

# FRONTIER SPIRIT



A WORLD OF  
ADVENTURE FOR

**FATE**  
CORE SYSTEM

**NICK PILON**

## INSIDERS

Alan Bartholet	David Norward	Haakon	John Beattie	Luke Green	Morgan Ellis	Richard Bellingham	Tetrominon
Alexander Keane	David E Ferrell	Thunestvedt	John Donahue	MAINGUET Francois	Nick Reale	Richard Scott Slater	Thom Terrific
Alexander R. Corbett	David L Kinney	Igor	John Rogers	Mart Mundet	Nicola Urbinati	Rick	Tim L Nutting
Anne-Sylvie Betsch	Demian Buckle	Isabelle Parsley	John Rodgers	Maria Rivera	Nicolas Marjanovic	Rick Jakins	Timothy Carroll
Antero Garcia	Dustin Evermore	J Quincy Sperber	John Wyatt	Mark	Obscure Tides	Robert Hanz	Troy Ray
Ario B Evans	Edgardo A Montes	James F Thunberg	Jon-Pierre Gentil	Martin Felczerek	Osyse Pritchett	Robert Kempo	Tyler Hunt
Brett Abbott	Rosa	James Rouse	Jordan Dennis	Marty Choderek	Pablo Martinez	Rod Meek	vargri
brian allred	Edward MacGregor	Jamie Smith	Joshua Lutz	Matt and Nykki	Merino	Roger Edge	Volker Mantel
C. J. Hunter	eneko zarauz	Jason Blalock	Katie Berger	Boersma	Patrick Mueller-Best	Ryan Singh	Will Goring
C.K. Lee	Eric Bontz	Jason Colton	Tremaine	Matt Anderson	Paulo Rafael	Sanchit	William J. White
Cerity	Eric Willisson	Jeff Chaffee	Katie Ramsey	Matthew Orwig	Guargiua	Sarah Vakos	William Lee
Charlton Wilbur	Frank	Jeff Craig	Keith Stanley	Matthew Broome	Escanhoela	William McDuff	William C.Duff
Christopher	Frédéri POCHARD	Jeremy DeVore	Ken Ditto	Matthew Whiteacre	Pavel Zhukov	Scott Hamilton	Woodrow Jarvis Hill
Gunning	Garrett Rooney	Jeremy Tidwell	Kenji Iikiryō	Michael Bowman	peter burczyk	Sean	Zach
Christopher Vollick	Gavran	Jim Hart	Kieren Martin	Michael Cambata	Peter Gates	Sean M. Dunstan	
D.C. Upton	Glenn Mochon	Joim Nicholson	Laura	Michael Dean	Peter Woodworth	Sean O'Dell	
Daniel	Graham	Joakim	Ljilfluff	Hannah	Philip Nicholls	Sean Smith	
Daniel Gallant	Graham Wills	Joe Littrell	Lore Graham	Michael Pedersen	Randy Oest	Selene O'Rourke	
	Griffin Mitchell	Joe Trzos	Lowell Francis	Mitchell Evans	Rhel	Stephen Rider	

## ADVENTURERS

Aaron W Scott	Carl-William	Drew Smith	James Boldock	Jonathan	Martin Terrier	Phil Griff	Slawomir Wrzesien
Adam Buehler	Charles Evans	Duane Cathy	James Endicott	Jonathan Finke	Mathias Exner	Phillippe Marichal	Sophie Lagace
Adam C.	Charles Kirk	Charles Kirk	Duncan	Jonathan Hobbs	Matt Clay	Phillippe Saner	Spencer Williams
Adam Gutschentritter	Chip Dunning	Earl Butler	James Marston	Jonathan Korman	Matt Landis	Phillip Webb	Stefan Felmann
Aharon sharim	Chris Caporaso	Ebenezer Arviguenis	James Pacheco	Jonathan Perrine	Matt Overstreet	PK	Stefan Schlosser
Aidan Grey	Chris Kurts	Edward Sturges	James Schultz	Jonathan Young	Matt Timm	Porter Williams	Stephen
Al Billings	Chris Mitchell	Elsa S. Henry	James Stuart	Jordan Deal	Matthew Caron	Purple Duck Games	Stephan A. Terre
Alan Phillips	Chris Nolen	Elisdir Amhransidhe	James Winfield	Jose A.	Matthew J. Hanson	R R Clark	Sthephanie Bryant
Alan Timothy Rogers	Christian	Emmanuel	Jamie Lynne	Joseph Formoso	Matthew Miller	R R Clark	(Mortaine)
Alan Twigg	Christian Lajoie	Emmanuel Genot	Powell-Herbold	Josh Salvys	Matthew Price	Rachael Hixon	Stephen Figgins
Alex Norris	Christian Nard	Enrique Estunillo Cano	Jamie Wheeler	Joshua	Matthew Whalley	Raf Wagner	Stephen Holder
Alexander	Christoph Thill	Eric I	Jan Stals	Joshua Ramsey	Matt Rintala	Ralph Miller	Stephen Hood
Alexander Gräfe	Christopher Allen	Eric Proton	Janet	Joshua Reubens	Max	Randal Orndorff	Stephen Waugh
Alexander Permann	Christopher Smith Adair	Eric Steen	Jared Hunt	JP	Max Kaehn	Randy Eckenrode	Steve Discont
Alexis Lee	Christopher Smith	Erch Lichnock	Jason	Juan Francisco Gutierrez	Micah Davis	Rand Seelock	Steve Gilman
Alistair	Christopher Stone-Bush	Erik	Jason Bean	Juulianna Backer	Michael	Raymond Toghil	Steve Kunc
Allan Bray	Christopher W. Dolunt	Erik Bebaas	Jason Best	Julien Delabre	Michael	Red Dice Diaries	Steve Radabaugh
Alloyed	Chuck	Erik Ingersen	Jason Heredia	Justin	Michael Barrett	Remy Sanchez	Steven Code
Amanda Valentine	Cody Marbach	Ernie Sawyer	Jason Lee Walman	Justin Beeh	Michael Bradford	Renzo Crispieri	Steven D Warble
Andrew Betts	Colin	Esteban Jauregui Lorda	Jason Mill	Justin Thomason	Michael Brewer	Richard	Steven desJardins
Andrew Dacey	Colin Matter	Ezekiel Norton	Jason Pasch	Kaarchin	Michael D. Blanchard	Richard Greene	Steven K. Watkins
Andrew Grant	Craig Andera	Fábio Emilio Costa	Jason Penney	Karl Theibolt	Michael D. Ranalli Jr.	Richard Lock	Steven Markley
Andrew Loch	Craig Maloney	Fabrice Breaux	Jason Tucci	Katherine Malloy	Michael Hill	Riggah	Steven sims
Angus	Craig Mason	FELIX	Javier Gaspoz	Kenneth Benjamin	Michael Hopcroft	Rishi	Stuart Dollar
Angus MacDonald	Florent Pouly Cadio	Florent Pouly Cadio	Jayna Pavin	Kevin Lindgren	Michael Sawi	Rob Meyers	Steven Anderson
Anthony Popowski	Florian Größ	Florian Größ	Jean-François Robillard	Kevin McDermott	Michael Shumate	Rob Voss	Tabletop Audio
Antoine Pempie	Francisco Castillo	Francisco Castillo	Jeff Boucher-Zamzo	Kevin Oreilly	Michael Thompson	Robb Neumann	Tara Zuber
Ariel Pereira	Frank	Frank	Jeff Pitman	Kevin Veale	Miguel	Robert	Tatu Sara-aho
Arlene Medder	Frank Beaver	Frank Beaver	Jeff Vincent	Kevin McC	Mike Vermont	Robert Biskin	Teresa O
Arthur Lace	Frank Jarome	Frank Jarome	Jeffrey Boman	Kevin oreilly	Mike McC	Robert Daines	Terry Willits
ArthurDent	Frankie Mundars	Frankie Mundars	Jeffrey Collyer	Kevin Veale	Misdirected Mark	Robert Huss	Tevel Drinkwater
athalbert	Frederick Perigord	Frederick Perigord	Jens	Kris Vanhoyland	Productions	Robert Rees	The Roach
Aviv	Gabriel Fua	Gabriel Fua	Jens Allike	Krzysztof Chyla	Mshy Stellar	Robert Rylo	Thomas
B. Breadthauer	Gabriel Whitehead	Gabriel Whitehead	Jeremi Kirschel	Kurt Zdania	Mitch Christov	Robert Zasso	Thomas Bells-Thies
Barac Wiley	Galen Pejeau	Galen Pejeau	Jeremiah McCoy	Kyle	Mitch Smallman	Rodrigo	Thomas Embelton
Bastien Daugas	Garrett	Garrett	Jeremy	Larry Hollis	Mook	Roger Carbol	Thomas Maund
Becca	Garrett Jones	Garrett Jones	Jeremy	Leif Eric Furmyr	Nate Parrish	Ron	Thorn Tabor
Ben	Garth Rose	Garth Rose	Jeremy Glick	Leonardo Paixao	Nathan Barnes	Roy Müller	Tim
Ben Scarbeau	Gary Anastasio	Gary Anastasio	Jeremy Hamaker	LeSquire	Nathan Reed	Roy	Tim
Benjamin Cush	Gavin Oliver	Gavin Oliver	Jeremy Kear	Nichalanth	Nessalanth	Ruben Smith-Zempel	Tim Davis
Benjamin Wandio	Genevieve	Genevieve	Jeremy Koschew	Nichlas Dyhr	Nicklas Dyhr	Ryan C. Christiansen	Tim Popeler
Benjamin Welke	George	George	JF Paradis	Lisa Hartjes	Hummelsberger	Ryan Giggliotti	Tim Scott
Bill	George Harnish	George Harnish	Joanna	Loren Norman	Lobo	Ryan Lee	Timothy Seiger
Björn Steffen	Gian Domenico Facchini	Gian Domenico Facchini	Joe	Luca Agosto	Nicholas Sokeland	Sam Hawken	Todd Estabrook
Blake Hutchins	Glynn Stewart	Glynn Stewart	Joe Patterson	Lucas Bell	Nick	Samuel Hart	Todd Grottenhuis
Bo Bertelsen	Gozja	Gozja	Joe.D	Lukas	Nick Bate	Samuel Steinbock-Pratt	Tony Emma
Bo Madsen	Graham Meinert	Graham Meinert	Joel Beally	M. Alan Thomas II	Nick Daly	Sanwise Crier	Torolf de Merriba
Bo Hiestand	David Griffith	David Griffith	Joel Beebe	m.h.	Nick pater	Sarah Williams	Travis
Brad Davies	David Maple	David Maple	Gregg Workman	Manfred	Noel Wardford	Schubacca	Travis B.
Bradley Eng-Kohn	David Millians	David Millians	Gregory Fisher	Marc	Olav Müller	Scott Ryder	Trevor Cosse
Brandon Metcalf	David Morrison	David Morrison	Gregory Hirsch	Marc Kevin Hall	Oliver Scholes	Scott	Tristan Smith
Brandon Wiley	David Olson	David Olson	Gustavo Campanelli	Marc Margelli	Olivier Nisole	Scott Dexter	Tyson Monagle
Brandt Bjornsen	Hakushaku	Hakushaku	Gustavo Campanelli	Marcel Lotz	Oliver Nisole	Scott Greenleaf	Urs Blumentritt
Brendan Clougherty	David S	David S	Hans Messersmith	Marcel Lotz	Owen Duffy	Scott Martin	Victor Allen
Brendan Conway	David Silberstein	David Silberstein	Heather	Marcel Wittram	Owen Thompson	Scott Puckett	Ville Lavonius
Brent Ritch	David Stern	David Stern	Herman Duyker	Mario	paolo castelli	Scott Thiede	Vincent Arebalo
Brett Ritter	DFB	DFB	Heather	Mario Dongu	Paolo Cecchetto	Scott Underwood	Vladimir Filipović
Brian	Declan Feeney	Declan Feeney	Howard M Thompson	Marius	Patrice Héde	Sean Smith	Vrakul
Brian Bentley	Denis Ryan	Denis Ryan	Ian Charlton	Mark	Patrice Mermeoud	Sean Walsh	Wayne Peacock
Brian Creswick	Derek Hiemforth	Derek Hiemforth	Ian Charlton	Mark A. Schmidt	Patrick Ewing	Seh Gayton	Wes Fournier
Brian Ericson	Devon Apple	Devon Apple	Indi Latrani	Mark Diaz Truman	Patrick Fitzkau	Seth Hartley	Will Foy
Brian Koehler	Dianne	Dianne	Indi Latrani	Mark Harris	Paul	Shadowmyre Kalyin	William Chambers
Brian Kurtz	Didier Bretin	Didier Bretin	Irene Strauss	Mark Mealman	Paul Arezina	Sha Laric	William Johnson
Brian S. Holt	Dirk Methner	Dirk Methner	Istrian Gray	Mark Richman	Paul Bendall	Shawn Abed	WinterKnight
Brian Shourd	Don Arnold	Don Arnold	Jack Gulick	Mark Widner	Paul Olson	Shawn Fike	Wolfgang Reich
Bruce	Don Bisdorf	Don Bisdorf	Jackson Hsieh	Markus Haberstock	Paul Rivers	Simon Browne	wtfbananas
Bryan	donald murray	donald murray	Jacob	Markus Schoenau	Paul Stefko	Simon Brunning	Wulf
Bryan Gillispie	Jake Rides Again	Jake Rides Again	Jacob	Markus Wagner	Paul Yurgin	Simon White	Xavier
Bryan Hilburn	Doug Blakeslee	Doug Blakeslee	Jake Linford	Marley Griffin	Pete Curry	Simon Withers	Aubuchon-Mendoza
Bryce Perry	Doyce Testerman	Doyce Testerman	Jon Smejkal	Martin	Peter Griffith	Sion Rodriguez y	Yonatan Munk
C	Drew Shiel	Drew Shiel	Jonas Matser	Martin Cumming	Peter Hatch	Gibson	Z Esgate
Carl McLaughlin	Drew Shiel	Drew Shiel	Jonas Richter	Martin Deppe	Peter Kahle	Sirsneg	Zeb Walker

# FRONTIER SPIRIT

A WORLD OF  
ADVENTURE FOR

**FATE**<sup>™</sup>  
CORE SYSTEM

WRITING & ADVENTURE DESIGN  
**NICK PILON**

DEVELOPMENT  
**MIKE OLSON**

EDITING  
**JOSHUA YEARSLEY**

PROJECT MANAGEMENT  
**SEAN NITTNER**

ART DIRECTION  
**MARISSA KELLY**

LAYOUT  
**FRED HICKS**

INTERIOR & COVER  
ARTWORK  
**STEEN**

MARKETING  
**CARRIE HARRIS**

BUSINESS DEVELOPMENT  
**CHRIS HANRAHAN**





An Evil Hat Productions Publication  
www.evilhat.com • feedback@evilhat.com  
@EvilHatOfficial on Twitter  
facebook.com/EvilHatProductions

**Frontier Spirit**

Copyright © 2015 Evil Hat Productions, LLC and Nick Pilon.  
All rights reserved.

