Lord Craven is nevertheless a powerful and ruthless sorcerer: when he goes silent and his mouth crooks into his characteristic half-smile, even heroes quail with fear.



CHAPTER TWENTY-SIX

BESTIARY

OVERVIEW

This chapter provides statistics for fantasy creatures such as dragons, centaurs, and goblins to use in your *Legends of Anglerre* games, including creatures from the Anglerre campaign setting. We've provided three types of statistics – **minions**, **extras**, and **elites** – to provide different degrees of challenge. Elites are like named characters; extras are stripped-down elites or souped-up minions. We've provided sample Fate points for both, although extras should only have them if their role in an encounter merits it; an extra who's a significant threat should have the Fate points given, while one who's just a henchman shouldn't.

FOLLOWING THE RULES

The creature stats below loosely follow the rules for minions, extras, and named characters for skill levels, consequences, aspects and stunts, Fate points, etc. We've done this to provide a basic framework for building creatures, so you can compare like with like and assess how much challenge a creature poses. This doesn't mean you *must* create creatures this way; as Story Teller, you're free to completely ignore the character creation rules when statting up monsters or opponents. Your goal is to create exciting and challenging encounters, and if you need to trash the skill pyramid, ignore stunt prerequisites, or give more or less Fate points, stress points, consequences, or armour bonuses to do that, then go for it! The rules in this book are guidelines, and should never get in the way of a cool idea!

CREATING AND BALANCING ENCOUNTERS

Foes in *Legends of Anglerre* are often tougher than they look, and you need assemble encounters carefully so as not to give the players more than they can handle.

Figure that a *single extra* of roughly equal power (Gritty, etc) will give a single player character a run for his money. A combat where characters each face a foe of roughly equal power is a *major* encounter, and there should only be one or maybe two such encounters per scenario.

Usually you'll use fewer extras. Assuming a party of four, you could have two extras of equal power and one or two groups of minions; or one extra and two or three

groups of minions. A pretty easy but fun encounter could be just minions, one group per player character. You can also dial up or down each creature's difficulty by adjusting stress boxes, consequences, weapons and armour.

For a more difficult encounter, use a tougher opponent rather than more extras, as too many extras will rapidly overwhelm characters. That's what the **elites** are for: these are opponents designed to give a Superb (+5) player character or higher a challenge! They include **named characters** (see page 8), but also monsters of Superb (+5) skill level and above. A single elite, maybe with minions, makes an excellent climax to an adventure, and a difficult combat for a character party!

A NOTE ON STATISTICS

We don't always list every skill for every creature; feel free to add other skills as required to the lower levels of their skill pyramids. We've also taken a few liberties here and there; some creatures have one or more "advancements" applied (see page 27), meaning they're more powerful than starting creatures at their power levels. This might mean a creature has more stunts than Chapter Three would suggest: for example, our Gritty centaurs have 5 stunts rather than 3; in general, we've compensated elsewhere, so the same Gritty centaurs have a smaller skill pyramid than normal.



How Many Aspects?

You can be pretty flexible about how many aspects you give creatures. Minions may have one or two, or maybe none at all; elites can have the same number as named characters. Extras can have as many aspects as you think they need, anywhere up to twice their peak skill. This applies to summoned creatures too, as explained on page 166.

SUMMONABLE CREATURES

We've statted some of the "summonable" creatures (such as demons and elementals) as if they'd been created using the stunts in **Chapter Nine: Powers**, and also provided costs (in advances) for creating them. See "A Note on Summoning" on page 121 for more.

MULTIPLE ATTACKS

Some creatures have more than one attack skill. If a creature has multiple attacks, it can attack with each without incurring penalties. However, a character or creature can't have more than one attack skill of a given type. So, it can only have more than one Fists attack if it takes multiple stunts, such as Fists (Jaws), Fists (Claws), and Fists (Tail): it couldn't have, for example, two Fists (Claws) attacks. Creatures can't attack with the same skill more than once in an exchange.

EPIC AND MYTHIC MONSTERS

The creatures here are designed to challenge characters with peak skills up to Superb (+5) and (just maybe) touching Fantastic (+6). If you're playing an epic or mythic game (see **Chapter Eighteen: Epic and Mythic Gaming**), you may find these monsters underpowered. There are several ways to handle this.

First, you can simply make powerful versions of the same creatures. If you "upgrade" a creature's statistics by 1 or 2 skill levels, for example, advancing Gritty extras to Great or Superb, Superb elites to Fantastic or Epic, adding skills, stunts, and aspects accordingly, you'll quickly have formidable opponents. Second, you can increase the number of opponents. Numbers tell quickly in *Legends of Anglerre*, and tweaking these upwards using the guidelines in "Creating and Balancing Creatures" above makes combats very difficult very quickly.

These solutions take a "more of the same" approach. However, as **Chapter Eighteen: Epic and Mythic Gaming** explains, epic and mythic games are often about different *types* of opponents: powerful sorcerers and warlords, denizens of Faerie, demon queens, kingdoms, guilds, and conspiracies, even gods and demigods. Future *Legends of Anglerre* supplements will deal with epic and mythic opponents in more detail, but one approach is to

create your main epic or mythic bad guy from scratch, and then surround him with superb elites from this chapter as henchmen. The statistics for Myrdan below give you some idea of the powers of epic and mythic opponents; it's not always a case of a more bad-ass opponent, but one with unusual powers which are difficult to counter.

CREATURES

Fantasy creatures are often setting-specific. In this chapter we've focussed on creatures typical to high fantasy games, as well as including creatures from the Anglerre swords and sorcery setting.

ANDOPTERA

Huge, vaguely humanoid flying insect creatures infesting the dangerous waters of the Wailing Sea, andoptera are larger than a man and armed with fearsome hooks, barbs, claws and natural blades. Their chitinous exoskeleton is as tough as plate armour. Andoptera prefer to land before engaging in combat, but will fly off en-masse if defeat looks imminent. It isn't clear whether andoptera are intelligent; they've never been seen to use tools.

Andoptera	Good Extra
Physical Stress:	□□□□□
Composure Stress:	□□□□□
Fate points: 5	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Claws	
<i>Fair (+2)</i> Stinger	Might
<i>Average (+1)</i> Athletics	Alertness
	Intimidation
Aspects	
Huge humanoid insects	
Flyers	
Claws, mandibles and stings	
Tough to hack through	
Stunts	
♦ Flight: use Athletics for aerial movement and manoeuvres	
♦ Poison: Good (+3) attack against Endurance every exchange for rest of scene	
♦ Outer Shell x 2: -2 armour bonus, -2 Athletics penalty	
♦ Claws: +3 damage bonus	
Equipment	
Claws (+3 damage)	
Stinger (poisonous)	
Chitinous shell (-2 armour bonus, -2 Athletics penalty)	

Creature Stunts

You'll find several "non-standard" stunts in these creature stats, creating using the rules in Chapters Eight and Nine. Stunts are perfect for crystallizing a creature's unusual abilities, and unique stunts keep players on their toes, too!

AUTOMATA

The sorcerous constructs of the Automatrix of Saxeynne, automata are creations of brass and silver animated by energies from the Internection stored in a crystal in their chests. Most can understand simple orders, but otherwise require an Automatrix' control.

Automata vary widely in size and shape: some are as small as dogs, others as large as houses. Most were originally intended for construction and heavy labour, designed in the shape of men or beasts of burden. Immediately before the civil war, however, many were produced for combat, with weapons and heavy armour.

Rusting wrecks of automata now litter Saxeynne, a few broken-down examples still attempting to harvest empty fields. Caches of combat machines may still lie undiscovered in Council fortifications.

The following automaton can be created using the Animate Greater Object stunt (Summonable + 6 advances).

Combat Automaton Good Extra

Physical Stress: □□□□
Composure Stress: □□□□
Fate points: 8 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Might
Fair (+2) Melee Weapons
Average (+1) Ranged Weapons

Aspects

Creations of silver and brass
 Animated by energies of the Internection
 Understand a few simple orders
 As small as dogs or as big as houses
 Weak Spot: Energy crystal in its chest

Stunts

♦ **Outer Shell x 2:** -2 armour bonus, -2 Athletics penalty

Advances

Summonable
 Quality x 2
 Stunts x 2
 Consequences x 2

BASILISK

The basilisk is a small, highly poisonous serpent which leaves a slick coating of poison wherever it passes. Its gaze can kill whatever it looks at. Its lair is usually a hole in the ground, surrounded by sickly and dying vegetation. It's said that the smell of weasels is fatal to it, and they're often forced into a suspected burrow to try and kill it.

Basilisk Great Extra

Physical Stress: □□□
Composure Stress: □□□
Fate points: 7 **Scale:** Tiny (1)
Consequences: 2

Skills

Great (+4) Stealth
Good (+3) Death Survival
Fair (+2) Athletics Bite
 Alertness

Aspects

King of Serpents
 Territorial
 Transmuting Gaze
 Poor day vision
 Sluggish after eating
 Tracks by smell
 Weakness: the smell of weasels

Stunts

♦ **Death Gaze:** Death attack causes automatic consequence
 ♦ **Hard to Hit:** +1 defence bonus
 ♦ **Poison:** Good (+3) attack against Endurance every exchange for rest of scene

CENTAUR

This is the classical centaur – the torso, head and arms of a human on top of a horse's body. Centaurs have passionate and chaotic natures, and are inclined to violence and fond of music and drink.

Centaur Good Extra

Physical Stress: □□□□□□□
Composure Stress: □□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Athletics
Fair (+2) Endurance Kick
Average (+1) Intimidation Melee Weapons
 Might

Aspects

Hooves like dinner plates
 Slaves to baser instincts
 Strong as a horse

Stunts

- ◆ **Brawler:** +1 Fists defence when outnumbered: +1 Fists damage versus two or more minions
- ◆ **Fast as a Leopard:** +2 Athletics on sprint actions
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Club (+2 damage: *Unwieldy*)

3 Centaur Hooligans Average Minions

Three rowdy, drunken centaurs – Average (+1) minions – comport themselves too familiarly with your women and make free with your wine!

Aspects: Liquored up and spoiling for a fight!

- Bellicose bounders (+1 bonus) (Melee Weapons +2)
- Attached herdmates (+2 bonus)

Daoneus the Drunkard (Centaur) Superb Elite

Physical Stress:

Composure Stress:

Fate points: 3 **Scale:** Small (2)

Consequences: 3

Skills

<i>Superb</i> (+5)	Endurance	
<i>Great</i> (+4)	Athletics	Kick
<i>Good</i> (+3)	Intimidation	Melee Weapons
	Might	
<i>Fair</i> (+2)	Art	Deceit
	Rapport	Ranged Weapons

Aspects

- “There had best be drink!”
- “Civilization has misused us!”
- Easily distracted
- Torn between two natures
- Big as a cart horse
- Iron-shod hooves
- Vengeful
- Bullying

Stunts

- ◆ **Brawler:** +1 Fists defence when outnumbered: +1 Fists damage versus two or more minions
- ◆ **Dirty Fighter:** +1 bonus when tagging opponent or scene aspects in a fight
- ◆ **Fast as a Leopard:** +2 Athletics on sprint actions

- ◆ **Faster than a Leopard:** no penalty for 1 zone supplemental action move; -1 only for 2 zones
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

- Club (+2 damage: *Unwieldy*)
- Self bow (+1 damage, range 2)
- Horseshoes (+2 damage)

CERADON

Vaguely camel-shaped reptilian beasts of burden with fearsome tusks, ceradons are used as mounts in the desert regions of southern Zignea and Irrapia, with a few kept to pull carts in the Sperryn foothills. They're bad-tempered, hardier than horses but less ideal mounts.

Ceradon Good Extra

Physical Stress:

Composure Stress:

Fate points: 6 **Scale:** Small (2)

Consequences: 3 +1 Major

Skills

<i>Good</i> (+3)	Endurance	
<i>Fair</i> (+2)	Might	Resolve
<i>Average</i> (+1)	Intimidate	Tusks

Aspects

- Fearsome aspect
- Huge tusks
- Desert beasts
- Bad-tempered
- Hardier than horses
- Beast of burden

Stunts

- ◆ **Feel the Burn:** 1 additional Major consequence
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **Tusks:** +1 damage bonus



CHAOS HORDES

Hostile denizens of the Chaos Worlds deep in the Internection, the Chaos Hordes see themselves as rivals of the gods, weaker but more numerous, jealous of their worship. Individual Chaos Lords like Myphas and Duke Aronax seek followers – usually power-hungry priests or sorcerers – with whom they bargain for access to the mortal world, promising great power – bargains which destroy those foolish enough to accept.

Individually a Chaos Lord is the equal of an Eternal (see page 327), outmatched only by the gods. The Chaos Worlds also spawn many monsters which the Lords use in their hordes or lend to followers.

The Chaos Lords have little power unless invited into the world by a follower. Unlike the gods, they don't have temples, priests or sacred items to make such access easy, which has always held them in check.



Chaos Monster	Good Extra
Physical Stress: □□□□□□	
Composure Stress: □□□□□	
Fate points: 6	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Dimensions	
<i>Fair (+2)</i> Intimidation	Tentacles
<i>Average (+1)</i> Endurance	Might
Aspects	
Hideous creature of the Chaos Worlds	
Deceptive and confusing appearance	
Tentacled chaos monstrosity	
Stunts	
♦ Deceptive: pay a Fate point to force an opponent to re-roll an attack	
♦ Horrific: pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2	
♦ Regeneration: heal 3 time steps faster: for a Fate point, regenerate 1 stress / exchange if stationary and not under attack	
♦ Tentacles: +1 attack bonus	
Notes	
The chaos monster attacks with its tentacles and also makes a Disruption (Dimensions) attack each exchange.	

Clutch of Chaos Creatures	Average Minions
<i>Ten mutated chaos monsters – Average (+1) minions – meep, slobber and drool hungrily as they advance to attack!</i>	
Aspects: Mutated by hideous chaos!	
- Marauding mutants (+4 bonus)	□□□□□□
(Melee Weapons +5)	□□□□□□
- Attached slobbering servitors (+4 bonus)	□□□□□□
	□□□□□□

CHIMERA

The monstrous chimera has a dragon's rear haunches, a lion's body, a tail ending in a snake's head, and a goat's head which breathes fire. Some fearsome chimera even have a dragon's head and a lion's head too!

Chimera	Superb Elite
Physical Stress: □□□□□□□□	
Composure Stress: □□□□□□	
Fate points: 3	Scale: Small (2)
Consequences: 3	
Skills	
<i>Superb (+5)</i> Fire	
<i>Great (+4)</i> Athletics	Claws
<i>Good (+3)</i> Endurance	Horns
Intimidation	
Aspects	
Unnatural beast!	
Conflicting impulses	
Brutal intelligence	
Harbinger of disaster	
Haunches of a dragon	
Massive headbutting horns	

Sulphurous breath
 Roar like thunder
 Claws that furrow stone

Stunts

- ◆ **Scary:** use *Intimidation* to resist *Intimidation* attacks
- ◆ **Aura of Menace:** once per scene per target, pay a Fate point to intimidate a target as a free action
- ◆ **Aura of Fear:** once per scene, pay a Fate point to intimidate all opponents in the scene at a -2 penalty
- ◆ **Fast as a Leopard:** +2 *Athletics* on sprint actions
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Piledriver:** +4 *Might* damage against inanimate objects
- ◆ **Unstoppable:** use *Might* instead of *Athletics* for move actions. Border values are reduced by -2

CYCLOPS

The classical primordial giant with one eye in the middle of its forehead, cyclopses are solitary creatures haunting desolate wastes, uninhabited islands, and ancient ruins. They're foul-tempered and hugely strong, and frequently talented smiths.

Cyclops Good Extra

Physical Stress: □□□□□□□□

Composure Stress: □□□□□

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) Endurance	
Fair (+2) Artificer	Might
Average (+1) Fists	Intimidation
Survival	

Aspects

Myopic
 Proud craftsman
 Forge-tempered

Stunts

- ◆ **Savage Fighter:** use *Might* instead of *Melee Weapons* when fighting with 2H weapons
- ◆ **Oversized:** +2 to *Intimidation* checks, +1 *Physical stress*, -2 *Rapport*
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Thick-Skinned:** +1 *Physical stress*
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Brondos the Smith Superb Elite

Physical Stress: □□□□□□□□

Composure Stress: □□□□□□

Fate points: 2 **Scale:** Small (2)

Consequences: 3

Armour Cons: 1 Minor, 1 Major

Skills

Superb (+5) Might	
Great (+4) Endurance	Intimidation
Good (+3) Artificer	Resolve
Melee Weapons	

Aspects

Master Craftsman
 Forge-tempered
 Brutal and Strong
 Rage-fuelled
 Thunderous
 Hulking
 “Even the titans fear my strength!”
 One-eyed gaze as hard as flint
 Stubborn and unforgiving
 Skin like obsidian

Stunts

- ◆ **Savage Fighter:** use *Might* instead of *Melee Weapons* when fighting with 2H weapons
- ◆ **Oversized:** +2 to *Intimidation* checks, +1 *Physical stress*, -2 *Rapport*
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
- ◆ **Piledriver:** +4 *Might* damage against inanimate objects
- ◆ **Unstoppable:** use *Might* instead of *Athletics* for move actions. Border values are reduced by -2
- ◆ **Thick-Skinned:** +1 *Physical stress*
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level
- ◆ **Unbound:** +2 *Might* bonus to break out of physical restraints

Equipment

Warhammer (+2 damage: *Armour-piercing*)
 Burnished armour (-1 armour bonus, -1 *Athletics* penalty: *Noisy, Hot, Heavy*)

3 Cyclopean Forge-Hands Fair Minions

Three forge-scalded cyclopses – Fair (+2) minions – pick up their hammers to do battle!

Aspects: Fiery disposition

- Muscular blacksmiths (+1 bonus)	□□ □□ □□
(Melee Weapons +3)	
- Attached attendants (+2 bonus)	□□ □□ □□

DEMON

Demons are the denizens of other planes of the Internection, summoned into our world by sorcery. There are many different kinds of demon; the following plague demon can be summoned using the Summon Greater Planar Inhabitant stunt (Summonable + 6 advances).

Plague Demon	Good Extra
Physical Stress:	□□□□
Composure Stress:	□□□□
Fate points: 8	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Disease	
<i>Fair (+2)</i> Claws	
<i>Average (+1)</i> Intimidation	
Aspects	
Demon!	
Stench of the middens	
Claws caked with filth	
Oozing sores and erupting pustules	
Gaunt and cadaverous	
Minor Weakness: Holy Water	
Stunts	
♦ Poison: <i>Good (+3) attack against Endurance every exchange for rest of scene</i>	
♦ Claws: <i>+2 damage bonus</i>	
Advances	
Summonable	
Quality x 2	
Stunts x 2	
Consequences x 2	
Equipment	
Claws (+2 damage + poison)	
Demon Plague (Contact, time period: 1 hour)	



Lady Sybara, Demon of Pleasure

Summoning Lady Sybara is extremely difficult, though not impossible. Her 18 (!) advances require the Advanced Summoning stunt, and a Legendary (+8) difficulty Major Summoning stunt roll.

Lady Sybara (Demon of Pleasure)	Superb Elite
Physical Stress:	□□□□□□
Composure Stress:	□□□□□□□□
Fate points: 3	Scale: Small (2)
Consequences: 3 + 1 Major social / mental	
Skills	
<i>Superb (+5)</i> Domination	
<i>Great (+4)</i> Deceit	Rapport
Art	
<i>Good (+3)</i> Alertness	Athletics
Empathy	Resolve
Melee Weapon	
Aspects	
Demon!	
A promise of pleasure	
Smouldering eyes	
Smokey voice	
Quintessence of feminine wiles	
Sadistic and cruel	
Lies as easily as breathing	
Anything you desire...	
Queen of the succubi	
Stunts	
♦ Control Emotion: <i>+1 Domination manoeuvre bonus to place temporary aspect on target</i>	
♦ Command: <i>+1 Domination bonus for temporary aspect or Composure attack</i>	
♦ Enslave: <i>+2 Domination bonus to enslave target (aspect or Composure conflict)</i>	
♦ Control: <i>Composure conflict to completely control target's actions for duration</i>	
♦ Ebb and Flow: <i>pay a Fate point at the beginning of any social exchange to attempt a quick read as a free action</i>	
♦ Comely Lass: <i>+2 Rapport bonus on seduction attempts</i>	
♦ Smooth Recovery: <i>+1 Major social or mental consequence</i>	
Advances	
Summonable	
Consequences x 2	
Quality x 4	
Skilled x 4	
Stunts x 7	

Pyroclastic Imps

These six imp can be summoned using the Summon Lesser Planar Inhabitant stunt (4 advances: Summonable, Quality, Strength in Numbers x 2).

6 Pyroclastic Imps

Fair Minions

Six burning demonlings – Fair (+2) minions – cause havoc, setting fires and popping sparks!

Aspects: As much fire as flesh

- Arsonist imps (+2 bonus) (Fire
+4)
- Attached imps (+3 bonus)

DRAGON

Dragons need no introduction. Great, reptilian beasts, often ancient and evil, they have terrifying powers like breathing fire or lightning, and many hunger for treasure. Fortunately they live in desolate wilderlands; when they do descend on settled lands, catastrophe follows.

There are several types of dragon, with differing appearances and powers. These include:

- **Fire Dragons:** destructive, red dragons with fiery breath.
- **Earth Dragons:** greedy brown dragons, whose roar causes earthquakes.
- **Storm Dragons:** fast-moving blue dragons, which emit lightning bolts.
- **Sea Dragons:** aquatic wingless green dragons with freezing breath.
- **Dark Drakes:** black dragons shrouded in an aura of darkness and fear.
- **Sun Dragons:** dazzling gold dragons; even to look at them risks blindness.



- **Astral Dragons:** mythical dragons said to dwell in the Otherworld or Astral Plane.

A dragon's size and its peak skill are linked, as follows:

Peak Skill	Size of Dragon
Good (+3)	Small (scale 2)
Great (+4) to Fantastic (+6)	Medium (scale 3)
Epic (+7) and above	Large (scale 4)

Some Legendary (+8) dragons are said to reach Huge (scale 5) and even higher, becoming indistinguishable from the landscape! (See the Dragon of Hast on page 184 for an example.)

The following statistics are for a Small (scale 2) fire dragon.

Small Fire Dragon Good Extra

Physical Stress:	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Composure Stress:	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Fate points: 6	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Fire	
<i>Fair (+2)</i> Might	Claws
	Jaws
<i>Average (+1)</i> Deceit	Endurance
	Athletics
	Alertness
	Intimidation

Aspects

Everything must be consumed by fire!
 As big as a horse
 Cunning
 Destructive
 Minor Weakness: Water
 Minor Weakness: Cold

Stunts

- ◆ **Create Fire:** can create fire by breathing out
- ◆ **Flight:** use Athletics for flying
- ◆ **Jaws:** +2 damage to Jaws attacks
- ◆ **Claws:** +2 damage to Claws attacks

DRYAD

Dryads are shy and retiring tree nymphs. There are several subtypes, including **hamadryads**, long-lived and tied to the trees they inhabit, and **meliae**, the dryads of ash trees. If a dryad's tree is destroyed or otherwise dies, the dryad perishes too.

The following hamadryad can be summoned using the Summon Plant Spirit stunt (Summonable + 6 advances).

