

A **POTHEOSIS** **DRIVE** **X**

APOTHEOSIS DRIVE X
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INTRODUCTION

“Through the auspices of the gun, man is relieved of responsibilities—placing his faith in sister machine gun, brother bomb.”

- Jim Marcus

“Peace cannot be kept by force; it can only be achieved by understanding.”

- Albert Einstein

Welcome to the 25th century.

WHAT IS APOTHEOSIS DRIVE X?

Apotheosis Drive X, or **#ADX**, is a game about humanity, giant robots, struggle, science, love, loss, sacrifice, and consequence. It’s a game about so very many things. In **#ADX**, you and a handful of friends portray a crew of robot pilots -or Titans, as we call them- and their friends, allies, loved ones, and supporters. Your Titans fight to protect the future of humanity, whatever humanity means.

#ADX walks a line between hard and soft science fiction. We use science to support the narrative and tell the stories we want to tell, but we won’t let it limit us. For example, warfare probably won’t evolve to a point where piloted robots dominate the field.

The 25th century of **#ADX** is **pre-transhumanist**. Humanity approaches a next stage in evolution with each passing day. We’ve moved into space. We’ve made remarkable advancements in the field of artificial intelligence. We’re almost there. When in doubt, favor **#ADX**’s science to be *on the cusp* of remarkable change. During your campaigns, scientific advancement ramps up, and may cross into a technological singularity.

WHAT APOTHEOSIS DRIVE X ISN'T

#ADX is not a game about hate. It’s not a game about good and evil, black and white, and other, similar concepts. Every faction, every nation, every person in **#ADX** has a motivation. Motivations are far more interesting to us than mythological concepts of right and wrong. In **#ADX**, everyone thinks they’re in the right. Because in their world perspective, they are.

You’re not going to see jack-booted thugs that will absolve your pilots from guilt. When your pilots shoot down an enemy Titan, they’re stopping a life that’s just as legitimate as theirs. But there will be time to dwell on this after the battle. Flinch, and they’ll end your life just as quickly as you’d end theirs.



FATE CORE

#ADX doesn't exist in a vacuum. As a setting, it owes inspiration to many sources. As a game, it's built on the foundation of Evil Hat Productions's Fate Core rules. You don't need Fate Core to play, but we think you should pick it up anyway. Not only will it give you some great resources for your #ADX campaigns, it's made by wonderful people. You can find more at <http://www.faterpg.com>.

Most of our rules align very well with what Fate Core established. However, sometimes we deviate. Many of our rules are unique to the #ADX experience. When we do something completely new, we'll mark it with a big X. One big difference? We call our GM a Director. It's a Machine Age thing.

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To close, we compile essential data and charts for quick reference.



SETTING PRIMER

HELLO PILOT 00A00024330801G4,

I'm the One Earth Accord's Mark VII Enhanced Resident Integration Coordination Assistant, or **ERICA**. To save taxpayer dollars, the **One Earth Accord** programmed me to suit your orientation needs in lieu of hiring thousands of trainers across the solar system. While I am not a full Artificial Intelligence (**AI**), I am capable of answering all your orientation-based questions using an extensive database gathered from centuries of military, human resources, historical, and astronomical studies. If you have a question not in my databases, know that an ERICA support services agent will assist you promptly.

Your first step in matriculation is a history of the One Earth Accord, and by extension, the whole of humanity and our solar system. To avoid politically incorrect in-group bias, we've developed a complex algorithm that compiles and homogenizes data, journalistic reporting, and citizen opinions from within and outside the Accord. This way, you'll see a variety of viewpoints. Keep in mind, these viewpoints are not always endorsed by the Accord. Treason is a crime under Article IV, Section XIV of the One Earth Accord.

Without further ado, begin Module 1. Remember, there will be a test.


2397 - GENERATION 0 - WORLD WAR IV

Earth approached a population of 40 billion thanks to advancements in cloning, genengineering, and medicine. The average person lived 100 years or more. We maintained over 120 colonies on **Luna**, and half as many on **Mars**. We launched the first aerostat habitat off **Venus**. Space station and asteroid habitat colonies housed thousands. The skies opened to humanity's curiosity.

An estimated 82% of the Earth's power came from the **Halo One** orbital ring. Fossil fuels contributed less than 7% of power consumption, with the rest spread among independent solar cells, wind, hydro, and nuclear power. As energy production moved away from older, less sustainable sources, former fuel producing nations fell into turmoil. Their economies hurt. Their people revolted.

The Oya Project was an experiment by geneticists in West Africa to create an elite force of soldier without the ambition for power. We'd see their introduction into the world stage in 2397. Up until then, they remained classified. When the struggling nations took arms against more fortunate states, the Oya emerged to stop the conflict. They did so with remarkable results.

To profit from the strife, and the Oya, private security firms merged into **The Stellar Corporate Collective**, or **StarCC**. A glut of excessive cloning experimentation in the early 24th century meant that most StarCC soldiers were 2nd and 3rd generation clones. The StarCC hired itself out to the waning nations, offering to battle the rest of the world to bring these nations back to prominence. Some of these nations complied out of desperation. They sparked World War IV.



2401 - GENERATION 1 - THE BIRTH OF TITANS

The StarCC forces fought the Oya and other Earth forces for four long years. The war took millions of lives on either side. Due to their lack of a central leadership, StarCC stood immune to massive destruction by nuclear arms. However, tides turned against StarCC as Earth's militaries united against them. By that point, StarCC fought for survival, not for victory.

StarCC brought a secret weapon to the battlefield: **General Class Fighters**. Generals were low-atmosphere fighter jets that transformed into humanoid combat machines. Their speed and versatility dominated the fight, and shifted everything back into StarCC's hands. The Oya vanished instead of facing destruction, leaving the Earth forces to stand their ground against the Generals.

Earth's governments banded together to fight StarCC. They attempted to reverse-engineer a General and merge it with existing labor robotics. This barely slowed StarCC's onslaught. The situation on Earth looked grim.

Nine months after the Oya vanished, they returned with fighting robots of their own, the **Oya Class Fighters**. While Oya tech was superior to the General Fighters, their numbers were insufficient to win the war.

A brilliant scientist, **Professor Anderssen**, created a new type of humanoid combat machine. She called it the **Janus Class Fighter**. It allowed a pilot to interface mentally with it in such a way that the pilot's perceptions and reactions were magified by the machine's sensor systems. The prototype Janus alongside the Oya fought back the Generals. StarCC quickly fled Earth.

2419 - GENERATION 2 - THE KHAN DRIVE

Almost two decades later, all was at peace. Many of Earth's powers combined to form a central government, what we now call The One Earth Accord. The Accord's stated mission was to prevent further world wars. Under the Accord, science and technology could flourish without the need for military motivation.

Due to lingering sentiments against StarCC, Earth's clone residents found life difficult. Many non-clones looked to clones with scrutiny or even hatred. Anti-clone organizations lobbied the One Earth Accord to offer distinctly different rights to clones and non-clones. For example, a popular initiative would have clones registered in public databases, so employers could verify the natural born status of potential employees.

The One Earth Accord took steps to equalize clones and natural born residents of Earth, but for some, these efforts came too little, too late. Regrettably, many clones fled Earth and found sanctuary in extraterrestrial colonies, or in some cases in StarCC. Notably, a small number of natural born activists expatriated as well, including high-profile military figures, scientists, and politicians.

By this time, StarCC established a vast network of colonies spread across asteroids and space stations. They hid millions amidst the debris. They accomplished in ten years what took more bureaucratic Earth efforts centuries. Partly, this was due to survival as chief motivator. They reformed their military, and advanced exploratory missions to Mars with the intent to claim it.

At least one of the expatriating scientists took with them the technological secrets of the Janus Class Fighters. By merging this technology with their Generals, StarCC created the **Khan Drive**. The Khan Drive multiplied the Generals' power output, and put StarCC back into a position to compete with all of Earth.

Meanwhile, on Earth, groups disapproving of the One Earth Accord, including smaller, disenfranchised governments, formed the **Peoples Collective**. The Peoples Collective was a loose federation, bound by the philosophy that a single government cannot hope to represent all of the people. In preparation for resistance from the Accord, they formed their own force of **Myth Class** Titans, using bits and pieces of existing tech.

During this time, the Oya fled from the public eye. They took the decommissioned **Hearthfire Drives** from their Oya Class Fighters, and buried them in many of the least fertile places in Earth. These tundras, deserts, and nuclear test sites became safe, lively, and vibrant. People flocked to these strange oases, and found themselves healthy and miraculously able to bear children. Quickly, these pilgrims became **The People of Oya**. In all but name, the People of Oya became their own independent nation. Scientists theorized that between the genengineered changes in the Oya, and the mutations caused by the Hearthfire Drives, the People of Oya could be considered a separate species from Homo Sapiens.

StarCC, with their re-established power base, renamed themselves the **Stratos Commonwealth**, and demanded land on Earth or Mars to act as a Stratos homeland. The One Earth Accord complied with strict conditions that would mean a de-militarized Stratos nation. The Stratos leadership would not agree to the terms, and launched another strike against Earth.

2424 - GENERATION 3 - MYTHS RISE

This war went on for five years, and was generally called the **Second Clone War** by Accord members. Stratos citizens called it the **Homeland War**. The Stratos Commonwealth fought hard with their Khan-driven Generals. But even with their immense military might, they struggled to make headway due to the enormous size of the Accord.

During this war, the People of Oya abstained. The party line suggested that if the Accord was unwilling to cede ground to clones, how long would pass before they demanded the genengineered Oya be similarly exiled?

After the fifth year, a covert Peoples Collective effort captured an intact Khan Drive. When integrated with Myth technology, the Peoples Collective fought back the Stratos armies. Once Stratos withdrew, The Peoples Collective had cemented itself as a major world power, alongside the People of Oya and the One Earth Accord.

While the One Earth Accord and Peoples Collective intended to chase the Stratos Commonwealth back to their bases, the Commonwealth was too fractured and well-hidden to make any significant headway. This began a cold war.

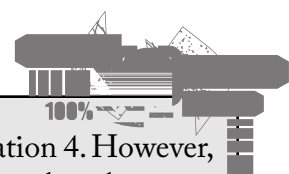


2433 - GENERATION 4 - THE ASCENSION DRIVE

The galaxy remained at a military standstill for seven years. The Stratos Commonwealth remained too far out for direct attack. The three nations of Earth stood at an uneasy truce. The People of Oya quietly amassed power, since they abstained from the fighting of the Second Clone War. The Peoples Collective enjoyed an uptick in power and influence because of their significant successes in that struggle. The One Earth Accord still boasts the majority of Earth's population, and the vast majority of its wealth.

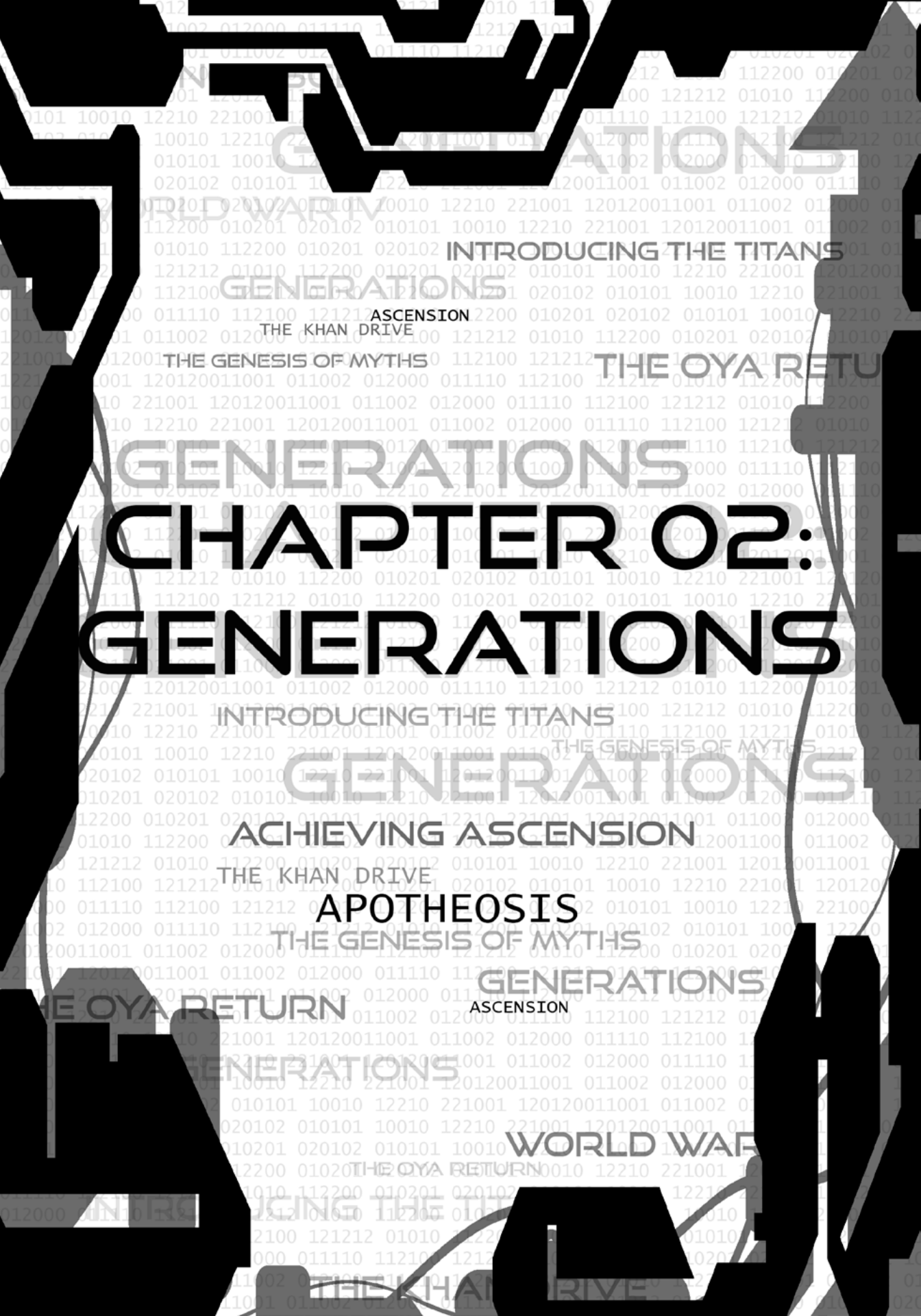
In 2433, everything changed with the discovery of the **Ascension Drive**. When 1dfシトk≡ \$ sd┘d discovered the Drive, Titans wタイ♠┘ 2gcame like dハm gods of ancient myth.

That brings us today, PILOT. You've enlisted at an exciting time. Report to your commanding officer to begin Module 2.



The average #ADX game assumes you start play at Generation 4. However, in the Campaigns chapter, we give ideas for starting games anywhere between Generation 0, and Generation 7. At Generation 4, everything changes. Any one of the four factions could discover the Ascension Drive. Deciding this is part of your first game session if you're playing Generation 4 or higher.