First published in 2015 by Evil Hat Productions, LLC.  
10125 Colesville Rd #318, Silver Spring, MD 20901.

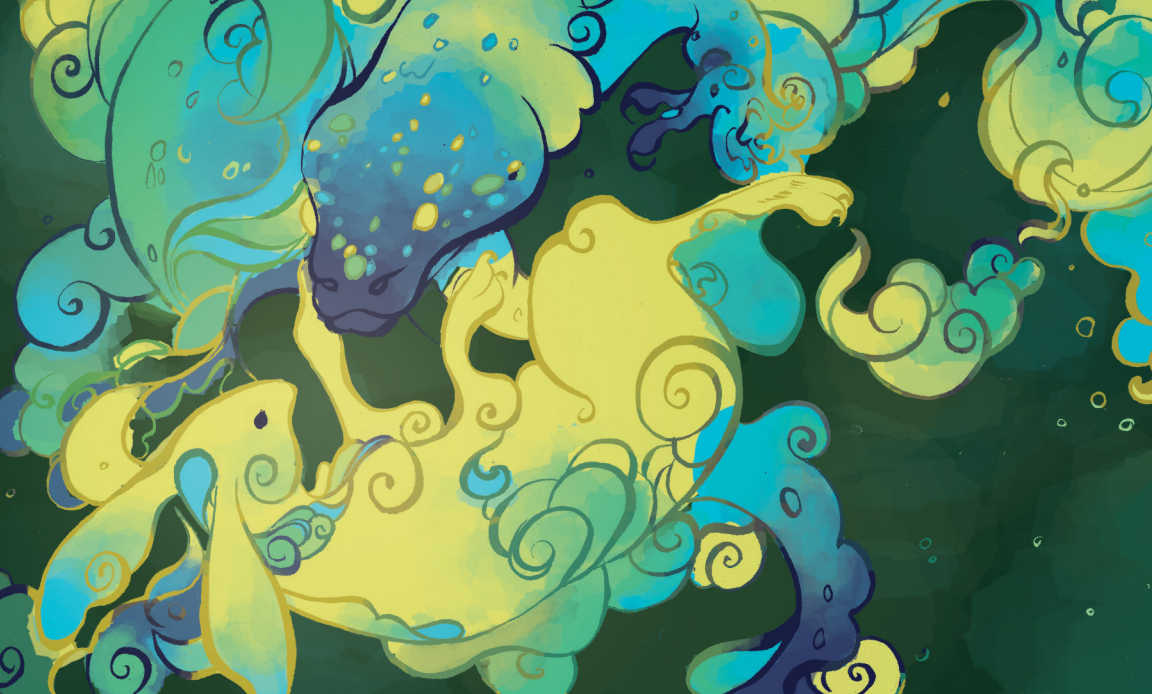
Evil Hat Productions and the Evil Hat and Fate logos are trademarks  
owned by Evil Hat Productions, LLC. All rights reserved.

No part of this publication may be reproduced, stored in a  
retrieval system, or transmitted in any form or by any means,  
electronic, mechanical, photocopying, recording, or otherwise,  
without the prior express permission of the publisher.

That said, if you're doing it for personal use, knock yourself  
out. That's not only allowed, we encourage you to do it.  
For those working at a copy shop and not at all sure if this means  
the person standing at your counter can make copies of this thing, they can.  
This is "express permission." Carry on.

This is a game where people make up stories about wonderful,  
terrible, impossible, glorious things. All the characters and events  
portrayed in this work are fictional. Any resemblance to real people,  
alien spirits, psychic mediums, tricksters, amusingly named planets,  
or space cowboys is purely coincidental, but kinda hilarious.





## CONTENTS

---

<b>Introduction .....</b>	<b>2</b>
Genre .....	3
<b>Welcome to Your New Home.....</b>	<b>4</b>
Technology on the Turn.....	7
Camps and Cliques .....	7
<b>The Otherworld.....</b>	<b>10</b>
Mediums .....	11
Spirits.....	12
<b>Mechanics .....</b>	<b>14</b>
Aspect Phases.....	14
Skills .....	18
Stunts .....	20
Immanence.....	25
Spirits.....	26
Disasters .....	32
<b>Digging a Deeper Hole .....</b>	<b>33</b>
Aribeth Plateau.....	33
Issues and Locations .....	34
Adventure .....	39

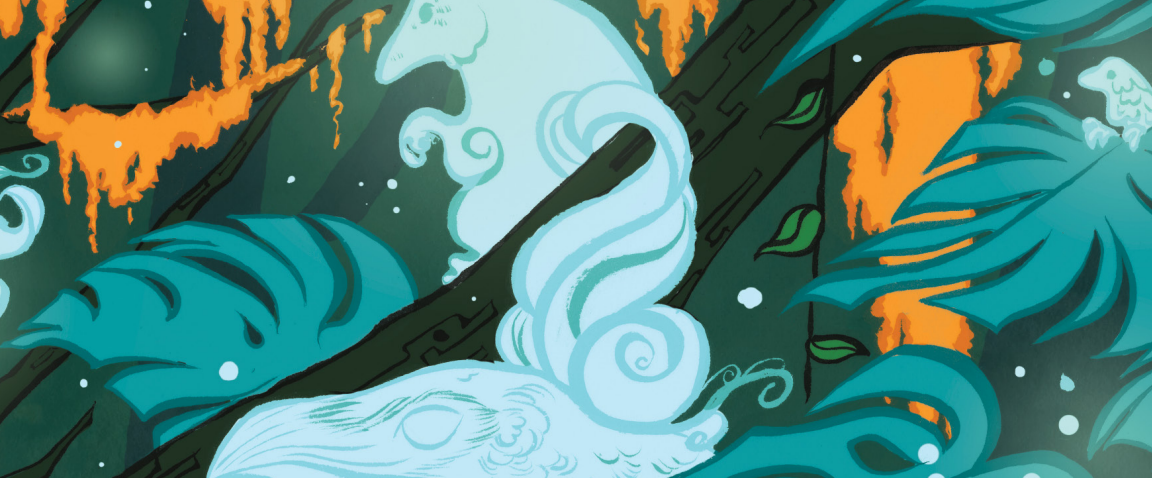


## INTRODUCTION

Colonizing a new planet is a risky business. The Commonwealth explorer corps does their best to make sure a planet is suitable for habitation, but they can't even begin to cover a fraction of the surprises a whole world has in store.

Thompson's Turn is a fresh colony world. Settled for only a handful of years, the colonists are still building infrastructure and coming to terms with their new home. There are still many things they don't know about the planet's weather and climate, geography, and native life-forms. Even when settlers do make a useful discovery, the Turn's lack of telecommunications makes sharing that knowledge with their neighbors hard enough, and sharing it with other communities near impossible. Dedicated communities and teams of specialists help other settlers deal with especially technical trouble—things that can't be dealt with by anyone with a reasonable amount of know-how. The services provided by these specialists range from firefighting to meteorology to pest control.

That would be bad enough, were it not for the presence of the **otherworld**, the realm of spirits that exists invisibly alongside any planet. The otherworld is typically hidden from people, but the spirits that inhabit it perceive the material world keenly indeed. These spirits care about, or even depend on, material representations of specific concepts or symbols that represent the status quo in their territory. A spirit whose realm stretches along a riverbank might be attached to the water's "fast flow that bears things past" or to the way the water "uproots that which is not deeply anchored." Another spirit in the deep forest might depend on "an endless sea of dappled shade" or on "the richness found beneath the surface." These concepts form a spirit's **portfolio**, and having material representations of them in their domain sustains them, or comforts them, or pleases them, or all three. When these representations are threatened, the spirits lash out, making their displeasure known and doing their best to restore some representation of the concepts or symbols they value.



But spirits can't normally affect the material world directly any more than people can directly affect the otherworld. Their displeasure—their attempts to set things right—take on subtle or indirect forms. The spirits typically take advantage of things that are already problems for the people who have roused their ire, seeking to hurt them, impede them, or drive them away in hopes that the prior status quo will reassert itself. A spirit might turn a recurring argument into a violent obsession, morph unpleasant weather into a dangerous and long-lasting storm, or drive a pest infestation across a settlement and into the foundations. An upset spirit's interference might make trouble recur even after its ordinary causes has been addressed, add a bizarre or unnatural dimension, or simply cause such precisely tuned turns of luck and happenstance that even the most stubborn would admit there was an intellect at work. To make matters worse, this interference is usually ineffectual at achieving the spirit's aims, resulting in misery, suffering, and disaster for both the people and the spirits themselves.

You play a team of the most elite specialists, essential to any colony world: **mediums**, connected to the otherworld and trained to deal with the problems that arise from it. Ultimately calming an otherworldly disturbance requires finding a middle ground between humans and spirits: **mediation**, meeting the wants and needs of both the spirits and the people that live alongside them.

## Genre

By default, a *Frontier Spirit* game is a supernatural adventure. This genre is primarily characterized by problem-solving and action over mystery or horror. The supernatural causes of the issues at hand should quickly make themselves obvious, and the process of resolution should be laden with danger and complications.

Naturally, *Frontier Spirit* also draws heavily on frontier fiction. On the frontier, nothing is easy, and local problems matter. In an isolated settlement, a broken bone is a big deal. With government so far away, people can get away with all kinds of things, benign or harmful, and the community's got to band together to draw a line and protect itself from those that would cross it. Finally, the frontier is open and close to the unknown, which lends a mythic tone. Characters can pit themselves against larger-than-life problems without a safety net, failing spectacularly or making a massive difference in the lives of their fellows.



## WELCOME TO YOUR NEW HOME

### BRIDGE LOG: COMMONWEALTH EXPLORER CORPS

**CAPTAIN:** ...And that concludes the report from the atmospheric spectography division. Thank you, Maddy. We'll add this one to the rolls as "Priority A." It's definitely better than the rest of the borderline hunks of rock that we've found this trip. We just need a name. Anyone?

**MADDY:** Thompson's up next.

**CAPTAIN:** Thompson? Your turn. The name?

**THOMPSON:** \*looking up from his tablet\* My...turn? Uh...

**CAPTAIN:** \*after a few seconds of awkward silence\* Thompson's Turn. Logged. Now, next on the agenda, the jump checklist...

Thompson's Turn is pretty exceptional as new colony worlds go. Its atmosphere is breathable, its climate tolerable, its flora and fauna generally at least partially edible. Its soil is not laced with toxins, nor is its surface lashed by radiation. A mere decade into its colonization, it already sports a population of over ten thousand settlers. Most of these settlers live on the Turn's large southern continent, with only scattered outposts on the islands and smaller continents of the northern hemisphere. About five thousand settlers live in the town of Arborshire, built along a river valley adjoining the north coast. Arborshire features the colony's base of light industry, government, law enforcement, and warehouses for off-world shipment.

The remaining population is spread among small communities, ranging in size from a family or two to a village of a couple hundred people. Some focus on subsistence and agriculture, growing crops to feed themselves and exporting food or plant products to other settlements. Others emphasize a particular industry, extracting and processing resources for on-world or off-world trade. As long as they pay their taxes on time, the small settlements are mostly left to their own

supervision, as the colonial government has its hands full keeping order in Arborshire.

The Turn is a very young world. Its terrain is rough; the crags and mountains driven up by its active plate tectonics are not yet worn down by erosion. Its weather is dynamic, capable of swinging from comfortable and moderate to extreme and dangerous. Even general patterns are challenging to predict, especially with only a decade or so of data; the first warning a settlement might have of some rare and novel weather is often when it's bearing down on them. The Turn's terrain makes this worse by creating a proliferation of microclimates and attendant localized weather. Some colonists have the kind of mindset needed to prepare for and ride out this meteorological instability on their own, but it's rare. Most depend on their neighbors and the colony's specialists to help them handle the unexpected and unknown until they get a better idea of what they need to prepare for.



The Turn's flora and fauna are similarly uncataloged and varied. The planet's terrain and weather create a diversity of microclimates, and many organisms have evolved to take advantage of them. While large predators, grand tree-like plants, and persistent herbivores draw attention, smaller organisms tend to be more relevant, day-to-day, to the typical settler. Pests infiltrate structures, undermining their construction or attacking food or tools stored there. Weeds can damage buildings, choke out crops, or damage equipment. Microorganisms can infiltrate the body, producing symptoms ranging from obnoxious to deadly.