Hamadryad		Good Extra	
Physical Stress:	□□□□		
Composure Stress:	□□□□		
Fate points: 7		Scale: Small (2)	
Consequences: 2			
Skills			
	<i>Good (+3)</i> Nature		
	<i>Fair (+2)</i> Life		
	<i>Average (+1)</i> Rapport		
Aspects			
	One with her tree		
	Tousled hair and a quirky smile		
	Fey and enchanting		
Stunts			
	♦ Fertility: <i>pay a Fate point to make an animal heavily pregnant or a plant bear fruit immediately</i>		
	♦ Merge with Plant: <i>hide inside a tree, or animate it and use it to attack with Nature skill (1 point of armour, Physical stress equal to Nature skill also before being "ejected")</i>		
	♦ Comely Lass: <i>+2 Rapport bonus on seduction attempts</i>		
Advances			
	Summonable		
	Quality x 2		
	Stunts x 3		
	Consequences		

Ash Tree Sisters

These three dryads can be summoned using the Plant Warrior stunt (4 advances: Summonable, Quality x 2, Strength in Numbers).

Ash Tree Sisters		Good Minions	
<i>Three dryad sisters – Good (+3) minions – draw upon the forest around them for sustenance and defence.</i>			
Aspects: Willowy and beautiful			
-	Helpful meliae (+1 bonus) (Nature +4)	□□□	□□□
-	Attached sisters (+2 bonus)	□□□	□□□

Old Mother Oak		Superb Elite	
Physical Stress:	□□□□□		
Composure Stress:	□□□□□□□		
Fate points: 3*		Scale: Small (2)	
Consequences: 3			
Skills			
	<i>Superb (+5)</i> Nature		
	<i>Great (+4)</i> Creatures		Life
	<i>Good (+3)</i> Alertness		Divination
			Resolve
	<i>Fair (+2)</i> Empathy		Stealth
			Survival
			Rapport
Aspects			
	Old as the mountains		
	Deep roots and strong		
	Knows much, says little		
	Neither gale nor flood nor tremor will move her		
	She knew you were coming before you did		
	Nature is hers		
	Countenance of a crone		
	Her allies are legion		
	Disdain for axe and fire		
	Respect for good rootstock		
Stunts			
	♦ Draw Power: <i>pay a Fate point and make a Nature roll: shifts indicate the consequence the earth takes for you</i>		
	♦ Fertility: <i>pay a Fate point to make an animal heavily pregnant or a plant bear fruit immediately</i>		
	♦ Merge with Plant: <i>hide inside a tree, or animate it and use it to attack with Nature skill (1 point of armour, Physical stress equal to Nature skill also before being "ejected")</i>		
	♦ Plant Warrior: <i>you have 3 advances (plus Summonable) to animate 1 or more plant minions</i>		
	♦ Summon Plant Spirit: <i>a "Greater Summoning" giving you 6 advances (plus Summonable) to summon dryads, etc</i>		
	♦ Major Healing: <i>use Life to reduce consequence healing time by 1 step, plus 1 step per point of spin</i>		
	♦ Call Creature (Woodland Beasts): <i>+1 Creatures bonus to call a creature from outside the current area</i>		
	♦ True Sight: <i>overcome difficulty to perceive invisible, camouflaged, shapeshifted or transmuted targets</i>		
	♦ Understand Languages: <i>understand spoken or written languages; shifts indicate degree of information gained</i>		
Notes			
	*+2 Fate point refresh		

ETERNALS

Eternals are creatures of the Astral Planes, lower than the gods but higher than mortals. Their lives are measured in aeons, but unlike gods they do eventually die (and being soulless, do not continue on in any form). They can be killed or injured, although their recuperative powers mean they don't stay hurt for long. They're inclined towards arrogance, and have little time for mortal affairs.

The Inquisitors are an elite force of Eternals dedicated to destroying "evil", although their conception of evil often differs from that of mortals. In Anglerre, both Maryell and Myrdan are Eternals.

Myrdan the Eternal Legendary Elite

Physical Stress:	□□□□□□	
Composure Stress:	□□□□□□□□	
Fate points: 5		Scale: Small (2)
Consequences: 3		
Skills		
<i>Legendary (+8)</i> Wild Magic		
<i>Epic (+7)</i> Dimensions		Warding
<i>Fantastic (+6)</i> Transmutation		Glamour
Elements (Fire)		
<i>Superb (+5)</i> Melee Weapons		Athletics
Alertness		Resolve

Aspects

Trusted advisor to Prince Veyne
 Ancient and mysterious Eternal
 Avatar of Vishena
 Master of Magics
 Combo Aspect: Behold My Whirling Sword of Wild Magic*

Stunts**

- ◆ **Artifact – Sword of Wild Magic:** 6 improvements: +1 to hit, +2 when Powered by Wild Magic, Independent (Dancing Sword), +1 Wild Magic (costs 2 improvements), Power Battery
- ◆ **Solo Combo:** pay a Fate point to chain 1 manoeuvre and 1 attack in a single exchange
- ◆ **Advanced Solo Combo:** chain multiple manoeuvres before a final attack in a single exchange, for 1 Fate point per manoeuvre

Equipment

Sword of Wild Magic (+3 damage, plus magic)

Notes

*Myrdan's combo aspect costs 3 Fate points (1 for the invoke, and 2 for the combo), and includes: a Wild Magic power-up, followed by Athletics, and finishing with a Melee Weapon attack (average 18 shifts, +3 damage bonus).

**Myrdan has access to all stunts for his power skills



FAUN

Spirits of the wild woods, fauns are humanoid creatures with horns and two goat-like legs. They're passionate creatures, with a great love of music and dance.

Faun Good Extra

Physical Stress:	□□□□□	
Composure Stress:	□□□□□	
Fate points: 6		Scale: Small (2)
Consequences: 3		
Skills		
<i>Good (+3)</i> Athletics		
<i>Fair (+2)</i> Alertness		Art
<i>Average (+1)</i> Empathy		Rapport
Survival		Horns
Aspects		
Frolicsome		
Bestial		
Piper for the bacchanal		
Fertility and wildness		

Stunts

- ◆ **Acrobat:** difficulties for acrobatic feats are -2 steps; falling rolls gain a +2 bonus. In acrobatics, your Athletics never restricts another skill
- ◆ **Fancy Footwork:** +2 Athletics bonus to make or overcome blocks
- ◆ **Slippery:** +2 defence against pushes or knockbacks, or to escape from bonds
- ◆ **Combat Dodge:** +1 Athletics defence in combat

Horned Knaves (Fauns) Average Minions

Four feisty fauns – Average (+1) minions – caper and dance, playing an infectious tune!

Aspects: Merry pranksters

- Frolicking fauns (+2 bonus) (Kick □□□□ / Melee Weapons +3)
- Attached troop of fauns (+2 □□□□ bonus)

Puck Superb Elite

Physical Stress: □□□□□

Composure Stress: □□□□□□□

Fate points: 3 **Scale:** Small (2)

Consequences: 3

Skills

<i>Superb</i> (+5) Glamour	
<i>Great</i> (+4) Alertness	Art (Pipes)
<i>Good</i> (+3) Athletics	Deceit
	Resolve
<i>Fair</i> (+2) Empathy	Rapport
	Survival
	Gambling

Aspects

Puckish
Mad pranks and merry jests
A virtuoso with his flute
“Come away, oh human child...”
‘Tis best not to cross Old Puck
Misleading
Willing to gamble
Mutable of form and mood
Knows easily the hearts of men
Helps or hinders, as the situation merits

Stunts

- ◆ **Acrobat:** difficulties for acrobatic feats are -2 steps; falling rolls gain a +2 bonus. In acrobatics, your Athletics never restricts another skill
- ◆ **Fancy Footwork:** +2 Athletics bonus to make or overcome blocks
- ◆ **Slippery:** +2 defence against pushes or knockbacks, or to escape from bonds
- ◆ **Combat Dodge:** +1 Athletics defence in combat
- ◆ **Seeming:** use Glamour to create “temporary realities”
- ◆ **Virtuoso:** +1 Art bonus with pipes; create musical works 1 step faster
- ◆ **Moving Performance:** scene aspects placed by Art on audience remain from scene to scene for up to a day
- ◆ **Stage Presence:** halve any Art difficulty increases due to distractions
- ◆ **I’m On Top Of It:** pay a Fate point to go first in an exchange
- ◆ **Heart’s Secret:** successful Empathy read reveals the target’s most important aspect
- ◆ **Track the Soul:** in appropriate circumstances, use Empathy instead of Contacting, Investigation or Survival to find someone you know

GARGOYLE

Grotesque humanoid creatures resembling monstrous winged statues, with all manner of horns, claws, tusks and barbs. They lurk in lonely, unfrequented places, and can sit immobile for weeks on end.

Gargoyle Good Extra

Physical Stress: □□□□□□

Composure Stress: □□□□□

Fate points: 6 **Scale:** Small (2)

Consequences: 3

Skills

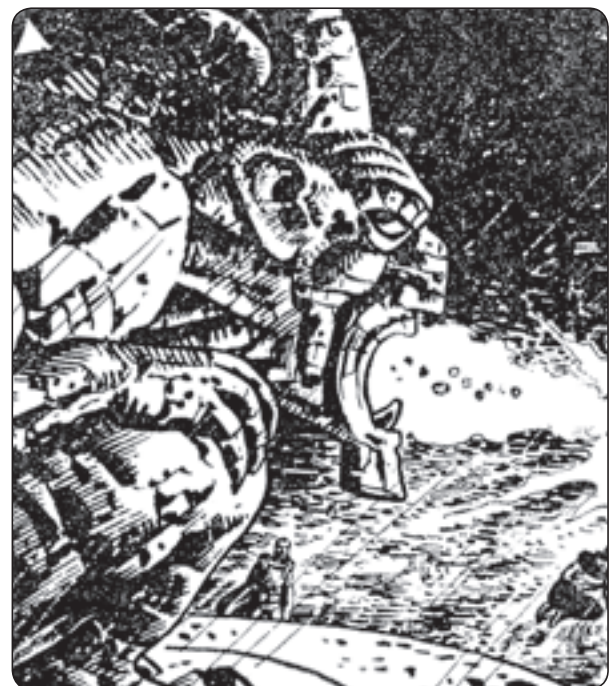
<i>Good</i> (+3) Stealth	
<i>Fair</i> (+2) Claws	Might
<i>Average</i> (+1) Endurance	Athletics
	Intimidation

Aspects

Hideous
Leathery wings
Petrous hide
Still as a statue
Minor Weakness: Simultaneous heat and cold

Stunts

- ◆ **Flight:** use Athletics for aerial movement and manoeuvres
- ◆ **Outer Shell:** -1 armour bonus, -1 Athletics penalty
- ◆ **In Plain Sight:** ignore environmental difficulties when using Stealth. Once hidden, active searches don’t get the +2 bonus
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps



4 Ruined Grotosques Average Minions

Four hardened gargoyle ambushers – Average (+1) minions – perch on plinths or gravestones or the roofs of nearby mausoleums, ready to strike!

Aspects: Lying in wait

- Cathedral top idlers (+2 □ □ □ □ bonus) (Claws +3)
- Attached gargoyles (+2 □ □ □ □ bonus)

Marble Monstrosity Superb Elite

Physical Stress: □ □ □ □ □ □ □ □

Composure Stress: □ □ □ □ □

Fate points: 4 **Scale:** Small (2)

Consequences: 3

Skills

- Superb (+5)* Might
- Great (+4)* Alertness Stealth
- Good (+3)* Endurance Athletics
- Intimidation

Aspects

- Marmoreal
- Unmoving - unless provoked
- Enemy of evil spirits
- Grotesque
- Leathery wings
- Stone Talons
- Old and weathered
- Indulgent of birds and fools
- Intolerant of graveyards
- Urban
- Minor Weakness: Simultaneous heat and cold

Stunts

- ◆ **Flight:** use Athletics for aerial movement and manoeuvres
- ◆ **Outer Shell x 2:** -2 armour bonus, -2 Athletics penalty
- ◆ **In Plain Sight:** ignore environmental difficulties when using Stealth. Once hidden, active searches don't get the +2 bonus
- ◆ **Master of Shadows:** discovery penalties while moving are halved, and you may move 1 zone (or a sprint action, for a Fate point) without automatically breaking cover
- ◆ **Quick Exit:** if not in combat, roll Stealth against highest opponent Alertness to have "vanished" the next time they look
- ◆ **Vanish:** with a dramatic flourish or appropriate scene aspect, you can vanish as a full action even in a conflict
- ◆ **Shadow Strike:** attack while hidden, and defend with Stealth
- ◆ **Deadly Shadows:** use Stealth to attack as well as defend
- ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps

GENIE

Creatures made of "smokeless fire", genies dwell in remote and desolate areas. They can be malicious, and even possess those who cross them. There are several types, including the **ifrit**, **marid**, and **djinn**, creatures of fire, water, and air respectively.

The following ifrit (13 advances) can be summoned using the Advanced Summoning stunt and a Good (+3) difficulty Major Summoning stunt roll.

Ifrit (Genie) Good Extra

Physical Stress: □ □ □ □

Composure Stress: □ □ □ □

Fate points: 4 **Scale:** Medium (3)

Consequences: 3

Skills

- Good (+3)* Fire
- Fair (+2)* Melee Weapons Intimidation
- Average (+1)* Deceit Might
- Resources

Aspects

- Embodiment of fire
- Towering and mighty
- Primordial
- Wings of smoke and flame
- Proud and arrogant
- Minor Weakness: Water
- Minor Weakness: Cold

Stunts

- ◆ **Flight:** use Athletics for aerial movement and manoeuvres
- ◆ **Create Fire:** create fire even in cold wet environments
- ◆ **Extreme Conditions:** +2 defence against fire-based attacks
- ◆ **Extreme Habitat:** survive in fiery environments (volcanoes, infernos) without being damaged. For a Fate point, ignore any one fire-based attack.
- ◆ **Firewalk:** use Fire for near-instantaneous sprint actions between contiguous areas of fire
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps

Advances

- Summonable
- Quality x 2
- Skilled x 2
- Consequences x 2
- Stunts x 6

Equipment

- Scimitar (+3 damage)



Lesser Djinn

These lesser djinn can be summoned using the Summon Lesser Planar Inhabitant stunt (4 advances: Summonable, Quality, Strength in Numbers x 2).

6 Lesser Djinn Fair Minions

Six lesser djinn nobles – Fair (+2) minions – attend the Lords of the Elemental Hosts.

Aspects: Djinn

-	Elemental cortege (+2 bonus)	□□ □□ □□
	(Melee Weapons +4)	□□ □□ □□
-	Attached retainers (+3 bonus)	□□ □□ □□
		□□ □□ □□

Marid

Summoning this powerful genie requires 24 (!) advances; that's the Advanced Summoning stunt, and a +14 difficulty Major Summoning stunt roll!

Marid (Genie) Superb Elite

Physical Stress:	□□□□□□□□
Composure Stress:	□□□□□□
Fate points: 5	Scale: Medium (3)
Consequences: 3	

Skills

<i>Superb</i> (+5)	Water	
<i>Great</i> (+4)	Athletics	Weather
	Melee Weapons	
<i>Good</i> (+3)	Endurance	Might
	Resources	Deceit
	Intimidation	

Aspects

- Embodiment of water
- Towering and mighty
- Primordial
- Proud and arrogant
- Noble genie
- Sticklers for etiquette and deference
- Oath-bound
- Susceptible to flattery
- Command of weather
- Rebellious if compelled
- Minor Weakness: Fire

Stunts

- ♦ **Flight:** use Athletics for aerial movement and manoeuvres
- ♦ **Create Weather:** +1 Weather bonus when creating any weather up to a storm
- ♦ **Stormbringer:** create violent storms, using Weather to attack
- ♦ **Travel on Weather:** use Weather instead of Athletics to take sprint actions
- ♦ **Create Water:** create water even in hot dry environments
- ♦ **Extreme Conditions:** +2 defence against water-based attacks
- ♦ **Extreme Habitat:** survive in watery and stormy environments (under the sea, thunder storms) without being damaged. For a Fate point, ignore any one water-based attack.
- ♦ **Waterwalk:** use Water for near-instantaneous sprint actions between contiguous areas of water
- ♦ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ♦ **Stronghold:** a Good (+3) stronghold
- ♦ **Lair:** the stronghold has Expert Henchmen, Extensive Security, and Utmost Secrecy
- ♦ **Stately Pleasure Dome:** the stronghold is a wonder of the world, at the bottom of the sea or on top of a thunder storm
- ♦ **Treasure Hoard:** secret cache of gold and jewels; once per session, you get a +2 Treasure to use before the session's end

Advances

- Summonable
- Consequences x 2
- Skilled x 4
- Stunts x 13
- Quality x 4

Equipment

- Scimitar (+3 damage)

GHOST

Unquiet spirits of the dead, ghosts take many forms. They often haunt areas where terrible things have happened, and many exist only to bring terror – and death – to the living.

Ghost	Good Extra
Physical Stress:	n/a
Composure Stress:	□□□□□□
Fate points: 6	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Death	
<i>Fair (+2)</i> Intimidation	Deceit
<i>Average (+1)</i> Domination	Resolve
Aspects	
Immune to normal weapons	
Discorporate	
Like a ragged shred of fog	
Terrifying wail	
Vengeful spirit	
Spectral hands clawing for the flesh of the living	
Stunts	
♦ Scary: use <i>Intimidation</i> to resist <i>Intimidation</i> attacks	
♦ Horrific: pay a Fate point to force victim of <i>Intimidation</i> attack to flee number of zones equal to shifts, or take <i>Minor</i> consequence. Other targets in zone are affected at -2	
♦ Aura of Menace: once per scene per target, pay a Fate point to intimidate a target as a free action	
♦ Aura of Fear: once per scene, pay a Fate point to intimidate all opponents in the scene. -2 penalty on your roll	

4 Spectral Shadows Fair Minions

Four spectral shadows – Fair (+2) minions – rise from the grave to wreak revenge on the living!

Aspects: The living are not welcome here!

- Ghostly renderers (+2 □□ □□ □□ □□ bonus) (Chill Touch +4)
- Attached haunts (+2 bonus) □□ □□ □□ □□

GHOUL

Strong, fast, and more or less mindless, ghouls are hideous humanoid creatures which haunt deserts, burial grounds, and other desolate places, preying on hapless travellers. Some say they can take the shape of hyenas; others that they're a type of djinn. They eat the bodies of the dead and often carry disease. Some say ghouls are driven off by prayer or strongly presented holy symbols; others say the only way to get rid of one is to burn its body till nothing remains but ash.

Ghoul	Good Extra
Physical Stress:	□□□□□□□□
Composure Stress:	□□□□□□
Fate points: 5	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Bite	
<i>Fair (+2)</i> Athletics	Claws
<i>Average (+1)</i> Disease	Endurance
	Intimidation
Aspects	
Degenerate and foul	
Grave robber	
Cannibal and carrion-eater	
Stench of the grave	
Nocturnal predator	



Stunts

- ◆ **Scary:** use *Intimidation* to resist *Intimidation* attacks
- ◆ **Horrific:** pay a Fate point to force victim of *Intimidation* attack to flee number of zones equal to shifts, or take a Minor consequence. Other targets in same zone are affected at -2
- ◆ **Aura of Menace:** once per scene per target, pay a Fate point to intimidate a target as a free action
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Average (+1) Disease (attacks whoever is bitten, time period: 1 day)

Ghoul Pack

The following ghoulish pack can be created using the Raise Lesser Undead stunt (4 advances: Summonable, Quality x 2, Strength in Numbers).

Ghoul Pack

Good Minions

Three filthy, scabbling ghouls – Good (+3) minions – leap from half-exhumed graves, slaving and loping when they catch your scent.

Aspects: Mindless maws

- Catacomb chasers (+1 bonus) (Bite +4, Disease)
- Attached corpse-pickers (+2 bonus)

The Ghoul-King

Superb Elite

Physical Stress:

Composure Stress:

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

- Superb* (+5) Endurance
- Great* (+4) Bite Disease
- Good* (+3) Athletics Claws
- Intimidation Leadership

Aspects

Sovereign Lord of the Cannibal Host
 Drinks blood from the skull of a child
 Wears grave-rot like a crown
 Bloodcurdling snarl
 Guarded by hyenas fed on human flesh
 Ate the witch who made him
 Little love for traffickers in magic
 Filthy regalia of bones and scrounged relics
 Cannot abide daylight
 Stench of the abattoir

Stunts

- ◆ **Minions:** you have 3 Average (+1) minions plus 3 advances
- ◆ **Scary:** use *Intimidation* to resist *Intimidation* attacks
- ◆ **Horrific:** pay a Fate point to force victim of *Intimidation* attack to flee number of zones equal to shifts, or take a Minor consequence. Other targets in same zone are affected at -2
- ◆ **Steely Gaze:** start a conflict-of-wills *Intimidation* conflict, neither side moving, until consequence, concession, or outside interruption. -2 defence against other attacks
- ◆ **Fearsome Gaze:** as above, but if the opponent takes a consequence, they take a second consequence immediately
- ◆ **Aura of Menace:** once per scene per target, pay a Fate point to intimidate a target as a free action
- ◆ **Aura of Fear:** once per scene, pay a Fate point to intimidate all opponents in the scene. -2 penalty on your roll
- ◆ **Master of Fear:** as *Aura of Fear*, but you have no -2 penalty. Minions whose quality is beaten by roll simply flee, unless their leader resists with *Leadership* for them as a full action
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Great (+4) Disease (attacks whoever is bitten, time period: 1 day)

GIANT, EVIL

Evil giants are great, twisted creatures, corrupted by the Dark Lord. Often deformed, and huge and powerful, they're nevertheless weaker than **true giants** (see below).

Evil Giant Raider

Good Extra

Physical Stress:

Composure Stress:

Fate points: 4 **Scale:** Medium (3)

Consequences: 3

Skills

- Good* (+3) Might
- Fair* (+2) Endurance Intimidation
- Average* (+1) Deceit Alertness
- Athletics

Aspects

Deformed giants, twisted and corrupt
 They come from the sea!
 Revellers in chaos and slaughter
 Slavers and tyrants

Stunts

- ◆ **Gargantuan:** you are only outnumbered when facing 4 or more opponents, plus 1 per Fate point spent. You can attack up to Enormous (scale 6) targets
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Savage Fighter:** use Might instead of Melee Weapons with 2H weapons
- ◆ **Scary:** use Intimidation to resist Intimidation attacks
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Club (+2 damage: Unwieldy)

Evil Giant Slave Warriors Fair Minions

Five scarred and hard-used warriors – Fair (+2) minions – begrudgingly lift their clubs to fight for their slave-masters!

Aspects: Cruel and merciless

- Chained murderers (+2 bonus) (Club +4)
- Attached meat-shield (+2 bonus)

Dubros the Devourer Superb Elite

Physical Stress:

Composure Stress:

Fate points: 4 **Scale:** Medium (3)

Consequences: 3

Skills

- Superb (+5) Endurance
- Great (+4) Might Intimidation
- Resolve
- Good (+3) Deceit Alertness
- Athletics Leadership

Aspects

- Terrible laugh
- Long, sinewy arms
- Roaring braggart
- Gaping gullet
- Tribute-seeker
- Dark, gloomy and devilish
- Seafarer
- A giant among men
- Overconfident

Stunts

- ◆ **Gargantuan:** you are only outnumbered when facing 4 or more opponents, plus one per Fate point spent. You can attack up to Enormous (scale 6) targets



- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Savage Fighter:** use Might instead of Melee Weapons when fighting with 2H weapons
- ◆ **Cleave:** use overflow on an attack to attack a second target
- ◆ **Scary:** use Intimidation to resist Intimidation attacks
- ◆ **Aura of Menace:** once per scene per target, pay a Fate point to intimidate a target as a free action
- ◆ **Thick-Skinned:** +1 Physical stress
- ◆ **One Hit to the Body:** once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Club (+2 damage: Unwieldy)

GIANT, TRUE

True giants dwell in the farthest north, tall heroic beings with great beards, living in castles of ice and beauty on the roof of the world.