GENERATIONS

WORLD WAR IV

INTRODUCING THE TITANS

GENERATIONS

ASCENSION
THE KHAN DRIVE

THE GENESIS OF MYTHS

THE OYA RETURN

GENERATIONS

CHAPTER 02:

GENERATIONS

INTRODUCING THE TITANS

THE GENESIS OF MYTHS

GENERATIONS

ACHIEVING ASCENSION

THE KHAN DRIVE

APOTHEOSIS

THE GENESIS OF MYTHS

GENERATIONS

ASCENSION

THE OYA RETURN

GENERATIONS

WORLD WAR

THE OYA RETURN

INTRODUCING THE TITANS

THE KHAN DRIVE



In #ADX, we measure time, technology, and story in an abstract system of “Generations.” The #ADX timeline consists of seven Generations. Each of these takes up a different span of time. Longer Generations are generally less eventful, shorter ones happen at a fever pitch. The seventh Generation remains undefined, because the default assumption is that it’s “the future”, and usually the end of a long campaign.

CHOOSING YOUR GENERATION(S)

When starting play, you have to choose the scope of your campaign, and what Generations you’ll play in. This may change in time. But as a rule, the game ramps up and becomes more epic as the Generation increases. If you want a gritty, “soldiers in the ground war” story, you may start at Generation 1 (or even 0). Generations five and six allow the players to make world-changing decisions with little forethought. Most games will start at a Generation, and move through a span of a few. The default #ADX campaign is set in Generation four.

WHAT YOU’LL FIND HERE

In this chapter, you’ll find details of #ADX’s universe in each of the seven Generations. This isn’t as focused on the war as the introduction chapter previously, or the faction chapter up next. This is more a guide to the general setting. Here, you’ll find social considerations, political shifts, trends, and other things that affect everyday life. Mostly, this comes in the form of anecdotes and flash points from within the setting. Which is to say, they’re opinions filtered through their speakers’ biases. Use these biases to build the truths in your campaign. Play to find out what really happened. These are merely hooks for you to build #ADX stories.

You’ll notice from the fourth Generation on, we offer ideas for directions you could take your campaign. That’s because we consider Generation four “the present,” and want you to own the escalation to apotheosis. At Generation four, we offer four anecdotes, one if each faction discovered the Ascension Drive. The Ascension Drive ramps up the war into its final, brutal arc.

APOTHEOSIS?

The seventh Generation is the discovery of the Apotheosis Drive. What does this mean? Quite simply, it’s a point when -due to the advancement of technology- humanity becomes something else entirely. Humans become able to make decisions that shape the future of the species with little effort. This could mean many things.

Apotheosis doesn’t always mean the end of a campaign, but it means that in your #ADX universe, nothing will ever be the same. This could mean shifting to a transhuman existence. It could mean war machines that bring mass extinction. It could mean alien interference. Every Apotheosis is different.

GENERATION 1

“Dateline: The New States of America, Capital City Old Houston.

Reports flooded in from our social media contacts describing the bombing as a ‘clear act of diesel-terrorism’ while Houston officials claimed we were dealing with a machine malfunction.

Officially, the Old Houston tether to Halo One should be operational by early Spring, but between the mysterious machine malfunctions, worker riots, and so called ‘diesel-terrorism’ it seems possible that the capital of the New States of America may find themselves out in the cold when Halo One goes live worldwide.

I’m now hearing shots fired outside of our offices, and I’ll be reporting live on this event. Security personal are now moving extraneous employees to the exits, and those of actively broadcasting or news gathering are being relocated away from windows. I myself am being moved as—“



That’s the end Mae OConnor’s last on air appearance. Internet audiences were horrified as, on screen, OConnor was the victim of a sniper rifle bullet through her head. The calibre was high enough, the damage complete enough, that blood and tissue hit the camera she had been speaking into moments before. That night, riots broke out between Houston citizens and corporate controlled private security firms, leaving hundreds dead or wounded. Houston city officials -who had long ago voted to privatize the police force- quit or fled the city, and most news corps refused to send journalists in to the city. Eventually, the riots were calmed by a uniform security force branded StarCC. No one took credit for bringing the security force in, but the riots stopped, and the attention of the world quickly shifted elsewhere. Old Houston’s 30 seconds was up. Mae O’Connor and the other victims of the riots were summarily forgotten.

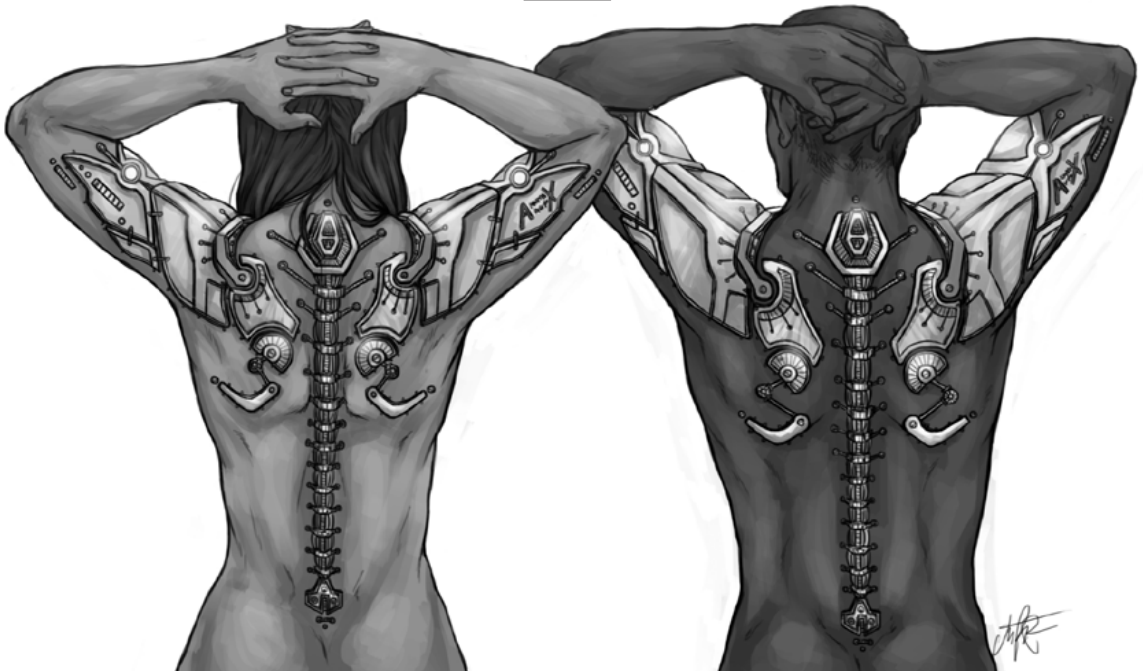
“Does it make it easier for you to sleep at night, to think of us merely as killing machines? This is a lie. My name is Anders, and I, among my twenty six brothers, was created to save lives. You see, we were cloned from a man with a rare genetic marker. Something in his genome was important to research into the end of cancer as we know it. But synthesizing his DNA proved problematic. And so, instead, they synthesized him. Between my brothers and I, we provided more than enough stem cells for the research done. Oh, and since we’re all O-Negative blood type, we’re blood donors. Willingly and eagerly. You’re welcome.”

You all ask me the same stupid question.

“Why is the post-surgery recovery time so long? I want to get into my Titan.”

You all think you’re so tough. So let me explain this to you, using very small words, so you can understand what’s going to happen here. You are in for a world of hurt. You’re going to think this hospital is Hell and I’m the devil himself. Because I’m going to strap your face down to a table, then I’m going to open you up, like you were being flayed alive, layer by layer, I’m going to remove your weak human muscle and sinew. I’m going to rebuild you with flexmetal so strong you could take a 50 cal point blank to the back and shrug it off. I’m going to use nanbots to reconnect your nerves to a central computer system bundled in the cavity of your abdomen by your spine. And believe me, when those drugs wear off and you start movement therapy, ever one of those nerves is going to BURN with the pain of new sensation. I’m making you a brand new machine, pilot, and you’re going to be beautiful, and it’s going to hurt like you’re dying. And just when it hurts the most? I’m going to have some big strong cadets with the same implants I’m giving you, bend you and work you even harder.

And if you don’t burn out after all of that, if you don’t short circuit your brain, or become literally spineless because of an emergency rejection surgery. Then, you get to fly a Janus. Got it? Good.



GENERATION 2

With the end of the Great Clone War, your One Earth Accord offers you this message of sincere compassion and humanity! Welcome home, disenfranchised clone citizens, we're making room for you!

When StarCC first starting meddling with DNA, they created clones that were hearty, could work long hours, and slept very little. Your new clone neighbors are making the best of things here on earth by working the jobs you can't! You can see their gratitude on their smiling faces! Look, these little clone children come with biologically implanted memories of the tasks they're best suited for. No need for school, it's all work and play for them!

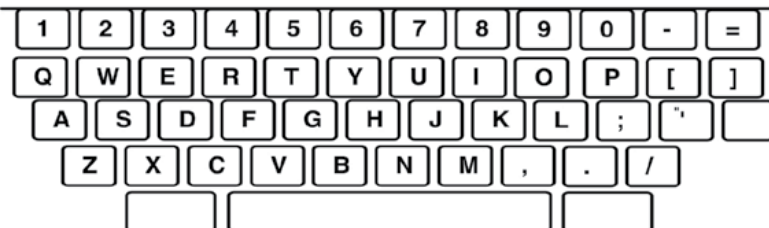
We've made space for our new clone neighbors where they can live their lives free of the restrictions and conscription they faced while living under StarCC's control. No more shock troops for these citizens! No, here, they'll have modest space where they can live and work in peace and under the watchful eye of One Accord security forces. (After all, you never know when a clone will snap and start killing, so it's better for them if they're helped out in this way!)

MARS, HILLARY CLINTON COLONY, UNSIGNED

Earth, man, what a shithole.

My parents were earthlings, but I spent my whole life on Mars, looking through the city domes through the red sands, at the brown ball of misery we all used to have to live on. They just don't realize what they have and what they can lose. So they war, fucking endlessly. I think that's the difference. Up here, you know, you can be a jerk and you can rob some people or kill someone, all that base human stupidity. But up here, we know, the air we got? Yeah that's precious. The birth rates low, so every kid is a goddamn miracle. Meanwhile you've got the StarCC churning out deadman walking, and Earthlings will go to war over the drop of a hat, because they think everything they have is limitless. Lives, water, sunlight, food.

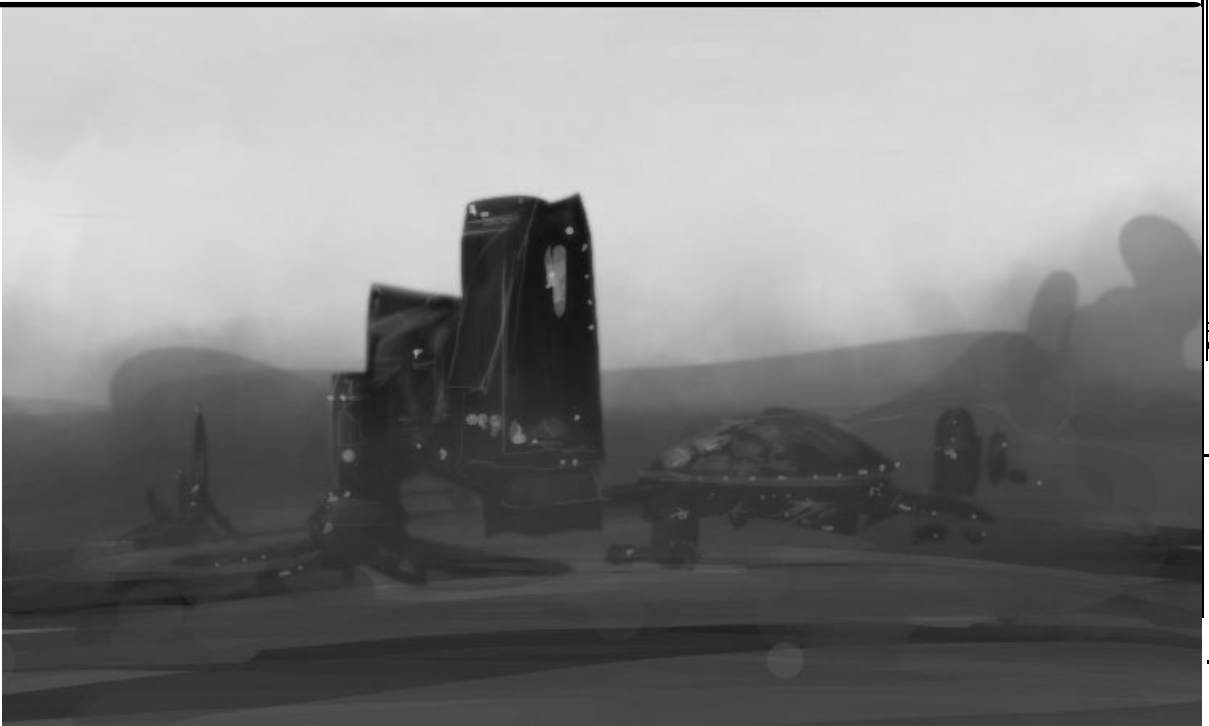
None of it is. Everything gives out eventually, even the sun. That's why up here, we see this shit as precious. The red sands, the water supply, and each and every asshole and jerk you share an apartment complex with matters. Honestly, if they'd blown each other up, I wouldn't have batted an eye.



They told us the Protected Communities were for our protection, saying that we were free to live in the cities if we wanted, but that ‘violence against clones was a real problem’ and so we’d be safer keeping to ourselves. Which of course lead to anti-clone movements asking ‘what are they doing in there? What are they up to?’ Which lead to the cameras, and ultimately, the armed security force members hanging out on ‘our’ streets. We had bars and churches, just like anyone else, but there’d be these pro-human guys with guns looking for any excuse hanging out in there, we eventually stopped trying to live normal lives. Go to work, come home, check in with the security enterprise to make sure your movements are acceptable for the day, sit in your house and watch TV shows where clones are the bad guys. Always the bad guys. Or sometimes, if you catch a really ‘progressive’ programing, we’d be upgraded from bad guys to bodies.

I remember when they started talking about DNA-Degeneration Syndrome. The news, the shows, the net, it all talked about this thing that happened when a clone’s DNA just breaks down and then we flip out and kill lots of people. They all cite ‘dozens of reports’ and yet, my whole life I’d never heard nor seen anything like that ever happen. But boy did it mean those security personnel had a finger on the trigger at all times.

Look, I hated life with StarCC, being a guinea pig at best, cannon fodder at worst, but at least there I was valuable.





Narrator: These are lies.

[Interference, sharp whistle]

Clip from **Infamous Collectivist Speech**: We're speaking for the people you've forgotten! [Distortion on the word forgotten.]

Narrator: We've forgotten no one, and will forget nothing. Remember it was the One Earth that stood up for all of humanity when the clones attacked, and it is we who provide light and food for the world!