Specialists are necessary for dealing with the most complicated problems, those that demand unusual knowledge, aptitude, or training to resolve. Firefighters are trained to contain conflagrations, medics can analyze and treat novel infections, and bounty hunters can track and kill or apprehend dangerous outlaws or wild animals. As a young colony, the Turn can't afford to maintain standing teams of experts with no job save their specialty. In their place are loose associations of otherwise-ordinary colonists who have the know-how to help out when things go bad. When someone has a problem they can't handle on their own, they contact the appropriate organization and a team is mobilized. The largest of the associations, the Firefighters, is big enough to need to be organized into local chapters, teams of a half dozen that live and work closely together. Most have yet to reach that size, and solitary medics, botanists, bounty hunters, mechanics, engineers, and other specialists are scattered throughout the colony's settlements. Each will travel as needed to deal with problems nearby, and they might team up to handle larger, more complicated, or farther-reaching issues.

Everyone knows that the specialists have a tough time of things. Not only do they have to solve problems that others can't, they've got to do so in parts of the colony they don't necessarily know. On the upside, their work gives them the opportunity to travel, to meet other settlers and get away from their day-to-day concerns. Even if they never wind up getting called back to that particular settlement again, most consider getting to know the locals to be part of their job. The Turn's small now, but it won't stay that way forever, and a specialist's work isn't just about solving today's problems—it's about laying the groundwork for whatever the planet's future might be. If they're especially lucky, the friendships they make and the contacts they meet could make their job easier on some future call.

While most of the settlers on the Turn are welcoming of aid when they're in a bind, not everyone wants to be helped—it's rare but it happens—and sometimes the locals get downright resentful or hostile. Some just don't like having to call for help, and can't quite admit the limits of their own ability. Others are ashamed of the trouble they've wound up in, and don't want outsiders, or people in their own community, to find out about some mistake they've made, real or imagined. Even more, fresh colonies draw a lot of strange ideological groups, so specialists can face hostility for simply being a strange visitor or not following local customs.

Thompson's Turn has only a handful of mediums, making them the smallest specialist association in the colony. Among the minority of colonists capable of direct contact with the otherworld, few have the other aptitudes needed to become a medium—or even the desire. The job is demanding and dangerous. A medium must be prepared to handle whatever trouble the spirits have caused, confront the more direct dangers from the otherworld, and, on top of that, be able to get both people and spirits to back down and find a way to coexist. Thankfully, problems with the otherworld are similarly few and far between. Even a colony developing as rapidly as the Turn might only demand mediation once or twice a season, but when it does it does so urgently. Once the otherworld is disturbed, its spirits must be calmed, or else no other treatment will have any real effect.

All the mediums on the Turn know of each other, even if they don't work together regularly. These professional contacts are vital for a medium, as jobs often depend on mundane aptitudes as well as spiritual sensitivity. A team of mediums doesn't just have to calm the otherworld, but must also frequently deal with the symptoms of its upset. So when a medium finds a problem they're not prepared for, having help they can call in who won't panic at the first sign of the paranormal makes a big difference.



## Technology on the Turn

The Commonwealth's interstellar travel is slow and limited. Huge trade clippers fly long circuits from the core worlds out through the colonies, taking a year or two and visiting dozens of colonies. The clippers ferry smaller in-system craft and carry cargo in their own titanic holds. Generally, a colony can expect a visit from a trade clipper once in a standard year, making such a visit a significant occasion. Different colonies handle the visit in different ways. For the Turn, it's a time of celebration. Families from outlying settlements journey to Arborshire, and most work that isn't loading and unloading shipments stops for a massive festival, welcoming new arrivals and new shipments.

High technology is rare on the Turn. Fantastic devices that are commonplace on the core worlds cannot be manufactured by a young colony. And the Turn's hospitality works against it here—with little in the way of high technology *required* for survival, traders earmark only a portion of their shipments for it.

Still, most households and communities have a handful of carefully chosen marvels. It's rare to find a community without at least one aircar, for example, usually a heavy-duty model that can help with hauling, lifting, construction, and transportation. Most communities also have at least a solar power station, a limited autodoc, a computer terminal capable of satellite uplink, and a handful of advanced sensors and tools. Having more is extremely unusual, the sign of a wealthy sponsor or underhanded dealings. Even in Arborshire, an entire neighborhood typically shares a small amount of high technology, with more only in the very richest parts of the city.

This limit means that most of the Turn depends on more basic technology. In addition to rudimentary, muscle-powered tools, Arborshire is able to produce a wide range of early industrial devices. Most colonists who want to can get ahold of refrigerators, washing machines, simple digital computers and communicators, electric ground vehicles, and other outdated but helpful technology without breaking the bank. These products are commonly available, although the Turn lacks the developed logistics or fuel resources to make for a consumer economy.

## Camps and Cliques

The wide-open frontier of a new planet draws people from all corners of the Commonwealth's diverse society. Despite the frontier's promising initial survey, the first waves of colonists were mostly loners, family units, or small groups. With much of the Turn still unknown, these early colonists faced a great deal of risk. To face these dangers, some kept to themselves, while others did their best to find common ground where they could and forge new communities with their fellow settlers. The early Turn was an anarchic place, without law enforcement or peacekeepers, and sometimes these attempts at finding common ground went very poorly indeed, leading to violence or murder.

## MAKE OF THEM WHAT YOU WILL

GMs, the NPCs in this section are intended as concepts and immediate faces for some of the interests found on the Turn: developers, idealists, and subcultures. Aspects are provided, but their other stats will depend on how you use them. Use either the supporting or main NPC guidelines in *Fate Core* starting on page 218.

At first, many worried that the Turn might harbor some undiscovered fatal flaw. But as those worries faded, larger, organized groups joined the colony, seeking either to establish new settlements of their own or to cooperate with the colony and control some aspect of it. Many of these groups were brought together by an ideology—whether political, religious, or economic—or some distinctive social practice that set them apart on whatever world they hailed from. The swell in population saw a corresponding decline in violence. Not only were there more peace officers to be had, but the increase in population made it easier to spread out.

While getting some distance might have taken the edge off, Thompson's Turn is still home to many different camps and cliques. These factions have very different ideas about the colony's ideal direction, social organization, lifestyle, and culture. Here are a few of the

faces widely known across the colony:

**Colusa Beo is the chairwoman of the Upper Bend Sports Club.** The Club occupies a small complex by the river near the south end of Arborshire. The most visible parts of its facility are the playing fields and spectator stands, which non-member sports groups are frequently allowed to employ. The heart of the Upper Bend is the small but luxurious clubhouse. Open only to the Upper Bend's very exclusive membership, the clubhouse hosts the meetings of a collection of ambitious industrialists. These budding tycoons work together to plan a bright future for Thompson's Turn, collaborating on projects, comparing notes, and sharing resources.

Colusa is a middle-aged woman who moved to the Turn with her wife, Imogen, after retiring from the cutthroat mercantile trading market of the Commonwealth inner core worlds. She's doing her best to leave behind the high-stress habits of her former job, and mostly serves as a financier and spokeswoman for the Upper Bend and its members. Within the clubhouse she does her best to serve as a voice of moderation, brokering peace between flinty-eyed pragmatists and hotheaded visionaries. Outside it, her advocacy work has brought her a reputation as a hard case, though one respected for her honesty. Despite her reputation she's still had one attempt on her life, so she now takes care to be discreetly but definitely armed.

**Aspects:** *Old Fox of Finance; I'd Like a Quiet Retirement, Really; This Colony Could Be Great; Don't You Dare Bring Imogen Into This*

**Gordon Rocheford is the owner of Aribeth Plateau Mercantile, a general store at the heart of a small settlement down the coast to the east of Arborshire.** The store—and plateau—are named after his oldest daughter. Its elevation and level ground make it an ideal rural hub; it is an easy stop for supply flights, and Rocheford has paid to have sheltered roads dug through the plateau's rock down to its base. While he's careful not to compromise his store's future, Rocheford does his best not to overcharge customers, and can be downright charitable to someone who's suffered a run of bad luck.

Rocheford and his family were among the first colonists on the Turn, and he has been an outspoken pastoral idealist from the start. He fell in love with the Turn's wilderness, and is desperate to see that beauty preserved as the colony grows. He argues that industrial development should be limited—ideally confined to Arborshire—and the colonization of the rest of the Turn strictly planned to minimize ecological impact. He and his wife, Ysina, are vocal activists and aggressively pursue possible recruits to their cause.

**Aspects:** *Generous General Store Owner; I'd Rather Be Hiking; The Pamphlets Are Free; You're With Me or You're Wrong*

**Mortise Ooloo is, by all appearances, an extremely pragmatic and unassuming woman, spending her days caring for a mob of extremely active young children and helping her husbands with their plot.** Having once worked as a freelance engineer and designer, she makes a natural public face for her community, Points East. The settlement was founded by a group of polygamists who wanted to build a community that reflected their lifestyle. Through recent arrivals, their settlement has prospered, a fact that's broadly credited to the hard work Mortise has put in networking with other settlements and backers from Arborshire. Through careful outreach to other communities, Points East has become the iconic settlement for colonists whose main concern is individual liberty or cultural diversity.

To help fund her work and provide a bit of extra support for her family, Mortise secretly manages a cache of contraband in the caves under the Ooloo stead. The cave network is an extensive, natural feature of the hills Points East occupies, and is accessible from the Ooloo farmhouse's cellars. Mortise deliberately avoids learning what she's storing, charging everyone a standard rate by volume and mass. Items must be kept in airtight containers and are sealed within force-field pallets. Prospective customers from Thompson's Turn's burgeoning underworld make contact with one of Mortise's husbands during their regular supply runs, and are passed on for direct negotiation. For an additional charge, Mortise will arrange for items to be sent off-world, concealing their force-field pallets inside Points East's agricultural exports aboard the next trade clipper. Smuggling used to be most of her business, but recent increase in trade within the Turn has displaced it.

**Aspects:** *Earnest Community Promoter; Many, Many Claims On My Time; Covert Contraband Warehousing Broker; My Reputation Can Weather Any Storm*



## THE OTHERWORLD

The spirits dwell in another world alongside our own, intangible and inaccessible to us but, for that, no less real.

Trainee mediums are taught to think of the otherworld as a deep lake, and the metaphor is not without value: The true extent and depth of the spirit world are hidden, and it is easiest to access the surface layers, but deeper dives are difficult, taxing, and short. It can be calm and placid, or currents from below can reach up and stir the surface or even reach beyond to influence the shores of the material. Literally, the comparison is also true: the otherworld draws closer near water, especially pure, still water.

Its hidden depths make the spirit world dangerous and unpredictable. Visitors must be prepared for practically anything. A journey through a psychedelic landscape might give way to shooting white-water rapids or a meticulously tended estate. The attitudes and reactions of otherworldly spirits are equally varied; some spirits might seem uniquely suited to their surroundings, while others can be upset, discomfited, or inconvenienced by their environments. This unpredictability motivates mediums to travel with friends and develop as wide a skillset as possible.

The otherworld is isolated and local where it is closest to the real world, with the divisions roughly paralleling mundane geography. Each region can be radically different from its neighbors, inspiring different behaviors and attitudes from the spirits that dwell there. Traveling longer and longer distances through the otherworld requires delving progressively deeper, exposing the traveler to greater strangeness and danger. Spirits are well equipped to deal with these risks, but even experienced mediums prefer to avoid them if there is some other option. Most mediums will work in and seek to understand the territory of the spirits they are attempting to calm.

### IMMANENCE?

It's not imminence (ready to happen soon) or eminence (recognized superiority). *Immanence*, or something *immanent*, is a theological term referring to the notion of the divine being within, throughout, or interwoven with the material world. It's commonly used to describe concepts from animistic religions. Its antonym is "transcendent"—a theology where the divine is separate from, or above, the material world.

During times of extreme stress or crisis, the spirit world draws nearer to the mundane, material world—it becomes **immanent**. The manifestations of this are typically minor—small, weak spirits might be able to materialize, or the world might take on a surreal character, or people could see things that aren't there. When the spirit world is out of balance, when the local spirits are upset, all that changes. Immanence becomes more dramatic—and more dangerous, allowing more powerful spirits to manifest, projecting features of the otherworld into the mundane, or even submerging people in the otherworld for a time. Among mediums, incidents of immanence have a reputation as profoundly cathartic, often prompting personal discoveries, resolving long-standing difficulties, or compounding catastrophe.