True Giant Thane Good Extra

Physical Stress:

Composure Stress:

Fate points: 5 **Scale:** Medium (3)

Consequences: 3

Armour Cons: 1 Minor

Skills

- Good (+3) Might
- Fair (+2) Endurance Melee Weapons
- Average (+1) Athletics Intimidation

Aspects

- Grizzled veterans
- Cold eyes

Massive ice-axes
Spittle-flecked berserkers

Stunts

- ◆ **Gargantuan:** *you're only outnumbered when facing 4 or more opponents, plus 1 per Fate point spent. You can attack up to Enormous (scale 6) targets*
- ◆ **Extreme Conditions:** *+2 defence against cold-based attacks*
- ◆ **Extreme Habitat:** *survive in freezing and icebound environments (mountaintops, polar regions) without being damaged. For a Fate point, ignore any one cold-based attack.*
- ◆ **Herculean Strength:** *reduce non-combat weight-based difficulties 2 steps*
- ◆ **Cleave:** *use overflow on an attack to attack a second target*

Equipment

Yeti-hide armour (1 Minor consequence)

Nordjarl the Colossal Superb Elite

Physical Stress:

Composure Stress:

Fate points: 5 Scale: Medium (3)

Consequences: 3

Armour Cons: 1 Minor

Skills

Superb (+5) Melee Weapons	
Great (+4) Might	Endurance
Good (+3) Athletics	Resolve
	Intimidation
Fair (+2) Creatures	Leadership
	Rapport
	Alertness

Aspects

True Giant Jarl
Oathkeeper
Wielder of Hoarnost, the Spear of Rimefire
Towering Menace



Ice in his beard and his heart
Thunderous laugh
Thew-proud
Inexorable as a glacier
Lord of the ice bears
Herald of winter's wrath

Stunts

- ◆ **Artifact: Hoarnost, the Spear of Rimefire:** *Melee Weapons +1, +2 versus fiery creatures; Area Attack "Icy Blast" (on a successful attack, pay a Fate point to affect all targets in same or adjacent zone. Pay additional Fate point for temporary aspect "Frozen")*
- ◆ **Gargantuan:** *you are only outnumbered when facing 4 or more opponents, plus 1 per Fate point spent. You can attack up to Enormous (scale 6) targets*
- ◆ **Extreme Conditions:** *+2 defence against cold-based attacks*
- ◆ **Extreme Habitat:** *survive in freezing and icebound environments (mountaintops, polar regions) without being damaged. For a Fate point, ignore any one cold-based attack.*
- ◆ **Herculean Strength:** *reduce non-combat weight-based difficulties 2 steps*
- ◆ **Lawspeaker:** *+2 Leadership when making stirring speeches; negotiate tribal tradition / etiquette one step faster*
- ◆ **Minions:** *you have 6 Medium (scale 3) Fair (+2) minions*
- ◆ **Oversized (Even for a Giant!):** *+2 Intimidation, +1 Physical stress, -2 Rapport*
- ◆ **Scary:** *use Intimidation to resist Intimidation attacks*
- ◆ **Steely Gaze:** *start a conflict-of-wills Intimidation conflict, neither side moving, until consequence, concession, or outside interruption. -2 defence against other attacks*
- ◆ **Stronghold:** *a Good (+3) stronghold*
- ◆ **Lair:** *the stronghold has Expert Henchmen, Extensive Security, and Utmost Secrecy*
- ◆ **Treasure Hoard:** *secret cache of gold and jewels; once per session, you get a +2 Treasure to use before the end of the session*

Equipment

Yeti-hide armour

True Giant Housecarls Fair Minions

Five frozen housecarls – Fair (+2) minions – protect their Jarl at all times, weapons at the ready!

Aspects: Protect the jarl!

- Loyal housecarls (+2 bonus)
(Melee Weapons +4)
- Attached bodyguard (+2 bonus)

GIANT EAGLE

Among the noblest creatures of the animal kingdom, giant eagles inhabit only the highest mountain fastnesses. Some of them have great wisdom.

Giant Eagle		Good Extra
Physical Stress:	□□□□□□	
Composure Stress:	□□□□□□	
Fate points: 7	Scale: Small (2)	
Consequences: 3		
Skills		
Good (+3) Athletics		
Fair (+2) Alertness	Talons	
Average (+1) Endurance	Resolve	
Survival		
Aspects		
Massive wingspan		
"Nothing escapes my notice!"		
Talons like spears		
A beak to shatter bone		
Intelligent		
Stunts		
♦ Flight: use Athletics for aerial movement and manoeuvres		
♦ Eagle Eyes: see details 2 zones away; pay a Fate point to see details 2 miles away		
♦ Fast: during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence		

Hungry Hatchlings		Average Minions
<i>Three newly hatched piles of feather and beak – Average (+1) minions – cast their gaze upon you. Are you a friend of the eyrie? Or are you food?</i>		
Aspects: "SQUuAWK!"		
- Amazing eaters (+1 bonus)	□ □ □	
(Beak +2)		
- Attached clutchmates (+2 bonus)	□ □ □	

Earnstrang, Lord of Eagles		Superb Elite
Physical Stress:	□□□□□□□□	
Composure Stress:	□□□□□□□□	
Fate points: 3	Scale: Small (2)	
Consequences: 3		
Skills		
Superb (+5) Athletics		
Great (+4) Alertness	Talons	
Good (+3) Endurance	Resolve	
Survival		

Aspects	
Lord of the mountain currents	
Honours the ancient pacts	
Talons like spears	
A beak to crush boulders	
Thoughtful and curious	
Mortal foe of the egg-breaking ogres	
Swift as the wind	
Ancient and wise	
Amused by talking food	
Golden feathers	
Stunts	
♦ Flight: use Athletics for aerial movement and manoeuvres	
♦ Acrobat: difficulties for acrobatic feats are -2 steps; falling rolls gain a +2 bonus. In acrobatics, your Athletics never restricts another skill	
♦ Eagle Eyes: see details 2 zones away; pay a Fate point to see details 2 miles away	
♦ Fast: during combat, pay a Fate point to double your Athletics skill. Incurs a Minor Physical consequence	
♦ Lightning Fast: move 1 zone as a free action each exchange; pay a Fate point to add +4 to combination skill check / movement action, incurring a Minor Physical consequence	
♦ Inner Strength: +2 Resolve defence against magic, torture, etc; +3 if full defence	
♦ Steel Determination: speak true intentions in social conflict for a +1 bonus to Intimidation, Resolve, and social defence; may not subsequently use Rapport in that conflict	

GIANT RAT

Giant rats infest the sewers of ancient cities, desolate ruins, and are often the familiars of witches and shamans. They're notorious carriers of disease, and often gang up on larger foes using their Group Combo stunt.

Giant Rat		Good Extra
Physical Stress:	□□□□	
Composure Stress:	□□□	
Fate points: 4	Scale: Tiny (1)	
Consequences: 2		
Skills		
Good (+3) Stealth		
Fair (+2) Alertness	Bite	
Average (+1) Athletics	Disease	
Endurance		
Aspects		
Straight from the sewers		
Verminous!		
Whip-quick bites and scratches		
Stunts		
♦ Group Combo: Multiple participants may manoeuvre to pass aspects and spin onto a single finisher		

- ◆ **Hard to Hit:** +1 defence bonus
- ◆ **Heightened Smell:** +1 Alertness or Investigation bonus for up to an hour after target's departure
- ◆ **Sixth Sense:** for a Fate point, +4 Alertness bonus against opponent's Stealth skill to avoid being surprised
- ◆ **In Plain Sight:** ignore environmental difficulties when using Stealth. Once hidden, active searches don't get the +2 bonus
- ◆ **Master of Shadows:** discovery penalties while moving are halved, and you may move 1 zone (or a sprint action, for a Fate point) without automatically breaking cover

Notes

Disease (Time Period: 1 day)

Pack of Giant Rats Average Minions

Five rats of unusual size – Average (+1) minions – pour through the sewer grates, jaws gnashing!

Aspects: Beady eyes in the darkness

- Chittering opportunists (+2 bonus) (Bite / Disease +3)
- Attached rat pack (+2 bonus)

King Rat Superb Elite

Physical Stress:
Composure Stress:
Fate points: 4 **Scale:** Tiny (1)
Consequences: 2

Skills

Superb (+5) Stealth	
Great (+4) Disease	Endurance
Good (+3) Alertness	Athletics
Bite	

Aspects

Never stand and fight
 Gone before you know it
 Mangy, matted fur
 Beady red eyes in the torchlight
 Too smart for a rat
 At home in the dark

Stunts

- ◆ **Hard to Hit:** +1 defence bonus
- ◆ **Heightened Smell:** +1 Alertness or Investigation bonus for up to an hour after target's departure
- ◆ **Sixth Sense:** for a Fate point, +4 Alertness bonus against opponent's Stealth skill to avoid being surprised
- ◆ **In Plain Sight:** ignore environmental difficulties when using Stealth. Once hidden, active searches don't get the +2 bonus

- ◆ **Master of Shadows:** discovery penalties while moving are halved, and you may move 1 zone (or a sprint action, for a Fate point) without automatically breaking cover
- ◆ **Quick Exit:** if not in combat, roll Stealth against highest opponent Alertness to have "vanished" the next time they look
- ◆ **Vanish:** with a dramatic flourish or appropriate scene aspect, you can vanish as a full action even in a conflict
- ◆ **Shadow Strike:** attack while hidden, and defend with Stealth
- ◆ **Deadly Shadows:** use Stealth to attack as well as defend

Notes

Disease (Time Period: 1 day)

GIANT SPIDER

Terrifying denizens of web-draped forests and grim cocoon-lined caverns, giant spiders often also appear as familiars and even guardians of dark and evil shrines.

Giant Spider Gritty Extra

Physical Stress:
Composure Stress:
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Athletics	
Fair (+2) Bite	Alertness
Average (+1) Endurance	Intimidation
Stealth	

Aspects

Fangs like daggers!
 Poisonous maw
 Silent hunter
 I'll eat you at leisure...
 Legs like spears

Stunts

- ◆ **Poison:** Good (+3) attack against Endurance every exchange for rest of scene
- ◆ **Jump:** +2 Jump bonus; difficulty is distance in zones; can place aspect "On Higher Ground"
- ◆ **Outer Shell:** -1 armour bonus, -1 Athletics penalty
- ◆ **Spider Climb:** +2 climb bonus; pay a Fate point to eliminate all environmental difficulty modifiers
- ◆ **Spider Feet:** no difficulty modifiers on vertical surface, and no roll for a Fate point; climbing upside down requires an Athletics check – pay a Fate point to negate any difficulty modifiers

Giant Spider Brood Average Minions

Four immature (yet monstrous) spiders – Average (+1) minions – swarm around their brood-queen, attacking with poisonous fangs!

Aspects: Freshly hatched and ravenous!

- Swarming vanguard (+2 bonus) (Bite +3)
- Attached spider brood (+2 bonus)

Arachollean the Glutton Superb Elite

Physical Stress:

Composure Stress:

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

<i>Superb</i> (+5) Bite	
<i>Great</i> (+4) Endurance	Athletics
<i>Good</i> (+3) Alertness	Intimidation
Might	Resolve

Aspects

Fangs like scythes!
 Bloated and ponderous
 Ever hungry
 Deadly poison
 Patient beyond reckoning
 Inscrutably alien
 Eyes on the back of her head
 Chitin like rubies
 Beautiful and terrifying

Stunts

◆ **Poison:** *Good* (+3) attack against *Endurance* every exchange for rest of scene



◆ **Outer Shell x 3:** -3 armour bonus, -3 Athletics penalty

◆ **Oversized:** +2 Intimidation, +1 Physical stress, -2 Rapport

◆ **Scary:** use Intimidation to resist Intimidation attacks

◆ **Horrific:** pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take a Minor consequence. Other targets in same zone are affected at -2

◆ **Spider Climb:** +2 climb bonus; pay a Fate point to eliminate all environmental difficulty modifiers

◆ **Spider Feet:** no difficulty modifiers on vertical surface, and no roll for a Fate point; climbing upside down requires an Athletics check – pay a Fate point to negate any difficulty modifiers

GNOME (EARTH ELEMENTAL)

A gnome is an elemental creature of earth, a taciturn being dwelling underground of extremely small size and enormous strength. The gnome below can be summoned using the Advanced Summoning stunt (Summonable + 9 advances).

Gnome Good Extra

Physical Stress:

Composure Stress:

Fate points: 5 **Scale:** Tiny (1)

Consequences: 3

Skills

Good (+3) Earth
Fair (+2) Fists
Average (+1) Might

Aspects

Very small
 Tough as roots and clods
 Guardians of lost treasure and knowledge
 Quiet and dour
 Subterranean
 Unbelievably strong

Stunts

◆ **Hard to Hit:** +1 defence bonus
 ◆ **Earthwalk:** use Earth for almost instantaneous sprint actions between contiguous areas of earth
 ◆ **Herculean Strength:** non-combat weight-based difficulties are reduced 2 steps
 ◆ **Piledriver:** +4 Might damage against inanimate objects
 ◆ **In Plain Sight:** ignore environmental difficulties when using Stealth. Once hidden, active searches don't get the +2 bonus

Advances

Summonable
 Quality x 2
 Stunts x 5
 Consequences x 2



Cairn of Gnomes

This cairn of 6 gnome minions can be summoned using the Summon Lesser Elemental stunt (4 advances: Summonable, Quality, Strength in Numbers x 2).

Cairn of Gnomes Fair Minions

Six tiny bravos – Fair (+2) minions – leap into the fray with pummelling fists and well-thrown rocks.

Aspects: Grizzled yet tiny

- Two spans of trouble! (+2 bonus)
(Earth +4)
- Attached gnome cohort (+3 bonus)

King Gob

King Gob is extremely difficult to summon (22 advances), requiring the Advanced Summoning stunt and a +12 (!) difficulty Major Summoning stunt roll.

King Gob Superb Elite

Physical Stress:
Composure Stress:
Fate points: 4 **Scale:** Tiny (1)
Consequences: 3

Skills

Superb (+5) Earth
Great (+4) Alertness Glamour
 Leadership
Good (+3) Melee Weapons Creatures
 Resolve Might

Aspects

Suzerain of the Underrealm
 Gob's Magic Sword
 Shrewd and observant
 Largest of the small ones
 Gnarled and tough as an old oak root
 Bent-backed but unbowed
 Irritable and sore
 Taciturn
 Guardian of lost treasure and knowledge
 Jealous of his station and hoard
 Unbelievably strong

Stunts

◆ **Artifact – Gob's Magic Sword:** *Melee Weapons* +1, +2 versus elementals; *Independent (Dancing Sword)*

- ◆ **Hard to Hit:** +1 defence bonus
- ◆ **Earthwalk:** use *Earth* for near-instantaneous sprint actions between contiguous areas of earth
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **In Plain Sight:** ignore environmental difficulties when using *Stealth*. Once hidden, active searches don't get the +2 bonus
- ◆ **Master of Shadows:** discovery penalties while moving are halved, and you may move 1 zone (or a sprint action, for a Fate point) without automatically breaking cover
- ◆ **Lightfoot:** +2 bonus to circumvent traps; any attempts to track you have a -2 penalty
- ◆ **Like the Wind:** no movement you make every grants a bonus to notice you when hiding
- ◆ **Quick Exit:** if not in combat, roll *Stealth* against highest opponent *Alertness* to have "vanished" the next time they look
- ◆ **Vanish:** with a dramatic flourish or appropriate scene aspect, you can vanish as a full action even in a conflict
- ◆ **Treasure Hoard:** a secret cache of gems and precious metals from the earth; once per session, you get a +2 *Treasure* to use before the end of the session

Advances

Summonable
 Quality x 4
 Skilled x 4
 Stunts x 11
 Consequences x 2

GOBLIN

Smaller than humans, with thick, warty, green-grey hide, legend says goblins were originally men who embraced evil, although many say they're a different race entirely. They're evil and willing servitors of the Dark Lord, although there are tribes of wild goblins with no allegiance to anyone. They're sadistic, eat anything, and love to torture their captives before devouring them. A larger subspecies called **hobgoblins** are often more intelligent and natural leaders; some even use sorcery.

Goblin Brave Good Extra

Physical Stress:
Composure Stress:
Fate points: 6 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Athletics
Fair (+2) Melee Weapons Ranged Weapons
 Stealth
Average (+1) Alertness Intimidation
 Deceit Endurance
 Leadership

Aspects

Twisted parodies of men
Sadistic cannibals
Thick greenish or greyish hide
Willing servitors of the Dark Lord
Eat anything
Evil
Fiendish Torturers
Combo Aspect: Distracting Mob Attack*

Stunts

- ◆ **Combat Dodge:** +1 Athletics defence in combat
- ◆ **Skirmisher:** no supplementary action penalty with ranged weapon attacks
- ◆ **In Plain Sight:** no environmental penalties to Stealth; people actively searching for you don't get +2
- ◆ **Group Combo:** Multiple participants may manoeuvre to pass aspects and spin onto a single finisher

Equipment

Evilly carved blade (+2 damage)
Goblin Bow (+1 damage, range 2)
*Uses Athletics, Stealth, Intimidation, and finishes with Melee Weapons

Hobgoblin Shaman Superb Elite

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

<i>Superb</i> (+5)	Domination	
<i>Great</i> (+4)	Nature	Darkness
<i>Good</i> (+3)	Stealth	Creatures
	Deceit	
<i>Fair</i> (+2)	Alertness	Leadership
	Melee Weapons	Intimidation

Aspects

Dark and twisted body
Sadistic cannibal
Thick grey-green hide
Devoted shaman of the Dark Lord
Savage and evil
Fiendish Torturer
Dedicated to darkness
Master of deceit
“See how my children of darkness devour you!”
Clothed in tangle and briar

Stunts

- ◆ **In Plain Sight:** no environmental penalties to Stealth; people actively searching for you don't get +2.
- ◆ **Call Creature (Giant Insects):** +1 Creatures bonus to call a creature from outside the current area
- ◆ **Command:** +1 Domination bonus for temporary aspect or Composure attack
- ◆ **Create Darkness:** create darkness by breathing out
- ◆ **Draw Power:** pay a Fate point and make a Nature roll: shifts indicate the consequence the earth can take for you

Equipment

Fetishes
Weird Staff (+2 damage)

6 Goblin Minions Average Minions

Six vicious goblins – Average (+1) minions – armed with cruel blades cackle evilly as they attack

Aspects: Nasty little runts; cowardly and vicious

- Independent Goblin Group (+2 bonus) (Melee Weapons +3) □□□□□
- Attached Goblin Group (+3 bonus) □□□□□



GOLEM

A golem is an animated humanoid construct made of inert material like clay, unintelligent, dumb, and used as high-status servitors by alchemists and artificers. Some are made from the flesh of the dead, and sometimes inherit characteristics from their donors; as these have often been executed for crimes, flesh golems are often malevolent.

Creating a golem involves inscribing words of power on its body, or sometimes on parchment inserted in its mouth. Destroying this inscription also destroys the golem.

Golems must be commanded to act; they possess no will of their own. They take commands literally. Some golems incorporate other enchantments to increase their powers.

The following golem can be created using the Animate Greater Object stunt (Summonable + 6 advances).

Clay Golem Good Extra

Physical Stress: □□□□□
Composure Stress: □□□□
Fate points: 7 **Scale:** Small (2)
Consequences: 2

Skills

Good (+3) Might
Fair (+2) Fists
Average (+1) Intimidation

Aspects

Construct of blood and earth and faith
 Inscribed with holy runes
 Massive and looming
 Mutely obedient



Stunts

- ◆ **Thick-Skinned:** +1 *Physical stress*
- ◆ **One Hit to the Body:** *once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level*
- ◆ **Made of Steel (or rather of clay!):** *ignore first point of Physical stress damage each exchange*

Advances

Summonable
 Quality x 2
 Stunts x 3
 Consequences

Homunculi

These homunculi can be created using the Animate Lesser Object stunt (4 advances: Summonable, Quality x 2, Strength in Numbers).

Homunculi Good Minions

Three small constructs – Good (+3) minions – eerily mimic their creator.

Aspects: Vessels of their maker's will

- Animated reflections (+1 □□□ □□□ bonus) (Fists +4) □□□
- Attached manikins (+2 □□□ □□□ bonus) □□□

Flesh Golem

This flesh golem is very difficult to create (18 advances), requiring the Advanced Creation stunt and a Legendary (+8) difficulty Major Creation stunt roll.

Flesh Golem Superb Elite

Physical Stress: □□□□□□□□
Composure Stress: □□□□□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Superb (+5) Fists
Great (+4) Endurance Might
Good (+3) Intimidation Resolve

Aspects

Construct of flesh and alchemy
 A jigsaw of preserved remains
 Echoes of its former selves
 Coursing with necromantic energy
 My very existence is blasphemy
 Massive and looming
 Implacable
 Prone to rages
 Envious of humanity
 Deceptively intelligent

Stunts

- ◆ **Bounce Back:** *consequences heal two time steps quicker*
- ◆ **Shake It Off:** *as a full action, roll Endurance against your Physical stress damage; heal 1 Physical stress per shift*
- ◆ **Herculean Strength:** *reduce non-combat weight-based difficulties 2 steps*
- ◆ **Scary:** *use Intimidation to resist Intimidation attacks*
- ◆ **Oversized:** *+2 Intimidation, +1 Physical stress, -2 Rapport*
- ◆ **Thick-Skinned:** *+1 Physical stress*
- ◆ **One Hit to the Body:** *once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level*
- ◆ **Made of Steel (or rather of clay!):** *ignore first point of Physical stress damage each exchange*
- ◆ **Now You've Made Me Mad:** *pay a Fate point for an attack bonus equal to the damage just taken against the same attacker*
- ◆ **Unbound:** *+2 Might bonus to break free of physical restraints*

Advances

- Summonable
- Quality x 4
- Stunts x 10
- Skilled
- Consequences x 2



GORGON

Gorgons are vicious harridans with sharp fangs and snakelike skin, and hair of writhing, poisonous snakes. Anyone attempting to look upon one is turned to stone.

Gorgon Good Extra

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 4 **Scale:** Small (2)
Consequences: 3

Skills

<i>Good (+3)</i>	Bite	
<i>Fair (+2)</i>	Transmutation (Stone)	Alertness
<i>Average (+1)</i>	Claws Intimidation	Deceit

Aspects

Serpentine and sinuous
 Vicious fangs
 Petrifying
 Immortal and terrible

Stunts

- ◆ **Poison:** *Good (+3) attack against Endurance every exchange for rest of scene*
- ◆ **Scary:** *use Intimidation to resist Intimidation attacks*
- ◆ **Aura of Menace:** *once per scene per target, pay a Fate point to intimidate a target as a free action*
- ◆ **Horrific:** *pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take a Minor consequence. Other targets in same zone are affected at -2*
- ◆ **Steely Gaze:** *start a conflict-of-wills Intimidation conflict, neither side moving, until consequence, concession, or outside interruption. -2 defences against attacks*
- ◆ **Transmute Other (Stone):** *for a Fate point, a successful Transmutation attack causes an automatic consequence*

Blood-Drop Serpents Average Minions

Five crimson vipers – Average (+1) minions – spring from blood shed by the gorgon!