[Sharper static, possibly a woman screaming]

CFICS: They say there's enough for everyone, then count us as nobody. They take our native foods, our native stories, and give us gruel and corn! They've robbed us of who we are. [Distortion on 'who we are.']

Narrator: Who you were: starving, underprivileged, drains on society, or less, outside of society. Now, you've been given purpose, education, a reason to go on! What you had was chaos. What you have is protection.

CFICS: The next time there's war on Earth.... We'll stand up, we don't need them. [Heavy distortion over 'we'll stand up' ect.]

Narrator: There will be no next time. We're here, the end to war.

(From an audio add called 'Lies' circulated after the collective announced itself. One Earth claims they did not produce it, and no creator has ever been named. It lead to several similar themed attack ads and parodies.)

BURIAL RITES

The Hearthfire is only to be buried on the first of the month or within the three nights of a full moon. If you can wait for both of these to occur simultaneously, better still. Hearthfires are rare; take care to treat them correctly.

Any hole to contain a Hearthfire must be at least twenty feet into the soil. Sand is acceptable. If the area is rich in red clay, that clay must take up no more than 30% of the soil. If other colors of clay are present, consult with your regional crops specialist to assure the soil will be adequate for the coming growth.

You may bury a Hearthfire near a population, but be prepared for population shifts as a result. See your regional population specialist for more information.

Those present at the Burial Rites should be a majority of those who express womanhood. However, at least one expressing male 'prince' should be on hand so that they can experience the power of the rite and feel a part rather than apart.

The exact wording of your regional rite must never be written down. Any questions on the rite should be brought to your regional funeralist , she'll be happy to help.



I was born in the Void. I mean, officially, we're supposed to call it Stratos, or the Belt Colony Complex, but most of us call it the Void. Like most of the other recruits, I've never been to earth. I've never put my feet on a solid planet and I've never seen a plant growing naturally. I've never felt sunlight directly on my skin. You think about THAT when you turn down our next request for colony space on Mars or the Moon or even earth. I'm 17 years old, Madam Representative, and I've never felt direct sunlight. I know you say that my parents could have stayed on earth, and maybe they could have, but they didn't and that isn't my fault.

You may not like it, or want to refuse it, but the truth is, we are a people now, we have rights and responsibilities and culture. We have belief systems and morals just like you. We have souls. And souls aren't meant to exist, untethered in the Void. We deserve land. The only difference between me and you, Madam, is that you have it, and I can't because of who my parents were. Are your parents perfect? Your grandparents? What if the way your grandmother was born meant you had to live on the bottom of the sea? Without sunshine. I bet you'd be more sympathetic then.

From the Lost Angel Program, a group of Earthling sympathizers who collect and distribute letters from Stratos citizens for distribution on Earth.

I reject your entire notion, professor, which is why I felt I had no choice but to comment on your article. While I respect your attempts at 'compassion' and 'understanding' and 'study' you're ignoring the cold hard facts. Facts, I thought, professor, were exactly what people of science use when they're analyzing a situation, not feelings and vibes. You should look into them sometime.

FACT: The 'people' of Oya are no longer human. By their own claims, they long ago 'surpassed' human ability. I'm very sure their gene scrambled brains even believe that they've surpassed us. The truth is, they're so altered and mutated to be unquestionably subhuman.

FACT: The mutants of Oya are naturally and inherently cowardly. Remember, when the clones brought the Generals to Earth with the intent to wipe out all of humanity and take over the earth, our 'allies' the Oya ran like screaming little girls. Sure, weak apologist historians like you claim the Oya left to build their abominable 'titans' but let's face it, more likely they went to build their abominations, intending to wipe out the clones AFTER they killed off all of humanity. That's just basic evolution.

FACT: In the history of humanity, there has been no culture EVER who has been Matriarchal without devolving into chaos and violence. Added to the unsuitability of a nation to be led by a majority of women, keep in mind these are genetically altered freaks, and so with the weapons of war they possess, their cowardly, anti-human behavior, the only appropriate response to their existence is to end that existence. Before they attack and destroy us. Have we learned nothing from the Clones?

(A comment on Professor Anderssen's "Call to Understanding" article. The commenter, *realhumansnow*, is an outspoken pro-human activist. His 'facts' are largely accepted as not factual. This comment, and the pro-human movements use of the word 'FACT' in that way lead to a popular shift in the meaning of the word. FACT came to mean misinformation spread for the purpose of creating biased and bigotry, whereas fact retained its traditional meaning, and for a time, FACT was a large part of wordplay and political satire for years to come.)

GENERATION 4: THE ASCENSION DRIVE

(Each of these is representative of a scenario where that faction discovers the Ascension Drive, and changes the course of the war.)

THE NATION OF OYA

We must be careful going forward, ladies and gentleman, princes and princesses amongst you. What we have now is nothing short of Ascension, and one step closer to Apotheosis. Not simply in the name of the machine, but in the experience between pilot and Titan. Let us not mince words, we stand on the edge of a great fall if we are anything less than exact in our response to this power.

With the apotheosis drive our efforts as a peacekeeping force could, and most likely will, slip into tyranny without careful and active guards against it. I have outlined a plan that may assistance in avoiding governance while maintaining peace. I'm certain the more spiritual among us will be able to take these thoughts and turn them into poetry and verse to be shared among the People. For now, it is simple. If we must be gods, in order to just ones, we will have to be distant.

If we are to be the next step for humanity, and this drive is the way we walk, then let us walk carefully and with respect to those who came before us.

- Letter from the General Chief to the Council in regard to the implications and implementation of the Ascension Drive

It is an agreement then, that the stars are not enough for us. When we move, it will be with clear intention and demands up front.

Last time, we had no specific needs, and those who came before us made mistakes. We won't. We must remember here, cousins, is that the power we now wield so surpasses that of Earth forces and the Witches of Oya that, after a brief show of force, they will have no choice but to bow to our clear demands.

That first strike will have to be fast, brilliant, and brutal. The scale will have to be significant enough to shock the Earth completely and shake it's people to their core. This will mean, perhaps, ten million deaths or more in an instant.

Before you object, though, consider, that a thousand deaths in one fell swoop can prevent a hundred thousand, a million deaths is a more drawn out war. I abhor the idea of death, and I certainly see no need we cannot cohabitate easily and readily as the Earthlings and Witches have managed. Which is why brilliant and violence must come first and unequivocally, after, we can heal. Once they know that they cannot simply ignore or destroy us.

THE STRATOS COMMONWEALTH

Right. Science types are done. We got it. The Drive is incredible, outperforms anything the Oya got and then some. So what's next?

Let's democratize this shit.

Step 1: We'll have units set up, on the march, and take over Halo One. Whenever possible, units will enact Capture and Convert tactics. (If you don't have experience with C&Cs, you better start training for it, because that's mission goddam vital! At first you're going to have a hard time sleeping with the second C, but man, it's important, and it'll all be worth it in the end.)

Step 2: As soon as we have the power, we take over a number of manufacturing plants. C&Cs are especially important here since factory workers tend to be civilians and also tend to be Collective sympathetic. Killing women and children ends up making a revolution look like shit, right? Right.

Step 3: Mass fucking production. You read that right. Any and all C&Cs plus volunteers we're already lining up from within the Collection will start mass production of the Ascension Drive.

Step 4: Put it out in the wild. Release it like a goddamn baby bird! Drives for everyone. Flood the market and DAMN if we won't see some goddamn change. One Earth, One Lie.

THE ONE EARTH ACCORD

It has been decided that the Ascension Drive is potentially a weapon too strong and too dangerous to let out. While we will be fitting Janus with the Drive, it is of the utmost importance that we build up an entire info structure with one purpose and one alone.

Keeping the Ascension Drive out of the hands of enemies or potential threats.

While our Titans will continue to prevent the outbreak of another war, better suited to that task thanks to the sheer destructive power of the Ascension Drive, it will be up to us to insure no one can use the drive to incite war.

To this, the following steps must be taken:

The complete destruction of any and all downed Titans. The risk of data collected from a downed Janus is too great. Currently we are exploring nuclear options that would reduce any and all downed Titans to slag.

The eradication of Collective scavenger programs. While we do not consider the Collective an active threat, and chance that their notable skill at scavenging parts to build their machines could give them some or all information necessary to create their own Ascension Drive. Heaven only knows what they would do with one.

Observe and potentially infiltrate the Nation of Oya. If they are close to something that can match or surpass the Ascension Drive further steps will have to be taken.

Our counterintelligence network will have to be strengthened a hundred fold. If Stratos gets anywhere close to this technology it could end in the complete destruction of mankind. I don't know about you, but I will not have that happen on my watch. The Stratos Option will remain yellow lit for now, should theft of the Drive occur, it will be upgraded to green.

GENERATION 5

History tells us that humanity fears what it doesn't understand, and the Nation has long been a mystery to the rest of humanity. Unfortunately, their attempts to use the Ascension Drive to act as a neutral peacekeeping force was instead seen as an attempt at domination by enough members of the other factions that the Nation now faces constant threats. The peace that they hope to maintain is always, every day, one breath from total war. Anti-Nation extremists play an endless game of propaganda and intrigue to get the other factions to give into a war of total destruction against Oya. Ultimately, it is their inability to explain what they do that alienates them. This lack of clear communication means that the Nation is always seen as 'other.' They're easy to paint as unsympathetic or dangerous because of this. Their neutrality doesn't do them many favors either, as what they think are fair and reasoned judgments in times of conflict can be seen by outsiders as favoritism at best.

THE NATION OF OYA

Stratos made one clear mistake, and one debatable mistake in their plans to cement peace for themselves on Mars, the Moon, or Earth.

Ultimately, the mistake was in believing that One Earth was correct, and that all of humanity had united under one banner. To the Stratos, all humans were humans and their strike against a military operation would suit, they didn't need to be too specific. As a result of this, weak intel failed to tell them they weren't striking an Accord operation. In fact, what they blew up was a factory that built agrarian workforce robots currently under the control of the People's Collective. Officially, no weapons of war were being created at the site, (though Stratos claimed that was absurd, since the Collective were well known for retrofitting all sorts of robots for war).

The result was staggering. Suddenly, the People's Collective were victims of a strike by an outside force they had no previous engagement with (technically). With strategic use of gorilla PSAs on pirated signals, the People's Collective put the names and faces of civilians killed in the strike on every computer and radio across Earth and Mars. The people of Earth mobilized. Surely, this proved without a doubt that the clones were inhuman monsters! This left Stratos in the untenable position of give up entirely, or slaughter even more humans in a war of absolutes.

THE STRATOS COMMONWEALTH

The truth is, the loftiest goals are the ones that fall the farthest. As Generation 5 rolls out, the Collectivist plans to democratize Titans and even the playing field worked at least by half measure. After taking over Halo One, they had the means necessary to mass produce the Ascension Drive.

And so they did. Thousands of the Drives were produced and distributed. Distribution proved to be the first difficulty. The Collective thought that random selection was the best course of action to be 'fair' and so from farmsteads in Johannesburg to a temple in Shanghai, the Drives wound up in hundreds of strange places.

And after that? They were stolen, bought, or otherwise traded hands from those who wanted to simple lives, to those who craved power and control. While full scale war seemed an impossibility just as the Collective hoped, that didn't spell out peace for the world. Rather, Titan pilots set up gangs and acted as small time warlords, disputing locally rather than warring nationally. Rather than see this as a problem, the organizers at the top of the Halo Project, (the new leads of the Collective thank to it's success) doubled down on the wisdom of their effort. Indeed, they claimed, that these small gangs run by Titan-piloting warlords **MUST** be the natural order of the world.

The Accord's paternalistic stance went over like a Titan flying without thrusters. The world interpreted the Accord's behavior as if they were saying, 'don't you worry your little heads, we've got all the power, and we're going to keep it to keep you safe.'

Suffice to say, even within the citizens of the Accord, this was taken as insulting and dangerous. Internal resistance rubbed elbows with outright rebellion from the People's Collective. Meanwhile, in some cases, Stratos and the Nation of Oya aligned to engage in espionage against the Accord to liberate the Ascension Drive from the Accord.

And as chaos surrounded the Accord on all sides and on the inside, the Accord only strengthened it's policies. Secrecy and the consolidation of power turned the Accord into what history might call the most potent and widespread fascist state in the history of the earth. Fear of what the Ascension Drive can do is, currently, the only thing holding back a full assault against the Accord, and should that fear waver, or the Drive be replicated, (or even beaten) then it will be all out war against the Accord. All out.

GENERATION 6

THE NATION OF OYA

There's no stopping the beating of war drums once they've begun. A Titan's generation of trying to put out fires and make peace just wasn't enough time to change the minds of man. The Nation of Oya are strange, different, impossible to understand, outside of religion and (known) science, and so they must be a threat. Their aims at neutrality somehow only bloodied the waters, and now there is war. But the opposing sides –parts of the various other factions– don't dare fight the Ascension-Hearted Oya Titans. Instead, they campaign by poisoning Nation farmlands,ruining the water, slaughtering civilians, and attempting to corrupt, discredit or assassinate Nation scientists in an effort to stop the Nation's progress. Of course, the buried Hearthfire Drives, poisoned by outside forces, are behaving strangely. Nation scientists theorize that further assaults to the land the Drives are buried in could be catastrophic not just for the Nation, but for the world. They have evidence that the destruction would make the planet a barren rock even Stratos couldn't survive on. Of course, who believes mad scientists and witches, right?

The Nation can no longer afford to stay neutral and hope to survive. Half measures will no longer be enough.

If there's a way to stop the collapse of the buried Hearthfire Drives and the destruction of the Earth, it's in finally completing the Apotheosis Drive. Will one small team of Nation sympathizers be able to push back a cadre of saboteurs from destroying the Earth while helping the Nation discover a Titan Drive that turns people into gods? The fate of the Earth and billions of lives are in their hands, and their hands alone.

As the Accord shifts from simply one of many world powers to a fascist mega-state, it seems only logical that they suppress any controversial information that would change the world too drastically. Like, for example, an attempt by an alien intelligence to contact humanity. Something is happening out past the Stratos colonies, they're reporting strange signals and blips on their sensors no one can account for. And then there's the message that keeps beaming through Stratos antenna directly to Earth, something the Accord doesn't want getting out.

The problem is, one scientist has decoded the signal, and now has the plans for the Apotheosis Drive, long hinted at in the design documents from Professor Anderssen. Only, it's more than what anyone thought. It's a Titan Drive, but more than that, it may be a method for communicating with a greater confederation of aliens beyond the stars. And perhaps, travel to their homes within a human's lifetime.

Now it's up to one small team of Titan pilots to protect this scientist from the Accord that wants to silence her and the other factions that want to use her. All the while building, testing, and hopefully giving birth to the Apotheosis Drive.