## Mediums

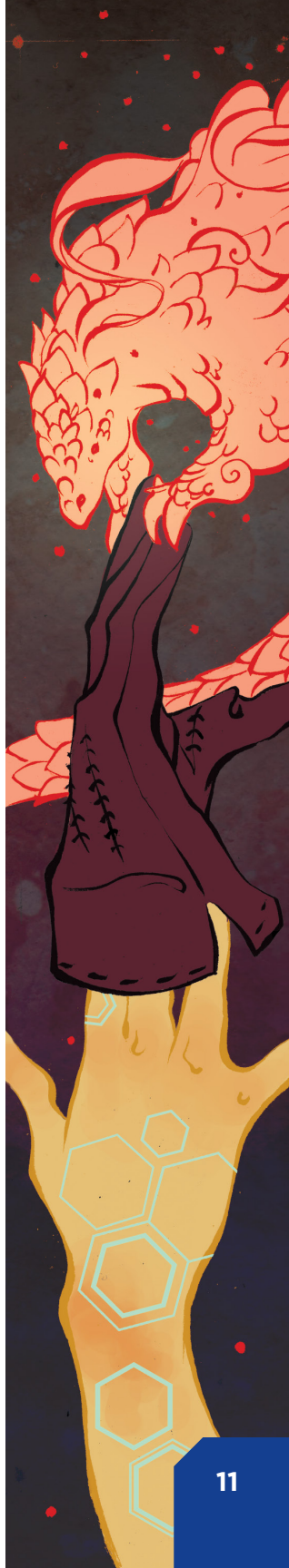
Most people have no conscious or easy experience of the otherworld or the spiritual. They'll typically participate in festivals or ceremonies devised or led by spirit-workers, but their personal experience is typically no different from a modern-day human on Earth. Rigorous meditation or fasting might give an ordinary person a fleeting glimpse of the otherworld or a moment of contact with a spirit. Even most of the priests that manage local temples, shrines, or community prayer-houses have no experience of their own with the otherworld. They help worshippers through rites and keep to a schedule of devotional acts, but rarely have personal experiences with the spirits. Their role is to advocate for the spiritual to the community and provide support and assistance as best they can.

Mediums are another matter entirely. At some point in their lives they were marked by the spirit world, and that marking stays with them. Through ritual and preparation they can purposefully draw themselves into the spirit world or temporarily call up spirits into the material world to communicate with them. Even outside of purposeful engagement, the otherworld frequently makes itself known to them in the forms of omens, synchronicity, coincidence, premonition, dreams, or waking visions.

Being marked by the spirit world is rare, and its circumstances are unusual and have little to do with one's life or actions. People from all walks of life, of all moral creeds (or lack thereof), can be marked by the spirit world. Not all mediums go into the troubleshooting business either. Some learn to cope with or shield themselves from their contact with the otherworld and go back to their regular lives. Others try to find some way to use their sensitivity to help them in other endeavors, some legitimate, some not.

Anyone who wants to work as a medium generally begins by finding a mentor. It's possible to muddle through on one's own, but an experienced teacher offers invaluable perspectives and a check against dangerous misconceptions. Being able to assist the mentor in mediation also allows the student medium time to gain experience in developing their own techniques for bridging the gap between people and spirits.

Mediums must each find their own techniques for contacting the otherworld. Each has different abilities and limitations, and certain techniques—specific rituals, meditation, tools, or other practices—work for some, or are even required, but do nothing at all for others. It's important for mediums to find these limits and requisites early, before they wind up getting in the way of a job... or tripping them up when someone's life is on the line.



## Spirits

The nature of the otherworld's inhabitants—of spirits—is complicated compared to our mundane existence. Each spirit has many facets that seem, at first glance, to be separate. Only upon closer acquaintance does it become obvious that these facets are part of a greater whole, as they share memories, priorities, opinions, and personality traits. The facets of a spirit vary greatly in power and distance from the material world: Those nearest the mundane are small and weak, seeming like fairies, goblins, or unnatural animals. As one drifts into the depths of the otherworld, the spirit-facets become grander and more powerful. Experienced mediums claim that each spirit has an ultimate, singular self deep in the otherworld, but reaching such depths is nearly impossible.

Each spirit is localized in the real world, concerned primarily with a specific patch of territory. A spirit's territory can be small or large, with no real correlation to the power of the spirit or its facets. Even a very small territory can correspond to much, much more space in the layered reality of the otherworld. A small forest glen, river bend, or sacred cave could, in a moment of immanence, expand into a fabulous palace, a floating island, or a rolling prairie. Or a medium could project into the otherworld only to find themselves in a close, claustrophobic cave that slowly opens up into a vast underground cavern as they descend deeper, then transitioning into a great ocean.

A feature or landmark within a spirit's territory—their **idol**—generally serves as a central marker of their attention and protectorate, and over time takes on prominent special features, signifying this sacred connection. Spirits don't claim every square foot of land on most planets, though, and Thompson's Turn is no different. If anything, their coverage is patchy, focusing on areas of interest or significance, borders, transitions, and the like. Precisely the places people tend to like to live: shorelines, hillsides, foothills, or the edges of forests.

A spirit's existence revolves around a set of specific meanings, concepts, or taboos, commonly referred to as a portfolio. One whose territory centered on a forest might have a portfolio incorporating dappled shade, illumination from above, and a prohibition against chopping instruments. Another on the shores of a lake could have a portfolio including “cooling immersion,” erosion, sweeping curves, and shimmering reflections.

The portfolio seems to sustain or nurture its spirit somehow. Each depends on things that represent or embody elements of its portfolio within its territory. If these things are removed, altered, or harmed—or, in the case of taboos, introduced—the spirit is harmed and becomes angry. It will lash out and use its powers to try to restore the status of its portfolio and harm those that wronged it. These efforts are almost always ineffectual, and will gradually ruin the mundane territory the spirit claims. Without its portfolio, the spirit will diminish, die off, or retreat into the otherworld.





While spirits are very sensitive to missing elements of their portfolio, each element can be expressed in many ways, and symbolic representations are often as good as more concrete ones. Finding a way to exploit this multiplicity of expression, and convincing the spirit to accept the substitution, is an essential mediation technique. Festivals, rituals, decorations, and offerings can all supplement or take the place of the original expressions of a spirit's portfolio. Even then, the process of mediation is prolonged and difficult. Each of a spirit's facets only partakes of a slice of its portfolio, and they're rarely able to be brought conveniently together. Placating a spirit requires tracking down facets and reaching an agreement with each in turn, all the while handling the trouble the spirit's causing in the material world.

Compared to the drama of their displeasure, the benefits of a calm and agreeable local spirit are subtle: Their lands feel vital and bright; plants, people, and animals are healthier; and fortune is favorable. Disasters and problems still occur, but when the spirits are kept content, they usually help avoid the worst. Long-kept traditions and established priesthoods placate the spirits of the core worlds, but frontier colonies don't have these yet. Many settlements aren't even aware of the significant spirits in their vicinity.

## MECHANICS

---

*Frontier Spirit* makes a number of changes to *Fate Core*, many being most relevant during character creation. Use the following process instead of the standard steps:

- **Aspects:** High concept, trouble, Dipping a Toe, A Long Trip, Your New Niche
- **Skills:** As per *Fate Core* with some changes (page 18).
- **Stunts:** Two free stunts and a ritual stunt (for mediums); can use one free stunt for a high technology stunt; can exchange refresh for stunts as per *Fate Core*.

### Aspect Phases

Each player character in *Frontier Spirit* has a **high concept** and **trouble**, as in *Fate Core*, and three new aspects: **Dipping a Toe**, **A Long Trip**, and **Your New Niche**.

#### High Concept and Trouble

Define these as usual. They should reflect your character's current life here on Thompson's Turn. Given *Frontier Spirit's* focus on mediums and mediation, there are two obvious directions you can take your high concept:

For one, you could make your high concept about being a medium, focusing on *what kind* of medium you are, such as *Reluctantly Guided By Waking Visions*, *Attentive Spirit Whisperer*, *Studied Expert in Ritual*, or *Willful Navigator of Raging Waters*.

Alternatively, you could make your high concept about *what else* you bring to your team of mediums, such as *Pragmatic Engineer*, *I Was Once a Physics Professor, You Know*, *Legal Eagle with a Mean Streak*, or *Five-Time Martial Arts Champion*.

#### Dipping a Toe

Some event in your past opened your eyes to the reality of the otherworld. It left you with a persistent connection to it, and now you're unable to ignore its existence. What happened? Make sure it's something that sticks with you. You might encounter ripples from it whenever you're interacting with the otherworld, for good or for ill. These experiences can be traumatic or sublime, but they're never everyday or ordinary. Here are some examples.

---

**Almost Died In That Crash:** A near-death experience of some kind is often enough to jar people out of their normal, everyday perceptions. This aspect could be compelled or invoked when you enter the otherworld or when it becomes immanent, complicating the situation with some kind of crash, impact, breakage, or fall. You might invoke it to keep going in the face of apparently mortal danger, pull off some insane stunt with a vehicle, or convince someone of the need for care and safety.

**An Induced Coma Went Too Deep:** Different kinds of near-death experiences imply different things. An aspect like this could be compelled to trigger a spiritual encounter while you sleep, or when you're sick or injured. In the otherworld, a compel might bring on a relapse that needs to be dealt with, or cause time and sensation to become distorted and hazy. You might invoke it to keep a positive attitude despite monumental hardship, or to assist with knowledge of disease, medicine, or hospital procedure.

**Saw the Other Side During a Flashback:** Some trauma in your past—violence? drugs?—has left you prone to flashbacks. During one, you saw the otherworld and were left with a tie to it. A compel could lead to events like your flashbacks creeping in while exploring the otherworld, while an invoke could let you use past experience to your advantage in a similar situation.

**Slipped Across in the Forest Depths:** Not every encounter with the otherworld is traumatic. Sometimes, in the depths of some wild place where people don't often go, a curious spirit can draw a wanderer into the otherworld. Like immanent episodes, the experience tends to leave a mark, and having done it once, a compel could easily cause it to happen again in similar circumstances. Or you could invoke it to attract attention from spirits, find similar weak points where the otherworld is near—like a spirit's idol, or a place where an immanent episode occurred recently—or assist in other actions that require preternatural sensitivity.

## NOT A MEDIUM?

If you want to play a character who isn't a medium, or isn't a medium *yet*, you can do it, but it's not recommended. Getting an unfamiliar character up to speed will slow down play, and this kind of story tends to follow a predictable course. Think about the addition of Winston Zeddemore to the cast in *Ghostbusters*. We don't spend a ton of time covering him learning about the supernatural. While he tends to react with more shock and dismay to new developments than his companions, reflecting his inexperience, he's got the basics down. If you want to write your Dipping a Toe aspect to reflect this inexperience, it could be a fertile source of compels.

If you really want to play a character who's not a medium, discuss it with your group. If you're all okay, then instead of writing a Dipping a Toe aspect about your first encounter with the supernatural, write an aspect about why you *haven't* touched the otherworld yet. Not every character who isn't conscious of the otherworld has an aspect like this, but for you it's an important and ongoing part of your story. Make it juicy—something like *In Love with Rationality* or *Totally Self-Centered!* In addition, pick a high technology stunt (page 23) instead of a ritual stunt (page 20).

## A Long Trip

Most people don't just up and move across the galaxy on a whim. What was the impetus for your move to a fresh colony world? Why did you wind up on the Turn? Did you move here on your own, or did you arrive with a group? Write an aspect based on why you're here. If you arrived as part of a group, your connection to that group—or split from it—forms a good basis. If you arrived on your own, base the aspect on some personality trait or event that not only motivated the decision, but also ties you to the rest of the player characters. For example:

---

**Trying to Make a Mark in History:** You're here because the frontier is a great place to be *known* for something. Maybe you're looking to make a discovery, or to found a city, or even to just achieve a notable first.

**I've got a Job to Do Here:** There's something you're really, really good at, and a frontier world's the best place to do it. Maybe it's violence, and getting away from the long arm of the law lets you cut loose now and then. Maybe it's manual labor, and you relish a world without ubiquitous automation.

**Overwhelmingly Independent:** You're determined to make your own way! You don't want anything to do with the comforts and conveniences of the Commonwealth. You're going to survive on your own wits and can-do attitude, no matter how much hardship that's going to mean for you!

---



## Your New Niche

You don't spend all your time mediating between the otherworld and the mundane—that would drive anyone mad! You've got a place in a community or settlement just like anyone else. Or maybe you live off on some isolated homestead, struggling with the problems of making your own way? Think about what you do when you aren't off chasing spirit problems. How does it keep you grounded? Once you've answered this question, write an aspect based on that answer. Are you an expert in using some awesome piece of high technology? Are you on the town council of a settlement? Do you run a store, or a restaurant? Or maybe you're doing some under-the-table work, smuggling or manufacturing restricted substances.

GMs, this aspect is especially fertile for tying characters to problems during your session planning. It's something the character cares about and is doing all the time, so it should be easy to find problems that intersect with it and cause real trouble.

---

**Heavy Machinery Wizard:** Everyone knows that you're the one to ask if they need something tricky done with earthmoving equipment. Or construction equipment. Or portable antigravity projectors. On the other hand, sometimes you get a little bit overenthusiastic about the problem-solving potential of heavy machinery...

**Traveling Salesman with a Box of Tricks:** You're part of a long tradition of peddlers stretching back into the depths of prehistory. You've got a line on all kinds of useful tools and parts, and usually have a decent number on you. On the other hand, you're pretty widely considered to be untrustworthy. How were you to know those bolts were defective?

**Botanist...and Matchmaker!:** You're here for the science, of course. There's all kinds of fascinating new forms of plant life to study; you practically can't step outside without tripping over some! But while you're doing your studies, you might as well make sure that the settlement's eligible bachelors find charming young ladies or men to settle down with. You're not picky; you just *love* seeing happy couples.

---





## Skills


*Frontier Spirit* uses the standard list of skills from *Fate Core* with some changes. The Burglary, Lore, and Stealth skills are not used. In their place, *Frontier Spirit* adds Infiltrate, Mythology, and Science.


### Infiltrate

Infiltrate combines Burglary and Stealth from *Fate Core*. While being sneaky is useful on Thompson's Turn, it's not enough of a focus that characters should need to invest in two skills to be good at different kinds of being sneaky.

 **Overcome:** Use Infiltrate to overcome obstacles related to avoiding the notice of observers, getting into secured areas, and sneaking around or generally being where you aren't supposed to be.


 **Create an Advantage:** Infiltrate can be used to create advantages related to being or remaining unseen, the element of surprise, knowledge of a secured area or security measures, or other things.