Aspects: From each drop of blood, a snake

- Poisonous pursuers (+2 □□□□□ bonus) (Bite +3, Poison)
- Attached ophidians (+2 □□□□□ bonus)

Aspects

The noblest of griffins
 Pelt and feathers of tawny gold
 A beak to splinter shields and snap spears
 Wings as large as sails
 At home on mountain updrafts
 Talons can crush the skull of a highland bull
 Lord of all beasts of ground or air
 Courageous and bold
 Curious
 Brave guardian of White Wind Pass

Stunts

- ◆ **Danger Sense:** *if ambushed, make a +2 full defence; if surprised, base defence is Fair (+2)*
- ◆ **Saw It Coming:** *never surprised*
- ◆ **Flight:** *use Athletics for aerial movement and manoeuvres*
- ◆ **Eagle Eyes:** *see details 2 zones away; pay a Fate point to see details 2 miles away*
- ◆ **Fast:** *during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence*
- ◆ **Lightning Fast:** *move 1 zone as a free action each exchange; pay a Fate point to add +4 to combination skill check / movement action, incurring a Minor Physical consequence*
- ◆ **Flawless Parry:** *full defence with Melee Weapons is +3 rather than +2*
- ◆ **Riposte:** *on a successful melee defence, inflict 1 stress per point of defensive spin*
- ◆ **Turnabout:** *once per opponent per scene, if you gain defensive spin, pay a Fate point to treat your defence roll as a free action attack, doing damage equal to your shifts*
- ◆ **Acrobat:** *difficulties for acrobatic feats are -2 steps; falling rolls gain a +2 bonus. In acrobatics, your Athletics never restricts another skill*
- ◆ **Aerial Combat:** *+1 to aerial attacks and defences*



HARPY

Foul creatures with the upper bodies of evil hags and the lower bodies and wings of a vulture, harpies have beautiful voices and vile dispositions, torturing their victims before devouring them and spreading disease by defecating on prey from above!

Harpy Leader Good Extra

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 6 **Scale:** Small (2)
Consequences: 3

Skills

<i>Good (+3)</i>	Disease	
<i>Fair (+2)</i>	Athletics	Stealth
	Ranged Combat	
<i>Average (+1)</i>	Claws	Alertness
	Deceit	Sleight of Hand

Aspects

Hideous hag
 Filthy-raking claws
 Disease-ridden defecators
 Wings
 Beautiful siren voice

Stunts

- ◆ **Pickpocket:** *Pay a Fate point to make a Sleight of Hand attempt as a free action*
- ◆ **Small:** *+1 Stealth, -1 Intimidation*
- ◆ **Claws:** *+1 damage bonus*
- ◆ **Flight:** *use Athletics for aerial movement and manoeuvres*

Notes

Disease (Time Period: 1 day)

Flock of Harpies Average Minions

A group of 4 harpies – Average (+1) minions – flaps screeching to attack!

Aspects: Disease-ridden Defecators

- Independent Harpy Group (+2 □□□□ bonus) (Bite / Defecate +3)
- Attached Harpy Group (+2 □□□□ bonus)

HIPPOGRIFF

The hippogriff is an intelligent beast with a horse's body, an eagle's head, claws, and feathered wings. Omnivorous, and very swift flyers, hippogriff steeds are highly prized.

Hippogriff Good Extra

Physical Stress: □□□□□□
Composure Stress: □□□□□□
Fate points: 6 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) Athletics
Fair (+2) Empathy Talons
Average (+1) Alertness Endurance
Resolve

Aspects

An unlikely beast!
Intelligent and loyal
Swift as lightning in the air
Excellent steeds

Stunts

- ◆ **Flight:** use Athletics for aerial movement and manoeuvres
- ◆ **Aerial Combat:** +1 to aerial attacks and defences
- ◆ **Fast:** during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence
- ◆ **Lightning Fast:** move 1 zone as a free action each exchange; pay a Fate point to add +4 to combination skill check / movement action, incurring a Minor Physical consequence

Posturing Colts

Average Minions

Seven fledgling colts – Average (+1) minions – pace and fly in proud formation!

Aspects: Dauntless and brazen

- Coursing fledges (+3 bonus)
(Talons +4)
- Attached coursers (+3 bonus)

Blackwing the Hippogriff

Superb Elite

Physical Stress:

Composure Stress:

Fate points: 3 **Scale:** Small (2)

Consequences: 3

Skills

Superb (+5) Athletics
Great (+4) Alertness Endurance
Good (+3) Empathy Talons
Resolve

Aspects

Prodigious beak
Black wings and moods
Pines for her lost mate
Unrivalled speed on ground or in the air
Understands the speech of elves and men
Sharp instincts
Conflicted about horses... Food? Or family?

Stunts

- ◆ **Flight:** use Athletics for aerial movement and manoeuvres

◆ **Acrobat:** difficulties for acrobatic feats are -2 steps; falling rolls gain a +2 bonus. In acrobatics, your Athletics never restricts another skill

◆ **Aerial Combat:** +1 to aerial attacks and defences

◆ **Cold Read:** Empathy reads take about half a minute or less

◆ **Danger Sense:** if ambushed, make a +2 full defence; if surprised, base defence is Fair (+2)

◆ **Fast:** during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence

◆ **Lightning Fast:** move 1 zone as a free action each exchange; pay a Fate point to add +4 to combination skill check / movement action, incurring a Minor Physical consequence

◆ **Fast as a Leopard:** +2 Athletics on sprint actions

◆ **Faster than a Leopard:** no penalty for 1 zone supplemental action move; -1 only for 2 zones

◆ **The Sceptic's Ear:** always know if someone is using Deceit; can make a +2 full defence using Empathy

IRRAPIAN GHOSTS

The Irrapian deserts are haunted by the tormented spirits of the destroyed nation, in the form of balls of fire which roll and swoop howling across the desert sands. They seek comfort in the life force of others, drawn to travellers like moths to flame. Those they touch are instantly consumed by the flames and transformed into ghosts like themselves. Some say the fire which tortures these ghosts is the same that fell from the sky to destroy Irrapia.

Irrapian Ghost

Good Extra

Physical Stress:

Composure Stress:

Fate points: 7 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) Fire
Fair (+2) Death Athletics
Average (+1) Intimidation Alertness

Aspects

Glowing sphere of fire
Chorus of the Damned!
Born from those they slay
Fed by the souls trapped within
Warped haunters of the desert sands
Touch of terrible conflagration

Stunts

- ◆ **Fast:** during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence
- ◆ **Create Fire:** create fire by touch
- ◆ **Consume Soul:** for a Fate point, a successful Death attack causes an automatic consequence

IXSSAASHI

The fish men of the plane of Ixssaasha are fearsome servants of the Qilaan. Human-sized amphibians with black scaly skin, webbed fingers and feet, and huge bulging eyes either side of toothy maws, their limbs, claws and backs are covered with sharp armoured spines coated with corrosive poison which can penetrate even heavy armour. Ixssaashi fight with wickedly barbed polearms, coated in their own venom.

Ixssaasha is infested with terrible sea monsters against which the Ixssaashi fight constantly, making them natural warriors. They were the first race called upon by Shanoor after the re-opening of the Ten Planes, used to attack King Iagon and his army. Since the fall of Vargonax the Ixssaashi aren't a common sight, but have been observed in Suvethian forces, and it's wise to know how to avoid their spines and treat their poison.



Fearsome Fish Men

These nine Ixssaashi warriors can be summoned using the Summon Lesser Planar Inhabitant stunt (4 advances: Summonable, Strength in Numbers x 3).

Fearsome Fish Men	Average Minions
<i>Nine fearsome fish men – Average (+1) minions – stalk forwards, their spines glistening with slick poison!</i>	
Aspects: Armour-piercing Spines	
- Spiny soldiers (+3 bonus)	□ □ □ □ □ □ □ □
(Talons +4)	□ □
- Attached fish fiends (+4 bonus)	□ □ □ □ □ □ □ □
	□ □

Ixssaashi	Good Extra
Physical Stress:	□ □ □ □ □ □
Composure Stress:	□ □ □ □ □
Fate points: 7	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Melee Weapons	
<i>Fair (+2)</i> Spines	Athletics
<i>Average (+1)</i> Intimidation	Endurance
	Might
Alertness	
Aspects	
Fishlike humanoids	
Extra-planar servitors of the Qilaan	
Hard scaly skin	
Covered in sharp armour-piercing spines	
Corrosive poison	
Wickedly barbed polearms	
Stunts	
◆ Hard Hide: -1 armour bonus	
◆ Poison: Good (+3) attack against Endurance every exchange for rest of scene	
◆ Riposte: on a successful melee defence, spines inflict 1 stress per point of defensive spin plus poison damage if successful	
Equipment	
Wickedly barbed polearms (+4 damage: Long Weapon, Poor in Close Combat)	

MANTICORE

Huge creatures larger than a bull, manticores have human faces in a maned lion's head atop a lion's body, with a huge, poisonous scorpion's tail ending in spikes which it can hurl at foes like arrows. Manticores are malevolent and intelligent, and often serve evil sorcerers. They're sometimes used as bound or guardian creatures.

Manticore	Good Extra
Physical Stress:	□ □ □ □ □ □
Composure Stress:	□ □ □ □ □
Fate points: 3	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Jaws	
<i>Fair (+2)</i> Intimidation	Ranged Weapon
	Tail
<i>Average (+1)</i> Athletics	Endurance
	Alertness
Might	
Aspects	
Mountain-dwelling menace	
Beast with a human face	
Rows of jagged teeth	
Quills of iron	

Stunts

- ◆ **Poison:** *Good (+3) attack against Endurance every exchange for rest of scene*
- ◆ **Barb Thrower:** *make Ranged Weapon attacks*
- ◆ **Jaws:** *+3 damage bonus*
- ◆ **Quills:** *on successful Fists defence, incur 1 Physical stress and inflict quill damage equal to defensive shifts +2*
- ◆ **Scary:** *use Intimidation to resist Intimidation attacks*
- ◆ **Horrific:** *pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2*
- ◆ **Tail:** *+1 attack, -1 manipulations with tail*

Unslaked Bachelors

Fair Minions

Three rapidly maturing manticores – Fair (+2) minions – seek your death to prove their worth!

Aspects: Maneaters

- Competitive Siblings (+1 bonus) (Jaws / Tail +3)
- Attached rivals (+2 bonus)

Blackmane

Superb Elite

Physical Stress:

Composure Stress:

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

- | | |
|-------------------------------|---------------|
| <i>Superb (+5)</i> Jaws | |
| <i>Great (+4)</i> Athletics | Ranged Weapon |
| | Tail |
| <i>Good (+3)</i> Intimidation | Endurance |

Alertness

Might

Aspects

- Lord of the desolate mountains
- Beast with a human face
- Rows of jagged teeth
- Quills of iron
- Tail of poisonous spikes
- Daring pouncer
- Impatient hunter
- Trumpets and bellows to drive its prey
- Love of human flesh

Stunts

- ◆ **Poison:** *Good (+3) attack against Endurance every exchange for rest of scene*
- ◆ **Barb Thrower:** *make Ranged Weapon attacks*
- ◆ **Fast as a Leopard:** *+2 Athletics on sprint actions*
- ◆ **Jaws:** *+5 damage bonus*
- ◆ **Mighty Leap:** *reduce height-related borders by up to 3 points*
- ◆ **Oversized:** *+2 to Intimidation checks, +1 Physical stress, -2 Rapport*
- ◆ **Quills:** *on successful Fists defence, incur 1 Physical stress and inflict quill damage equal to defensive shifts +2*
- ◆ **Scary:** *use Intimidation to resist Intimidation attacks*
- ◆ **Horrific:** *pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2*
- ◆ **Tail:** *+1 to hit, -1 Athletics penalty.*
- ◆ **Thick-Skinned:** *+1 Physical stress*
- ◆ **One Hit to the Body:** *once per session, pay a Fate point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level*



Mummy

The classic mummies – entombed bodies wrapped in bandages and risen from the dead. Mummies are malevolent and intelligent, and often know ancient sorceries. They're also notoriously inflammable, and often disease-ridden to boot.

Mummy	Good Extra
Physical Stress:	□□□□□□
Composure Stress:	□□□□□□□□
Fate points: 7	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Resolve	
<i>Fair (+2)</i> Disease Fate	
<i>Average (+1)</i> Endurance Fists	
Intimidation	
Aspects	
Shambling undead	
Tomb rot	
"Need... new... organs!"	
Swathed in bandages	
Weakness: Fire	
Stunts	
♦ Last Leg: pay a Fate point to delay a Physical consequence one exchange, or until incurring another consequence	
♦ Scary: use Intimidation to resist Intimidation attacks	
♦ Horrific: pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2	
Notes	
Disease (Time Period: an afternoon)	

Loyal Retainers	Average Minions
<i>Four mute servitors – Average (+1) minions – served their master in life and continue in death... with their fists!</i>	
Aspects: Wrath of the Lord of Death!	
- Tongueless servants (+2	□□□□
bonus) (Fists +3)	
- Attached dog-soldiers (+2	□□□□
bonus)	

Ramsotep the Risen	Superb Elite
Physical Stress:	□□□□□□□□
Composure Stress:	□□□□□□□□
Fate points: 5	Scale: Small (2)
Consequences: 3	
Skills	
<i>Superb (+5)</i> Fate	
<i>Great (+4)</i> Disease Intimidation	
Fists	
<i>Good (+3)</i> Academics Endurance	
Glamour Rapport	
Resolve	
Aspects	
"You have disturbed my rest!"	
Shambling undead	
Tomb rot	
"Need... new... organs!"	
Swathed in bandages	
"A curse upon you and all your kin!"	
Canopic secrets	
Food for the Eater of the Unjust Dead	
"I was the ruler of an empire!"	
Stunts	
♦ Geas: make a successful Fate manoeuvre to force a character to take an oath (even without his knowledge)	
♦ Bestow Curse: for a Fate point, a successful Fate attack bestows a curse as a permanent consequence	
♦ Last Leg: pay a Fate point to delay a Physical consequence one exchange, or until incurring another consequence	
♦ Protection: pay a Fate point to reduce total stress damage this exchange by -2 from any source except weaknesses	
♦ Immunity: Pay a Fate point to negate stress from all attacks this exchange	
♦ Scary: use Intimidation to resist Intimidation attacks	
♦ Horrific: pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2	
♦ Scholar (History of his ancient empire): +1 Academics in general field, +2 in specialization, research takes 1 step less, may complement social skills with peers	
♦ Walking Library: has Good (+3) library "in his head" for questions up to Good (+3) difficulty; for greater difficulty, library research takes 1 step less, and external library quality doesn't limit question difficulty	
Notes	
Disease (Time Period: an afternoon)	

MUTANTS

The war between Anglerre and Suvethia has created many unfortunates, twisted by the Priest-Kings' foul sorcery into misshapen monstrosities with fanged and slaving maws and tentacles. Others are casualties of Saxeynne's civil war, or the magics used in Merotian mines.

Although some mutants retain enough of their faculties to remain in human society, most are insane, attacking anything they encounter and fighting to the death. By the Qilaan's return packs of mutants were common in the blasted Dunon valley; since the war's end they've become fewer, but haven't vanished entirely. The opening of the Ten Planes has allowed wizards to create mutants more easily, and many mutants serve in Subarax' armies.

Mutants aren't exceptionally dangerous foes, being awkward and often diseased, although their death-wish can make their attacks ferocious and sudden.

Sorcerous Mutant Good Extra

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 6 **Scale:** Small (2)
Consequences: 3

Skills

<i>Good (+3)</i> Claws	
<i>Fair (+2)</i> Tentacles	Athletics
<i>Average (+1)</i> Disease	Stealth
Alertness	Intimidation

Aspects

Scaly misshapen mutant
 Insanely homicidal
 Created by sorcerous fallout
 Death-wish
 Legions of the Defiler
 Awkward and diseased

Stunts

- ◆ **Claws:** +3 damage bonus
- ◆ **Scary:** use Intimidation to resist Intimidation attacks
- ◆ **Horrific:** pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2
- ◆ **Deceptive:** pay a Fate point to force an opponent to re-roll an attack

Mutants of L'Amerq Average Minions

Six slobbering mutants – Average (+1) minions – shriek and wave tentacles as they swarm to attack!

Aspects: Horde of Half-melted Horrors!

- Tentacled terrors (+2 bonus) □□□□□□ (Claws +3)
- Slobbering slaves (+3 bonus) □□□□□□



OGRE

Evil-looking humanoids with twisted features, massive strength, and an insatiable hunger for the flesh of intelligent beings, ogres are solitary creatures, dwelling alone in abandoned ruins, deep forests, or lonely moors. Bigger than a man, smaller than a giant, there's something of the orc or goblin about them. Most are brutish and dumb, but there are stories of terrible ogres who know sorcery.

Ogre Good Extra

Physical Stress: □□□□□□□□
Composure Stress: □□□□□
Fate points: 4 **Scale:** Small (2)
Consequences: 3

Skills

<i>Great (+4)</i> Might	
<i>Good (+3)</i> Melee Weapon	Endurance
<i>Fair (+2)</i> Intimidation	Deceit
	Gambling
<i>Average (+1)</i> Alertness	Athletics

Aspects

I smell people - that makes me hungry!
 Enormously strong
 Solitary
 Brutish and dumb
 Evil-looking humanoid
 Can smell him a mile off!

Unrepentantly uncivilized
Quarrelsome

Stunts

- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Savage Fighter:** use *Might* instead of *Melee Weapons* when fighting with 2H weapons
- ◆ **Oversized:** +2 to *Intimidation* checks, +1 *Physical stress*, -2 *Rapport*
- ◆ **Scary:** use *Intimidation* to resist *Intimidation* attacks
- ◆ **Thick-Skinned:** +1 *Physical stress*
- ◆ **One Hit to the Body:** once per session, pay a *Fate* point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Half a tree or a huge bone club (+4 damage: *Unwieldy*)

Ogreish Louts Good Minions

Three hang-belly brutes – Good (+3) minions – make to crush your tiny skull for the sport of it!

Aspects: Aggressive

- Belligerent ruffians (+1 bonus)	□□□	□□□
(Melee Weapons +4)	□□□	
- Attached bashers (+2 bonus)	□□□	□□□
	□□□	

Gwarunch the Ogre Shaman Superb Elite

Physical Stress: □□□□□□□□

Composure Stress: □□□□□□

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

<i>Superb</i> (+5) Endurance	
<i>Great</i> (+4) Intimidation	Domination
<i>Good</i> (+3) Might	Deceit
Fate	
<i>Fair</i> (+2) Alertness	Athletics
Empathy	Creatures

Aspects

Huge!
Dabbler in black and bestial arts
Fetishes of teeth, blood and bone
Skin torn and tattooed with unearthly sigils
“Come to meeee, my children...”
Unnatural Appetites
Brooks no dissent
Fists the size of hog shanks
Shillelagh of prickly hawthorn
Iron-shod boots

Stunts

- ◆ **Command:** +1 *Domination* bonus for temporary aspect or *Composure* attack



- ◆ **Become Beast:** Pay a *Fate* point to transform someone into a beast. Automatic if target willing, otherwise a *Composure* conflict
- ◆ **Fortune:** for a *Fate* point, a successful *Fate* manoeuvre places a permanent good or bad luck blessing or curse on the target
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Savage Fighter:** use *Might* instead of *Melee Weapons* when fighting with 2H weapons
- ◆ **Oversized:** +2 to *Intimidation* checks, +1 *Physical stress*, -2 *Rapport*
- ◆ **Scary:** use *Intimidation* to resist *Intimidation* attacks
- ◆ **Thick-Skinned:** +1 *Physical stress*
- ◆ **One Hit to the Body:** once per session, pay a *Fate* point to ignore stress from one attack (as long as no consequence is caused), or reduce consequence just incurred by one level

Equipment

Enormous rough quarterstaff draped in skulls and skins (+4 damage: *Unwieldy*)



ORC

Orcs are vile bestial humanoids with slate-grey or black skin and a taste for cruelty and man-flesh. Said to be the descendants of elves twisted by evil sorcery, they breed true and are legion.

Orc	Good Extra
Physical Stress:	□□□□□
Composure Stress:	□□□□□
Fate points: 6	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i> Melee Weapons	
<i>Fair (+2)</i> Athletics	Deceit
<i>Average (+1)</i> Might	Alertness
	Ranged Weapons
Aspects	
Hideous parodies of elves	
Corrupted and depraved	
Slavish followers of the Dark Lord	
I hunger for man-flesh!	
Plagued with intrigue and infighting	
The sunlight burns!	
Minor Weakness: Sunlight	
Stunts	
♦ Combat Dodge: +1 Athletics defence in combat	
♦ Jump: +2 Jump bonus; difficulty is distance in zones; can place aspect "On Higher Ground"	
♦ Heightened Smell: +1 Alertness or Investigation bonus for up to an hour after target's departure	
♦ Group Combo*: Multiple participants may manoeuvre to pass aspects and spin onto a single finisher	
Equipment	
Cruel blade (+2 damage: <i>Cruel hooks and barbs</i>)	
Self bow (+1 damage, range 2)	
*Orcs often gang up on tough targets using Athletics, Deceit, Might, Ranged & Melee Weapons	

Swarming Orcs Fair Minions

Six ravenous orcs – Fair (+2) minions – lick their lips and whet their blades to taste your flesh!

Aspects: Ravenous man-eaters

- Cackling cannibals (+2 bonus) □□ □□ □□
(Melee Weapons +4) □□ □□ □□
- Attached skirmishers (+3 bonus) □□ □□ □□
□□ □□ □□

PSYCHOVORES

Insubstantial, humanoid tatters of fog on our plane, and tall, pale and forbidding humanoid warriors in the Otherworld, psychovores travel the Internection feeding on psychic energy and devouring dead souls. Their powers

are more like psionics than magic. They sometimes wear armour or robes in the material world, but these are a mere shell, with their fog-like shadowy selves within. They're *not* undead.

Psychovore	Good Extra
Physical Stress:	□□□□□
Composure Stress:	□□□□□
Fate points: 6	Scale: Small (2)
Consequences: 3	
Armour Cons: 1 Minor, 1 Major	
Skills	
<i>Good (+3)</i> Death (Negative Energy)	
<i>Fair (+2)</i> Domination	Dimensions
<i>Average (+1)</i> Transmutation	Telekinesis
	Deceit
	Intimidation
Aspects	
Insubstantial	
Psionics	
Feed on psychic energy	
Alien and otherplanar culture	
Stunts	
♦ Drain Life: a successful Death attack causes an automatic consequence	
♦ Create Portal: create portal to or from the Otherworld	
♦ Command: +1 Domination bonus for temporary aspect or Composure attack	
♦ Feed Off Emotion: Regain Composure stress equal to the Composure damage you do in a Domination attack	
Equipment	
Ancient funeral armour (-1 armour bonus: <i>Sombre, Clanking</i>)	



QILAAAN

Demon Kings of the Ten Planes and once masters of the Internection, the Qilaan are said to have been destroyed by the Eternals Maryell and Myrdan. While their leaders are no more, some doubtless still survive elsewhere in the Internection.

The Qilaan are both more and less than the Eternals; not immortal, but with great sorcerous power and almost invincible in their own domains. They resemble men, though taller and leaner, with thin cruel faces and ornate robes and helms. They radiate arrogance, power, and mastery. No mortal can match a Qilaan in combat, and even the Eternals cannot stand against them without stacking the deck in their favour. In war they use dimensional powers, drawing creatures from other worlds to fight for them.