THE ONE EARTH ACCORD

The Sun is a near unlimited supply of power. Halo One, in the hands of The People, means that there is endless creative potential at hand. Unfettered by 'oppressive' laws and regulations. Those who can, do, and those who do, have Titans to back themselves up. It's the 'natural order' of things, or so the propaganda suggests. It isn't as if you can stop your neighbour to the north from destroying your water supply as he endlessly escalates the potential of this personal Titan army. The air, the water, the soil are all poisoned by the chase for power and personal accountability. Everyone who matters is a cowboy in a Titan, and everyone who doesn't matter is starving to death on a corrupted world. It's only a matter of time before those cowboys leave the Earth behind to seek new territories unspoiled by their usury. And that doesn't bode well for the Moon, Mars, or even Stratos and Jupiter's moons.

Thing is though, the rumors exist that the next big thing, the Apotheosis Drive, is in the wind. A scientist or three may be able to turn this whole system of anarchy on it's head, it just depends on who gets to the Drive first. So it's up to a rag-tag team of Titan pilots to find and protect those scientists who can bring the Apotheosis Drive into being, and decided what to do with it once it's born.

What no one was expecting was the response from the colonies on Mars and the Moon. The Collective's war of propaganda spread like wildfire and in many ways, made a peaceful outcome impossible. Unlike much of Earth, the colonists on Mars and the Moon were space capable, and while Stratos' main military theater was on Earth, the colonists waged terrorist-like assaults against the Stratos colonies in the Void. Stratos's whole infrastructure was destroyed one attack at a time, leaving the clones even more desperate for a solid, viable home world. Now they fight for survival in a whole new way.

Then, a faction within their Stratos revealed their secret weapon. A virus. Just a quick spreading airborne virus that behaves like the flu, until it kills. The people of Stratos were resistant to the strain, but in a baseline human, it was absolutely deadly and unstoppable. If disseminated, it could wipe out the human population in the matter of months, leaving the Earth open and welcome. (Admittedly, Stratos doesn't know how it will affect the Nation.)

One small team of Stratos associated Titan pilots has been given a dose of virus large enough to destroy the human population of the Earth. This may be the clones' last chance to survive or be wiped out of existence. Is there a middle path when both sides believe 'its them or us' is the only solution? Billions die, or billions die, unless these Titan pilots find another way.

GENERATION X

THE NATION OF OYA

When things looked the most dire, the reason for the growing, trembling power build up in the buried Hearthfire drives revealed itself. The Apotheosis Drive birthed itself out of the first Drive core, forming a super sentience like a network between the Drives now all deep in the Earth. And the sentience spoke to all of humanity, mutant, cloned, or otherwise.

“You've reached this point, and we are awake. We see the land and the sea and the air and we have become its protector. If it makes you comfortable, see this as the birth of a new god. We do not want worship or even stewardship over humanity. You will do as you wish to do. All we want is for you to prove yourself to us. If you do so, we will reveal to you the true power hidden in the genes of the Oya, a thing to benefit all of humankind. Further, we will give you mastery over the Apotheosis Drive, and so you too will be as unto gods. If you fail, we will wipe the planet clean of all sentient life and wait until the next evolution of thinking animals to try again.”

The new god then set out seven terrifying trials and a handful of new Drives to be fitted into select Titans. These new champions of humankind would have to come from all types of humanity, and win or lose, things would never ever be the same.

Try as they might, control of the super virus slipped out of the hands of sensible people, and it was released all over planet Earth. The worst plague in human history swept through and effectively destroyed humanity.

Stratos and the Nation remained untouched, though the Nation pulled into themselves, walling off their communities and rejecting any further calls for aid or unity by the what was left of the clone population. So Stratos moved back to Earth. They took over what of the infrastructure that they could, and made plans to preserve as much viable genetic material as possible with an eye for repopulating the now barren world. Only they'd do it better! They'd do it smarter! This would be the start of a new world!

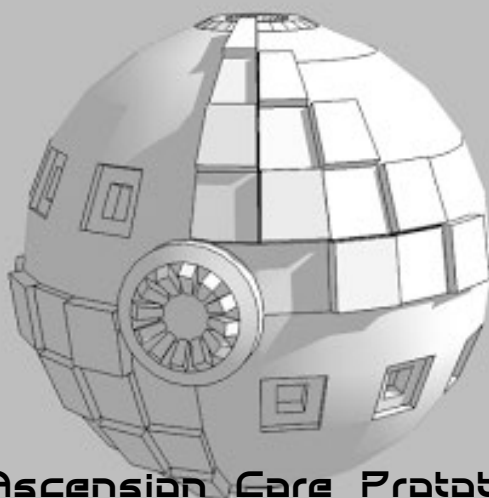
Instead, it became the start of a new nightmare. The machines left on Earth, even Halo One, rejected Stratos with a terrible sentience. All over the face of Earth, Titans, farming equipment, medical tools, anything and everything with a power supply randomly and occasionally rises to attack and kill any living person nearby. Ghosts in the machines that threatened, once again, the destruction of all that is left of Stratos as if the dead Earthlings sought a final revenge from beyond the grave.

And in the middle of this nightmare, an engineer has created 12 Apotheosis Drives. So far, they seem to be the only Titans totally immune to the machine ghosts. Their weapon systems the only able to actually combat the haunts.

THE STRATOS COMMONWEALTH

Anarchy prevails across the surface of the Earth. Small gangs not much bigger than cities or towns dot the land, and Titan-backed warlords use and leave nothing left but polluted water and destroyed soil. There is no People's Collective anymore. No Accord. Even the Nation seems to have fallen into reactionary defense. The Stratos Commonwealth settled into protecting the colonies (both theirs as well as the Moon and Mars,) from warlords who have set their eyes to the stars and conquest there.

Into this wild west desert world, the Apotheosis Drive was discovered by a 12 year engineering genius. She could only manage to make a few before people caught wind, and suddenly her life and freedom was in terrible peril. Now it's up to you and your gang of pilots to use your impossible Drives to restore order to Earth, restore some kind of environmental stability to the planet, one gang-town at a time while keeping this young engineer out of trouble and alive since nobody else can maintain these miracle Drives.



Hearthfire Ascension Core Prototype

The message is out. The Apotheosis Drive has been built, and now this handful of pilots find themselves acting as the emissaries of Earth and all of humanity from earthlings, colonists, genetically engineered, and clones alike. Our lone small solar system is no longer the limits of our ability to travel, as humanity has banded together to refit Halo One with the mechanisms necessary to send Apotheosis Titans to other star systems via huge relays on many inhabited worlds.

And while these brave pilots have the ability to communicate via their Titans, will they have the wisdom and adaptability to endure being the youngest species in incalculably large collective of worlds? How will humanity be remembered on it's first real contact? How will it navigate interstellar politics as well as balance the needs of the so very recently warring factions back home? Will trade be possible? Integration? Immigration and travel? The universe has opened up, and Apotheosis, it turns out, is only the beginning of the adventure!



CHAPTER 03: FACTIONS





The #ADX setting contains four primary factions. These factions each shift in allegiances and philosophies over the course of the timeline. While the players do not have to play members of the factions, these groups communicate ideas about the setting by their existence. If players want to belong to different factions, these shifting conflicts and allegiances should keep them from needing immediate and existential struggles. Even during active wars, faction roles are not black and white. The characters could be part of why attitudes change with time.

THE FACTIONS

THE ONE EARTH ACCORD

A collective government, formed of many Earth nations after the First Clone War. Their stated mission is to end war forever. Their detractors suggest one government cannot hope to speak for billions of individuals' needs.

THE PEOPLE OF OYA

The People of Oya come from a genetically engineered group of “super soldiers” made to overwhelm any threats to humankind. Since leaving their initial mission, they founded mysterious colonies all over the world.

THE PEOPLES COLLECTIVE

The People's Collective represents over half of Earth's citizens; mostly those nations disenfranchised by the One Earth Accord's heavy-handed policies. They're less a government, more an advocacy group for billions.

THE STRATOS COMMONWEALTH

A former contract military, formed of cloned soldiers and exiled from the Earth after the First Clone War. Operating from the asteroid belt, they now search for a new homeland.

UNEASY ALLIANCES

When choosing factions, don't let rivalries get in your way. A campaign does not have to be a completely cohesive group of characters. In fact, #ADX is a game about the lessons we learn about war and violence. We learn these lessons best when pitted against those we can sympathize with.

If you decide to play characters in rival factions, consider why that works for your campaign, and to what extent you intend to take the struggle. Are the characters siblings, torn apart by circumstance? Are they best friends, forced against one another due to their genetic makeup? Are they star-crossed lovers, destined to tear apart the galaxy with their forbidden love? Come up with a reason they wouldn't immediately kill each other, and you're ahead of the game. Prepare for drama.

THE ONE EARTH ACCORD

ERIN's programmed to tell you a the 'truth' in an 'impartial' way.

Luckily I don't have that kind of programming. I can tell you the reality when that over programmed toaster can only give you the words someone gave her to give you. I was there, cadet, I saw it. I know what it was like.

Name's Field General Nancy Chen. If you've seen a picture of a One Earth Accord pilot flexing a beautiful biceps laced with shining chrome, it's probably my flexing muscle you're staring at. I am, or was, the goddamn poster child for the Accord and I believe in it more than I believe in gravity. More than I believe in breathing.

There's always going to be conflict, I know that, you know that, but things used to be so much worse. Worse in ways these kids with their revolutionary ideas and these sad genetic freaks can't understand. They can't see it because they weren't there, they lived in holes, or they're too fried on a molecular level to understand.

Oh and hey, before we get started, please remember, we're still collecting old batteries and panty hose for the war effort. If you have nylon or silk panty hose of any type, donate. Any old battery, ion, lithium, or organic, please turn it over to your nearest reclamation center. Every pair saves a life, every last charge keeps a pilot in the air!

2397 - GENERATION 0 - WORLD WAR IV

These kids with their tin pot revolutions don't remember how it was on the ground when the chaos hit. See, we'd been promised something amazing, that all our fears about running out of power and civilization was a thing of the past. We completed Halo One. The golden sun was going to save everything, everyone, and no one was going to be poor or hungry anymore. But that just wasn't enough for some people. We solved hunger, and we fixed our dependency on expensive, dangerous energy sources, and yet, that much change meant a lot of terrorist groups organized around the old systems, the old ways. They resisted change at the barrel of a gun.

Then these bastards with Star CC, who have apparently been breeding clones for decades, pop up out of the woodwork and start selling their disposable soldiers to the highest bidders. And not even the highest bidders. See, StarCC was a conglomeration of what we used to call the Industrial War Machine, they were in the business of war, their whole industry was based on it. If solar power meant an end to conflict over energy, water, food, all that stuff, StarCC would go extinct. So they propped up conflicts where there were none. Left and right, they created wars all over the globe to make sure they were still needed. They wanted war, so we got World War IV all thanks to those greedy sons of test tubes.

2401 - GENERATION 1 - THE BIRTH OF TITANS

And we fought those bastards back, sure as hell. When the Princesses showed up, it wasn't even a fair fight. I remember those glory days, when it looked like their combined forces backed by StarCC were on their way out once and for all.

That was, until they came back with their new surprise. I remember the first time I saw a General enter the battlefield. All over comms systems you heard people hold their breath, and I felt my stomach drop. They'd been built for raw intimidation, and it worked. The sheer numbers of ground troops and fighters one unit could destroy, I still don't sleep at night, remembering those early days.

The Princesses retreated, and at the time we were devastated. You heard more than a few grunts shouting 'cowardly freaks!' when the Oya troops withdrew from our bases all within a weeks time.

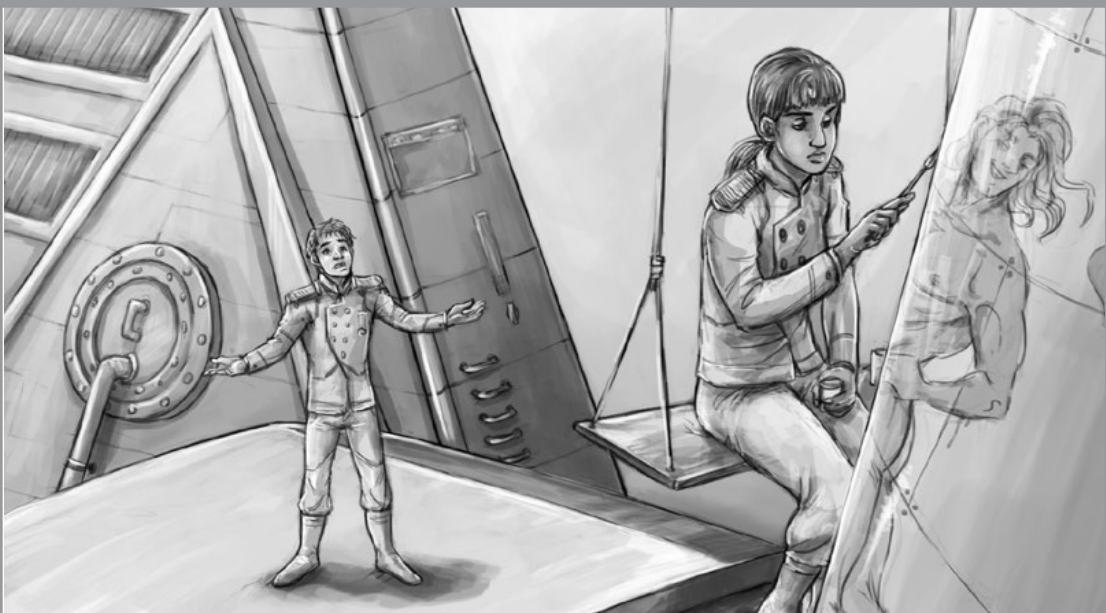
But in the end, I think it was for the best. Not just because the Oya returned with their ships, but because it forced the Earth forces to unite. We pulled together, and for the first time in a long time it felt like true humanity, pure humanity, was on it's own. And maybe we were going to be okay as long as we stuck together.

I'd was one of the first to see a General in action, and more than that, I'd had the most engagement directly with them and lived to tell the story. I was in the front of the line when Professor Anderssen handed out the first of the Janus. God, we were beautiful, the way we cut across the sky. The StarrCC ran crying.

2419 - GENERATION 2 - THE KHAN DRIVE

Twenty years of peace. We pulled together and created twenty years of peace. People got fed. No one froze to death or baked in the sun. Some people just aren't satisfied no matter how much you do for them.

The One Earth Accord formalized, and by God, we created a world where science and technology, learning and progress could grow without military motivations. I say this as a born-and-breed grunt, it was a thing of beauty. Me, you, several billion other people got together to say, 'no, we won't have another world war. Never again.'



Of course, peace breeds lazy minded malcontents who can't be made happy no matter what you do. So you wind up with the clones complaining that they're not getting special rights, more than us normal humans get on earth. And while we're dealing with them creating chaos, the rest of the clones are spreading through colonies in the asteroid belt like cancer. Hadn't they destroyed enough human lives to develop some kind of humility? Guilt? Apparently not.