 **Attack:** Infiltrate isn't normally used to attack.


 **Defend:** Infiltrate is rolled to oppose attempts to Notice you while you're being sneaky, or to investigate your infiltration. You can also roll it to defend against attempts to create advantages related to highlighting you, drawing attention to you, or otherwise making you conspicuous.


### Mythology

Mythology covers abstract, general knowledge of spirits and the otherworld. It's perfectly possible to get by without this skill, so not all mediums will have a high Mythology, or even any at all. It's of little use in direct interaction with spirits, which is governed by the common skill set. It's most useful for noticing or taking advantage of hidden characteristics of the otherworld—common properties that happen to be present, clues to its nature, or weaknesses an upset spirit might be trying to hide.

 **Overcome:** Discover or recall hidden or obscure facts about the otherworld and spirits, along with their applicability to present circumstance.

 **Create an Advantage:** Capitalize on hidden or obscure facts about or properties of the otherworld or spirits that are relevant to the current circumstance.

 **Attack:** Mythology isn't normally used to attack.

 **Defend:** Mythology isn't normally used to defend.



## Science

Science covers...science. The observational study and description of the material world, and the application of that knowledge. The Commonwealth's science is far in advance of our own, but applying its most fantastic discoveries requires infrastructure beyond that found on most of the colonies. On worlds like Thompson's Turn, knowledge of things like basic machines, chemistry, biology, meteorology, and other fundamentals is more useful.

Science is of no help when dealing with the otherworld, or with the actions or effects of spirits or spiritual interference. Science can rule out natural explanations or help with fixing the consequences of a spirit's meddling, but that's as far as it goes.



**Overcome:** Apply scientific knowledge to remove an obstacle. While flexible, Science always requires tools specialized for the task at hand, unlike more personal skills such as Athletics and Physique, and using Science to solve problems often takes a lot of time.



**Create an Advantage:** Science is much more suited to creating advantages. This usually means making an observation about the material world and drawing some conclusion about it, which can then be leveraged by using another skill.



**Attack:** Science isn't normally used to attack.



**Defend:** Science isn't normally used to defend.



## Stunts

In *Frontier Spirit*, your character can get two special stunts: **ritual** stunts and **high technology** stunts. Mediums always have at least one ritual, and may take a second as one of their two free stunts. If you have any non-mediums, they must have at least one high technology stunt.

## Ritual

Every medium has at least one means of accessing the otherworld. You never need to roll to access the otherworld; whether or not you can is almost never an interesting question. Instead, you will use a ritual stunt.

A ritual stunt is either a **channeling** ritual or **projection** ritual. Each type grants a different means of accessing the otherworld, with different applications, so your group will want a mix. Each of your ritual stunts can be used once per session.

- **Channeling** lets you reach out to a spirit on the other side and allow it to contact the material world. It's less risky than projection, but it's also much more specific. You can only reach one spirit-facet with it per ritual, and you must be within the territory of the spirit whose facet you are attempting to reach. It's most useful for making initial contact with a spirit or following up.
- **Projection** lets you and others who engage in the ritual with you journey through the otherworld with your minds. It's potentially dangerous, and can result in permanent harm, but allows for longer and deeper engagement than channeling. You can spend hours immersed in the otherworld, seeking and speaking to facets of a spirit, and you can even travel short distances to the territories of neighboring spirits by descending into deeper layers of the otherworld and then traveling back up.



To use a ritual stunt, you need two things: the ritual itself and the right circumstance.

- **The ritual** is some specific act or ceremony you undertake to invoke the otherworld. A ritual provides a standard set of steps, a succinct description, that bridges the gap between the normal everyday and the world of the spirits. The purpose of the ritual is not to be difficult, risky, or challenging, but to clearly demarcate the borderline, to call attention to the crossover into the mystical world. It's not something you can do by accident or while doing something else. It's something you have to do deliberately, with purpose, on its own.
- **The circumstance** is some precondition to contacting the other world. It provides a foundation for your ritual, setting the stage for the steps that follow. It should have thematic ties to the ritual it enables, and should be outside of normal experience. It should be the kind of thing you need to seek out, or to specifically set up or prepare for, rather than something that can just happen.

Once you choose your ritual and circumstance, write down your ritual stunt like this:

---

Once per session, you can **[channel spirits from or project into]** the otherworld by **[description of ritual]** when **[description of circumstance]**.

---

## EXAMPLE RITUALS

**Deep meditation.** Possibly the simplest ritual, and commonly used for both projection and channeling. It involves a long period of stillness and concentration, focusing on a single point. Incense, the recitation of mantras, or other olfactory or auditory aids may be incorporated.

**Dance.** Practically the opposite of meditation in every way, involving strenuous physical activity. It's almost always accompanied by music, and might also require ceremonial costumes. Dance is more commonly used for projection than channeling, with the dancers journeying into the spirit world as they collapse at the conclusion of the dance.

**Divination.** A form of channeling, unique in that it communicates with a spirit indirectly. Rather than allowing the spirit to speak, the divination channels the spirit's responses into material objects or creatures: cards, bones or straw, the behavior of a holy animal or familiar. There's a multitude of divination methods, and all can work for the right person in the right circumstances.

**Offering.** Burning, dissolving, or leaving out some significant plant or animal remnant. For some mediums, the offerings they provide are always the same and substitutions don't work for them at all, which can lead to trouble when a spirit finds that offering abhorrent. Other mediums must offer something that holds significance to the spirit they seek to contact or whose territory they're in. Offering rituals provide the clearest indication of the power of the spirits, as the offering vanishes at the culmination of the ritual.

## EXAMPLE CONDITIONS

**Near deep water.** Given the conceptual ties between bodies of water and the otherworld, this is a common circumstance for rituals, especially projection rituals. This is often coupled with rituals that involve bathing in, wading into, or immersion in the water.

**At noon.** Or dusk, or dawn, or midnight. Significant moments during the daily cycle represent moments of balance (for noon or midnight) or transition (for dusk or dawn), forming a firm foundation for ritual.

**Up high.** Or down low. Peaks, cliffs, caves, and pits all represent isolation from the everyday world—whether by lifting above all else or by surrounding with walls of stone—which cuts the practitioner off from the norm and opens the way to further ritual.

**In a holy place.** This might seem self-explanatory, but isn't always suitable for all mediums. Not only can such a place be tricky to find, but many mediums also report feeling like they generate “interference.” Those who *can* use them effectively generally prefer the area around a spirit's idol or a long-established temple, though the latter is extremely rare on a colony.



## High Technology

Each character can have at most one stunt representing a piece of “space opera” technology, above and beyond the capabilities of 21st-century science. Characters can cobble together jerry-rigged high-tech devices using create advantage with Craft or Science, or borrow or lease them with Contacts or Resources. A stunt gives permanent access and ownership, and guarantees reliability.

In the interest of maintaining tone and a sense of place, there are some limits on what high technology can do:

- **No self-reproducing or self-repairing machines.** On Thompson’s Turn, high technology is limited because it’s beyond the colonists’ ability to construct and difficult to maintain. Devices that can copy or maintain themselves would be essentially unlimited in their availability.
- **No matter-energy converters or replicators.** The settlement effort on Thompson’s Turn is driven by the need to grow food, exploit resources, and establish an industrial base. Being able to create material or food out of thin air sabotages these drives.
- **No modern communication.** Thompson’s Turn’s telecommunications infrastructure is slow, unreliable, and inconvenient. Most communities are dependent on a handful of overburdened satellites. Characters cannot have portable devices that permit real-time video or voice communication or remote information access from anywhere on the planet. Telecommunications devices must be local, stationary, or asynchronous—something that lets you leave a message rather than chatting, in essence.
- **No teleportation.** Beaming people or objects around trivializes any kind of travel or logistical obstacle. It’s a little bit too clean, and undercuts the local concerns and scale of *Frontier Spirit*. Teleporters might be a thing in the Commonwealth’s core worlds, or they might not. Either way, they’re not viable on a new colony world like the Turn.

Write a stunt describing how your high technology helps you exercise your skills. Often this gives you a rules exception or a new action for a skill, but it could be a bonus. Your technology isn’t a panacea, though—it can only be used in certain situations.

Your gear has an aspect as well, which can be invoked or compelled based on its normal function and limitations. You can give this aspect the same name as the stunt or embellish it a bit.



## EXAMPLES OF HIGH TECHNOLOGY STUNTS

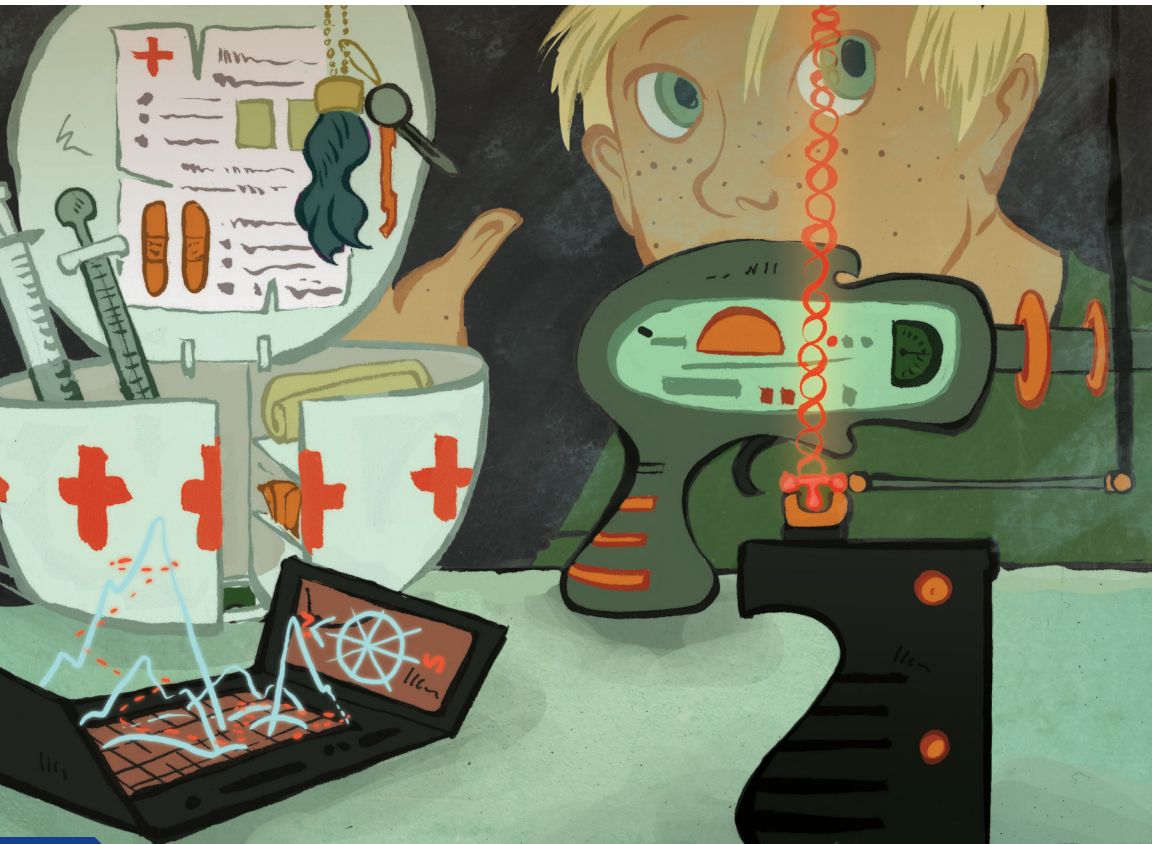
**Ray Gun:** Using your ray gun, you get +2 to Shoot attacks against targets at least one zone away.

**Sonic Excavator:** Using your sonic excavator, you can carve a path through inanimate material with Science.

**Aircar:** Using your aircar, you can fly very quickly at tree-top height. You can transport up to four other people and a small amount of cargo, but can't fly with anything really heavy.

**Autodoc:** When using your autodoc to treat wounds or disease with Science, once per session you can improve the outcome by one step: failure to tie, tie to success, or success to success with style. If you initially succeeded with style, you can create an aspect with one free invocation instead of gaining a boost.

**Handheld Expert System:** Once per session, you can use your handheld expert system to automatically succeed on creating an advantage with Science against passive opposition equal to or less than your Science rank.



## Immanence

Immanence is when the otherworld draws close to the mundane world. It's triggered in times of crisis. GMs, you can trigger an episode of immanence whenever an aspect related to the spirit world or a spirit is compelled; often, an inconvenient episode of immanence is a suitable event compel in and of itself.

The flavor of the triggered immanent episode should be relevant to the compelled aspect, whether a spirit's portfolio aspect or an issue aspect. Immanent episodes can also be triggered by compelling a character's Dipping a Toe aspect. In this case, the episode—or, at least, its initial circumstances—should reflect the character's initial encounter with the otherworld.

A character's experience during an immanent episode depends on their level of connection to the otherworld. Characters with a strong connection—including all mediums and any other character, PC or NPC, with an aspect representing their relationship to the otherworld or to a spirit—have a clear experience and memory. As the otherworld draws near, they can easily pick out its details, tell them apart from mundane reality, and have full memory of events.

Important characters without a connection—generally, main NPCs and non-medium PCs—have a clear experience during the episode. They can perceive details of the otherworld, and react to and interact with them. However, it is difficult for them to tell what is real and what is otherworldly. Doing so requires a Will roll, with failure resulting in some catastrophic misinterpretation. After the otherworld recedes, these characters' memories become vague and fuzzy. They might question their own experiences or pass them off as a daydream or fanciful delusion.