Tyranaas the Demon Prince	Legendary Named Character	
Physical Stress:	□□□□□□□□	
Composure Stress:	□□□□□□□□	
Fate points: 5	Scale: Small (2)	
Consequences: 3		
Skills		
<i>Legendary (+8)</i> Dimensions		
<i>Epic (+7)</i> Leadership		Deceit
<i>Fantastic (+6)</i> Academics		Might
Melee Weapons		
<i>Superb (+5)</i> Endurance		Resolve
Aspects		
Thin cruel face		
Demon Prince of the Ten Planes		
Must be invited to this plane		
Once and future ruler of the Internection		
No mortal man can stand against me!		
Ornate robes and helm		
Awesome dimensional powers		



Master of Magic since Time began
I will avenge the destruction of my people!
Cleanse the world of these upstart apes!
Unearthly

Stunts

- ◆ **Artifact – Blade of the Qilaan:** *Melee Weapons +1, +2 versus humans, +2 versus Eternals; +1 Dimensions, +2 disruption attacks*
- ◆ **Advanced Solo Combo:** *for one Fate point per additional manoeuvre, stack multiple manoeuvres and one attack in a single action*
- ◆ **Summon Lesser Planar Inhabitant:** *summon planar inhabitants as companions with Summonable and 3 other advances*
- ◆ **Summon Greater Planar Inhabitant:** *summon planar inhabitant as companion with Summonable and 6 other advances; maximum skill level allowed is Epic (+7)*
- ◆ **Communicate with Planar Inhabitant:** *communicate with inhabitant of other plane as hidden target*
- ◆ **Advanced Summoning:** *summon creatures with Summonable plus 9 advances*
- ◆ **Major Healing:** *use Life to reduce consequence healing time by 1 step, plus 1 step per point of spin*
- ◆ **Void Portal:** *a successful Dimensions attack causes an automatic consequence*
- ◆ **Teleportal:** *travel instantaneously to a point within range; can use on hidden targets also*
- ◆ **Great Casting:** *Affect 1 additional point of scale per spin*
- ◆ **Area Effect:** *pay a Fate point to affect all targets in current zone + 1 zone per spin with actual effect or area and force 1 area attack*
- ◆ **Mass Effect:** *pay a Fate point to cause 1 damage per spin to targets with Anti-personnel Armour stunt*
- ◆ **Immunity:** *Pay a Fate point to negate stress from all attacks this exchange*

Equipment

Blade of the Qilaan (+4 damage: *Ethereal*)

SALAMANDER (FIRE ELEMENTAL)

Salamanders are creatures of elemental fire, roughly humanoid and sometimes with barely distinguishable reptilian features, although some manifest simply as a roaring inferno or wall of fire. The salamander below can be summoned using the Summon Greater Elemental stunt (Summonable + 6 advances).

Medium Salamander Good Companion

Physical Stress:	□□□□□
Composure Stress:	n/a
Fate points: 8	Scale: Small (2)
Consequences: 3	

Skills

Good (+3) Fire

Fair (+2) Athletics

Average (+1) Endurance

Aspects

Creature of raging fire

Aura of heat

Everything must burn!

Immune to normal weapons

Minor weakness: Water

Stunts

◆ **Create Fire:** create fire from own body

◆ **Fiery Riposte:** each point of spin on the defence roll does 1 point of fire damage to the attacker as a free action

Advances

Summonable

Quality x 2

Stunts x 2

Consequences x 2

SCORPION MAN

Created to fight in the wars of the gods, scorpion men guard the gates to the underworld, warning travellers of the dangers beyond. They're often summoned into the world, and many also now live in wild and lonely places in savage communities of their own.

Scorpion Man

Good Extra

Physical Stress: □□□□□□

Composure Stress: □□□□□

Fate points: 4 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) Stinger

Fair (+2) Ranged Weapon Claws

Average (+1) Endurance Intimidation

Stealth Athletics

Aspects

Guardians of the underworld

Chitinous armour

Clacking claws

Barbed tail

Poisonous

It's my nature...

Stunts

◆ **Poison:** Good (+3) attack against Endurance every exchange for rest of scene

◆ **Claws:** +2 damage bonus

◆ **Outer Shell:** +1 armour bonus, -1 Athletics penalty

◆ **Scary:** use Intimidation to resist Intimidation attacks

◆ **Spider Climb:** +2 climb bonus; pay a Fate point to eliminate all environmental difficulty modifiers

◆ **Tail:** +1 Fists attack, -1 manipulations with tail

Equipment

Self Bow (+1 damage, range 2)

Scuttling Skirmishers

Average Minions

Five poisonous provocateurs – Average (+1) minions – skitter from their hiding places and lash out!

Aspects:

- Deadly spawn (+2 bonus) □□□□□□
(Stinger / Claws +3)

- Attached verminettes (+2 □□□□□□ bonus)

Scorpion Queen

Superb Elite

Physical Stress: □□□□□□□□

Composure Stress: □□□□□

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

Superb (+5) Domination

Great (+4) Stinger Endurance

Creatures

Good (+3) Claws Intimidation

Stealth Athletics

Aspects

Protect my eggs, my children!

Scorpion Queen

You will serve me and feed my followers!

Chitin like ebon steel

Deadly poison

Swift as a desert wind

Tail like a barbed whip

Stunts

◆ **Poison:** Good (+3) attack against Endurance every exchange for rest of scene

◆ **Call Insects:** +1 Creatures bonus to call insects from outside the current area

◆ **Command:** +1 Domination bonus for temporary aspect or Composure attack

◆ **Enslave:** +2 Domination bonus to enslave target (aspect or Composure conflict)

◆ **Claws:** +3 damage bonus

◆ **Oversized:** +2 to Intimidation checks, +1 Physical stress, -2 Rapport

◆ **Mighty Leap:** reduce height-related borders by up to 3 points

◆ **Outer Shell x 2:** +2 armour bonus, -2 Athletics penalty

◆ **Scary:** use Intimidation to resist Intimidation attacks

◆ **Spider Climb:** +2 climb bonus; pay a Fate point to eliminate all environmental difficulty modifiers

◆ **Tail:** +1 Fists attack, -1 manipulations with tail

SERPENT

Snakes and serpents come in all shapes and sizes – here are a few representatives.

Hissing Asp		Good Extra
Physical Stress:	□□□	
Composure Stress:	□□□	
Fate points: 7	Scale: Tiny (1)	
Consequences: 2		
Skills		
Good (+3) Bite		
Fair (+2) Stealth		Alertness
Average (+1) Athletics		Intimidation
Aspects		
Brilliant colours		
Listen for its hiss		
Strikes like lightning		
Lays in ambush		
Stunts		
♦ Poison: Good (+3) attack against Endurance every exchange for rest of scene		
♦ I'm On Top Of It: pay a Fate point to go first in an exchange		
♦ Ready for Anything: +1 Alertness bonus to initiative		

Nest of Vipers		Average Minions
<i>A teeming mass of ten poisonous vipers – Average (+1) minions – burst from their concealment and try to bite and poison anyone close!</i>		
Aspects: Aggressive and agitated		
- Squamous nestmates (+4 bonus) (Bite +5)	□□□□□□	□□□□
- Attached vipers (+4 bonus)	□□□□□□	□□□□



Massive Bog Python		Superb Elite
Physical Stress:	□□□□□□□□	
Composure Stress:	□□□□□	
Fate points: 4	Scale: Small (2)	
Consequences: 3		
Skills		
Superb (+5) Might		
Great (+4) Stealth		Endurance
Good (+3) Athletics		Alertness
	Intimidation	
Aspects		
Coils like steel cable		
Swamp legend		
Can swallow a cow		
Ware the trees!		
Once it gets hold, the fight is over!		
Big as a tree trunk!		
Its jaws unhinge		
Vigilant even at rest		
Stunts		
♦ In Plain Sight: ignore environmental difficulties when using Stealth. Once hidden, active searches don't get the +2 bonus		
♦ I'm On Top Of It: pay a Fate point to go first in an exchange		
♦ Ready for Anything: +1 Alertness bonus to initiative		
♦ Oversized: +2 to Intimidation checks, +1 Physical stress, -2 Rapport		
♦ Unbound: +2 Might bonus to break out of physical restraints		
♦ Wrestler: use Might instead of Fists in combat		

SHAASSIGNAA

Creatures of ultra-dense rock resembling crudely carved huge squat human statues, a Shaassignaa crushes anything not of its own world as if it's simply not there. They can barely perceive our reality, let alone interact with it. Weapons and magic are nearly useless against them; swords and spells bounce dangerously off their skin. The only real defence is to disrupt the magic that holds them in our world, drawing them instantly back to their own plane.

The following Shaassignaa can be summoned using the Advanced Summoning stunt (Summonable + 9 advances).

Shaassignaa		Good Extra
Physical Stress:	□□□□	
Composure Stress:	□□□□	
Fate points: 5	Scale: Small (2)	
Consequences: 3		
Skills		
Good (+3) Earth		

Fair (+2) Might

Average (+1) Fists

Aspects

Like a huge squat human statue
From a dimension where air is denser than stone
Barely perceive our world
Impervious to ordinary weapons
Walk through rock like water
Spells bounce off
Crush everything they touch
Weakness: Magically-barren areas

Stunts

- ◆ **Earthwalk:** use Earth for near-instantaneous sprint actions between contiguous areas of earth
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Piledriver:** +4 Might damage against inanimate objects
- ◆ **Outer Shell:** +1 armour bonus, -1 Athletics penalty
- ◆ **Immunity:** Pay a Fate point to negate stress from all attacks this exchange

Advances

Summonable
Consequences x 2
Quality x 2
Stunts x 5



SHADES (DARKNESS ELEMENTALS)

Shades are darkness elementals, pools or patches of tangible darkness, utterly lightness and lethally cold. They dwell on the Elemental Plane of Darkness, but can be found as guardians in darkness temples and witches' covens.

The following shade can be summoned using the Advanced Summoning stunt (Summonable + 9 advances).

Shade Good Extra

Physical Stress: □□□□□

Composure Stress: n/a

Fate points: 5 Scale: Small (2)

Consequences: 3

Skills

Good (+3) Darkness

Fair (+2) Stealth

Average (+1) Endurance

Aspects

Creature of solid shadow
Aura of icy terror
Ambush from shadow
Immune to normal weapons
Too cold to touch
Minor weakness: Bright light

Stunts

- ◆ **Terrify:** for a Fate point, a successful Darkness attack causes an automatic consequence
- ◆ **Darkwalk:** use Darkness for near-instantaneous sprint actions between contiguous areas of darkness
- ◆ **Create Darkness:** exude darkness around itself
- ◆ **Immunity:** Pay a Fate point to negate stress from all attacks this exchange
- ◆ **Chill Riposte:** each point of spin on the Darkness defence roll does 1 Physical stress damage to the attacker as a free action

Advances

Summonable
Quality x 2
Consequences x 2
Stunts x 5

Shadowlings

These 6 shadowlings can be summoned using the Summon Lesser Elemental stunt (4 advances: Summonable, Quality, Strength in Numbers x 2).

Shadowlings Fair Minions

A group of 6 tiny darkness elementals – Fair (+2) minions – touch your heart with icy chill!

Aspects: Creature of solid shadow; Immune to Normal Weapons

Minor Weaknesses: Destroyed by bright light

- Independent Shade Group (+2 bonus) (Chill Touch +4) □□□□□□
- Attached Shade Group (+3 bonus) □□□□□□

DARKNESS DEMON

This darkness demon can be summoned with the Advanced Summoning stunt and a Superb (+5) difficulty Major Summoning stunt roll (15 advances).

Darkness Demon	Superb Elite
Physical Stress:	□□□□□□□□
Composure Stress:	n/a
Fate points: 5	Scale: Medium (3)
Consequences: 3	
Skills	
Superb (+5) Darkness	
Great (+4) Stealth	
Good (+3) Endurance	
Aspects	
Enormous creature of solid shadow	
Big as a house	
Aura of utter icy terror	
Ambush from shadow	
Immune to normal weapons	
Too cold to touch	
Blind demonic elemental force	
Draws its power from planes beyond	
Minor weakness: Bright light	
Stunts	
♦ Terrify: this is an automatic consequence attack using the Darkness power	
♦ Darkwalk: use Darkness for near-instantaneous sprint actions between contiguous areas of darkness	
♦ Create Darkness: exude darkness around itself	
♦ Immunity: Pay a Fate point to negate stress from all attacks this exchange	
♦ Chill Riposte: each point of spin on the Darkness defence roll does 1 Physical stress damage to the attacker as a free action	
♦ Area Effect: pay a Fate point to affect all targets in current zone + 1 zone per spin with actual effect or area and force 1 area attack	
♦ Open Portal to Plane of Darkness: Good (+3) difficulty to travel to the Plane of Darkness; creatures may also come through	
♦ Summon Lesser Shade: summon a darkness elemental with Summonable and 3 other advances	
Advances	
Summonable	
Quality x 4	
Consequences x 2	
Stunts x 8	



SKELETON

Animated skeletons are frequently found bound as tomb guardians or in the bodyguard of evil necromancers.

The following skeletal warrior can be summoned as a Lesser Undead (Summonable, Quality x 2, Skilled) using the Raise Lesser Undead Stunt.

Skeletal Warrior	Good Extra
Physical Stress:	□□□□
Composure Stress:	n/a
Fate points: n/a	Scale: Small (2)
Consequences: 1	
Armour Cons: 1 Minor	
Skills	
Good (+3)	Melee Weapons
Fair (+2)	Stealth Fists
Average (+1)	Alertness Athletics
Aspects	
Soulless undead animated by dark magics	
Stabbing weapons are useless against them!	
Brittle and smashable	
Immune to diseases and poisons	
Brainless automata	
Minor weakness: Crushing weapons	
Advances	
Summonable	
Quality x 2	
Skilled	
Equipment	
Sword and Shield (+2 damage, -1 armour bonus, -1 Athletics penalty)	

Skeleton Spawn

The skeletal spawn can be summoned using the Raise Lesser Undead stunt (4 advances: Summonable, Strength in Numbers x 3).

Skeletal Spawn	Average Minions
<i>Nine clattering skeletons – Average (+1) minions – advance with sword and shield to attack!</i>	
Aspects: Brittle and smashable	
Minor Weakness: Crushing weapons	
- Independent Skeletons (+3 bonus) (Melee Weapons +4)	□□□□□□□□
- Attached Skeletons (+4 bonus)	□□□□□□□□
	□□□

Skeleton Lord

The following Skeleton Lord can be summoned using the Raise Greater Undead stunt (Summonable + 6 advances).

Skeleton Lord Superb Elite

Physical Stress: □□□□□□□□

Composure Stress: n/a

Fate points: 9 **Scale:** Small (2)

Consequences: 1

Armour Cons: 2 Minor, 1 Major

Skills

Superb (+5) Melee Weapons
Great (+4) Endurance Fists
Good (+3) Alertness Athletics
Fair (+2) Might Intimidate
Average (+1) Stealth Deceit

Aspects

Terrifying undead remnant of a once-mighty lord
 Stabbing weapons are useless against me!
 Brittle and smashable
 Immune to diseases and poisons
 Evil undead cunning
 Minor weakness: Crushing weapons

Stunts

◆ **Aura of Fear:** *once per scene, pay a Fate point to intimidate all opponents in the scene. -2 penalty on your roll*

Advances

Summonable
 Quality x 4
 Stunt
 Skilled

Equipment

Magical long sword and shield (+3 damage, +1 attack; -1 armour bonus, -1 Athletics penalty, 1 Minor consequence)
 Battered armour (-1 armour bonus, 1 Minor + 1 Major consequence)



SYLPH (AIR ELEMENTAL)

Sylphs are often little more than semi-substantial gusts of air, spry and flighty creatures, playful, though violent if roused. They sometimes take the form of beautiful maidens in billowing silks.

The following sylph can be summoned with the Summon Greater Elemental stunt (Summonable + 6 advances).

Sylph Good Extra

Physical Stress: □□□□

Composure Stress: □□□□

Fate points: 7 **Scale:** Small (2)

Consequences: 2

Skills

Good (+3) Air
Fair (+2) Glamour
Average (+1) Rapport

Aspects

Changeable
 Delicate and fey
 Pretty little thing
 Ethereal
 Wisp of the air
 Abrasive windstorm when angry

Stunts

◆ **Flight:** *use Athletics for aerial movement and manoeuvres*
 ◆ **Windstorm:** *for a Fate point, the target suffers Air / Wind attacks for the power's duration*
 ◆ **Comely Lass:** *+2 Rapport bonus on seduction attempts*

Advances

Summonable
 Quality x 2
 Stunts x 3
 Consequences

Faery Fair Infinitesimal

Fate points: 6 **Scale:** Infinitesimal (0)

Consequences: 2

Aspects

Gossamer Wings
 Ephemeral and Tricky
 Major Weakness: Physical attacks

Stunts

◆ **Minute:** *The creature is an infinitesimal*
 ◆ **Difficult to Spot:** *-2 to spot*
 ◆ **Hard to Hit:** *-1 to hit*
 ◆ **Gets Past Your Defences:** *+1 attack or manoeuvre bonus*

Notes

Difficult to Spot and Hard to Hit are attacker penalties

The Queen of the Air Superb Elite

Physical Stress: □□□□□□
Composure Stress: □□□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Superb (+5) Air
Great (+4) Alertness Glamour
 Leadership
Good (+3) Athletics Rapport
 Resources Art

Aspects

Ancient and powerful sylph
 Witch-queen of the fey
 Capricious
 Dangerously alluring
 Masterful manipulator
 Perilous as an enemy, more so as a friend
 Hears her name uttered anywhere
 Sees all that transpires beneath the winds
 Jealous and vain
 Beautiful beyond words

Stunts

- ◆ **Flight:** use *Athletics* for aerial movement
- ◆ **Born Leader:** +1 to organization skill checks where you are a leader
- ◆ **Master Diplomat:** +1 to organization *Diplomacy* checks where you are a leader
- ◆ **Tyrant:** +1 to organization skill checks, or pay a Fate point for +4 if you're in the thick of things exposed to danger
- ◆ **In Plain Sight:** ignore environmental difficulties when using *Stealth*. Once hidden, active searches don't get the +2 bonus
- ◆ **Master of Shadows:** discovery penalties while moving are halved, and you may move 1 zone (or a sprint action, for a Fate point) without automatically breaking cover
- ◆ **Quake Before Me:** use *Leadership* instead of *Intimidation* to cause fear
- ◆ **Quick Exit:** if not in combat, roll *Stealth* against highest opponent *Alertness* to have "vanished" the next time they look
- ◆ **Strike with Fear and Wonder:** for a Fate point, cause automatic *Composure* consequence on success
- ◆ **Stronghold:** a *Good (+3)* stronghold
- ◆ **Lair:** the stronghold has *Expert Henchmen*, *Extensive Security*, and *Utmost Secrecy*
- ◆ **Stately Pleasure Dome:** the stronghold is a wonder of the world, at the bottom of the sea or on top of a thunder storm
- ◆ **The Right Questions:** use *Rapport* instead of *Contacting* to gather information if target is neutral or better
- ◆ **Treasure Hoard:** secret cache of gold and jewels; once per session, you get a +2 *Treasure* to use before the session's end

TROLL, GIANT

Cunning, solitary humanoids twice the size of a man, and dwelling in caves or beneath strangely-shaped hills, giant trolls have large ears and noses, tusks, bristly hair, long arms, and are immensely strong. Slow-witted and malicious, they're easy prey for the Dark Lord and often found in his ranks. Some giant trolls turn to stone in sunlight; some are known to regenerate when injured.

Giant Troll Good Extra

Physical Stress: □□□□□□□□
Composure Stress: □□□□□□
Fate points: 6 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Might
Fair (+2) Endurance Intimidation
Average (+1) Alertness Athletics
 Deceit

Aspects

Solitary
 Lumbering giant humanoid
 Long arms
 Immensely strong
 Slow-witted and malicious
 Easy prey for the Dark Lord
 At home underground
 Major Weakness: Turn to Stone in Sunlight (Avg Academics)

Stunts

- ◆ **Oversized:** +2 *Intimidation*, +1 *Physical Stress*, -2 *Rapport*
- ◆ **Quick Heal:** pay 1 Fate point to heal 2 *Physical stress*
- ◆ **Regeneration:** heal 3 time steps faster: for a Fate point, regenerate 1 stress / exchange if stationary and not under attack
- ◆ **Savage Fighter:** use *Might* instead of *Melee Weapons* when fighting with 2H weapons

Equipment

Big club (+4 damage)



TROLL (HAUGLING)

Also known as **hauglings**, trolls are a humanoid race dwelling far from the lands of men. They're sometimes mistaken for humans, but always have some weird feature which gives them away, like hidden tails, different coloured eyes, extra fingers or toes, or strange and outlandish clothing. Some are much larger or smaller than humans. Trollmen are ugly, but trollwomen (sometimes called trollwives) can be breathtakingly beautiful (though legend says this is illusion, and they're just as hideous, too), enthralling and enslaving human males. People who've been troll slaves often appear wandering in the forests years later, with no memory of what happened or where they've been. Trolls sometimes even kidnap babies, leaving changelings in their place.

Trolls are naturally magical, and use illusions to hide themselves, appearing as trees, stones, animals, or even turning invisible. Sometimes their voices are heard on the winds as they travel during storms. The underground queendoms of the hauglings are said to be filled with treasure.

Trolls aren't necessarily evil, but are often very destructive, stealing crops and livestock and ruining winter stores. They sometimes cooperate with the Dark Lord's forces, but are equally likely to work alone. They may even ally with humans, but never with elves, who they mistrust profoundly.



Stunts

- ◆ **Command:** +1 *Domination* to make sleep, love / hate, enfeeble, or forget
- ◆ **Invisibility:** for a Fate point, roll *Glamour* to acquire an "Invisible" sticky aspect
- ◆ **Fortune:** for a Fate point, roll *Fate* to place a good / bad luck permanent aspect
- ◆ **Wind Walk:** *Mediocre* (+0) ability to travel on storms or high winds

Equipment

Troll Hammer (+3 damage)

Troll Warrior

Good Extra

Physical Stress: □□□□
Composure Stress: □□□□
Fate points: 6 **Scale:** Small (2)
Consequences: 3

Skills

<i>Good</i> (+3) Melee Weapons	
<i>Fair</i> (+2) Stealth	Sleight of Hand
	Burglary
<i>Average</i> (+1) Alertness	Transmutation (Human / Object)
	Glamour
	Fate
	Domination
	Might

Aspects

Hoard gold and treasure
Treat people as they're treated
Vindictive or playful
Great thieves
Abduct people as slaves or prisoners
Religious symbols ward them off
Fear of iron
Come in any size
Minor Weakness: Iron

Troll Spawn

Fair Minions

Four lumbering trolls – Fair (+2) minions – heft troll hammers and attack!

Aspects: Vindictive; Come in any size; Fear of Iron

Minor Weakness: Iron

- Haugling Harriers (+2 bonus)	□□ □□ □□
(Melee Weapons +4)	□□
- Attached Haugling Henchmen	□□ □□ □□
(+2 bonus)	□□

Queen of the Haugling Halls

Superb Elite

Physical Stress: □□□□□
Composure Stress: □□□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

<i>Superb</i> (+5) Glamour	
<i>Great</i> (+4) Domination	Fate
<i>Good</i> (+3) Deceit	Leadership
	Transmutation (Human / Object)
<i>Fair</i> (+2) Sleight of Hand	Resolve
Art	Rapport

Aspects

“Kneel before the Troll Queen, mortal human!”
 “Are We not beautiful?”
 “Would you know your future if We could tell it to you?”
 “What gifts have you brought Us?”
 “Tell Us your heart’s desire...”
 “You will stay in Our palace as Our... guest”
 “Our mirror reflects the true shape of things...”
 Treat people as they’re treated
 Vindictive and playful
 Detests religious symbols
 Burned by the touch of iron
 Minor Weakness: Iron

Stunts

◆ **Command:** +1 *Domination to make sleep, love / hate, enfeeble, or forget*
 ◆ **Enslave:** +2 *Domination bonus to enslave target (aspect or Composure conflict)*
 ◆ **Quake Before Me:** *use Leadership instead of Intimidation to cause fear*
 ◆ **Invisibility:** *for a Fate point, roll Glamour to acquire an “Invisible” sticky aspect*
 ◆ **Fortune:** *for a Fate point, roll Fortune to place a good / bad luck permanent aspect*
 ◆ **Bestow Curse:** *for a Fate point, a successful Fate attack bestows a curse as a permanent consequence*
 ◆ **Wind Walk:** *Mediocre (+0) ability to travel on storms or high winds*

Equipment

The Troll Queen’s Mirror (+2 Transmutation)

UNDINE (WATER ELEMENTAL)

Undines often appear as powerful water currents in deep lakes and oceans, or as great tidal waves. They may also take the form of green-skinned translucent women with beautiful voices and hair of waving sea-fronds.