2424 - GENERATION 3 - MYTHS RISE

Out in the colonies, the clones, now claiming to be a nation, a people, they kept right on developing machines of war. As if by calling themselves a Commonwealth, we'd forget that they were just a front, an excuse to make more war.

And make war they did. The Second Clone War was, in a lot of ways, so much worse than the first. A son I'd had just after the end of the last, we lost him to one of those goddamn Khans. He was a good, honest, pure human kid. Too young for war. You think of him the next time you're asking why things got so bad.

What we weren't expecting, any of us, was these snot nosed kids on earth getting together, stealing Titan technology and building their own Myth Class Titans. Wild cards that showed up, it seemed, at the worst time to steal what they could and claim pyrrhic victories in conflicts between us and the clones they had no rights being anywhere near. Kids, who, admittedly, drove the war to a standstill. Which was better than the alternative. When the clones withdrew, we breathed out a sigh.

2433 - GENERATION 4 - THE ASCENSION DRIVE

Plenty of the pilots I've trained in the last five or so years are anxious. They want something, anything to happen. I tell them an uneasy peace is better than any kind of war. We're holding our breath, waiting for someone to move, slip or shift position. We won't forget, you understand, we won't forget what the clones really are, how the Oya abandoned us when we needed them most, and how the Collective got in our way any chance they got. We'll remember, and we'll be the last ones standing, because we're humanity, and goddammit, that's what humanity *does*.

EDITORIAL NOTE

As noted, we are providing trainees with diverse opinions from every facet of the war effort, in order to build a more educated, more empathic Accord. These opinions, while from a popular member of the Accord, do not necessarily reflect the policies and views of the Accord. For official policy and vocabulary guidelines, please consult Module 9: Being a Team Player.



FACT SHEET

Citizens: Citizens of the One Earth

Pilots: Aces

Titans: The Janus

National Seat: New York City, USA

Population at Generation 0: 28 billion

Population at Generation 4: 12 billion

Important Notes:

The population drop had to do half with war losses, half with member nations leaving to join the People's Collective.

Even since the Accord stopped implanting pilots with cybernetic piloting enhancements, many pilots underwent cosmetic modifications to honor past warriors.

Accord law limits judicial power in dealing with major offenses that cross national borders. For this reason, many international criminals remain on the streets indefinitely.

Often, food supply efforts result in excessive supplies in targeted regions. Most food producers exist solely on Accord subsidies, due to plummeting prices.

For this reason, food has become highly homogenized. Many rarer foods are all but nonexistent outside specialty boutiques.

With the switch to world solar power thanks to Halo One, crude oil has become something of a collector's commodity for the absurdly wealthy. It's purely a high-price trade good at this point.



THE NATION OF OYA

Where the One Earth Accord goes wrong is in its reckoning of history. They ignore their roots. They see us as coming into existence within their limited timeline. They could not be more incorrect.

We are as ancient as the soil. We are decedents of Makeda and Niobe. Some of us boast direct blood relation to Dido (sometimes called Alyssa, founder of Carthage). We come from the families left behind by Amina and our ancestresses were the Mino and other bands of women warriors. We are Rain Queens. Our roots are deep, and from our long history as leaders and warriors we understand things their shortsighted ignorance cannot. This was genetic for us, true for us, even before The Change when the rest of the world took notice. Not a one of us comes to this without pedigree, without blood in the soil.

I am a rarity, alive long enough to teach and lead, a queen. Most of you won't live that long. A princess should never seek death, but she should embrace it. To keep our blood in the soil. Some day, exactly seven of you will tell these stories to a new generation, so listen carefully and know why you fight.

2397 - WE MARCHED (GENERATION 0)

Outside of our cities and states, so I understand it, the rest of the worlds do not acknowledge our existence before our first appearance in and around 2397. Officially, the Oya Project began nearly fifty years earlier, (one hundred and fifty if you consider the experiments necessary to get us that far). We prepared both technologically and spiritually for the task. Genetic screening was of significance. Only certain bloodlines carried the appropriate genetic markers. One hundred nations sent their noblest blood. That many different cultures working together, well, it was difficult, and much is unresolved to this day. But we managed, as we always have and always will, because our blood is in the soil.

But when it was done, and the first of the children were old enough to test and train, they amazed us. They became like the wind and the rain, as tough as the desert, and as unstoppable as the sun. We long switched over to solar energy, and so the first rumblings of change passed us, unnoticed. We had children like the promised Rain to raise, after all.

But some nations in our budding alliance saw the quakes coming from Iran and Saudi Arabia. They were close enough to know that soon, the shift in power would lead to violence. And that was the first time we chose, as a project, to move. We were not Egypt, Uganda, and Libya coming together to make a stand. We were something new. We were the children of wind and rain, and when conflicts arose in the oil-producing nations, we marched.

They were not prepared for us. It had never occurred to them that a peacekeeping force could be so technologically advanced. When we stood against their ground troops, their ground troops fled.

It wasn't until StarCC made their first disgusting offer to the nations of fading power that we found our match. A match in raw, disposable numbers. This would be a lesson we would remember, and later act upon.

2401 - THE CALL (GENERATION 1)

We spent four long years fighting the private interests behind StarCC as well as the nations contracted with them. We fought them in the battle field, and in the political arena. We called for unity, for the Earth to pull together to end this needless war, a war not over scarcity, but a war over the end of scarcity.

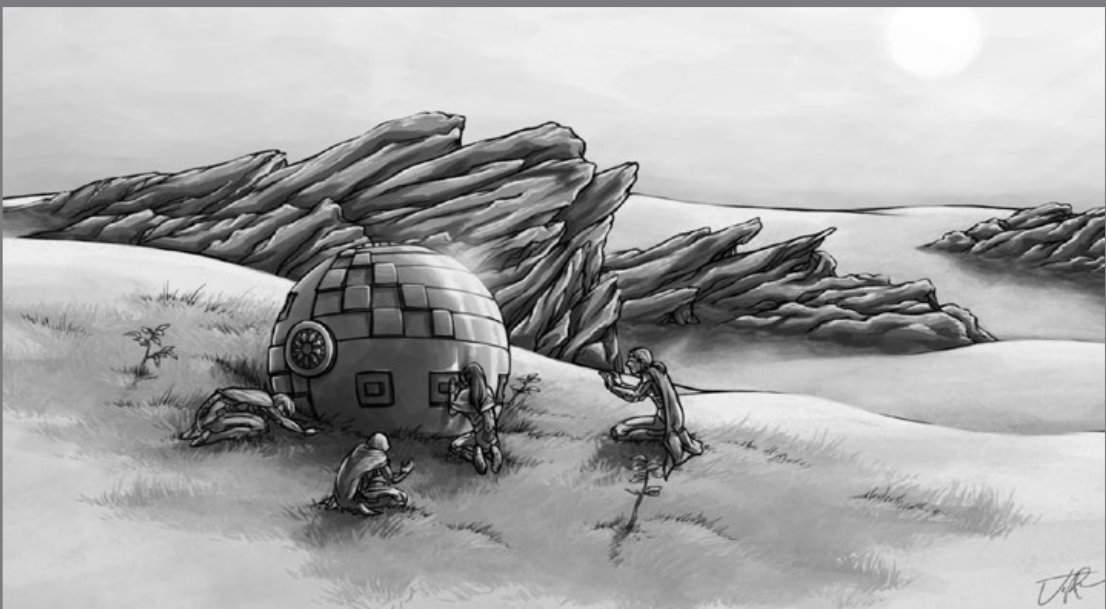
The Earth answered and the tides turned, and soon the seemingly endless tide of clones dried. We saw them fight with fear in their eyes.

Human or beast, there is nothing more dangerous than fear. StarCC brought their Generals to war and everything changed.

History painted us as cowards at that time, turning and leaving the battle fields, and not for the last time. This is because history, at least as written by the Accord, is short sighted.

We felt the call when, from our jets, our tanks, or the ground, we saw the Generals in the air and watched them change for the first time, we felt the Call. To the last of us, we did not need orders to return, because we felt it in our genes.

I cannot explain The Call, nor how the Hearthfire Drive came to be, though I was one of many hands that built it. It was a thing created with science, of course, but mostly, it was a thing built with blood, passion, and instinct. The Wind took shape, and the Rain became the plasma in the core. The Oya are alive, make no mistake. And their births could not have come at a better time.



2419 - DEATH AND REBIRTH

The war was over and we buried our honored dead. At first, we brought three drives to the fields of Africa and buried them there, their fading warmth broadcasting signals through our DNA, the DNA we shared with the Oya, and we knew to bury the Hearthfire Drives.

The fields grew lush. The trees thickened and over-produced. Hidden underground springs and even rivers surfaced. It rained.

We split our remaining pilots and Drives to colonize other key locations. Places where soil would not yield and the people were as barren as the land. Where we settled and buried the dead, life abounded. Soon, we were a People, no longer a handful of experiments. We are a nation scattered across the six continents. Our borders are spiritual and scientific, not physical or political.

While others built their Myths and their Khans, we birthed and grew. Still, we served as we had, as a peacekeeping force. Young pilots, princesses, and their Oya traveling the globe as a reminder that war was always a mistake. Our scientists sought to improve our lives and our relationships with the Oya, to uncover her secrets. It was an exciting time for all of us. I wish we'd better interfered on behalf of the clones.

2424- NARROW VIEW

Popular history paints us as abstaining from the Homeland war. Even Stratos accepts this interpretation. But make no mistake, we acted. We ever remain a peacekeeping force. Once we stood strong beside the Accord, but we would not be their assassins.

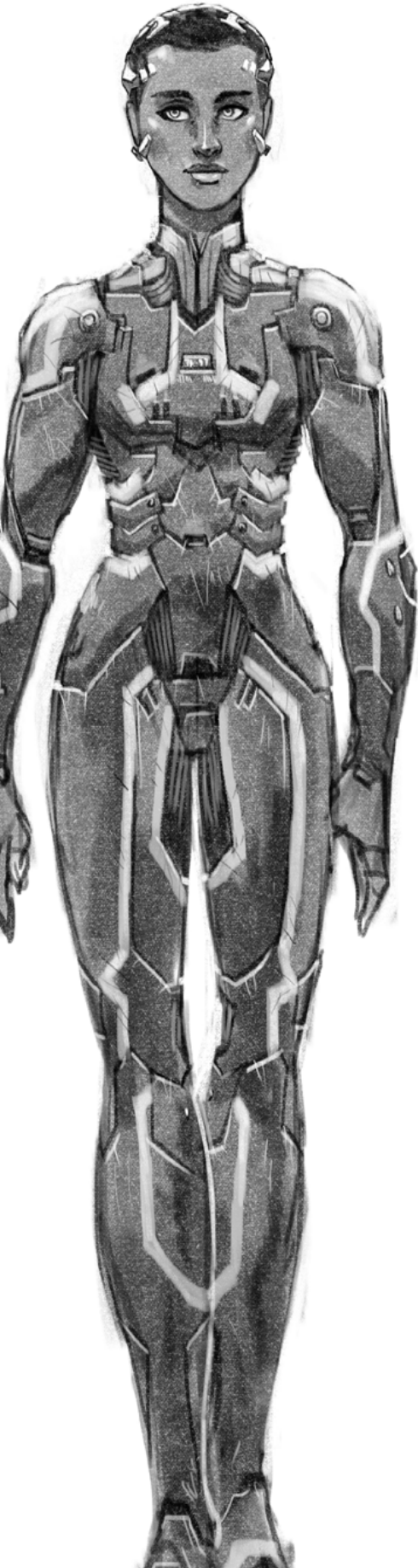
Their history graces us with forgiveness for abstaining. It states we saw foreshadowing in their treatment of the prodigal clones. That we would see our future in the way they treated clones.

As with most things, the truth is not so black and white. Yes, many of the Nation wondered if the Alliance might one day claim our land and our tech since we weren't all that human.

For the majority of us, the conflict is in the definition of humanity. We are a singularity, the next step, we are accelerated evolution. One day, so called pure humans will die out, leaving us as inheritors. The clones will go their way. Our abstinence had more to do with the preservation of our fledgling species than our fear of persecution. We spent this era quietly operating to end conflicts, even if it meant destroying troops on either side.

2433 - UNEASY PEACE

We stand beside two nations and wonder how long before the next war. We persist in our peacekeeping missions, going to places where conflict has arisen and observe. Will we act? Only time will tell. These choices will be in your hands soon, my brave Princesses. May your lives be long, and if not, may they be brilliant and full of tales to tell the next generation.



FACT SHEET

Citizens: The People of Oya

Pilots: The Oya

Titans: The Oya

National Seat: Lagos, Nigeria

Population at Generation 0: 600

Population at Generation 4: 67,480,021

Important Notes:

Population increases come both from the fertility boom caused by the Hearthfire Drives, and pilgrims flocking to Oya settlements.

Lagos is the only city fully dedicated to the People of Oya. Most Oya settlements are much smaller, and tend toward rural zones.

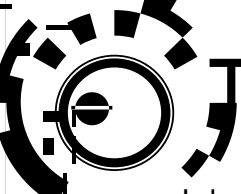
Every Oya pilot is equipped with a permanent 'tiara', which is a neural interface to her Titan.

The leadership of the Oya consists of two branches; a scientific branch dedicated to advancement of Titans and geneengineering, and a branch called the Queens, who are seven meritorious generals who make most major decisions for the faction.

Rumor suggests that only women pilot the Oya Titans. This is untrue. Pilots that identify as male are significantly rarer, however.

They ardently consider themselves a peacekeeping force. The quickest way to rile a Person of Oya is to call the faction a military.

Internal strife is not uncommon because the People are a young melting pot culture.



THE PEOPLES COLLECTIVE

I don't know what that shithead Mittens has been telling you, but the guy is off his nut, so take it with a grain of wit if you take it at all, you know what I'm saying?

I knew I was going to have this conversation with you sooner or later, so you might as well call in the rest of your merry bandits so we can do it right.

Good. First of all, you have to understand what the People's Collective is. We're monsters. That's right. We're what the safe and comfortable are afraid of. They make myths about us. They try to pretend that we don't exist. They hope we're rare enough that slaying us from time to time will keep them safe in their pretty fairy tale castles.

They are so fucking wrong. Because the thing to remember is, you can't kill a myth. You can only change it. Myths adapt. You can't destroy a monster so long as one single person remembers the stories. That's why we have kids memorize these stories. That's the only way to make sure the monster never ever dies.

2397 - THE FIRST REVOLT

You can't say where myths begin. I know that the Earthers think we didn't come into being until after the Titans, but that's such bullshit. So here's the deal. We picked a time, a point, a moment where the monster woke.

And that was Venezuela during the First Robotics Revolt. Before the conversion to solar energy, Venezuela was a rich with oil socialist nation with production in the hands of the workers. In this the nation was able to build some of the largest and most advanced robot manufacturing plants. These were industrial machines, not yet machines of war, but of planting and mining and saving human lives. And then came the shift to solar. Government panicked, and in their panic and thanks to global pressure, they sold of their factories to private enterprise piece by piece. In came privatization, out went worker's rights in the name of profit and efficiency.