Supporting NPCs have a muddled, confusing experience from the start. They might see features of the otherworld out of the corner of their eye, or see things blur back and forth between one state and another. Their experience feels like a waking dream. Characters who are easily upset or don't handle the unexpected well might freak out, but even people who keep their head cannot interact effectively with the otherworld. Their impaired perceptions mean these characters are extremely vulnerable during an immanent episode, and can be injured, mentally scarred, or even killed or driven mad by spirits. Without a medium around to help resolve matters, immanence rarely ends well for these characters. The memory of the experience typically fades quickly, as dreams do, but some details might remain.

Nameless NPCs are even worse off. They're unable to perceive the otherworld at all, and if an otherworldly element that manifests during an immanent episode winds up interacting with them, they're likely to react with surprise and confusion. Like supporting NPCs, they're extremely vulnerable when the otherworld becomes immanent, and they never remember any details of the experience.

## Spirits

A spirit is a distant entity, dwelling in the depths of the otherworld never appearing directly. It acts through its **facets**: inhabitants of the upper levels of the otherworld that at first seem to exist and act independently, but which are joined to a greater whole. Each facet is invested in a part of the spirit's portfolio, linking it to the spirit. Facets know they are part of a larger, deeper being, and the whole of the spirit shares the experiences, memories, and knowledge of each facet, though not always quickly or clearly. One facet might speak clearly of another's existence, while another might have a distorted or partial understanding of its other-selves.

GMs, to build a spirit, first design the spirit itself, then build the facets of it your PCs will be interacting with.

Each spirit has a **portfolio** which sustains it or comforts it when reflected by the material world in the land it claims. The elements of a spirit's portfolio are abstract and conceptual, and can be reflected or embodied by a wide variety of situations or things. A spirit's portfolio is represented by a list of aspects, its **portfolio aspects**.

Each facet of the spirit will possess some of these portfolio aspects, which influence and direct its behavior and provide a link to its greater whole. Facets strive to encourage things that exemplify the portion of their spirit's portfolio that they partake in. These portfolio aspects can be compelled when that element is harmed or transgressed against, provoking retaliation from the facet. A facet's portfolio aspects can be invoked for or against the facet as well.

---

A facet has the portfolio aspect ***Though Turned Aside Your Path Cannot Be Denied***—representing its area's tendency toward gusting winds—shared with its spirit. The facet could invoke this aspect to help it get around some mediums who are trying to corral the facet for further discussion. However, if the facet ever tries to stand its ground, that aspect could be invoked or compelled against it.

---

## Creating the Portfolio

Start with your game's issues—the problems that dog your world and characters, and the particular location or locations where the spirit is found. These are also the problems that are agitating this spirit, motivating it to cause more trouble. The portfolio answers the question of “Why?”

Imagine the location central to the adventure and those nearby. What were they like before people came here, and what are they like now? Pick out symbols, concepts, and trends that seem significant, and consider how your game's issues might challenge them. Is the action of a current issue changing the concrete form of a symbol, or challenging it by bringing in contrary concepts? What about the activity that aims to bring about an impending issue, or that presages or foreshadows it? If you can see how an issue and a concept are opposed, add that as an aspect to the spirit's portfolio. Otherwise, set it aside and move on.

**You don't need to tie a portfolio aspect to every issue, but try to wind up with about one portfolio aspect per issue.** Some issues might even challenge two or even three portfolio aspects. More than three is risky—at any given time, you'll likely have two active campaign issues, between two and four location issues, and possibly one or two other issues floating around. Having multiple portfolio aspects that interact with different issues will create a situation that's more challenging to mediate than a single portfolio aspect that's impinged upon by a variety of issues.

Don't throw away the portfolio aspects you set aside. Pick a few of them—about as many as those you've already picked—and make them part of the spirit's portfolio too. Those with some superficial similarity to aspects linked to an issue give you opportunities to complicate your mediums' failures with confusion and misunderstanding. Others provide additional detail, or offer hooks that your mediums can use to persuade or reign in a spirit.

## Facets

A spirit's facets are, for the most part, built as any other NPC. Choose whether they are a nameless, supporting, or main NPC, allocate their skills, and create any appropriate stunts.

- **Nameless facets** are the least parts of a spirit's being, those closest to the mundane world. They're extremely likely to appear during any kind of immanent episode. As each facet is so weak, it represents a focused, specific slice of the spirit's being. These facets are typically servants and workers for more potent facets, stamped-out copies with very little to distinguish them. They can only make small changes to the material world but can do so very easily, so they spend most of their time making tweaks throughout a spirit's domain.
- **Supporting facets** are comparable to ordinary people, with complex, individual personalities, quirks, and breadth of ability. It takes a more significant episode of immanence to admit them to the material world, but their impact is commensurately greater. Being more complicated, a supporting facet partakes of more of its parent's nature, potentially creating a strong drive or internal conflict. Some appear as otherworldly versions of ordinary people or animals, while others have entirely unfamiliar forms. Fairies, imps, and other mythical mischief-makers are common forms, with personalities to match.
- **Main facets** are the deepest form of spirit that mediums are capable of interacting with. They rarely appear during episodes of immanence—they must be deliberately sought out. They inherit a wide swath of a spirit's being, and consequently wield a great deal of power. Their forms are fantastic—giant animals, animate landscapes, and mythological beings.





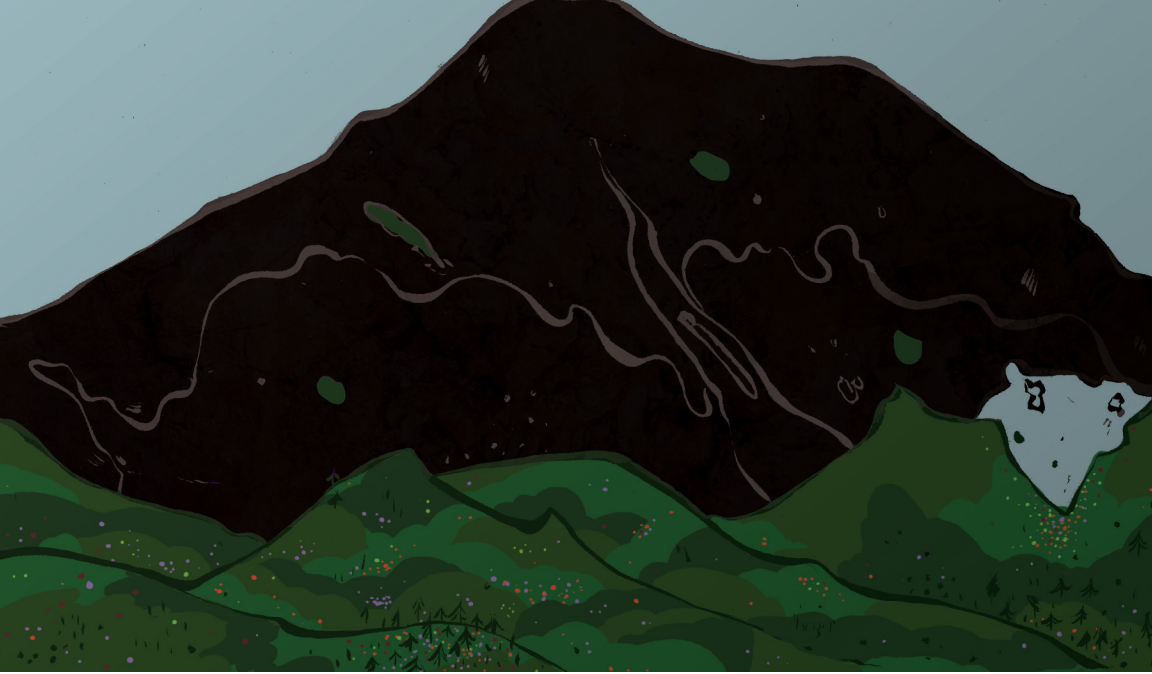
### **FACET ASPECTS**

A nameless facet gets one aspect, while supporting and main facets get more, as needed. Start writing aspects for your facet by picking from its parent spirit's portfolio. No one facet should cover the spirit's full portfolio. If you need more aspects for a facet, expand the spirit's portfolio. Some facets have rewritten versions of their spirit's portfolio aspects. These facets are usually injured, drifting away from their parent somehow, or play the role of devil's advocate or antagonist, testing the spirit's other facets. These aspects of the facet, like the spirit's, are called portfolio aspects.

Once you've got a facet's portfolio aspects sorted out, write an additional aspect for it that distinguishes its role and nature.

Facets that share aspects of a spirit's portfolio also share experiences with each other. This takes some time, and is unpredictable but inevitable. A facet's power confers authority upon its experiences: Greater facets view isolated experiences of lesser ones as an ordinary person might view behavior during a night of drinking, celebration, or holiday—atypical and perhaps slightly embarrassing. Lesser facets treat the experiences and opinions of greater facets as definitive. Facets that don't share aspects often seek each other out in the otherworld to gossip and share news, providing a "side channel" to the spirit's main distribution of experiences.

To convince a spirit to stop causing trouble and to get the mediation to stick, mediums must often reach an accord with a few powerful facets or many, many weaker ones. The former is inevitably easier.



### **FACET SKILLS**

Facets can have any skill that an ordinary person can, though they are most likely to have Deceit, Empathy, Provoke, Rapport, or Will. Physical skills can be used to affect anything in the facet's presence. Usually these are things in the otherworld—either other spirits or a medium's projection—but during immanent episodes a facet can use these skills to affect the mundane world. Contacts or Resources are rare, but could represent allies in the otherworld or a large reach of useful otherworldly territory under the facet's control, or they could represent some material influence—worshippers or an established shrine.

### **FACET STRESS AND CONSEQUENCES**

Facets have stress tracks and sometimes consequences. However, they can't be killed or otherwise permanently destroyed by getting taken out in a physical conflict. Instead, they become detached, distant from the material world and from their parent spirit. A facet that has been taken out in a physical conflict is bound and banished until the next major milestone. When it returns, its view of the world is shaped by other facets that share its portfolio aspects, often leading the facet to abandon prior views and plans entirely in the wake of a successful mediation.

Taking out a recalcitrant facet might seem like a potent mediation technique, and it is...but not one without risk. A supporting or main facet can take an extreme consequence just like a PC, including rewriting one of its portfolio aspects to reflect the consequence. Unlike a PC, taking this consequence doesn't keep the facet in the fight. It's still taken out, but it's only detached until the end of the scene. The aspect change involved in taking an extreme consequence separates the facet from its parent spirit. These separated facets become erratic and unpredictable. Each such renegade must be met with mediation on its own terms, or it will cause no end of trouble.

## MANIFESTATION STUNTS

Just as people can't normally access the otherworld, spirits and their facets can't normally access the material world. Some facets can only take advantage of moments of immanence to affect the material world, and must wait for these moments—or encourage other, more capable spirit-facets to create them. Other facets are able to use a **manifestation stunt** to work around their normal limits and affect the real world and people in it. Think of manifestation stunts like ritual stunts in reverse: given some circumstance, a spirit-facet can affect something in the material world. Here are some examples.

- **Dream Invasion:** The facet can intrude on the dreams of anyone who's been in the vicinity of things that represent all its portfolio aspects during the past day. While there, it can interact socially with the target, creating advantages or even engaging in social conflict. The target is not automatically aware of the invasion, though they might be able to discover it through an overcome action with Notice or Empathy, or even through a careless comment by the invader. If the subject becomes aware, they can end the invasion by winning a contest of Will opposed by Will.
- **Poltergeist:** The facet can interact with material objects using Physique during a scene where each of the facet's portfolio aspects is embodied by an aspect on anything in the scene. It can attack or create advantages, but cannot be attacked. This costs one fate point per exchange, and the manifestation ends if any of the requisite aspects are removed.
- **Chain of Coincidence:** The facet can affect the material world by causing twists of fate or chance. If its portfolio aspects are well represented, the coincidences are generally positive or helpful. If representations of its portfolio aspects are missing or have been turned against its aspects, the coincidences are negative or harmful. Over the course of a few hours, these coincidences can build up to a significant effect, allowing the facet to create an advantage or effect change by overcoming an obstacle. Roll Rapport for positive changes and Provoke for negative. Actively opposing Chain of Coincidence requires several hours of work to combat a seemingly endless tide of happenstance.

---

A domestic spirit-facet is upset that the burrows and nests of local wildlife have been disturbed for a commercial development. The spirit goes to work, and the building's plumbing just happens to spring leaks near areas opportune for mold colonization, the spores just happen to get picked up by the HVAC, and soon the building gains the **Sick Building** aspect, sending a handful of workers home, having come down with respiratory diseases. Now the facet turns its attention to the perplexed maintenance workers. Hopefully the mediums they've called in are able to help them sort things out...

---

Facets can also have normal stunts, with the added provision that they can do things that are fantastical or impossible in the otherworld. Each stunt should still convey something specific and align with one of the facet's portfolio aspects. A facet could have stunts allowing it to fly, shape rock, fling blasts of fire, twist emotions, or perform any number of other tricks. These stunts only function while wholly in the otherworld; they are not available during immanent incidents in the mundane world.

### TRAVELING FACETS

As they're able to move about the otherworld, a spirit's facets will sometimes travel outside of its territory. The spirit might be seeking to add unclaimed territory to its domain, or the facets might simply be visiting another spirit—they act enough like people that conversation and even friendship are possible. These traveling facets can be exceptionally problematic for mediums, as they can cause extremely irregular trouble. They retain all of their manifestation stunts, and use them to support their portfolio as usual, but do so in places their parent spirit isn't normally connected to. Worse, a facet visiting a friend might exercise its manifestation stunts in outrage over a transgression of that friend's portfolio, a confusing situation for any mediums trying to determine why a spirit is upset.