The following undine may be summoned using the Summon Greater Elemental stunt (Summonable + 6 advances).

Undine Good Extra

Physical Stress: □□□□
Composure Stress: □□□□
Fate points: 8 **Scale:** Small (2)
Consequences: 3

Skills

Good (+3) Water
Fair (+2) Life
Average (+1) Rapport

Aspects

Alluring
 Beautiful voice
 Liquid moods
 One with the waters

Stunts

◆ **Comely Lass:** +2 *Rapport bonus on seduction attempts*
 ◆ **Gills:** *may breathe underwater*

Advances

Summonable
 Quality x 2
 Consequences x 2
 Stunts x 2

Naiads

These water nymphs may be summoned using the Summon Lesser Elemental stunt (4 advances: Summonable, Quality x 2, Strength in Numbers).

Naiads Good Minions

Three nubile nymphs – Good (+3) minions – bathe in a clean freshwater spring. So inviting!

Aspects: Come hither!

- Independent ladies (+1 bonus) (Water +4)	(+1 □□□ □□□ □□□ □□□)
- Attached nereids (+2 bonus)	(□□□ □□□ □□□ □□□)

The Spirit of Shrivng Falls

The Spirit of Shrivng Falls can be summoned with the Advanced Summoning stunt and a Fair (+2) difficulty Major Summoning stunt roll (12 advances).

The Spirit of Shrivng Falls Superb Elite

Physical Stress: □□□□□□
Composure Stress: □□□□□□
Fate points: 5 **Scale:** Small (2)
Consequences: 3

Skills

Superb (+5) Water
Great (+4) Life
Good (+3) Fate
Fair (+2) Rapport
Average (+1) Empathy

Aspects

Guardian spirit of Shrivng Falls
 Turbulent waters
 All lands touched by the flow are known to her
 Remember your courtesies
 Glad of companionship
 Far older than she looks
 “Let me rinse your cares away...”
 Sings in the spray of the falls
 No use for the trappings of civilization
 Cannot leave the falls

Stunts

◆ **Comely Lass:** +2 *Rapport bonus on seduction attempts*

- ◆ **Cure Disease / Poison:** +2 *Life* bonus to cure disease or poison. One attempt only
- ◆ **Heart's Secret:** successful *Empathy* read reveals the target's most important aspect
- ◆ **Major Healing:** use *Life* to reduce consequence healing time by 1 step, plus 1 step per point of spin
- ◆ **Remove Curse:** use *Life* to remove a curse; one attempt only

Advances

- Summonable
- Quality x 4
- Consequences x 2
- Stunts x 5

UNICORN

Unicorns resemble great white stallions with cloven hooves, a lion's tail, a goat-like beard, and of course a magnificent horn rising from the centre of its forehead. They're beautiful, noble creatures of the wild, known to befriend virgins. Their horn is said to cure all known ills.

Unicorn Good Extra

Physical Stress: □□□□□
Composure Stress: □□□□□
Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

Good (+3) *Life*
Fair (+2) *Empathy* Alertness
Average (+1) *Athletics* Horn
Stealth

Aspects

Beautiful and fey
 Spiral horn
 Affinity for virgins
 Treads lightly

Stunts

- ◆ **Cure Disease / Poison:** +2 *Life* bonus to cure disease or poison. One attempt only
- ◆ **Fast as a Leopard:** +2 *Athletics* on sprint actions
- ◆ **Faster than a Leopard:** no penalty for 1 zone supplemental action move; -1 only for 2 zones
- ◆ **Lightfoot:** +2 bonus to circumvent traps; any attempts to track you have a -2 penalty
- ◆ **Ready for Anything:** +1 *Alertness* bonus to initiative

Equipment

Magical horn (+2 damage)

Unicorns Average Minions

Four beautiful unicorns – Average (+1) minions – wander close by in the brush, dappled by sunlight. They keep a wary eye on you.

Aspects: Skittish and quick

- Coterie of unicorns (+2 □□□□ bonus) (Horn +3)
- Attached defenders (+2 □□□□ bonus)

The One-Horned King Superb Elite

Physical Stress: □□□□□□□

Composure Stress: □□□□□□□

Fate points: 5 **Scale:** Small (2)

Consequences: 3

Skills

Superb (+5) *Life*
Great (+4) *Alertness* Resolve
Empathy
Good (+3) *Athletics* Endurance
Stealth Horn

Aspects

Majestic and fey
 Spiral horn
 Affinity for virgins
 Treads lightly
 Nature holds no obstacles
 Coat like silver starlight
 Elusive as summer fog
 Fiercely protective
 Excellent judge of character

Stunts

- ◆ **Cure Disease / Poison:** +2 *Life* bonus to cure disease or poison. One attempt only
- ◆ **Fast as a Leopard:** +2 *Athletics* on sprint actions
- ◆ **Faster than a Leopard:** no penalty for 1 zone supplemental action move; -1 only for 2 zones
- ◆ **Lightfoot:** +2 bonus to circumvent traps; any attempts to track you have a -2 penalty
- ◆ **Ready for Anything:** +1 *Alertness* bonus to initiative
- ◆ **Combat Awareness:** complement defence with *Alertness*
- ◆ **Saw It Coming:** never surprised
- ◆ **Constant Vigilance:** can always attack even in an ambush

Equipment

Magical horn (+2 damage)

VAMPIRE

Blood-sucking vampires are greater undead, and many are also powerful sorcerers. They command the creatures of the night, and can transform into wolves, bats, or even fog. Their most infamous attack is their bite, which drains their victim's blood (a Death power skill attack); they also have a mesmerising stare. They're often served by minions like wolves and vampire spawn (see below), as well as any lesser undead they can command.

You can prevent a vampire from changing shape and regenerating by impaling it; chopping off its head as well will kill it. Vampires often have Fate points, usually due to compels against aspects like "Blood Thirst".

The following vampire can be raised using the Raise Greater Undead stunt (Summonable + 6 advances).

Vampire	Good Extra
Physical Stress: □□□□	
Composure Stress: □□□□	
Fate points: 8	Scale: Small (2)
Consequences: 2	
Skills	
<i>Good (+3)</i> Death	
<i>Fair (+2)</i> Domination	Creatures of the Night
<i>Average (+1)</i> Transmutation	Fists
(Fog, Bat, Wolf)	
Aspects	
Immortal bloodsucking undead	
Nocturnal	
Immune to diseases and poisons	
Blood Thirst	
Humans are cattle, food to sustain me!	
Minor weakness: Holy Symbols	
Minor weakness: Must sleep in own grave	
Minor weakness: Sunlight	
Minor weakness: No reflection	
Optional weaknesses (setting specific): Running water, garlic	
Stunts	
◆ Quick Heal: <i>pay a Fate point to instantly heal 2 stress</i>	
◆ Control Undead: <i>+1 Death bonus to control undead. You must share a common language</i>	
Advances	
Summonable	
Quality x 2	
Skilled	
Stunts x 2	
Consequences	

Vampire Spawn

The following Vampire Spawn can be raised using the Raise Lesser Undead stunt (4 advances: Summonable, Quality x 2, Strength in Numbers).

Vampire Spawn	Good Minions
<i>Three sensuous nosferatu – Good (+3) minions – drain the blood of their prey!</i>	
Aspects: Minor Vampiric servitors; Nocturnal; Immune to Diseases and Poisons	
Minor Weaknesses: Destroyed by Sunlight; as Vampires	
- Independent Vampire Group (+1 bonus) (Death +4)	□□□ □□□
- Attached Vampire Group (+2 bonus)	□□□ □□□

Vampire Lord

The following Vampire Lord can be raised with the Advanced Summoning stunt and a Great (+4) roll of the Major Summoning stunt (14 advances).

Vampire Lord	Superb Elite
Physical Stress: □□□□□□□□	
Composure Stress: □□□□□□□□	
Fate points: 5	Scale: Small (2)
Consequences: 3	
Skills	
<i>Superb (+5)</i> Death	
<i>Great (+4)</i> Domination	Creatures of the Night
<i>Good (+3)</i> Transmutation	Deceit
Endurance	
<i>Fair (+2)</i> Alertness	Athletics
Resolve	
<i>Average (+1)</i> Fists	Leadership
Aspects	
Immortal bloodsucking undead	
Ancient and respected aristocrat	
Sophisticated and decadent	
"Come into my house, and leave a little of the happiness you bring with you here..."	
Nocturnal	
Immune to diseases and poisons	
Blood Thirst	
Humans are cattle, food to sustain me!	
Heart-breaking tragedy	
Minor weakness: Holy Symbols	
Minor weakness: Must sleep in own grave	
Minor weakness: Sunlight	
Minor weakness: No reflection	
Optional weaknesses (setting specific): Running water, garlic	

Stunts

- ◆ **Control Undead:** +1 *Death* bonus to control undead. You must share a common language
- ◆ **Raise Lesser Undead:** raise skeletons, etc, with *Summonable* and 3 other advances
- ◆ **Raise Greater Undead:** raise ghouls, vampire spawn, etc, with *Summonable* and 6 other advances
- ◆ **Drain Life:** a successful *Death* attack causes an automatic consequence
- ◆ **Quick Heal:** pay a *Fate* point to instantly heal 2 stress
- ◆ **Regeneration:** heal 3 time steps faster: for a *Fate* point, regenerate 1 stress / exchange if stationary and not under attack

Advances

- Summonable
- Quality x 4
- Consequences x 2
- Stunts x 6
- Skilled x 2

VELANKE'EN

Creations and servants of the Qilaan, the Velanke'en are guardians and repositories of their masters' powers. Each Qilaan fortress has a Velanke'en guardian, encompassing strange dimensions in its own being and providing almost limitless energy. Destruction of a Velanke'en can leave any Qilaan present weakened enough to be vulnerable to mortal weapons.

A Velanke'en can shift its shape at whim. King Iagon described the Velanke'en of Halyir as a black twig-like figure with smouldering silver eyes and a body that trailed away into smoke; when it raised its arms swirling galaxies were visible within.



Velanke'en Legendary Named Character

Physical Stress: □□□□□□□□
Composure Stress: □□□□□□□□
Fate points: 10 **Scale:** Medium (3)
Consequences: 3

Skills

Legendary (+8)	Dimensions	
Epic (+7)	Intimidation	Warding
	Disintegrate	
Fantastic (+6)	Time	Wild Magic

Transmutation

Alchemy

Aspects

- “I am the might of the Qilaan made flesh!”
- Crafty with age
- Strange overlord of the Shadow Keep
- Master of Potent Magics
- Surrounded by an invisible shield
- Contains a whole dimension within
- Living power source
- Unusual Attack: Disintegrate
- Major Weakness: The Six Blades of Fate

Stunts

- ◆ **Immunity:** pay a *Fate* point to negate stress from all attacks this exchange
- ◆ **Shield:** for a *Fate* point, create a magical shield of stress points equal to shifts on the *Warding* roll
- ◆ **World Machine:** make assessments and declarations based on deep understanding of causality
- ◆ **Outer Shell x 3:** -3 *armour* bonus, -3 *Athletics* penalty

- ◆ **Unusual Attack (Disintegrate):** pay a *Fate* point to place temporary aspect “Powering up for Disintegration” on target zone. Next exchange, inflict an instant *Severe* consequence on anything in zone if successful. May be used every 3 exchanges
- ◆ **Destroy Everything:** pay a *Fate* point so current zone and adjacent zones suffer an *area attack's* effects. Can't be used for *Unusual Attacks*
- ◆ **Gargantuan:** you are only outnumbered when facing 4 or more opponents, plus one per *Fate* point spent. You can attack up to *Enormous* (scale 6) targets. All stunts for its power skills

WEREWOLF

Werewolves are humans afflicted with *lycanthropy*, a disease which forces them to wholly or partially transform into a wolf during the full moon or at times of great stress (depending on your setting). Other types of lycanthrope exist, including wererats, werebears, and even weretigers.

Werewolf	Good Extra
Physical Stress:	□□□□□□
Composure Stress:	□□□□□
Fate points: 5	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i>	Creatures (Wolf)
<i>Fair (+2)</i>	Might Claws & Bite Stealth
<i>Average (+1)</i>	Endurance Survival Intimidate Alertness Athletics Disease
Aspects	
Bloodthirsty lycanthrope	
Terrifying howl	
Immune to diseases and poisons	
I must feed!	
The animal within longs to be free!	
In my dreams I am one with the wolves!	
Minor weakness: Silver	
Minor weakness: Must change during full moon	
Stunts	
◆ Become Beast: Pay a Fate point to transform into a beast	
◆ Lightning Fast: move 1 zone as a free action each exchange; pay a Fate point to add +4 to combination skill check / movement action, incurring a Minor Physical consequence	
◆ Regeneration: heal 3 time steps faster: for a Fate point, regenerate 1 stress / exchange if stationary and not under attack	
◆ Hard Hide: -1 armour bonus	
◆ Claws & Bite: +2 damage bonus	
Notes	
Disease (Lycanthropy; period: 1 day)	

Lycanthropy

Lycanthropy is a disease (see page 178) whose consequences cause vivid dreams and strange physical changes (a taste for raw meat, aggression, etc) to overcome the victim. Those taken out gain a Lycanthrope aspect (thenceforth recovering from their consequences) which may be compelled to transform into animal form (treat as a Mediocre (+0) Creatures check with the Become Beast stunt), and may subsequently also purchase the corresponding Creatures power skill.

Wolf Brothers	Fair Minions
<i>A pack of four werewolves – Fair (+2) minions – hunt for fresh prey!</i>	
Aspects: Bloodthirsty lycanthrope; Immune to Diseases and Poisons	
Minor Weaknesses: Silver; Must Change at Full Moon	
- Independent Wolf brothers (+2 bonus) (Teeth and claws +4)	□□ □□
- Attached Wolf brothers (+2 bonus)	□□ □□ □□ □□

WIGHT

Wights are undead which still inhabit their mortal remains, appearing as desiccated corpses animated by a burning, evil will. Often powerful warriors in life, they're found restlessly haunting their own tombs. Their touch drains the life force of the living.

Wight	Good Extra
Physical Stress:	□□□□□□
Composure Stress:	□□□□□□
Fate points: 7	Scale: Small (2)
Consequences: 3	
Skills	
<i>Good (+3)</i>	Death
<i>Fair (+2)</i>	Fists Intimidation
<i>Average (+1)</i>	Endurance Stealth Resolve
Aspects	
Hatred of light	
Icy breath of the grave	
Shambling undead	
Shadow of former glory	
Stunts	
◆ Last Leg: pay a Fate point to delay a Physical consequence one exchange, or until incurring another consequence	
◆ Scary: use Intimidation to resist Intimidation attacks	
◆ Horrific: pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2	

Shadow Wights	Average Minions
<i>Four long-buried chieftains – Average (+1) minions – little more than memories and bones, advance with the promise of blood and violence.</i>	
Aspects: Tomb-bound	
- Pale reflections (+2 bonus) (Death +3)	□ □ □ □
- Attached apparitions (+2 bonus)	□ □ □ □

Fenris Wolf Superb Elite

Physical Stress:

Composure Stress:

Fate points: 5 Scale: Small (2)

Consequences: 3

Skills

Superb (+5) Bite
Great (+4) Alertness Leadership
Good (+3) Endurance Athletics
 Intimidation

Aspects

Leader of the pack
 Grizzled veteran
 Hit and run
 Predatory mien
 Wary
 Terrifying howl
 Tough ol' bastard
 You can run but you can't hide
 I've got your scent!
 A legend in these woods

Stunts

- ◆ **Enhanced Hearing:** *hear things over skill level in zones; for a Fate point, this is skill level in miles. Resist Stealth attacks with Alertness*
- ◆ **Fast as a Leopard:** *+2 Athletics on sprint actions*
- ◆ **Faster than a Leopard:** *no penalty for 1 zone supplemental action move; -1 only for 2 zones*
- ◆ **Ready for Anything:** *+1 Alertness bonus to initiative*
- ◆ **Danger Sense:** *if ambushed, make a +2 full defence; if surprised, base defence is Fair (+2)*
- ◆ **Saw It Coming:** *never surprised*
- ◆ **Go for the Throat:** *for a Fate point, attack a target 3 scales larger rather than 2*
- ◆ **Heightened Smell:** *+1 Alertness or Investigation bonus for up to an hour after target's departure*

WYVERN

Scaly draconic creatures with two clawed feet, leathery wings, and a poisonous barbed tail, wyverns sometimes exceed the size of horses. They're found as predators in the mountains of Offudwynn, Sperryn and Pyare. Smaller bird-sized wyverns are used as hunting creatures in Anglerre.

Wyvern Good Extra

Physical Stress:

Composure Stress:

Fate points: 7 Scale: Small (2)

Consequences: 3

Skills

Good (+3) Athletics
Fair (+2) Endurance Intimidation
Average (+1) Might Tail
 Alertness Bite



Aspects

Appetite for destruction
 Clumsy but enthusiastic flyers
 Cold-blooded
 Teeth like daggers
 Thick saurian hide

Stunts

- ◆ **Flight:** *use Athletics for aerial movement and manoeuvres*
- ◆ **Poison:** *Good (+3) attack against Endurance every exchange for rest of scene*
- ◆ **Tail:** *+1 Fists attack, -1 manipulations with tail*

Gnarlscale of Highpeak Superb Elite

Physical Stress:

Composure Stress:

Fate points: 4 Scale: Small (2)

Consequences: 3

Skills

Superb (+5) Endurance
Great (+4) Athletics Tail
Good (+3) Might Intimidation
 Alertness Bite

Aspects

Cold-blooded
 Teeth like daggers
 Thick saurian hide
 Escaped from a travelling menagerie
 Scarred from a lifetime of battles
 Worn scales of viridian
 Ferocious bellow
 Scales gnarled and broken from years on a chain
 Highpeak sheep rustler
 Keeps a harem

Stunts

- ◆ **Flight:** *use Athletics for aerial movement and manoeuvres*
- ◆ **Poison:** *Good (+3) attack against Endurance every exchange for rest of scene*
- ◆ **Tail:** *+1 Fists attack, -1 manipulations with tail*
- ◆ **Hard Hide:** *-1 armour bonus*
- ◆ **Jaws:** *+3 damage bonus*

◆ **Fast:** during combat, pay a Fate point to double your Athletics skill; incurs a Minor Physical consequence

ZOMBIE

The classic dead bodies animated by sorcery, zombies come in a variety of shapes and sizes, from fresh juicy corpses to desiccated lumps of rotten flesh barely holding together. Braaaaains!

Rancid Zombie Good Extra

Physical Stress: □□□□□□□

Composure Stress: n/a

Fate points: 6 **Scale:** Small (2)

Consequences: 3 + 1 extra Major

Skills

Good (+3) Endurance
Fair (+2) Fists Might
Average (+1) Intimidation

Aspects

Braaaaaaaains...
 Only physical trauma will stop it!
 Relentless
 Soulless undead animated by dark magics
 Stench of the grave

Stunts

- ◆ **Feel the Burn:** 1 additional Major consequence
- ◆ **Unstoppable:** use Might instead of Athletics for move actions. Border values are reduced by -2
- ◆ **Scary:** use Intimidation to resist Intimidation attacks
- ◆ **Horrific:** pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2

Rotting Zombies

These rotting zombies can be raised using the Raise Lesser Undead stunt (4 advances: Summonable, Quality, Strength in Numbers x 2).

Rotting Zombies Fair Minions

Six zombies – Fair (+2) minions – little more than rotting corpses, shamble hungrily towards you!

Aspects: Feeling no pain

- Tireless pursuers (+2 bonus) □□ □□ □□ □□
 (Fists +4) □□ □□
 - Attached zombie cohort (+3 bonus) □□ □□ □□ □□
 □□ □□

Two-Headed Giant Zombie Superb Elite

Physical Stress: □□□□□□□□

Composure Stress: n/a

Fate points: 3 **Scale:** Medium (3)

Consequences: 3 + 1 extra Major

Skills

Superb (+5) Endurance
Great (+4) Fists Might
Good (+3) Intimidation

Aspects

Braaaaaaaains...
 Only physical trauma will stop it!
 Relentless
 Enormous walking corpse of two-headed giant
 Soulless undead animated by dark magics
 Insatiable taste for flesh
 Jealous of the living
 Smells like a butcher's shop
 Vague memories of its past life

Stunts

- ◆ **Feel the Burn:** 1 additional Major consequence
- ◆ **Hard to Hurt:** pay a Fate point to negate all stress from attacks this exchange, except weaknesses
- ◆ **Bounce Back:** recovers from consequences two time steps quicker
- ◆ **Unstoppable:** use Might instead of Athletics for move actions. Border values are reduced by -2
- ◆ **Herculean Strength:** reduce non-combat weight-based difficulties 2 steps
- ◆ **Scary:** use Intimidation to resist Intimidation attacks
- ◆ **Horrific:** pay a Fate point to force victim of Intimidation attack to flee number of zones equal to shifts, or take Minor consequence. Other targets in zone are affected at -2



LEGENDS OF ANGLERRE RULES SUMMARY

The Ladder

+8:	Legendary
+7:	Epic
+6:	Fantastic
+5:	Superb
+4:	Great
+3:	Good
+2:	Fair
+1:	Average
0:	Mediocre
-1:	Poor
-2:	Terrible
-3:	Abysmal

Dice: Roll two 6-sided dice. Subtract one dice from the other to get a result from -5 through 0 to +5.

Skills are rated as shown on **the ladder**.

Margin of Success and Failure: Skill plus dice total is called the **effort**. Effort is then compared against difficulty or the total rolled by opponent. If the effort is greater, the difference is called **shifts**, which can be used to inflict **stress** (see below) or improve the result.

Defensive spin results for every 3 shifts you get (minimum 3 points) on a defence roll and lets you modify the very next dice roll by +1 per point of spin.

Fate points can be spent to:

- Gain +1 on any dice roll
- Invoke an aspect
- Take a little control over the story: find an appropriate item, knowing someone in a particular location, arriving at a scene at the right time

Aspects: If an aspect is relevant to a situation it can be **invoked** or **compelled** after the dice roll to improve or worsen the result. This costs a **Fate point**. Scene aspects can be **tagged** by characters for bonuses.

- *Invocation:* +2 to a result or re-roll the result
- *Compelled:* Gain a Fate point (may resist compel but must pay the total offered Fate points)

Stunts let you do something special in a limited circumstance. Whenever your character is in that position or condition, they can utilize the bonus provided by the stunt.

Stress can be absorbed by taking **consequences**. Consequences can absorb different amounts of stress: Minor (-2), Major (-4), Severe (-6), Extreme (-8). You can take a maximum of **three** different consequences. If you run out of stress your character is **taken out**.

Weapons, Armour, and Shields add or subtract from inflicted stress once an attack hits.

Conflicts play like this:

- o **Frame the Scene** – What aspects and zones are present? Only happens once.
- o Each exchange:
 - o **Initiative** – Who goes in what order around the table, including foes
 - o **Take Action** – When it's your turn take an action as described below

Actions include the following options.

- o **Attack** – Roll attack skill vs. defence skill to inflict stress. See chart below for more.
- o **Manoeuvre** – Roll skill vs. defence skill or difficulty to place temporary aspect or do some other trick.
- o **Full Defence** – +2 to your defence rolls until next exchange.
- o **Block** – Person you are helping uses the better of their defence total or yours
- o **Hold Action** – Wait for someone else to move before deciding what to do
- o **Supplemental Action** – Take -1 to your skill roll to perform a minor additional action.
- o **Combining Skills** – Roll primary skill and +1 for secondary skill (or restrict by -1)
- o **Movement** – move 1 zone as supplemental action or **sprint** by rolling Athletics vs. Mediocre.
 - o **Shifts** equal zones you can move. Border values add to difficulty.