Dayana Waskar, the Orchid, lost a son to profit and efficiency, and she wasn't alone. History calls the incident that followed 'the Robot Safety Measure Riots of 2397', we call it the First Revolt. With Dayana in lead, she and the workers of the over twenty robotic factories across the country hacked and modified the robots and birthed a resistance. They held those factories for six months before many of the private interests withdrew. Waskar was elected president in that next cycle and spent the rest of her life struggling to keep Venezuela and its factories in the hands of the people. This story is important. This is the first time, as far as we can tell, that people use robots in a conflict of this scale.

2401 - ROOTS

Here's the truth. War happens and people die. The first, maybe it's debatable that it has to happen, but if the first happens, the second has to happen. And I don't mean 'peaceful old age' or 'sad long illness' or 'while riding a motorcycle



having the time of her life' death. I mean shot through the neck, takes twenty minutes to bleed out in the dirt alone and unable to call for help death. In droves. In scores. In this case, in millions. The thing is, the important thing is, it isn't 'them' that dies.

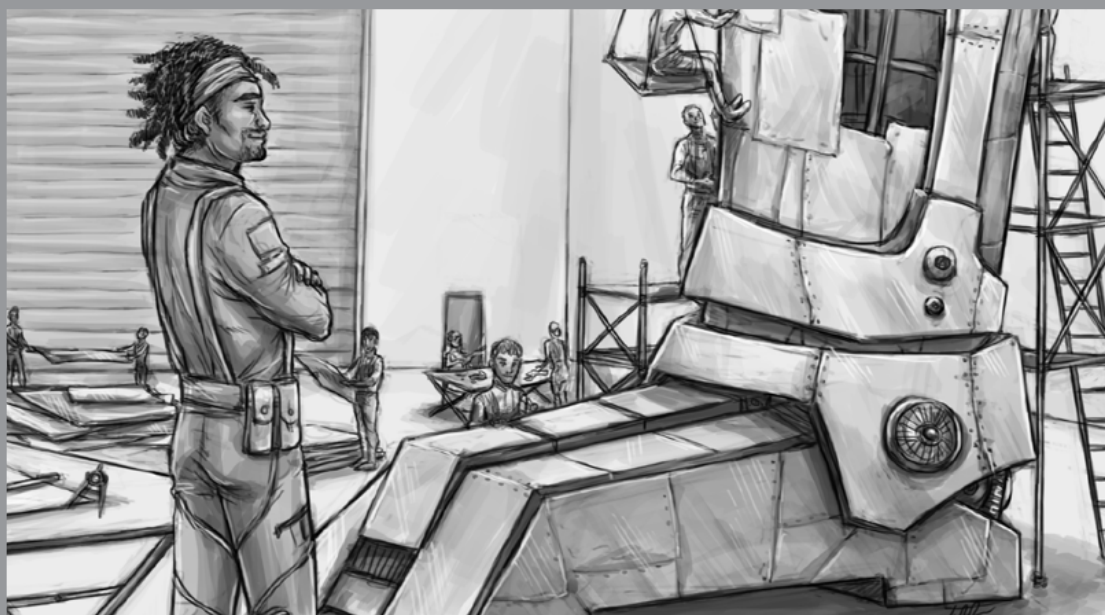
It's us. We're the ground troops. While witches and jarheads and freaks were in their giant robots blowing up millions, never forget. We were the ground troops. We were the victims. We were the blood all over the first Titans' ankles.

2419 - COLLECTION

The deal is, they don't ever think of what's happening on the ground. I mean ground troops, or the ground floor. See, all over this new shiny world that lives in the clouds, we have all these undercities. The old cities that they didn't flatten, they just built on top of. At first, the undercities were just a layer or two, the homeless, the mentally ill, that sort of thing. Eventually, the undercities were ethnic, or immigrant, or poor but not quite homeless. Now, the undercities are a real threat even if you're middle class. A few missed paychecks, and you end up in the undercity.

The thing is, when things work, it isn't the worst down here. Not the way the middle class are scared of it. Sure, there's a lot of people down here who repair things themselves, or are a different color than you and speak a different language than you. But the thing is, their food is probably good. And their music is different. When things are good, it's kind of like a block party all the time in the undercity.

With the unification, things grew terrible in the undercities. All the clones had to go somewhere. They sure as hell weren't going to give them nice pads in their clean 'safe' upercities. They had all these fucked soldiers who couldn't go home anymore. They needed all this money, money that HAD been going to keep the undercities running, because they sure weren't going to take taxes and shit from



the uppercity folk. So they bled us dry, and redistricted and a lot of us ended up with no ability to vote in local or national elections, and our schools were farmed out to private interests again, so school lunches and education went sideways. So we started electing our own leaders. And we started educating our children at home and on the Web. They tried to take that away too, because infrastructure or some shit. And sure, maybe we weren't as kind to the clones as we could have been, but what choice did we have? They may claim to be post-scarcity up there, but I'll tell you what, we aren't down here.

So the thing is, we had to protect ourselves. And when I reached out to my cousin in old San Fran, I found out she was in a similar situation. And Hadir was facing the same crap in Old Tokyo, and don't even get me started on old Hong Kong, for fuck sake we realized it was the same everywhere. And the unifying factor in all this misery? The 'unification of the Earth Nations.' Because one small government administering to this many people? Well that's about the stupidest idea I've ever heard. Yes, stupider than trying to conquer Russia in the winter.

We were their ground troops, but more, we were their mechanics, their housekeepers, and their working class. With us, their society thrives, but somehow, we're brushed under the rug.

So we thought of the Orchid. We organized. We built our own robots. There's plenty of parts lying around, and we're not ashamed to make do. That's something those jarheads will never understand. Which is why they never saw us coming.

2424- CUT OFF A HEAD, GET TWO MORE

Before One Earth could figure out what to do about us and the Myths that we had built, the Commonwealth struck. Man, fuck those guys. They wanted land, they wanted space. They wanted goods and money and position and all that good stuff.

And you KNOW just like before, they weren't going to give it from the One Earth locations. They weren't going to give up anything they had, but rather starve us out, steal, or intimidate us until they could take what the clones wanted and give it away.

But that would only happen if the clones won. And fuck that. So we gathered troops, made strategic strikes, stole tech and raided any military base we could find from any side. (Except those witches in Oya. Stay clear of them, bao bao, stay clear.) Point is, we drove those freaks right back to the vats in the asteroids where they came from, and I'll be damned if we're giving up land to them. Next stop? Breaking up the Accord and getting the basic human rights we deserve along with the opportunity to flourish we demand.

2433 - BIDDING TIME

I'm just a soldier, and before that, a wrench monkey. There are smarter men and women than me out there right now trying to 'work it out' with the Accord. They still believe in diplomacy, and I believe in them.

What I don't believe is that any shining upper city plutocrat is going to give up a piece of the sky and let a little sunlight down here. Which is okay with me. When those smarter men and women give up, that's when you and me, kids? We summon up a storm of myths and monsters and tackle empires. As many as it takes.



FACT SHEET

Citizens: Collectivists

Pilots: The Storytellers

Titans: The Myth Class

National Seat: Caracas, Venezuela

Population at Generation 0: N/A

Population at Generation 4: 20+ Billion

Important Notes:

Population numbers reflect the People's Collective boasting numerous massive nations under its banner. Its active citizens are significantly fewer than quoted. They're inaccurate due to in adherence to censuses.

Storytellers are elected from their communities. When Collective communities build Titans, they often build them as "barn raising" ceremonies, where every possible citizen participates.

The Collective's leadership is a council of delegates, every ten million people offer up one delegate. Over 2,000 delegates meet in issue-driven committees. Ideally, delegates will meet with those committees that make decisions most important to their constituents. The committees deal and debate, to work toward common goals.

Most of the Collective's bargaining power comes from mineral wealth. Their lands produce nearly all rare earth minerals on Earth.

The Collective stages massive piracy efforts. They execute heists against One Earth nations to steal their Titan technology. When caught, leadership disowns and disavows all culprits.



THE STRATOS COMMONWEALTH

I understand that it is difficult, at times, not to hate the Oldtypes. They're threatened by us because our production is clean, our possibilities are endless. Their propaganda machine never tells the truth about us. They don't hear about the shortened life expectancy. The 45 year olds on their deathbeds. They don't know about the cancers and the degenerative disorders, new ones, that our scientists almost can't keep up with. They'll never understand the pain and the power that we experience during our accelerated growth programs. They'll never hear, thanks to their 'One World Order' how one in five of us just unravels, at a genetic level, and dies with no warning, no clear cause, and obviously in agony. Pattern bleed means nothing to them. So they don't see our humanity.

Try your hardest not to take their lack of compassion personally, young pilot, but remember, that when you die in the cockpit, you die a hero, and all the Earth Forces you destroy are that many more ignorant minds gone between your people and a safer, happier way of life.

2397 - DARK PAST

With the outbreaks and conflicts, we were already into our third or so generation of clones. You have to remember, life was very different and very difficult for your ancestors. They didn't have the benefits of psychological and genetic treatments you and I enjoy. There was, in the distant past, a time when you could call our ancestors brainwashed and abused. Created, bought, and used as a disposable force who existed almost entirely to be killed in conflict. We died terribly to save 'precious' dinosaur lives. The dinosaurs, of course, to this day, see us as inhuman, and this period in our history is a big part of why.

They see us as the cause of World War IV, rather than the victims. Sure, our parent corporation was responsible for the start of the violence. But there's not a single member of the current Commonwealth who was of the age of majority during WWIV. We were created as tools for profit generation. We were nothing but numbers; our lives were assets and liabilities. Every bomb dropped on a StarCC base served to reinforce that sad truth.

To this day, we still haven't seen the sealed corporate records from WWIV. In accordance with Commonwealth law, we're entitled to this information. However, even ranking leadership struggles to navigate the necessary bureaucracy in order to unearth this information. Everything in the Commonwealth has three segments: the scientific, the military, and the bureaucratic. When dealing with freedom of information requests, everyone is willing to point fingers and pass responsibility to someone else. What would we find in those documents even if we opened them? It's impossible to say.

2401 - THE GENERALS

The thing is, even in those days, there were forces within StarCC who saw and realized that the wholesale slaughter of us was wrong. They worked to slow clone production, improve our short lives, and assure that we didn't die so totally in battle. It was under the guise of creating a better war machine that these liberating forces had their windfall.

By introducing the Generals both to the higher ups of StarCC and the universe at large, our engineers proved that we didn't need to be produced in huge disposable quantities, but in lower, higher qualities. Trained pilots in amazing machines and warships were a thousand times more effective than a thousand throwaway brainwashed troops. This wasn't just the birth of the Titans. This was, in many ways, the birth of the Stratos Commonwealth. Or at least, its spirit.

2419 - DIASPORA

Peace is a word for victors, not a word for 'criminals' of war. Mostly, rank and file weren't charged with war crimes. (Unless someone important needed a scapegoat, then we'd get dragged in, of course.) But that doesn't mean we were treated with open arms. We weren't given homes. We were given 'monitored camps' because we might be 'dangerous.' Less paranoid nations that took us in, usually due to political pressures, sent us to ghettos in the undercities. Where, of course, the undercities' existing inhabitants, many of whom were vets of the WWIV were less than happy to see us. No one wanted us.

And so many of us left. In numbers we fled to the stars in hopes that dead rocks in the asteroid belt would prove more welcoming than the dinosaurs we were cloned from.



Unfortunately, the stars were cold and distant, and while the asteroid belt made a wonderful place to hide, it was a terrible place to thrive.

Things were changing. Our production shifted to respect quality of life. Our rearing became one built on compassion and respect. We were a people. And as a people, we needed a homeland. Not disparate pockets and labor camps, but a home where we could be us, with no judgment, free to create our own destiny.

But the One World Order wouldn't hear of that. They invented limitations, crimes, and attempted to make us toothless and helpless. Much of their regulations would make it impossible, (due to power consumption needs) to reproduce at a level necessary to new cultural development. This was not by accident, and it had nothing to do with war. It had everything to do with attempted genocide.

2424- THE FIRST HOMELAND WARS

So what they would not give us, the Commonwealth would have to take for itself. Our sacrifices and our efforts came at a high price, and ultimately, when the Collective of Racists showed up with their stolen Myths, we realized that winning would cost too many Stratos lives.

We are not disposable. And so, we would not fight as if we were. We retreated once more. We regrouped. We built Teutoberg Station, our largest asteroid colony to date, and the new national seat of the Commonwealth. We eliminated Old World monetary systems, and guaranteed every Commonwealth partner has the right to food and shelter.

2433 - PREPARATION AND ALLIANCE

We have returned to attempting political discourse, not because we believe that the opinions of the bigots and bullies of the One World Order and the Collective of Racists have changed, but that we know the next time we go to war, we will be all out of compassion for dinosaurs. The next time we march, it will be with better tech than they can possibly dream of, and the bloodborn wombstink of the earth will know our pain. Even the Nation of Oya has faltered seeing the injustices done us. The next time there is war, it will be different.

Make no mistake. There will be war.



FACT SHEET

Citizens: Partners

Pilots: Johns/Janes

Titans: General Class

National Seat: Teutoberg Station

Population at Generation 0: 250 million

Population at Generation 4: 5 billion

Important Notes:

Stratos consists of nearly 95% cloned citizens. Most of these clones come from genetic material procured through various methods from popular media figures and athletes. Many times, the 'donors' were unknowing or unwilling.

To keep a sense of individuality between partners that often look identical, Stratos citizens must register names. For this reason, no two Stratos citizens share a name.

Since Stratos citizens are often clones of highly talented individuals, Stratos music, film, and stories are wildly successful on Earth. Many of these works maintain a strong anti-Earth sentiment. Stratos media has been a significant force in swaying the opinions of Earth's youth in favor of Commonwealth rights.

Stratos colonies are only limited by their mineral resource availability and space. Their food supplies are effectively limitless. They do not use classic currency. Clout and position in the Commonwealth simply provides larger living spaces. Most citizens have a single small sleeping cell and a foot locker per person. Ranking officers have reasonable bedrooms.





CHAPTER 04: TITANS



In this chapter, we introduce you to the Titans.

First off, we approach the four faction Titans. The Accord Janus Class, the Collectivist Myth Class, the Nation's Oya Class, and the Stratos Commonwealth's General Class. We'll talk about each through the time line, and give you a feel for what it's like to pilot one of them.