Powerful spirit-facets can even travel between planets through the otherworld. When questioned, they describe the process as taxing or unpleasant, so most don't bother. Those that do might be following someone interesting, seeking novelty, or following up on a story they heard from a priest or worshipper. These facets bring extremely strange and out-of-place portfolio aspects with them, provoking conflict with native spirits and disrupting established arrangements between people and the otherworld.



## Disasters

Floods, hurricanes, tornadoes, mudslides, landslides, blizzards, fires—they're staples of both supernatural fantasy and frontier fiction. On Thompson's Turn, natural disasters are one of the most significant ways the spirits express their displeasure. Although denied other avenues to affect the physical world on a large scale, it's quite easy for a spirit's facets to make tweaks across its territory that combine to create a larger, out-of-control calamity.

While disasters can be caused by spirits, spirits are rarely actively involved in their progress. This absence of active opposition makes a disaster a perfect excuse to break out the challenge rules. There's a variety of things clearly at risk: damage to homes and buildings, personal injury, and endangerment of other property. Since the challenges will all be happening during the same scene, inflicting shifts of physical or mental stress equal to the margin of failure on one roll to the characters is a suitable success at a cost, one that renders the impact of the disaster in a personal context.

At the other extreme, clearing fields or destroying buildings, tools, or other infrastructure can cause great harm to a frontier settlement, as does personal injury. Replacing lost or damaged property is an arduous and lengthy endeavor, suitable for a subplot in and of itself, as is medical treatment.

When running a disaster response, remember to call for all the rolls for the challenge before narrating the outcome (*Fate Core*, page 148). The narration and interpretation phase is when you should consider whether an immanent episode has occurred, or if some other complication has emerged that requires more detailed resolution. Immanent episodes are likely to be common during a disaster response challenge, and this procedure means that you can resolve one question—What is the outcome of our disaster relief?—before moving on to the next: What happens when the otherworld intrudes during our work?



## DIGGING A DEEPER HOLE

Sometimes spirit trouble can even be stirred up in areas that have been settled for some time. If the inhabitants haven't had to deal with the local spirits before, even the most seemingly innocuous activity can set off a torrent of trouble. This chapter presents some information about the community of Aribeth Plateau, a small-town commercial hub for the surrounding rural settlements, and an adventure set in one of those nearby settlements, Points East.

### Aribeth Plateau

The characters are a team of mediums based out of the community of Aribeth Plateau. With its high altitude (convenient for air transport), long sight-lines (convenient for planning expeditions and settlements), and diverse ecosystems and microclimates, the plateau has developed from a loose network of homesteads into the hub of colonization for the region southeast of Arborshire. The same diversity, though, means that the area's a magnet for trouble with the otherworld. It's covered by a confusing mishmash of territories big and small, and when the spirits are upset, the consequences for the still-tenuous settlements can be disastrous. This makes it a great home base for a group of mediums.

The central township on the plateau—named, naturally enough, Aribeth Plateau—is led by its mayor, Gordon Rocheford (page 9). The town supports a large variety of outlying settlements, both on the plateau itself and throughout the surrounding lowlands. Rocheford's general store is the main draw, but many service and emergency professionals congregate in the area as well. The community is hardly idyllic. In particular, there's still a lot of contention and disagreement between those who want to remain an isolated, quiet plateau (mostly the "old guard") and those who want to expand the plateau's service and commercial offerings.

The plateau's small airfield is its main link to Arborshire, but local transportation is primarily by way of ground vehicles or the occasional aircar. Several small lakes dot the plateau, providing sources of fresh water, and the rolling fields are broken up by small clusters of trees. The highland weather—with its high winds and vicious storms—is more intense than the varied microclimates of the surrounding lowlands.



## Points East

In the foothills northeast of Aribeth Plateau, tucked among a series of ridges is Points East, a close community of farms and homesteads. The ridges themselves are lightly forested, while the valleys in-between are mostly open, allowing for a variety of activities. Most of the settlement focuses on agriculture, but some light logging, sap harvesting, and hunting takes place there as well. The settlement was founded by a group of polygamists, including Mortise Ooloo (page 9), who wanted to establish a community whose norms reflected their preferred lifestyle. As one of the early unified community settlements, they endured conflicts with their antecedents—solitary colonists or small settlements of independent colonists—as well as their own share of internal trouble. The colonists of Points East have handled these problems smoothly and established a stable, functional, growing community.

Points East is far enough south to have a temperate continental climate, with warm, dry summers and snowfall during the winter. During the rest of the year, the weather is unpredictable. Points East is still close enough to the coast that weather can blow in from the ocean, and its proximity to Aribeth Plateau sometimes brings weather down from the highlands. Worse is when the two mix, producing unexpected, intense, but thankfully brief storms.

Lately, however, the uncharacteristic has become the norm, with torrential rains that have persisted for weeks. They began during the spring planting season, which was strange enough, but have lasted well into the summer months. The Turn Meteorological Association is perplexed; the weather has steadfastly refused to break, despite showing every sign that it should. Even more, it has a frustrating tendency to focus its heaviest downfall on exactly the worst places. Faced with the inexplicable, Mayor Tobur Kline has called for help from the Turn's mediums.

## Issues and Locations

**If running this adventure as a stand-alone**, take the one presented campaign issue and locations and use them as-is. For such a short game, no further development should be necessary.

**If running this adventure as part of a campaign**, use the provided campaign issue and locations as a starting point for creating your campaign as described in *Fate Core* (page 22). Pick a second campaign issue, and build out other locations, faces, and location issues to suit your group's tastes.

**Current Campaign Issue: *Disagreement Over Direction***. Like on most colony worlds, Thompson's Turn's colonists are divided in their visions for the future of their new home. In the short term, these disagreements focus on industrialization and the location and direction or nature of development, but other disagreements—ranging from social policy to governance to environmental concerns—are likely to rear their heads before long.

## Upper Foothills Salt Mine

**Face:** Danielle Carvalho

Victor Papadakis, an investor from the Upper Bend Sports Club, has established a salt-mining operation in the upper foothills of Aribeth Plateau, around fifty miles north of both Points East and the plateau itself. The mine itself isn't a problem, but the variety of dangerous and speculative side-enterprises being run in the facility are. The nearby settlements would certainly object to these dealings, and since the mine depends on the settlements for supplies and to ship its product back to Arborshire, such disagreements would force the mine to shut down.

Danielle Carvalho, the site supervisor, has a contract for a cut of the profits from any "speculative ventures" that succeed. She's quite willing to push the boundaries of legality and ethics in pursuit of reward. Her current darling project involves mixing an insecticide—classified throughout Commonwealth space as "dangerous" and banned entirely on many worlds—from leavings and impurities extracted during the mining process.

**Current Issue:** Mixing Toxic Insecticide On the Sly

### Danielle Carvalho

**Aspects:** *No-Nonsense Mine Manager; Eyes on the Prize*

#### SKILLS

**Great (+4):** Provoke

**Good (+3):** Notice, Shoot

**Fair (+2):** Athletics, Infiltrate, Will

#### STUNTS

**I Don't Need to Prove Myself to You:** Use Provoke instead of Rapport when creating advantages or overcoming obstacles by issuing orders to subordinates.

#### STRESS

**Physical**

**Mental**

#### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

#### NOTES

While a decent combatant on her own, Danielle is an expert at belligerence, and well-suited to ordering around her minions. They're probably Average nameless NPCs (*Fate Core*, page 215).



## Points East Contraband Cache

**Face:** Mortise Ooloo (page 9)

At this time of year, the contraband cache operated secretly by Mortise Ooloo below her family homestead is quite full. As the harvest season begins, supplies of questionable legality from the southern hemisphere's summer have been brought in and carefully tucked away. Unfortunately, the cache isn't as well built as it needs to be, and the extreme weather battering down Points East is sure to flood, collapse, or expose the goods.

Some of the insecticide from the salt mine is stored in the contraband cache, but most of the items there are regulated narcotics, unscreened biological samples, and the like. The issue here isn't so much the contents as it is the risk of broken trust between Mortise and the rest of Points East.

**Impending Issue:** *Shattered Bonds of Trust*



### Mortise Ooloo

#### ASPECTS

*Earnest Community Promoter; Many, Many Claims On My Time; Covert Contraband Warehousing Broker; My Reputation Can Weather Any Storm*

#### SKILLS

**Great (+4):** Science

**Good (+3):** Empathy, Rapport

**Fair (+2):** Contacts, Fight, Physique

#### STUNTS

**I Take My Family's Privacy Seriously:** Use Rapport in place of Deceive when protecting the Ooloo family's privacy.

**You Know Me:** Use Contacts in place of Will to defend when Mortise's reputation is on the line.

#### STRESS

Physical

Mental

#### CONSEQUENCES

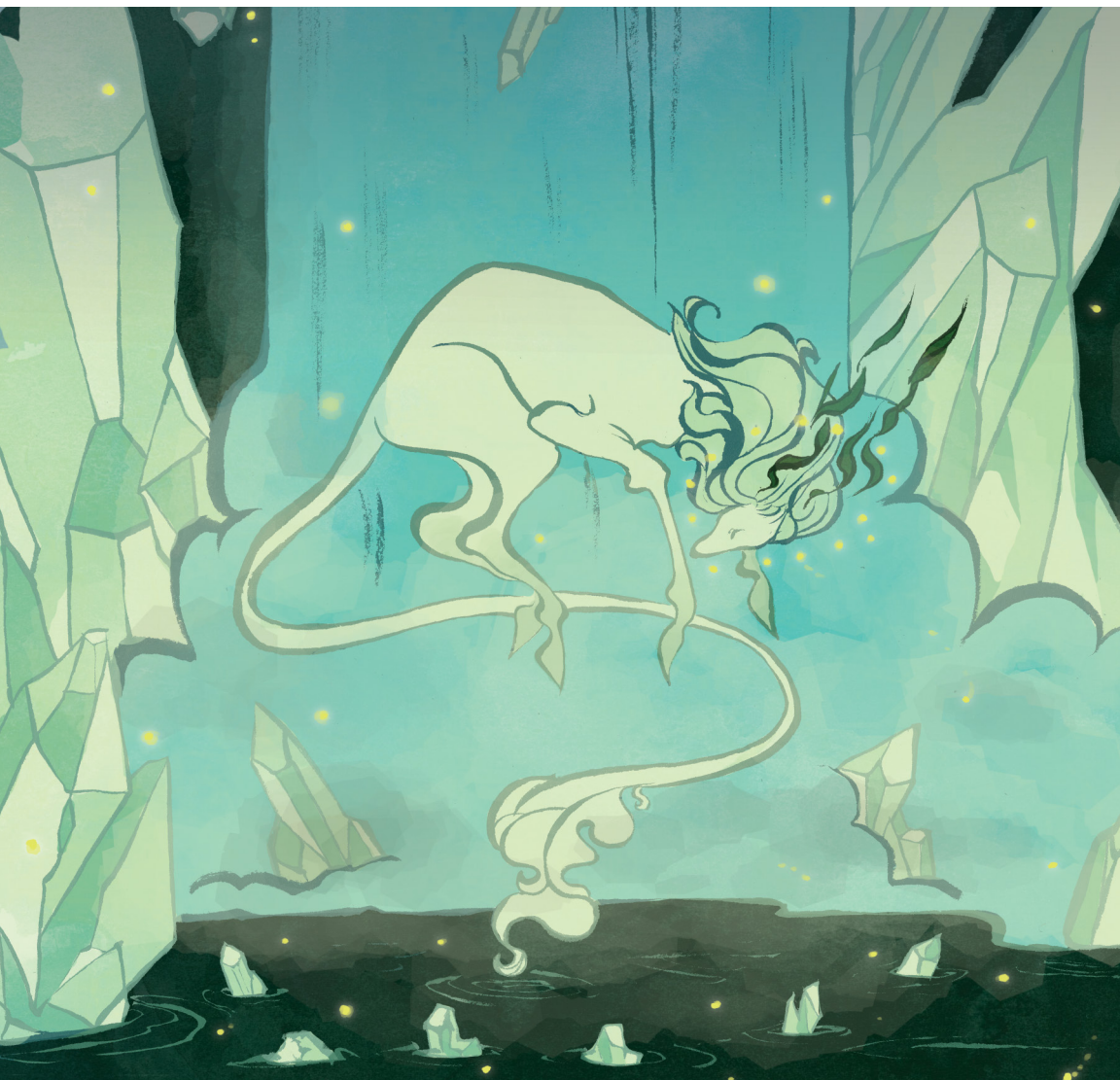
Mild (2):

#### NOTES

Mortise is confident of her place in the community, and has thoroughly rationalized her contraband sideline. She can be convinced otherwise, but her natural response to being discovered is to dig in her heels, justify her work by the benefit it brings, and deny any connection to the disastrous weather.

## The Otherworld: Ekla

The spirit Ekla occupies the territory around Points East. Ekla is a fairly typical wilderness-spirit, with a portfolio related mainly to the environment and the typical habits of the plateau's foothills. Its territory extends north to the salt mine and almost up to the side of the plateau itself—a relatively wide range. Its idol is a small underground lake in a cave at the base of one of the ridges near Points East. Explorers from the settlement have found it, but apart from noting how tranquil and balanced the cave felt, they didn't attach any special meaning to it.