Shift Effects

Effect	Description
0 shifts	Minimal success: the character pulled it off. It's neither pretty nor graceful, but it works – for now.
1 shift	Notable success: a clear-cut success: solid, reliable, and while not inspired, absolutely workmanlike.
3 shifts	Significant success: noticeably well-done, fine quality, very reliable. A significant or better success generates spin (p. 167).
5 shifts	Potent success: remarkably high quality, with unexpected secondary benefits such as deeper insights into the problem at hand.

Time Increments Table

Instant
A few moments
Half a minute
A minute
A few minutes
15 minutes
Half an hour
An hour
A few hours
An afternoon
A day
A few days
A week
A few weeks
A month
A few months
A season
Half a year
A year
A few years
A decade
A lifetime

Action's Goal	Skill used	Defender's skill
Wound or kill	Fists, Melee Weapons, Ranged Weapons	Fists, Melee Weapons, Athletics
Deceive	Deceit	Resolve, Empathy
Scare	Intimidation	Resolve
Charm	Rapport	Resolve, Deceit
Force movement	Might	Might
Cast a spell	Power skill	Resolve, Athletics, Endurance, power skill

Running Conflicts

When running a conflict, follow this regular sequence.

1. Frame the scene
2. Establish initiative
3. Begin exchange
 - a. Take actions
 - b. Resolve actions
 - c. Begin a new exchange

Minion Group Bonus

Number of Minions	Group Bonus
2-3	+1
4-6	+2
7-9	+3
10+	+4

Cover

Type	Barrier Value
Partial (hedges, trees, flimsy country walls)	1
Full (solid walls, sturdy doors, castle battlements)	2

Consequences

A **Minor** consequence reduces the hit by 2 stress.

A **Major** consequence reduces the hit by 4 stress.

A **Severe** consequence reduces the hit by 6 stress.

An **Extreme** consequence reduces the hit by 8 stress.

Sample Consequences

Minor (-2)	Major (-4)
Winded	Punch Drunk
Tripped up	Stunned
Momentarily Dazed	Bleeding
Shaken Up	Can't See
Disoriented	Deafened
Bruised and battered	Concussed
Winged by a Lucky Shot	Flesh Wound
Shocked	Sprain
Speechless	Painful Burns
Taken Aback	Traumatized
	Embarrassed
Severe (-6)	Extreme (-8)
Broken Leg	Guts Hanging Out
Broken Arm	Nerve Damage
Bleeding to Death	Leg Off
Collapsed Lungs	Throat Cut
Third-Degree Burns	Skull Caved In
Mental Breakdown	Lungs Punctured
Humiliated	Cut in Half
Ostracised	Insane
Hamstring injury	I Can Never Show My Face Again
	Exiled

Fire, Cold, and Acid Intensity

Intensity	Effect
0	Mild acid, cold, building on fire. Avoidable.
1	Burning acid, chilling cold, widespread fire, heat pressing in on you in waves.
2	Strong acid, freezing cold, burning fire with flames licking up to you.
3	Lethal acid or cold, raging inferno. You have only moments to live.

Special Attack Effects

Effect	Description
Ignore armour	Armour doesn't absorb damage or consequences inflicted by this attack.
Ignore magical protection	Magical armour or protection spells don't absorb damage or consequences inflicted by this attack.
Freeze	On a successful hit, places a "Frozen" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour and magic help defend against the attack.
Burn	On a successful hit, places a "Burning" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour and magic help defend against the attack.
Stun / Shock	On a successful hit, places a "Stunned" or "Shocked" aspect on the target and a subsequent Minor, Major, Severe, or Extreme consequence depending on the attack's power. Armour doesn't defend against this attack, although magical protection may.
Explosive	Everything in the target zone is attacked by the explosive force (page 179) of the attack.

Assessment Difficulties

Target	Assessment Difficulty
Person	Usually target's Rapport or Deceit.
Location	The quality of concealment affecting the location: default Mediocre (+0).
Group	Usually Leadership of group's "named" leader, otherwise group's minion quality.

Creature Scale Summary Table		
Scale		Examples
10	Internection	Something spanning the whole Internection (see page 265)
9	Planar	Something spanning many worlds or planes of existence.
8	World	A creature the size of an ocean or world; a kingdom, continent, or world
7	Colossal	A living forest or vast dimensional entity; a large city or fleet of ships
6	Enormous	A mythical dragon, so large it's part of the landscape; a small city or very large castle
5	Huge	An amazingly large dragon; a medium-sized castle or town, a floating island with mysterious blowholes...
4	Large	A large dragon or giant; a titan; a small castle, good-sized inn, or an average village, a merchant cog or carrack
3	Medium	A giant, a dragon, a cottage-sized building, a longship
2	Small	A human-sized creature; a horse; a row boat; a carriage
1	Tiny	A smaller than human creature; a dog

Performance Difficulty Table		
Circumstance	Notes	Mod.
Existing mood	The room has an existing mood, and you're trying to add another.	+1
Changing a mood	The room has an existing mood, and you're trying to change it (either by design, or because it's actively contradictory to the desired mood).	+3
Distractions	A noisy room or other activities making it hard to focus on the performance.	+1
Major Distractions	A large, active area with many distractions requiring active effort to pay attention to the performance, such as a busy marketplace.	+3
Total Distractions	There's no reason for anyone to be paying attention to the performance, such as on a battlefield.	+5

Swimming Hazards			
Hazard	Difficulty	Stress	
		Boxes	Aspects
Storm at sea	+3 and up	5	Nowhere to hide
Whirlpool	+2 and up	3+	Disorienting
Rapids	+1 to +3	-	-

Climbing Modifiers			
Difficulty Modifier	Slipperiness	Visibility	Distractions
+1	Wet, slick	Darkness, rain	Non-threatening
+2	Completely smooth	Pitch black	Threatening

Lock Difficulties	
Difficulty	Example
Mediocre (+0)	Locked desk drawer, petty thief's repository
Average (+1)	Securely-locked home in the city
Fair (+2)	Wealthy merchant's door
Good (+3)	Door of a jail cell
Great (+4)	Mayor's safe, front door of the Thieves' Guild
Superb (+5)	Safe of high-ranking noble, cell door in a magical prison
Fantastic (+6)	King's treasure vaults, back door of Thieves' Guild

Rumour Planting Table	
Contacting Effort	Result
Mediocre (+0)	The rumour earns passing mention.
Good (+3)	Other people are spreading the rumour, maybe even back to the originator.
Great (+4)	The rumour has spread far enough that someone (presumably the target) will do something in response.
Superb (+5) or more	The rumour has spawned a number of alternate or embellished versions. Additional shifts speed up the spread of the rumour or conceal its originator.

Stress Bonuses	
Endurance or Resolve	Stress Bonus
Average or Fair	+1
Good or Great	+2
Superb or Fantastic	+3

Consequence Healing Difficulty	
Consequence	Difficulty to Reduce Time
Minor	Mediocre (+0)
Major	Fair (+2)
Severe	Great (+4)
Extreme	Fantastic (+6)

Breaking Things

Mediocre (+0)	Paper or glass. No roll required.
Average (+1)	Flimsy wood. Again, don't bother rolling.
Fair (+2)	Cheap wood, bamboo
Good (+3)	A sturdy pine board, interior door
Great (+4)	Hardwood boards, exterior door
Superb (+5)	Oaken chest, heavy oaken door
Fantastic (+6)	Oaken door reinforced with iron
Epic (+7)	Bending iron bars an inch or two
Legendary (+8)	The door of a safe, portcullis, drawbridge
Legendary +2	Ripping the door off a jail cell
Legendary +4	Smashing through the wall of a castle

Might Lifting Table

Might	Capacity (lbs)	WF
Abysmal (-3)	10	0
Terrible (-2)	50	1
Poor (-1)	100	1
Mediocre (+0)	150	2
Average (+1)	200	2
Fair (+2)	250	3
Good (+3)	300	3
Great (+4)	350	4
Superb (+5)	400	4
Fantastic (+6)	450	5
Epic (+7)	500	5
Legendary (+8)	600	6
Each +1	+100	+0.5

Stealth Modifiers

Environment	Modifier to Stealth roll
Pitch black, no visibility	+4
Darkness, smoke, thick fog, no clear line of sight	+2
Noisy distractions	+1
Dim lighting, cluttered line of sight, moderate noise	+0
Complete silence	-1
Good lighting, clear line of sight	-2
Bright lighting, clear area	-4

Observer Bonuses against Skulking Targets

Skulker is moving...	Observer Bonus
One zone or more	+2 per zone*
At a cautious creep	+2
At a walk	+4*
At a jog	+6*
At a run	+8*

* Outside of conflict. During a conflict, a skulker moving more than one zone or at more than a cautious creep breaks stealth automatically.

Scavenging and Foraging

Difficulty	Likelihood	Example
Mediocre (+0)	Likely	Wood or vine in a forest, food in season in fertile country.
Good (+3)	Possible	Strong wood in a swamp, something to eat out of season or in the wrong place
Superb (+5)	Unlikely	Wood or drinking water in a desert
+1	--	Each additional search criterion

Creating your own Stunts – Entry-level

- +1 to one non-combat skill in narrow circumstances; +1 *Art with music*
- Use one skill instead of another, non-combat, narrow circumstances; *Art instead of Rapport when dealing with musicians*
- +2 manoeuvre bonus with one physical / social skill; +2 *Melee Weapons when disarming*
- +2 declaration bonus with one knowledge skill
- +2 assessment bonus with one perception skill
- Ignore two points of penalty / increased difficulty with one skill, narrow circumstances; *ignore Athletics penalty on slippery surfaces*
- Reduce time required with one skill by two steps
- +1 stress with one combat skill, narrow circumstances; +1 *Ranged Weapons vs minions*
- Special possession granting +1 bonus to a particular skill, plus two improvements; *Weapon of Destiny, Personal Device, Universal Magical Item*

Creating your own Stunts – Advanced

- Combine two entry-level stunts
- Use one skill instead of another to attack / defend (pick one)
- Ignore penalties / difficulty increases with one skill in narrow circumstances
- Use one skill instead of another, broad circumstances
- +2 to one non-combat skill, narrow circumstances
- Spend a Fate point to bend the rules in a way not covered by these options, *eg enemies denied gang-up bonus when you're armed*

Power Manipulations Summary

Power	Summary
Manipulation	
Duration	-1 per step on Time Increments Table above base ("a few moments")
Range	-1 per additional zone of separation
Multiple Targets	-1 per additional target
Hidden Targets	Based on degree of familiarity
Target Size	See Great Casting stunt
Intensity	Based on shifts

Organization Scale		
Scale	Skill Points	Description
Internection (10)	40	A vast civilization spanning the entire Internection.
Multi-planar (9)	36	A civilization spanning many worlds or planes of existence.
Multi-world (8)	32	A civilization spanning multiple worlds.
Colossal (7)	28	A civilization spanning an entire world, or a colossal organization found across many worlds or on different planes of existence.
Enormous (6)	24	A continent or empire of millions, or an enormous organization found on many worlds.
Huge (5)	20	A region or kingdom of hundreds of thousands to millions, a huge organization.
Large (4)	16	A country, city-state, major religion, or organization of tens to hundreds of thousands.
Medium (3)	12	A religion, guild, or town of a few thousand people.
Small (2)	8	A large settlement or small guild or organization of a few hundred people.
Tiny (1)	4	A company, village, or organization of around 50-100 people.

Obscurity of Information		
Difficulty	Degree of Obscurity	Example
Mediocre (+0)	Nearly everyone in society	"Demons are evil."
Average (+1)	Anyone with a modicum of education	"Demons are from another plane of existence."
Fair (+2)	All scholars	"Arch-demons rule over other demons with an iron fist."
Good (+3)	All scholars in the relevant field, many scholars in a related field	"One of the most powerful arch-demons is Khaliss."
Great (+4)	All prominent scholars in the relevant field, a few experts in a related field	"The ritual to summon Khaliss is not difficult, but only a fool would try to control him."
Superb (+5)	A handful of experts in the relevant field	"Every demon has its own weakness. Khaliss will stop at nothing to destroy anyone who might know his."
Fantastic (+6)	One or two people in the world	"Khaliss is vulnerable to diamonds."
Epic (+7) or more	Lost knowledge	The true name of Khaliss

Construct Creation Table				
Construct Scale*	Examples	Time to Create	Cost to Create	Difficulty
Medium (3)	Small ship, tower, house, shrine, bridge.	A month	3 x Superb	Fair
Large (4)	Large ship, small castle, temple.	A year	3 x Epic	Great
Huge (5) +	Medium castle, cathedral.	A lifetime	3 x Legendary	Epic

* Advanced constructs (see page 200) are one difficulty level higher to create, and can only be created in societies capable of their construction.

Falling: Height Table					
Height	Difficulty	Notes	Consequence	With Success	Less Than Mediocre
Short	Fair (+2)	10' to 20'	Minor	None	Major
Medium	Great (+4)	20' to 40'	Major	Minor	Severe
Long	Fantastic (+6)	40' to 100'	Severe	Major	Extreme
Extreme	Legendary (+8)	Is that a house?	Taken Out	Severe	Taken Out

Workspaces		
Skill	Work	Workspace
Academics	Academic Research	Library
Alchemy	Potions, poisons, and laboratory work	Alchemical Laboratory
Artificer	Device creation, craft	Workshop
Artificer, Powers	Magical item creation	Magical Workshop
Death, Elements, Dimensions	Summoning and Binding	Summoning Chamber
Science	Laboratory Work	Laboratory

Time to Repair by Construct Scale				
Consequence	Difficulty	Scale 3	Scale 4	Scale 5+
Minor	Great (+4)	An afternoon	A few days	A few weeks
Major	Fantastic (+6)	A few days	A few weeks	A few months
Severe	Legendary (+8)	A few weeks	A few months	A few years
Extreme	Not possible	Not possible	Not possible	Not possible

Power-up Bonuses

Additional Time	Bonus
Half a Minute	+1
A Minute	+2
A Few Minutes	+3
15 Minutes	+4
Half an Hour	+5
An Hour	+6
A Few Hours	+7
An Afternoon	+8
A Day	+9
Each step thereafter	+1

Hidden Targets

Don't know target and can't see it:	Can't target at all.
Can't see and don't know target, but you've either seen or had it described, or have casual possession:	-3 effective skill level
Can't see and don't know target, but have intimate possession:	-2 effective skill level
Can't see but do know target:	-2 effective skill level
Can't see but do know target, have possession:	-1 effective skill level
Can't see target, but know them well and have intimate possession:	No penalty.

Chronosapience Difficulty

Distance in Time	Difficulty
A few years from now	Average (+1)
A decade	Fair (+2)
A lifetime	Good (+3)
Several generations	Great (+4)
Centuries	Superb (+5)
Millennia	Fantastic (+6)
Many millennia	Epic (+7)
Aeons	Legendary (+8)

Illusory Image Creation Difficulty

Static Simple Object: <i>a chair, sword, rock</i>	Mediocre (+0)
Static Complex Object: <i>a person, house, castle</i>	Average (+1)
Moving Simple Object: <i>a cloud, ball, arrow</i>	Fair (+2)
Moving Complex Object: <i>a dragon, crowd of people, waterfall</i>	Good (+3)
Static Very Complex Object: <i>a battlefield after the battle, an empty city</i>	Great (+4)
Moving Very Complex Object: <i>a mass battle, a teeming city scene</i>	Superb (+5)

Power Use Weaknesses and Limitations Summary

Weakness or Limitation	Effect
Attunement	Magical item limitation.
Backlash	On failure, lose 1 Fate point or difference in Composure stress.
Burnout	On failure, skill level temporarily drops by 1.
Charges	Magical item limitation.
Costly	Power use costs a Fate point.
Element / Substance / Energy Exposure	Double stress damage from attacks, or 2 points per exchange of contact.
Focus	Without focus, power use is Mediocre (+0).
Item Resistance	Magical item limitation.
Memorization	Only memorize specific power uses equal to each power skill level.
No Fine Manipulation	-2 on fine manipulations.
No Metal	Carried metals more than a dagger or holy symbol prevent power use.
Ponderous	-2 Athletics penalty.
Restricted	Power use is limited.
Scary	-2 penalty to Rapport and Empathy checks.
Showy	Power use impossible to hide.
Sickly	Obvious ailment linked to power use.
Slower than Normal	Always lose initiative unless you gain surprise; act only once every other exchange.
Small	1 less Physical and Composure stress, only take two consequences.
Wild Magic	Positive or negative spin on power roll creates a random, often detrimental aspect.
Weak	-2 Might penalty, or 2 fewer Physical stress.

Consequences absorbed by Construct Armour

Skill Level	Consequences
Average (+1)	1 x Minor
Fair (+2)	1 x Minor, 1 x Major
Good (+3)	1 x Minor, 1 x Major, 1 x Severe

Construct Weapons Ranges

Construct Scale	Weapon Range (Zones)
Medium (3)	1
Large (4)	2
Huge (5) +	4

Construct Conflict Exchange Sequence

1. **Frame the Scene**
2. **Detection**
3. **Establish Initiative**
4. **Begin Exchange**
 - A. **Special Actions and Manoeuvres:** Information warfare, grappling, boarding, sallies, attempts to detect undetected targets.
 - B. **Movement and Ramming attempts**
 - C. **Attacks**
 - D. **Evasion and Escape**
 - E. **Establish Initiative** for next exchange with constructs still in detection range.

Construct Distance and Range	
Skill Level	Range / Distance
Terrible (-2)	Anywhere in the immediate vicinity
Poor (-1)	Halfway to the next town, village, or island
Mediocre (+0)	A neighbouring town, village, or island
Average (+1)	Several towns or islands away
Fair (+2)	A different region
Good (+3)	Anywhere in the current kingdom
Great (+4)	Another kingdom
Superb (+5)	Anywhere on the current continent
Fantastic (+6)	Anywhere in the known world
Epic (+7)	Another plane of existence
Legendary (+8)	Anywhere in the Internection

Construct Movement Barrier Values	
Barrier	Barrier Value
Forest	Light: 1 Medium: 2 Dense: 3 (affects navigation, attacks Morale stress)
Thick Fog	2 (attacks Morale stress)
Swamp	Thick: 2 Impenetrable: 3
Sand Storm	1 (affects Watches, attacks Structural stress)
Ice Floes	1 (affects navigation, attacks Structural stress)
Badlands	1 (affects navigation, Watches, attacks Morale stress)
Sargasso	2 (affects navigation, attacks Morale stress)
River	Minor: 1 Major: 2 (affects movement for non-waterborne constructs)
Hills & Mountains	Low Hills: 1 Foothills: 2 Mountains: 3 (affects movement)

Fog of War Exchange Sequence

1. **Frame the Scene**
2. **Determine the Fog of War**
3. **Begin Exchange**
 - A. **Detection** (How many enemy units can you target?)
 - B. **Orders** (How many of your own units can move or attack?)
 - C. **Unit Actions** (Special Actions and Manoeuvres, Movement and Ramming Attempts, Weapons Attacks, Evasion and Escape Attempts)
 - D. **Victory Conditions**

Fog of War Difficulty	Battlefield Conditions
Mediocre (+0)	Ideal conditions.
Average (+1)	Less than ideal. Perhaps a light fog, or dawn or dusk, drizzle.
Fair (+2)	Poor conditions. Perhaps darkness, heavy rain, loud noises (thunder, etc), or difficult terrain.
Good (+3)	Difficult conditions. Choose two of: pitch black, heavy rain, freezing, raging storm, fluid battle, difficult terrain.
Great (+4)	Extremely challenging conditions. Choose three of the above conditions.
Superb (+5)	Complete chaos. The works – dark, terrible weather, howling winds, difficult terrain, thunder and lightning, very mobile battle. Almost impossible to make head or tail of.

Character Advancement Summary Session Advancements

- Gain 1 skill point, plus:
- o Replace an aspect
 - o Change an aspect
 - o Swap adjacent skills
 - o Change a stunt

Adventure Advancements

- o Add a stunt
- o Add an aspect
- o Add +1 Fate refresh

STUNTS LIST

KEY:

* = Restricted

** = has other prerequisite

RACIAL STUNTS

Elven Stunts

Detect Secret Doors
Elf Sight
Elven Lore
Enemy of the Dark Lord

Dwarven Stunts

Dwarfcraft
Stonework
Darkvision
Axe Warrior
Goblin-Slayer
Giant-Slayer

Little People Stunts

Missed me, you big oaf!
Nothing to fear!
Sticky Fingers

Centaur Stunts

Great Drinker
Wild Musician
Centaur Rage

Dragon Stunts

Ruin
Draconic Knowledge
Manwalker
See Vice
Smell Gold
Possess Gold

Faun Stunts

Great Seducer
Entrance

OCCUPATIONAL

STUNTS

Fighter Stunts

Military Training (Melee Weapons)**
Access to Restricted Equipment
Formation Training
Armour Training
Advanced Armour Training

Magic User Stunts

Multicast**
Area Effect
Distance Casting**
Duration Casting**
Great Casting**
Mass Effect
Magical Genius
Magical Theory in Practice

Eldritch Skill
Quickfire
Subtle Casting

Summoning Stunts

Advanced Summoning**
Major Summoning
Binding

Necromancer Stunts

Register as Undead
Become Undead

Priest Stunts

Multiprayer**
Area Prayer
Distance Prayer*
Duration Prayer*
Divine Servitor
Initiate
Devotee
Champion
Great Prayer*
Mass Effect
Quick Prayer
Sun Bolt*
Waterspout*

Rogue Stunts

Band of Brothers
Nine Lives
Streetwise
Access to Restricted Equipment**

Professional Stunts

The Ties That Bind
Air of Authority

SKILL STUNTS AND TRAPPINGS

Academics

Trappings
Research
Exposition and Knowledge
Dumping
Declaring Minor Details
Languages
The Truth

Stunts

Linguist
Gift of Tongues
Walking Library
Perfect Memory
Studied Recall
Scholar
Dizzying Intellect
It's Academic
Rhetoric and Debate

Alertness

Trappings
Avoiding Surprise
Confusing Situations

Stunts

I'm On Top Of It

Cut Off (Alertness)
Ready for Anything
Run Interference
Combat Awareness**
Danger Sense
Saw It Coming
Constant Vigilance
Take It All In**

Art

Trappings
Knowledge
Craft
Create Magical Inscription
Communication
Performance
Forgery
Stunts
The Artist's Eye
Virtuoso
Moving Performance
Stage Presence
Commissions
Do You Know Who I Am?
Weight of Reputation
Razor Tongue
Poison Words
All the World's a Stage*

Artificer

Trappings
Making Stuff
Fixing Stuff
Breaking Stuff

Stunts

Apprentice*
Journeyman
Master Craftsman
Crafter's Connections
Crafter's Reputation

Artisan

Personal Device
Universal Device
Armourer*
Engineer*
Sapper
She'll Hold Together*
Shipwright*
Siege Engineer
Traps
Good as New
Rush Job
To The Mallet Born
Thump of Restoration

Athletics

Trappings
Dodging
Sprinting
Swimming
Jumping
Climbing
Falling

Stunts

Combat Dodge**

Advanced Combat Dodge
Contortionist
Acrobat
Safe Fall
Slippery**
Fancy Footwork**
Marathon Training
Fast as a Leopard
Faster than a Leopard
Strong Swimmer
Fast Swimmer
Distance Swimmer

Spider Climb

Mighty Leap
Equestrian

Burglary

Trappings
Casing
Infiltration
Locks
Security
Stunts
Criminal Mind
Trap Sense
Trespass Tempo
Lock Master
Mental Map
Master Thief**

Contacting

Trappings
Social Networks
Gather Information
Getting the Tip Off
Rumours
Stunts
Contact
Close Contacts
Network of Contacts
I Know a Guy Who Knows a Guy
Insider
Walk the Walk
Famed
Talk the Talk
Renowned
Epic Repute