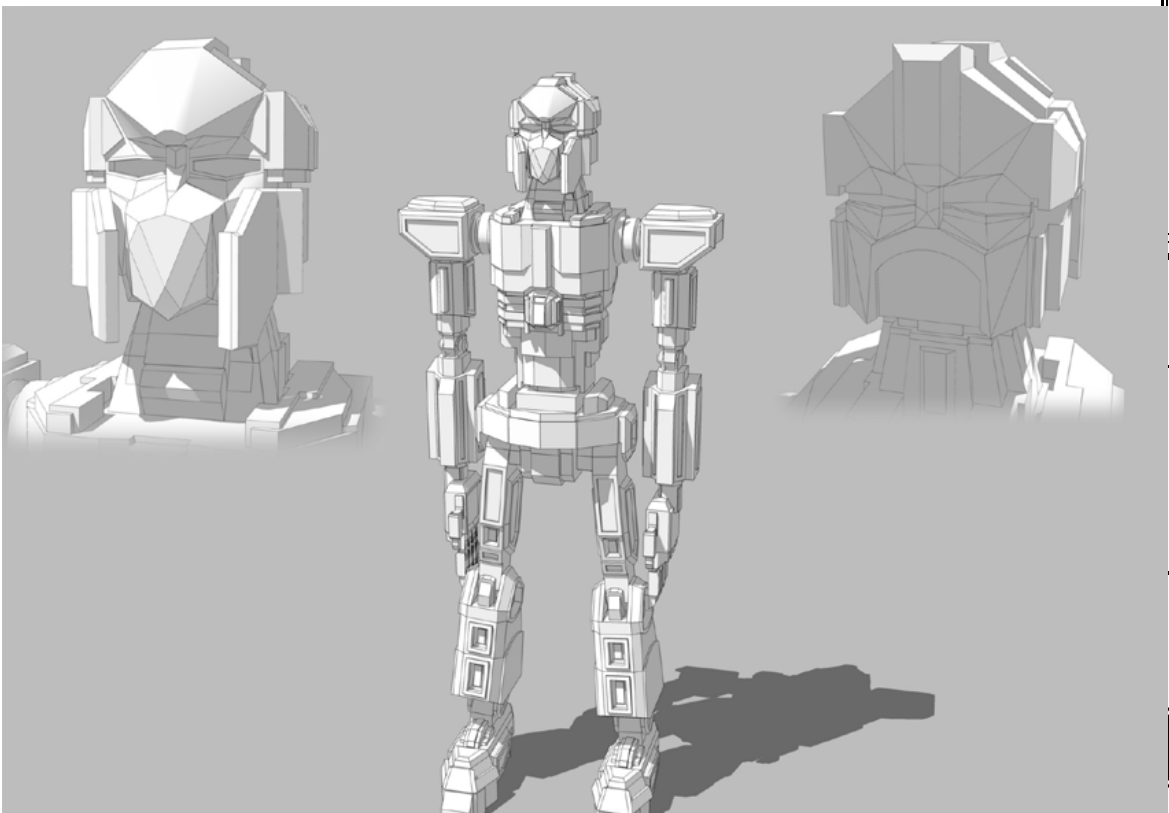
Then, we'll talk non-faction Titans. These are the Titans built by individuals, cults, rogue nations, and whomever else has the ability to create steel monsters.

Before we close out, we'll go into MP, or Mass Production units. These are not Titans, per se. They use Titan technology, but often far behind the current cutting edge. These are not unique models, they're the foot soldiers of #ADX warfare.

WHAT YOU'LL FIND

The Titans get a few kinds of treatment, mostly focused on helping you build your own.

- First off, there's some discussion of the looks, the feel, and the general working order of a given Class of Titan. We want you to have a visceral understanding of the giant fighters.
- Second off, sample Aspects. These are just a few each of Weapons, Defense Systems, and Armor Aspects to help get your brain working to make your Titan feel like its respective Class.
- Lastly, we'll talk about the Titan through the Generations. Each evolves over time, and grows into something different. Once we get to Generation 5, we'll talk about a potential path of exaltation toward Apotheosis. The Generation 7 section gives a hypothetical case for perfection of that Class's form.



JANUS CLASS TITANS

A Janus is more than just a promise of superior engineering and firepower. The Janus was the First Titan. Everything else was built on the shoulders of these giants. Data from the first engagement is the first training memory uploaded for every Ace, and not one comes out of that module ready to gloryfuck everything in sight. So it's no small thing to say that the Janus can completely change an engagement just by powering on. It already has.

Remember the first time you saw a Janus in the hangar - what stood out? Yeah, that one had heavy armor and enough rockets to kill a small moon; another was skinny and had a gun with a barrel that seemed longer than the tether to Halo One. Every single one of them was standing around, looking both cocky and bored at the same time. Odds are if you looked around, you'd see the pilot looking the same way. The look of the Janus doesn't change very much, because the real upgrades happen in the Ace's firmware.

The Janus are built to fight. Getting in close works for some, but why bother when you can fire and forget? Getting your Janus dirty means you have to listen to it complain all the way home. Better to negotiate some ballistic advantage and leisurely send the clones back to their space caves from a distance. Do that enough and they soil themselves when you finally show up at their backdoor for a delivery of whoop-ass. Armor doesn't win engagements - superior firepower does. However the defense on a Janus is our competitive advantage. How can any other pilot compete with the speed of thought of an Ace? Or SkillMemories honed throughout the last century? An Ace has already fought every battle hundreds of time as soon as the first bogey comes up on screen.

EXAMPLE ASPECTS

WEAPONS

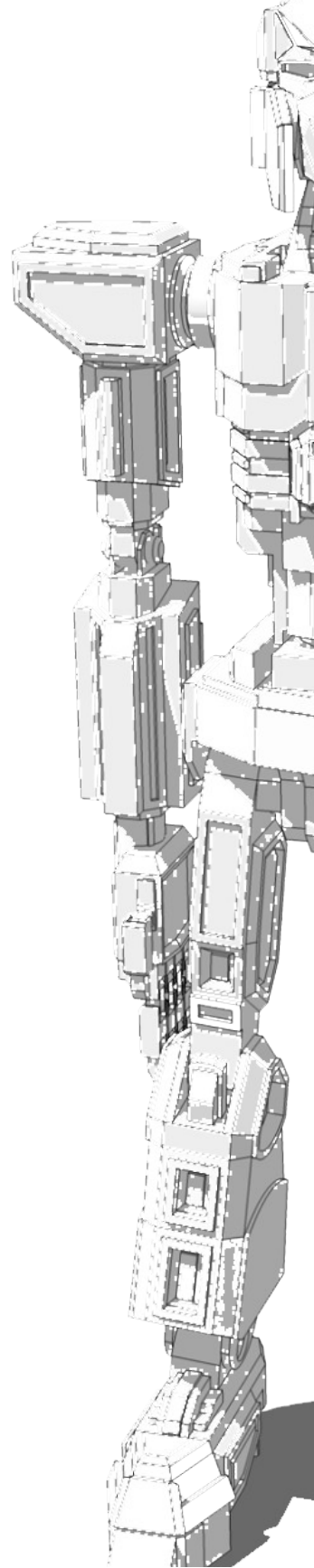
- Mid-range ClusterStrike missiles
- Linked burst Gauss rifles
- Hammerforce sniper artillery batteries

ARMOR

- Heavy Blaststeel pods
- Multichromatic anti-laser reflective coating
- Layered polycore substructure

DEFENSE

- Independently aware point defense cannons
- Kinematic compensation protocols
- Plausible deniability subroutines



GENERATIONS

1 - The first Titan is like the lovechild of a M-1 Abrams tank, an A-10 Thunderbolt, and a honest to god Arthurian knight. Fatality for pilots is 95%, but the data is golden.

2 - Mark I was the first Janus. These had better odds for the Aces, if they survived the grafting processes.

3 - The Mark II improves upon the weaknesses of the initial Janus model. Neural interfacing and engineering improvements phase out muscle and bone grafts on the Aces.

4 - The Mark III Janus is focused on improving the weapons platforms. Miniaturizing, increasing explosive yield, and minimizing thermal issues.

5 - Gibson Mk I units are fully anthropomorphized. Improvements to the mobility and power output are dwarfed by the processing power and ability to network the neurocortex functions of entire squadrons. The public uses neural interfaces for entertainment and business.

6 - Gibson Mk II Titans get bigger, stonger, faster. Their Aces seem constantly preoccupied when not interacting with their Gibson or other Aces.

7 - Aces download directly into the Gibsons; humanity lives within the CultureNet synchronously with meatspace; memories and consciousness is regularly stored, altered, and reincorporated.



MYTH CLASS TITANS

"If it fits, use it; if it doesn't fit, change it."

Myth-class Titans tend to look like a Baroque show-and-tell experiment from the old elementary school next to the junkyard. Complete with the smell of canned meat and rusty water. The Myths seem to work in spiteful defiance of both physics and planning. Not every member of the Collective is a Maker, but enough of them are Maker-adjacent that it doesn't make much difference. Besides, when was the last time you saw a TachyPos relay system with stock inverters, or a clean Cherenkov cyclotron that lasted fifty-thousand cycles without an overhaul? Myths may not be pretty, but they get the job done. They are terrifying in efficiency and brutal in power.

Myths weren't originally built to fight, they were supposed to be for commercial and industrial use. That lasted about five minutes. No two Myths look alike, and that's part of the secret to why they are so effective. The first time a Titan throws toxic garbage at you and shatters your cockpit with a pneumatic compression gun you probably shit your flight suit. Myths get underestimated all the time, which works in the Collective's favor.

Most of the Myths fight up-close, but there are a few out there that favor keeping their armor polished. Myths tend to have heavier frames and better inherent armor due to their origins. Defense systems tend to be experimental, if the Storyteller even remembers to leave enough power for those "upgrades" like scanners or view screens...

EXAMPLE ASPECTS

WEAPONS

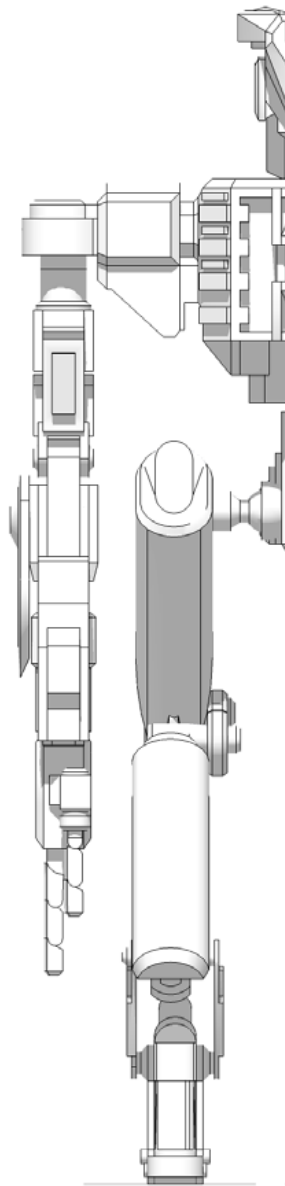
- Tri-rotary cutting blades
- Solid-fuel salvage torch-sword
- Wrist-mounted automatic bolt gun

ARMOR

- Unstable unodecium plating
- Bulky girder-mail
- Recycled Chobham armor

DEFENSE SYSTEMS

- Seismic shock dampeners
- Loud proximity detectors
- What the fuck IS that thing?



GENERATIONS

1 - Industrial exo-suits, drones and robots with pilots in a remote vehicle operating via telepresence.

2 - The first Titans used in an industrial capability. Due to varying environmental factors and budget cuts, pilots had to become their own mechanics.

3 -Myth-class Once the revolution started, the Storytellers retrofitted common tools as weapons and wrote a new book on combat metallurgy.

4 - Modern Myths. Combat-ready weaponry has been integrated along with modern defensive systems, while keeping some of the more practical elements from their industrial origins. It's not unusual for these Myths to have a distinctive feature that identifies their origins, like a physical dumper shield or clear cut saw arms.

5 - Legend class. Titans shift to stronger frames and lighter armor. Zero-point energy sources approach 95% efficiency.

6 - Stolen transformative tech from EarthCC is integrated into the Titan designs so that every Legend is fully adaptive - full transformative arrays allow every myth to have a complete tool box and weapons complement for any occasion, because MonoMyths are boring.

7 - Self-production, perpetual matter-energy transference, universal conversion. Storytellers are able to immediately pick up any technology on the battlefield and instantly repair or upgrade their Titans. Legends are compact and can be worn like a tool belt or backpack. The Collective is not to be fucked with.



OYA CLASS TITANS

Every Oya shares something in common, because that makes it easier to identify them. It is not because of pride, or a “warrior spirit”; it’s because you should always be able to identify the helpers. The core purpose of every Oya is to aid her people. The presence of the Oya insists herself among those around, like the primal fear at the roar of a hungry lion or the anxious smell of ozone preceding a large thunderstorm.

It is not due to lack of imagination that the Titans of the People of Oya bear the same name as their people. When they speak of blood in the soil, they are not merely waxing poetic. That simple statement tells you everything you need to know about the Oya. Pilots are one with their Titans - nothing like the crude mind-link between a Janus and its Ace. The DNA of the pilot is used when building an Oya. Stealing one would make as little sense as trying to steal another’s arm to use as your own. The Oya are bio-mechanical, with the Hearthfire drive providing a rich, bio-diverse energy core.

The Oya are designed to be the wardens of their people and the land, and as a result they excel at defensive systems. Their weapons are vicious and fierce, like the teeth and claws of the animals under their care. They also have spectacular sensor arrays that feed a rich stream of information to their pilots of not only threats, but an almost instinctual awareness of the surrounding area. The Tiaras the pilots wear serve as buffers and interpreters for this information.

EXAMPLE ASPECTS

WEAPONS

- Hardlight Ndimba spear
- Short-range electromag missiles
- Dermal ramming spikes

ARMOR

- Bio-plasmic force shield
- KifaruTech™ heavy armor
- Shield of the Ancestors

DEFENSE SYSTEMS

- Ire monitor drones
- Eyes of the Oya
- DumaSwift jump jets



GENERATIONS

1 - The origin of the Hearthfire Drive came from a small set of vehicles that contained a central power source, water filtration, seed repositories, and classroom/labs for outlying villages that struggled to develop self-sustaining facilities of their own.

2 - The first Hearthfire was mounted on an industrial Titan to protect the tech from pirates and industrialists. Each village had a ceremony to name a young girl 'keeper of knowledge' for her Oya. These girls were the first pilots. The easiest way to recognize these chosen pilots was to code the Hearthfire to recognize her DNA.