Ekla's portfolio has three aspects:

- ***The Path Leads Downhill.*** Naturally, most things that enter Ekla's domain come from the plateau and move along and down the ridges. Any contact with Ekla's facets should reveal this aspect as the obvious source of antagonization. Slightly longer contact, or any imminent episode, should reveal this aspect as a red herring. The traffic between Points East and the Aribeth Plateau uses the roads carved into the rock of the plateau, which does not concern Ekla. Still, people transgress against this portfolio aspect all the time, and it's only a matter of time until Ekla takes offense, so devising some manner of propitiation early will pay off.
- ***That Carved by Ice Shall Carry Fire Unburned.*** The Aribeth Plateau was carved by glacial action. Ekla still carries the legacy of this ancient history in the form of this prohibition: that the eroded rock of its territory must not be further altered by heat or fire. Even the worst wildfires in the area do not generate even close to the heat needed to affect the stone. Unfortunately, the purification process used in Papadakis's salt mine transgresses against this portfolio aspect, as it involves using great heat to separate the salt from any impurities.
- ***That Which Has Separated, Do Not Recombine.*** Ekla exists in a place of transition, with things in its domain generally moving downhill from the plateau, getting divided by the ridges, and moving out to the rest of the continent or the shore. The Papadakis mine's insecticide production recombines separated impurities, which is offensive to this aspect as well. The real risk with this portfolio aspect is that Points East might be divided by the discovery of Mortise Ooloo's contraband cache. Should that happen, Ekla would surely object to any attempt to reconcile, unless handled very carefully and given appropriate redress.

The otherworld in Ekla's territory is primal and vigorous. Huge, sweeping glaciers wind their way through rocky hills, and massive cave networks stretch beneath, full of magma flows, giant crevasses, steam geysers, and other natural hazards. Ekla's most powerful facets carve out homes in vast underground caverns, which tend to hold more contemporary—and hospitable—environments, complete with vegetation. Lesser facets either live in these caverns or roam about the caves and hills, and tend to take forms derived from the Turn's native animal life. Some are primitive, majestic species long-since vanished, while others are ordinary and commonplace, though with an intelligence that makes them dangerous to underestimate.

## Adventure

Start off *in media res*—the mediums arrive at Points East just as the rains trigger a series of mudslides. The characters can jump in to help out right away. This could be run as a single challenge or separated out into two segments: dealing with the disaster and post-disaster cleanup. Give each character an opportunity to make at least one roll to contribute to the solution. Some may prefer to create advantages instead, but remember that failing to create an advantage should have consequences in the outcome.

Make the initial disaster-relief efforts complicated and dangerous. Many factors are working against any kind of aid: weather, panic, and existing injuries or damage. Creating a sense of peril is important to communicating the danger of spiritual discontent and to setting the stakes. If the characters fail or only succeed at a serious cost, the consequences serve to highlight the importance of their mediation. Further play can also stem from characters seeking to correct their failure or make up for the costs they paid for success.

Here are some suggestions for the stages of the disaster-relief challenge:

**Rescuing Stranded Colonists:** Refugees coming in from outlying homesteads or response teams have gotten in over their heads—or they're just unlucky. This is a good opportunity for social characters to contribute by calming people down or coordinating movement.

- **Suggested skills:** Physique, Rapport, Empathy, Drive

**Bulwarks and Diversions:** Mudflows threatening fields, buildings, and other relief efforts must be diverted to less harmful areas. Engineering know-how is most useful here, but planning can be a big advantage, as can money and supplies.

- **Suggested skills:** Craft, Science, Resources

**Medical Triage:** Not everyone injured in a disaster like this can afford to wait. Someone with expertise needs to take charge and make sure that those who need care get it.

- **Suggested skills:** Science, Will, Empathy, Notice

**At some point during this challenge, you'll likely get an opportunity to trigger immanence.** Do so. Let the mediums know their services are required, and give them a lead on Ekla and the problems at hand. Creel's a good facet to use during this initial episode. As a troublemaker, this facet can complicate whatever else is going on, but it isn't especially demanding and is easy to placate or brow-beat. It might not even need prompting to start spilling the beans, especially if it can cause mischief by dishing out part-truths.

## Creel Ekla

### PORTFOLIO ASPECTS

*That Which Has Separated, Do Not Recombine*

### OTHER ASPECTS

*Impish Troublemaker*

### SKILLS

**Fair (+2):** Provoke

**Average (+1):** Athletics, Infiltrate

### STUNTS

**Gremlin:** Creel can cause a machine to malfunction harmfully, but only one being used by someone who has transgressed against its portfolio aspect since the past sunset. In this way, it can use Provoke to create advantages and attack.

### STRESS

### CONSEQUENCES

**Mild (2):**

### NOTES

Creel is a basic trickster-spirit, reasonably adept at sneaking around, getting away, and causing trouble. It uses Gremlin to make mischief for those that violate its portfolio aspect. It can be dangerous if angered or upset—or if Ekla has been agitated—but it prefers pranks to violence.

## Dronol Ekla

### PORTFOLIO ASPECTS

*That Which Has Separated, Do Not Recombine; That Carved by Ice Shall Carry Fire Unburned*

### OTHER ASPECTS

*Defensive Microclimate Manager*

### SKILLS

**Great (+4):** Contacts

**Good (+3):** Investigate

**Fair (+2):** Provoke, Science

**Average (+1):** Notice

### STUNTS

**Microclimate Manifestation:** Dronol can manipulate the microclimates in the hills and valleys of Ekla's terrain if both its portfolio aspects are healthy throughout the area it seeks to affect. Using this stunt, Dronol can create advantages representing beneficial or detrimental weather using Contacts.

### STRESS

### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

### NOTES

Dronol is a classic officious bureaucrat. It rules over a small estate-like corner of the otherworld, with a small flock of weak minion-facets that it dispatches to and fro on errands and missions. Its Microclimate Manifestation stunt operates by ordering these minions around. Giant piles of paperwork, consisting of studies and work orders, occupy every corner of its offices, and Dronol will use them at every opportunity to browbeat and intimidate visitors. Secretly, it likes the company and the chance to show off.

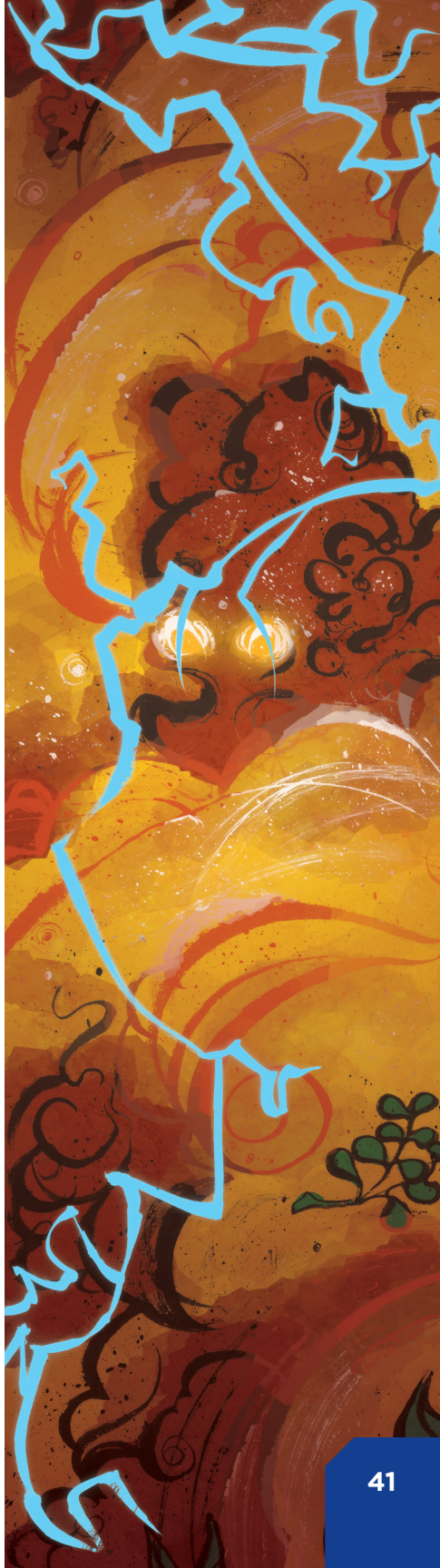
## Source of the Storms

Dronol is the facet of Ekla responsible for the terrible weather coming down on Points East. It's the most directly and egregiously upset of Ekla's facets, in part because its Investigate and Contacts skills—representing a small army of lesser bureaucrat-facets and a talent for digging into fine details—give it more awareness of Carvalho's operation. It knows exactly what's happening at the salt mine that's upsetting Ekla.

Unfortunately, Dronol's manifestation stunt prevents it from affecting the weather near the salt mine, since the operations there are transgressing against both of the aspects from Ekla's portfolio that Dronol partakes in. Instead, it has targeted Points East, where the products of the mine are being stored for shipping. Dronol's behavior is a classic reaction by a spirit-facet to a transgression of its portfolio. It's lashing out with its powers where it can, even though doing so is unlikely to make the situation better.

The mudslides and disaster-relief effort will force Dronol to let up a bit. *That Which Has Separated, Do Not Recombine*, in particular, is likely to be egregiously violated during the relief effort, as shattered buildings are reassembled (or moved out of the way), families are reunited, and displaced landscape is cleared away (and, presumably, stacked up). This development gives the mediums an opportunity to reach out and start their work, making some deals and getting more information about what's got Ekla so upset.

Toward this end, GMs, plant plenty of hints pointing at Dronol. If there's an imminent incident during disaster relief or soon after, Creel Ekla should mention the angry weather manager. As soon as things start to settle down, hint that another storm is gathering on the horizon. Using a channeling ritual, a PC could connect with one of Dronol's innumerable subordinate-facets, who would be more than eager to push this problem upstairs. A projection ritual could put the PCs nearby a swarm of Dronol's subordinate-facets, who might need to be fought off, or who could be interrogated or pursued back to Dronol's estate.



## Quol Ekla

### PORTFOLIO ASPECTS

*That Carved by Ice Shall Carry  
Fire Unburned; The Path Leads  
Downhill*

### OTHER ASPECTS

*Woodland Hermit*

### SKILLS

**Great (+4):** Will

**Good (+3):** Fight

**Fair (+2):** Deceit, Notice

### STUNTS

**Animal Agitation:** Quol can agitate animals near things that represent both of its portfolio aspects. It can stir them up to attack or harass those that have upset it. While Quol is agitating them, it can use Will to create advantages related to emboldening them.

**Lost in the Forest Mists:** Near things that embody both of its portfolio aspects, Quol can pit its Will against others to create advantages related to getting them lost, obscuring their vision, or playing similar tricks.

**STRESS** □□□

### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

### NOTES

Quol is a more powerful facet of Ekla, and a more dangerous one. It dwells in the forests of Ekla's territory, and uses its powers to trap, hound, and punish those that harm Ekla's portfolio. It's not always particularly discriminating, though, and if Ekla is upset or suffering, anyone that wanders into its forests could suffer Quol's wrath.

## Turning Up the Heat

The mudslides and rains will reveal Mortise Ooloo's contraband stash to the rest of the Points East community. Its existence is pretty upsetting to a lot of the other settlers, including mayor Tobur Kline. This will in short order build to bitter words, hurt feelings, and accusations, and will escalate from there. Worse, not everyone agrees with those who are upset. Some think that even if it led to some trouble with spirits, Mortise's side business was just fine. There's a real risk of splitting the community in two, and Ekla's *That Which Has Separated, Do Not Recombine* aspect makes such a split a serious problem for mediation. It's hard to convince anyone you mean well when you're offending them all over again!

Any inspection of the contraband cache or dramatic confrontation around it is a good opportunity for immanence, drawing attention to the connection to the salt mine. This immanent episode could involve Creel again, or other small facets of Ekla, or even a larger facet. Investigating the salt mine is a good opportunity for some more confrontations—infiltration, a chase, or even a shoot-out or brawl. Carvalho isn't especially likely to give up on either her job security or the potential for a lucrative pay-off down the line. The miners, technicians, and supervisors that staff the Upper Bend operation reflect these priorities.





## Wrapping Up

The biggest obstacle to any kind of mediation between the settlers at Points East and Ekla is the salt-mining operation in the upper foothills. Something needs to be done about it. The mediums might shut down the mine or force its operations to reform through direct action, but there are other options. Victor Papadakis knows what's going on at the mine, and he's confident he can use his wealth, social status, and political influence to escape punishment. A savvy team of mediums could find some way to turn things around on him, pressuring him to shut down the mine, or convincing him and Carvalho that their long-run payoff is better served by keeping Ekla happy.

Points East itself is a more subtle problem, but one that nonetheless must be handled to craft a mediation that Ekla's facets will accept. Depending on how it was managed, the discovery of Mortise Ooloo's illicit side business likely caused or threatened a rift in the community. An attempt to reconcile this rift could offend the spirit as it transgresses against *That Which Has Separated, Do Not Recombine*. Clever mediums might convince its facets to overlook the affront just this once, but the incident highlights a larger issue. Any facet of Ekla that partakes of this element of its portfolio would also be aware of the potential for future transgression here. To agree to a mediation and consider the transgressions against its portfolio settled, these facets could demand some future acknowledgment from the Points East settlers. A ceremony, either regular or on specific occasions, or other symbolic strengthening of Ekla's portfolio would satisfy it, but the settlers would need convincing.

Any successful mediation of these problems should involve some kind of middle ground between spirit and people. The settlers of Points East don't want to give up their anger toward Mortise, Mortise and her family don't want to give up their home, Carvalho and her miners don't want to give up their prospects, and Ekla can't give up its portfolio. Everyone can, though, make changes to and choices about the way they pursue their aims, and symbolic ceremonies and gestures can make the unpalatable surprisingly acceptable.