Deceit

Trappings
Lies
Disguise
False Face Forward
Cat and Mouse

Stunts

Charlatan
Lucky Dice
Pretender
Sucker
Big Sucker
Clever Disguise
Mimicry
Master of Disguise
Infiltrator

Disguise of the Mind
The Honest Lie
Takes One to Know One
Clever Facade**

Drive
Trappings
Chases
Multiple Vehicle Chases
Chase Scenes
Stunts
Custom Carriage
 Prototype Carriage
Wainwright**
Racing Team
One Hand On The Reins
Unsafe At Any Speed**

Empathy
Trappings
Reading People

Stunts
Ebb and Flow
 Pre-emptive Grace
Track the Soul
The Sceptic's Ear**
Cold Read
Heart's Secret
Hit Them Where It Hurts
A Peek Inside**
Uncanny Hunch

Endurance
Stunts
Last Leg
Feel the Burn
Tireless
Bounce Back
 Shake It Off
Death Defiance
Developed Immunities**
Thick-Skinned
 One Hit to the Body
 Made of Steel
Now You've Made Me Mad

Fists
Stunts
Brawler
 Dirty Fighter
 Crippling Blow
 Signature Strike
Mix It Up
 Tavern Regular
Bottles and Barstools
Frenzy
Martial Artist
Brickbreaker
Demoralizing Stance
Flying Kick
Flow Like Water
 Bend Like The Reed
Lethal Weapon
 Fist of Death
 Signature Strike

Gambling
Trappings
Playing the Game

Stunts
Gambling Man**
 Double or Nothing
 The Devil's Own Luck**
Know When To Fold 'Em
Never Bluff a Bluffer
Winnings
Gambling Den**
 Two of a Kind

Intimidation
Trappings
Threat of Violence
Brush Off

Stunts
Infuriate
Subtle Menace
 Serpent's Tongue
Unapproachable
Scary
 Aura of Menace
 Aura of Fear
 The Promise of Pain
 Steely Gaze
 Fearsome Gaze
Master of Fear**

Investigation
Trappings
Finding Hidden Things
Declarations

Stunts
Scene of the Crime
 Eye for Detail
Uncanny Hunch**
Lip Reading
Focussed Senses
 Impossible Detail
Quick Eye

Leadership
Trappings
Command
Administration
Bureaucracy

Stunts
Squadron or Unit Leader
 Fleet or Battlefield
 Commander
 Admiral or General
 Legendary
 Commander
Quick Decisions under Fire
Battlefield Veteran
 Warlord**
 Mythic Leader**
Personal Conspiracy
Lieutenant
Minions
Reinforcements
Lawspeaker

Law Lord
Funding
Born Leader
Hero
Master Diplomat
 Emperor, King, or Tyrant**
Instant Functionary
Centre of the Web
 Power behind the Throne
Respected Leader
Quake Before Me
Recognized Leader**

Melee Weapons
Stunts
Flawless Parry
Riposte
 Turnabout
 Tactical Advantage
Weapon Specialist**
 Weapon in Both Hands
 Cleave Through Hordes**
 Whirlwind Attack
 Crippling Strike**
 Great Blow**

Catch
Ricochet
Good Arm
Anything Goes
Close at Hand
Weapon of Destiny**
Weapons of the World**
Shield Training

Might
Trappings
Fighting People
Breaking Things
Lifting Things
Pitching In
Encumbrance

Stunts
Herculean Strength
 Piledriver
 Cleave**
Unbound
 Unstoppable**
Wrestler**
 Body Toss
 Hammerlock
Savage Fighter**

Pilot
Stunts
A Friend in every Port
Corsair's Instincts
 Naval Tactician
Flawless Navigation
Flotsam and Jetsam**
Sea Legs**
 Sea Dog
Weathered Mariner
Personal Vessel
 Prototype Vessel

Boatwright**

Ranged Weapons
Trappings
Ammunition

Stunts
Long Shot
Defensive Archery
Skirmisher
Stay on Target
Trick Shot
Extra Ammunition
Make It Count
Fight in the Shade
Quick Shot
 Lightning Hands
 Reflex Shot
Crafter's Instinct
 Signature Ranged Weapon
Both Barrels

Rapport
Trappings
First Impressions
Closing Down
Opening Up

Stunts
Best Foot Forward
Five-Minute Friends
Well-Travelled
Comely Lad / Lass
Blather
Heart on my Sleeve
The Right Questions
Natural Diplomat

Resolve
Stunts
Smooth Recovery
 Self-Possessed
Aplomb
Unflappable
 Right Place, Right Time
Inner Strength
 Still Standing
 Driven
 Unyielding
Steel Determination

Resources
Trappings
Spending Money
Lifestyle
Workspaces

Stunts
The Price of Favour
Money Talks
Stronghold
 Lair
 Stately Pleasure Dome
 Trusted Retainer**
Home Away From Home
The Best that Money can buy

Treasure Hoard
Money is no Object**

Science

Trappings
Healing
Declaring Minor Details
Herbalism
Poisons
Laboratory Work

Stunts

Healer

Physicker
Chirurgeon
With a Single Drop
Deadly Nightshade
Venomous Visions

Swift Brew
Improvised Poisoncraft

Sleight of Hand

Trappings
Pickpocket
Art of Distraction

Stunts
Pickpocket
Cool Hand
Sucker Punch
Juggler
Legerdemain
Stage Magic

Stealth

Trappings
Hiding
Skulking
Ambush

Stunts

In Plain Sight
Master of Shadows
Shadow Strike**
Deadly Shadows

Quick Exit
Vanish
Hush
Lightfoot
Like the Wind

Survival

Trappings
Riding
Animal Handling
Breaking in Animals
Camouflage
Scavenging

Stunts

Hands Free
Hell Bent
Ride Anything
Breaking It In
Trick Rider
Master Horseman
Animal Companion
Animal Friend

Animal Healer
Call of the Wild
King of the Beasts
Due North
Tracker
Trackless Step
Hunter's Grace
Champion of the Wild**

GENERAL STUNTS

Signature Aspect
Group Combo
Solo Combo
Advanced Solo Combo
Automatic Solo
Combo**
Continuous Action**

SPECIAL ABILITY

STUNTS

Special Alertness Stunts

Active Sonar
Astral Sight
Eagle Eyes
Enhanced Hearing
Enhanced Touch
Enhanced Vision
Heightened Smell
Sixth Sense

Special Art Stunts

Magical Inscription
Universal Magical Inscription

Special Artificer Stunts

Personal Magical Item
Universal Magical Item

Special Athletics Stunts

Fast
Glide
Flight
Gills
Jump
Lightning Fast**
Spider Feet**
Swims like a Fish

Special Endurance Stunts

Extreme Conditions
Extreme Habitat
Hard Hide
Immunity**
Outer Shell
Protection
Quick Heal
Regeneration
Quills

Special Fists Stunts

Claws / Jaws
Go for the Throat
Tail
Tentacles

Special General Stunts

Cantrip
Magical Ally
Poison
Power Drain**
Unusual Attack**

Special Intimidation Stunts

Horrific**
Oversized

Special Ranged Weapons

Stunts
Barb Thrower

Special Stealth Stunts

Deceptive
Small

POWER SKILLS

Alchemy

Trappings
Know Substance
Find Substance
Create Potions
Purify Object
Stunts
Potion
Universal Potion
Change Object
Create Object
Destroy Object
Animate Lesser Object
Animate Greater Object
Create Touchstone

Creatures

Trappings
Beseech Creature
Speak to Creature
Keep at Bay
Beast Power
Beast Curse

Stunts

Call Creature
Command Creature
Animal Companion
Become Beastman
Become Beast
Multiple Creatures

Death

Trappings
Necrosis
Speak to Dead
Repel Undead
Call Undead
Detect Undead
Query Undead
Protection from Undead
Know Undead
Know Death

Stunts

Control Undead

Destroy Undead
Raise Lesser Undead
Raise Greater Undead
Discorporate**
Drain Life**

Dimensions

Trappings
Know Source
Dimensional Backpack
Call to Hand
Walls of the World
Detect Portal
Manipulate Portal
Disruption

Stunts

Dimensional Sanctuary
Bigger than it Looks
Create Portal
Void Portal
Teleportal
Communicate with Planar
Inhabitant
Summon Lesser Planar
Inhabitant
Summon Greater Planar
Inhabitant
Dimensional Casting**

Divination

Trappings
Augury
Find Object or Person
Prophetic Dreams
Second Sight
Analyze Curse

Stunts

Scrying
Question
True Sight
Understand Languages
Precognition
See into Person's Heart
Vision

Domination

Trappings
Hypnotize
Charm
Read Mind
Change Emotion
Bewilder
Speak to Mind
Mind Shield

Stunts

Control Emotion
Sooth
Probe Mind
Command
Enslave
Feed off Emotion
Control
Possess
Mind Blast**

Elements

Trappings
 Manipulate
 Enhance
 Diminish
 Project
 Resist

Stunts
 Create [Element]
 [Elemental] Storm
 [Elemental] Perception
 [Elemental] Walk
 Open Portal to the
 [Elemental] Lands
 Summon Lesser [Elemental]
 Summon Greater
 [Elemental]
 Become [Element]
 Control over Para-elements**

Fate

Trappings
 Luck
 Give Luck
 Steal Luck
 Malediction

Stunts
 Fortune
 Shared Destiny
 Oath
 Geas
 Bestow Curse**

Glamour

Trappings
 Hide Identity
 Illusion
 Light in Darkness
 Confusion
 Spellbinding
 See Through Glamour
 Ethereal Glow
 Ghost Light / Sound

Stunts
 Seeming
 Silvertongue / Weasel Words
 Camouflage
 Strike with Fear / Wonder**
 Disguise
 Invisibility

Life
 Trappings
 Minor Healing
 Relieve Pain
 Arrest Disease / Poison / Curse
 Invigorate
 Protection from Decay

Stunts
 Major Healing
 Regenerate
 Restore Life
 Resurrect
 Remove Curse
 Repel Evil / Undead

Destroy Undead
 Dispel Undead
 Cure Disease / Poison

Nature

Trappings
 Entangle
 Herbalism
 Speak with Plants
 Plant Growth
 Control Plant
 Bless Livestock / Land / Plants

Stunts
 Draw Power
 Merge with Plant
 Plant Warrior
 Summon Plant Spirit
 Fertility

Telekinesis

Trappings
 Telekinesis
 Magic Hand
 Telekinetic Shield

Stunts
 Feather Touch
 Levitate
 Fly
 Lock / Knock

Time

Trappings
 Seize the Initiative
 Chronosapience

Stunts
 Suspend Time
 Hasten / Slow
 Compress Time
 Age
 Jaunt**
 Temporal Glimpse
 Deja Vu

Transmutation

Trappings
 Alter Self
 Alter Other
 Alter Location

Stunts
 Shape Object
 Transmute Self
 Transmute Other
 Transmute Location
 Likeness**

Warding

Trappings
 Protection
 Concealment
 Countermagic
 Alarms
 Wizard Lock

Stunts
 Sigils
 Circle of Protection

Shield
 Neutral Ground

Weather

Trappings
 Manipulate Weather
 Predict Weather
 Weather Words

Stunts
 Create Weather
 Stormbringer
 Travel on Weather

Wild Magic Power Skill

Trappings
 Sense Wild Magic
 Invoke Wild Magic
 Wild Magic Blast
 Disrupt Magic

Stunts
 Enervate
 Wild Magic Shield
 Essential Fire
 Quick Fire Channeller
 Push the Odds
 Wild Magic Conduit
 Wild Magic Curse

War Power Skill

Trappings
 Bless Warrior
 Weapon Sharp
 Battle Magic
 Second Wind

Stunts
 Heal Warriors
 See Battle
 Mindlink
 Sun Weapon**
 Resist Damage

SIZE-RELATED**STUNTS****Gigantic Creature Stunts**

Area Attack
 Destroy Everything
 Explosive Effect
 Body Attack
 Dispersed Body Structure
 Gargantuan
 Giant Swarm
 Hard to Hurt
 Modify Landscape
 Monstrous Might
 No Weak Spot
 Run for your Life!

Tiny Creature Stunts

Difficult to Spot
 Gets Past Your Defences
 Hits your Vital Spots
 Hard to Hit

Invisible Attack**
 Minute
 Surprise!

Monstrous Weaknesses

Always Hungry
 Huge Target
 Major Weakness
 Myopic
 Square Cube
 Sluggish
 Weak Spot

ORGANIZATION**STUNTS****Control (Region)**

Strongholds
 Traditions

Sway (Region)

Communications Network
 Fearsome Reputation

Influence (Region)

Conspiracy
 Dependency
 Power Behind The Throne

Information (Region)

Network of Spies
 Libraries

Arms (Type)

Conscripts
 Elite Forces

Resources (Type)

Tribute
 Freebooter
 Hidden Channels
 Unity
 Figurehead
 Godhead

Administration

Bureaucracy
 Dictator

Communication

Magical Communication
 Special Messengers
 Good Courier Network

Diplomacy

Kick-ass Reputation
 Ruthless
 Backed by Resources
 Iron Hand in Velvet Glove

Technology

War Engines
 Mighty Defences
 University

Trade
 Trade Network
 God of Trade
 Transportation

Security

Magical Support
Paranoia

Assassination

Demons
“Ninjas”
Path to Power

Secrecy

Wheels within Wheels

Reputation

Personality Cult
Propaganda Network

Lore (Type)

Loremasters
Divine Lore**

Ancient / Lost Technology

Artifact
Universal Artifact

Divine Protection

Avatar
Incarnation
Divine Servitors
Divine Wind**

CONSTRUCT STUNTS**Advanced Sensing**

Track Target
Battlefield Divination*

Docks / Barracks

Rapid Deployment
Depot**

Grappling System

Boarding Ramp
Rapid Retrieval

Manufactory

Artisans
Armoury

Mining Equipment

Precision Mining
Salvage
Smeltworks

Repair System

Magical Repair*
Repair Team

Salvage System

Mining
Patch It Up
Salvage Mysterious Artifacts
Salvage Perilous Items

Systems

Trappings

Lines of Communication

Quarters
Maintenance
Evacuation Measures
Liveability
Healer
Watches

Stunts

House of Healing
Enhanced Communications
Hardened Systems
Great Library
Sages and Scholars
Rangers and Scouts
Magical Guardian
Self-sufficient
Dimensional Portal*
Battlefield Communications
Elite Quality Troops
Veteran Quality Troops

Warehousing / Cargo Hold

Livestock Area
Guest Quarters

Land Manoeuvre

Burst of Speed
Mounted Movement
Battering Ram

Air Manoeuvre*

Aerobatics
Burst of Speed
Hit and Run**
Show Your Better Side

Water Manoeuvre

Ram
Oars**
Oar Swipe
Shearing Blades*

Open Ocean**

Unusual Propulsion*
Burst of Speed
Underwater Movement*
Show Your Better Side
Hit and Run**

Melee Combat

Mounted Combat
Concentrated Attack
Point Defence
Split Attack
Magical Attacks*

Ranged Combat

Cannon
Magical Attacks*
Point Defence
Split Attack
Siege Weapons

Troop Facilities

Trappings
Boarding
Sallies

Stunts

Boarding Gigs
Assault Troops*
Assault Gigs*
Lashed Vessels

Information Warfare & Sabotage

Trappings
Propaganda Attacks
Sabotage
Blocking Communications
Clearing Communications
Blocks

Stunts

Advanced Information
Warfare*
Turncoats

Exotic Weapon*

Greek Fire
Split Attack
Very Exotic
Magical Support**

Unusual Super Weapon*

Desolation

Armour

Anti-personnel Armour**
Moat**
Trenches**
Forecastle**

Magical / Divine Protection

Magical Support

Hardened Structure

Reinforced Prow

Magical / Divine Concealment

Magical Support
Dimensional Shroud

UNIT-LEVEL STUNTS**AND ASPECTS**

Unit Manoeuvres
Formations
Charge!
Driven
High Morale
Orderly Retreat

EPIC STUNTS**War Lord Stunts**

Forge Army
Epic Tactics
Inspiration
Rally Troops

Divine Champion Stunts

Noticed by the Deity
Adopted by the Deity
Incarnate Deity
Become Immortal
Return from Otherworld
Apotheosis

Father / Mother of the Nation Stunts

Ancestral Artifact
Demagogue
Village Founder**
City Founder
Spirit of the Nation

Discoverer of Secrets Stunts

Cheat Death
World Machine
The Great Work

MYTHIC STUNTS**Dancer of the God Court Stunts**

Magical Power
Divine Grace
Scarf Magic
Dance through Air
Dance across Water

Paragon Stunts

Skill Mastery
Mythic Spin
Mythic Scale

Promethean Hero Stunts

Raid the Underworld
Raid the Godworld
Rapid Escape
Copy Myth**

Godling Stunts

Embody Principle
Divine Creation
See Divine
Divine Aura

PLAYER:
 CHARACTER:
 OCCUPATION:



LEGENDS OF ANGLERRE

STARBLAZER FANTASY ADVENTURES

SKILLS

LEGENDARY (+8) _____
 EPIC (+7) _____
 FANTASTIC (+6) _____
 SUPERB (+5) _____
 GREAT (+4) _____
 GOOD (+3) _____
 FAIR (+2) _____
 AVERAGE (+1) _____

STUNTS

NAME	EFFECT
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

FATE POINTS



CURRENT

REFRESH

ASPECTS

STATUS

PHYSICAL STRESS

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3	4	5	6	7	8	9	10		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

COMPOSURE STRESS

CONSEQUENCES

MINOR -2

MAJOR -4

SEVERE -6

EXTREME -8

EQUIPMENT

ARMOUR

TYPE _____
 ASPECTS _____
 BONUS _____

ARMOUR CONSEQUENCES

MINOR -2

MAJOR -4

SEVERE -6

EXTREME -8



CONSTRUCT NAME :

CONSTRUCT TYPE :

CONSTRUCT SCALE :



LEGENDS OF ANGLERRE

STARBLAZER FANTASY ADVENTURES

SKILLS

LEGENDARY (+ 8) _____
 EPIC (+ 7) _____
 FANTASTIC (+ 6) _____
 SUPERB (+ 5) _____
 GREAT (+ 4) _____
 GOOD (+ 3) _____
 FAIR (+ 2) _____
 AVERAGE (+ 1) _____

STUNTS

NAME	EFFECT
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

FATE POINTS



CURRENT

REFRESH

ASPECTS

STATUS

STRUCTURAL STRESS

□ □ □ □ □ □ □ □ □ □
 1 2 3 4 5 6 7 8 9 10
 □ □ □ □ □ □ □ □ □ □

MORALE STRESS

CONSEQUENCES

MINOR -2 _____
 MAJOR -4 _____
 SEVERE -6 _____
 EXTREME -8 _____

CONSTRUCT DESIGN

ARMOUR / PROTECTION

TYPE _____
 ASPECTS _____
 BONUS _____

ARMOUR / PROTECTION CONSEQUENCES

MINOR -2 _____
 MAJOR -4 _____
 SEVERE -6 _____
 EXTREME -8 _____

ORGANISATION :
 ORG TYPE :
 ORG LEADER:



STARBLAZER FANTASY ADVENTURES

SKILLS

LEGENDARY (+ 8) _____
 EPIC (+ 7) _____
 FANTASTIC (+ 6) _____
 SUPERB (+ 5) _____
 GREAT (+ 4) _____
 GOOD (+ 3) _____
 FAIR (+ 2) _____
 AVERAGE (+ 1) _____

STUNTS

NAME	EFFECT
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SCALE AND SCOPE



ASPECTS

FATE POINTS



HOLDINGS



HOLDING OR RESOURCE	QUALITIES
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

STATUS

PHYSICAL STRESS

 1 2 3 4 5 6 7 8 9 10

 COMPOSURE STRESS

CONSEQUENCES
 MINOR -2 _____
 MAJOR -4 _____
 SEVERE -6 _____
 EXTREME -8 _____

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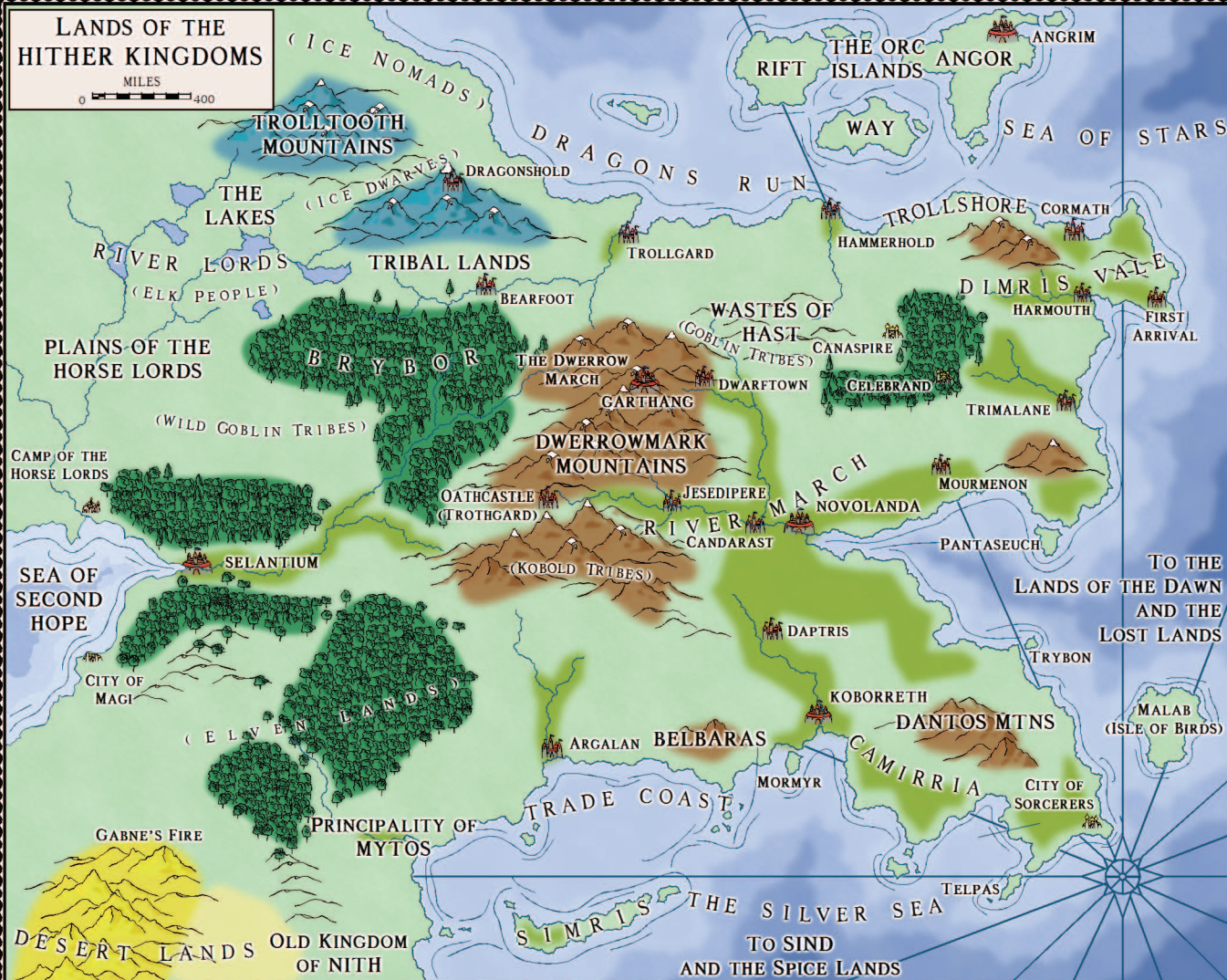
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