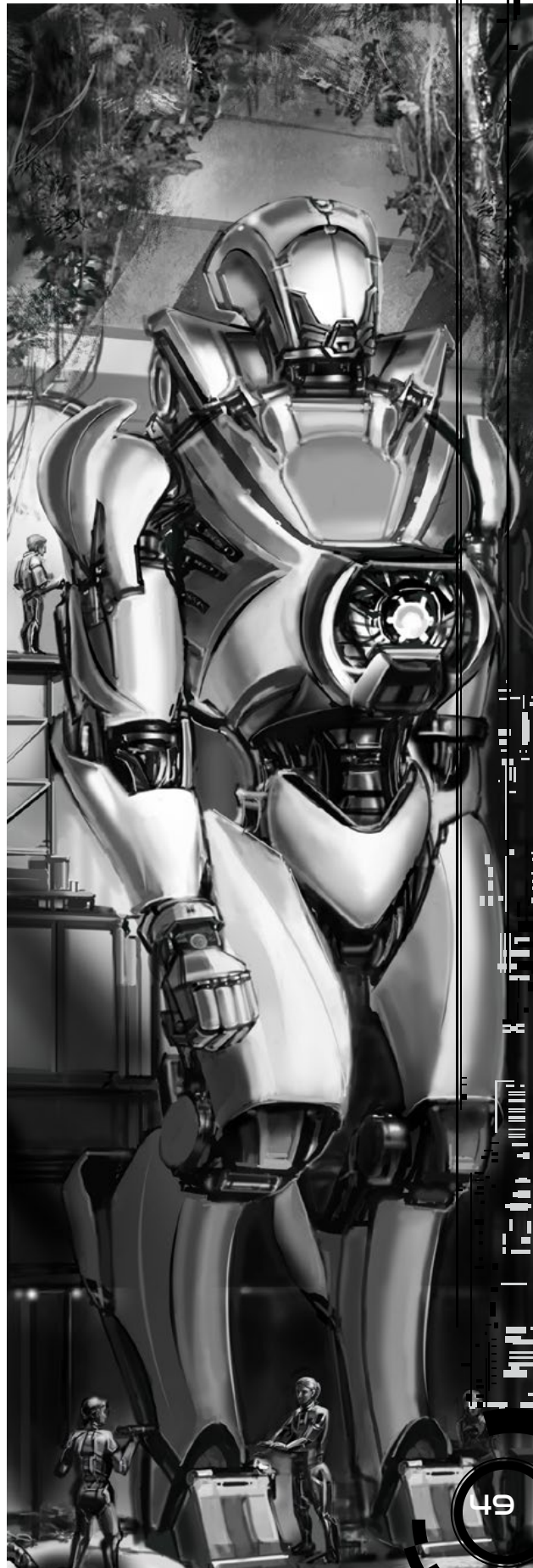
3 - The Oya begin to have "personality bleed". Each pilot influences her Oya as part of the bonding ceremony, and the Oya takes on characteristics of the land around her. Animals and weather are popular themes. Since each pilot is effectively a world-class physicist, engineer, and conservationist thanks to the Hearthfire knowledge transfer, modifying Oya is trivial and has positive environmental impact.

4 - The Oya must keep up with the external arms race, but they focus on defensive means to protect their land. Sophisticated sensor packages and using hunter tactics cultivated from thousands of generations make the Oya a dangerous foe.

5 - The Oya become capable of self-healing of minor systems. Some downtime is required among it's land, and it is common for orbital stations of the Oya to have small parks instead of typical garages.

6 - Each Titan of the Oya can sacrifice themselves to create a pacifism zone. If the Oya falls on a planet, then the biosphere evolves within two weeks. One Oya falls in the Pacific and creates a new island landmass with a rich barrier reef.

7 - Oya become modern totemic golems. Full sentience is achieved, and the Hearthfire drives become self-replicating - effectively letting each Oya birth a new generation. Many Oya settle into defined protectorates with their Pilots, whom they are bonded to for life.



GENERAL CLASS TITANS

The Primary Sanction (S-1) states that "Citizens are Unique." A General maximizes the tenets of S-1 through Adaptation. Each time a General undergoes an Adaptation, there is no question that the pilot has had a hand in developing the mode of Adaptation. Generals don't have to rely on other vehicles, because they can become those vehicles. Dropships, transports, mobile command units, and sub-orbital bombers are only a few examples of what our Titans are capable of. That first dropship descended upon the Old World and then it showed how the Commonwealth had Adapted to their situation.

The Stratos Commonwealth issued the Secondary Sanction (S-2) to make clear their purpose: "Vindicate Yourself". There is no better vindication than revenge. Everything about a General is built to exact the will of the Commonwealth. The pilots are curated to be gods of hot death. These citizens shrewdly use the environment to their advantage, and are equipped to intimidate, murder, and humiliate the enemy with extreme justice. One of the most intimidating Generals had a bipedal Adaptation with elongated limbs and was black as space. It used a combination of black noise sonic disruptors to disorient those on the battlefield while six carbon nano-tube tentacles went to work destabilizing a tether to Halo One. It was beautiful.

Which leaves the Last Sanction: "Favor the Future." The average Commonwealth citizen doesn't enjoy the lifespans or the luxuries of the Old Worlders, so they make every moment count. The past is their textbook, but they aren't chained to its lessons. Generals will continue to be some of the most unpredictable and deadly machines of war ever seen. They are also capable of more. Leaving this solar system as a burning memory. There's a rumor that Teutoberg Station is made up of several Khans that will deliver our future. Here in the Commonwealth, the future is always now.

EXAMPLE ASPECTS

WEAPONS

SL9 orbital rock thrower

Protomag scattergun

Quantum beam rifle

ARMOR

Passive regolith shield

Palladium laced reactive armor

Adaptation-lock heavy plates

DEFENSE

Space is our home now

Partial transformation

Radio-mag shielding



GENERATIONS

1 - Initial mass-production units are made up of power armor and sheer numbers. Overwhelming numbers are not enough to carry the day.

2 - Generals are built. Lacking enough resource production to create both transport units and the Titans, so a design is created to combine them. Eight citizens are needed to crew this generation.

3 - Single pilot Generals are brought online; Small strike teams of Generals are involved in sorties on strategic enemy targets. Generals maintain a fairly traditional design.

4 - The first Khans are brought online; Khans are 25% larger, can withstand more punishment, and have more innovative designs. Generals are still predominant, with a Khan being brought in as shock & awe tactics.

5 - Colonization of the Outer Planets enables more resources and more production. Differing environmental and gravity considerations allow Khans to adopt even more outlandish designs.

6 - Khan teams are built to join together into larger units. This requires far more power output, so time in a combined Adaptation is limited.

7 - Mega-Khan Adaptations; entire city ships are built; transorbital shifting to cover large distances; transhuman genetic manipulation.



MASS-PRODUCTION UNITS

While Titans are the stars of the show, the rockstars of the battlefield, they are far from the only units on the theater of war. As of Generation 3, every faction has dedicated less advanced tech as support fighters; every faction crafts mass production (also called MP) mecha. They are not proper Titans; Titans are always the newest, unique technologies. They tend to use outdated Titan tech, once it becomes more stable, and economically sound. Titans are the testing ground for what become MP mecha. In game terms, MP mecha are two or more Generations behind the current Generation of Titan tech. Which is to say, they're just as effective as older models, but typically less memorable.

MP squads usually consist of eight to fourteen mecha. They don't get their own Skills and other traits, but they do get a Weapon, Armor, and Defense Systems Aspect. They can invoke these, or they can be compelled. Some notable squads can have a High Concept Aspect as well. If you want to make the squad an elite squad, they can receive ratings on their three Aspects in the same way a Titan does. In that case, they all share the same benefits, additional damage shifts, stress, and consequences, but still attack and defend as one. So long as one member of the squad survives an encounter, it can be replenished to full membership. Always name that survivor.

ONE EARTH ACCORD

The Accord MP situation is a perfect microcosm of its greater existence. The MP pilots receive no credit, but bear a disproportionate amount of the load. For every Janus on the field, it'll be supported by as many as fifty MP mecha. The MP take down a significant number of Accord enemies, but the Janus pilots record the kills on their own records. The Janus program hemorrhages money, but the MP program bears the burden of almost every budget cut. Also, when a commander needs to sacrifice troops, twenty MP mecha will always die before a single Janus. After all, a Janus death on world news is bad for morale. Even if an MP pilot performs well, notably few will ever see promotion to the Janus program. The "steel ceiling" is a problem Accord legislators have vowed to address for the past four election cycles.

On the other hand, the machines themselves are the most customized of any MP mecha. Pilots proudly paint and retrofit parts onto their Romulus Class mecha, giving the battlefield a look reminiscent of ancient wars where hundreds of individual soldiers would fight side by side in similar armor. They're also the most distinctly humanoid of all MP mecha.

Sample Aspects: Aries Blaster Array, Athena Satellite Missiles, Mercury Jump Jet System, Hercules Rocket Fist

NATION OF OYA

The Nation uses the fewest MP mecha by a wide margin. Their MP program exists mostly as a training and testing ground for young pilots, to determine whether or not they're ready for Hearthfire synchronization. The MP Oya are generally less than half the size of full Oya. In some cases, they're little more than

semi-organic power armor. On the battlefield, these MP Oya will swarm more significant Titans, getting too close to target with ranged weapons. Then, they physically tear the armor off their larger foes, and attack their drive cores directly.

For some Oya pilots that graduate from MP piloting to full Titan duty, they'll continue with this brutal, visceral fighting style. The outfit their Oya with specialized musculatures optimized for removing armor and gutting internals. Ground troops call these Oya "kaiju".

Sample Aspects: Nanotech Flesh, Vibroblade Claws, Gamma Decay Vascular System, Bone Core Teeth

PEOPLE'S COLLECTIVE

Collectivists love their MP mecha. Many Citizens even call them Titans. Most Collectivist MP units are made by factories that build industrial equipment, and generally feature parts of construction machines. Whereas Myths are piecemeal bits of various Titan tech blended with industrial machinery, Collectivist MP units look closer to construction machines with legs (or treads). Wrecking balls are not uncommon features for Collectivist MPs.

Collectivist MP pilots walk a difficult line between recognition and anonymity, as taking too much credit is considered gauche in the People's Army. However, MP pilots eat the same rations that Titan pilots eat. They sleep in the same uncomfortable cots. They wear the same ill-fitting flight uniforms. There's a minor pay upgrade for Titan pilots, but they argue that it's because of the increased risk. Collective fatality numbers don't often line up with that theory.

Sample Aspects: Superheated Wrecking Ball, Disposable Steel Greatshield, Atomic-Powered Spreader Jaw, Holographic Decoy Projector

STRATOS COMMONWEALTH

The Commonwealth technically built the first MP mecha, since many of their prototype transforming mecha were mass-produced and tested on the battlefield during the Great Clone War. The General program rose out of those initial assaults, not the other way around. It's no coincidence, then, that Stratos MP fighters look nearly identical to their General counterparts. They also tend to be technologically closer to Generals, and their pilots receive respect that's comparable to General pilot accolades.

They're also made with a loving care not afforded to Accord MP. They're just as important to the Stratos battle plan as the Titans in many cases, and the most exceptional pilots end up in a General after a successful tour of duty.

Sample Aspects: Atmospheric Entry Shielding, Particle Projection Main Gun, Reflective Anti-Beam Coating, Breakaway Thrusters

OTHER TITANS

Not all Titan tech comes from one of the four major factions. Depending on who you ask, the Generals, the Oya, and the Janus were not even the first Titan class robots. These developments and advances in technology did not occur in a vacuum; numerous world interests were trying simultaneously to reach similar results. The first would rise above, and that's exactly what happened. The stories focus on the four major factions, because they pulled out ahead and delivered breathtaking machines just before competitors.

We encourage you to build your own Titans that don't belong to the main four factions. But to do so, you have to answer a few questions:

- Who designed the Titan tech?
- Who supports and engineers these machines?
- What unique features (read: Aspects) do these Titans possess?
- What philosophy required the faction to build mecha?
- How does the pilot interact with her machine?
- How did the faction fare through the Generations?

Answering these questions should give you the start of a faction. From there, you can build entire stories around that group, or feature them as supporting cast in your games.

Here are three factions and their Titans that you can plug right in:

HADRIAN TSO'S SALVAGERS

Hadrian Tso is an opportunist, and an asshole. He's building an army off the backs of victims and war heroes. His crew waits on the edges of Titan battles, then swoops in to steal the burning husks of the fallen mecha. He takes the parts, and builds his own hybrid robots. What's his intention? Nobody knows. Rumor has it he plans to hire out his army once only two factions remain standing.

Hadrian Tso comes from New Jersey, but his current base is in Taiwan. His alias, he claims, comes from his favorite historical general, and his favorite Asian inspired fast food.

Titans: Venator Class

Sample Aspects

Oya Muscle, Janus Steel

Overclocked General Processors

Supercharged Thermal Lance

Quilt of Stolen Ceramics

THE JUDGMENT SEAT

The Judgment Seat is a mysterious cult formed from numerous superchurches that banded together with the intention of influencing global politics. When their lobbying efforts failed to take hold with the One Earth Accord, they took their vast funding and invested it in building Titans. Their official stance was that they felt eventually, the secular Accord would persecute them, and Titan technology was the only hope to stay standing. Now, they sometimes strike out at the oddest times, annihilating small squads of Titans in the name of “divine retribution” for some unknown crime.

Titans: Ophanim Class

Sample Aspects

Six Wing Technique

Blind Justice Particle Beam

Cherubim Anti-Air Missiles

Seraph Sword

God Finger

Epoch Shielding

MYRA'S FLOWER

Myra Gray came into a Titan, and nobody knows how. It’s a fast mecha that appears built off derivative Janus tech. It appears different than any Janus currently in production. Rumor has it, it was a gift from Professor Anderssen, the beta build of the first Janus with “black box” technology, advanced tech that only unveils itself when absolutely necessary. Regardless, Myra uses her flower for peace. She storms into Titan battles, and rushes to save masses of civilians, and sometimes fallen Titan pilots, regardless of faction.

Since, she’s received near limitless money, so she’s been able to hire a support crew to help facilitate her rescue excursions. Her actions have been a powerful reminder to Nation of Oya pilots, reminding them of their purpose.

Sample Aspects

PETAL Shielding Array

Stamen Shock Saber

Butterfly Drive Core

Neutralizing EMP

GETTING STARTED

In this chapter, we'll be building our game setting. But you've just read all sorts of game setting information, haven't you? You know all about wars, the Titans, the factions, and all that. What do you have to build?

Well, you have to build the stories you're telling. We told you some stories. Now, you're going to build on those and change the future. You're going to make a crew of Titan pilots, the important people in their lives, their rivals, their friends, their enemies. You may not need to do this if playing a published adventure.

It's important to note, not everyone needs to play a Titan pilot. You can choose to play a non-pilot as your primary character; the **Fate Core** rules allow for non-pilots to make meaningful contributions even during massive skirmishes. If you really want, you can do an **#ADX** game completely devoid of pilot characters, or using pilots as secondary cast members. If you want to focus on the politics and intrigue of the **#ADX** universe, this is one way to go about it.

IMPORTANT FEATURES OF AN ADX GAME

In order to build your **#ADX** campaign, you need to keep a few important factors in mind. *Address all these things as a group.* This is essential.

ENGAGEMENT

The main characters in an **#ADX** campaign must engage the setting. While all sorts of things happen within the time line, and the various nations clash on every level, this is a story about how the main characters proactively strike out to change the world. This doesn't mean they all have to share the same goals, mind, but they all have to be characters ready and willing to make change. If these characters did not exist, the setting would be a very different place.

Now, this doesn't mean they have to start as movers and shakers. You can plan to get there throughout the course of the campaign, but don't hold off too long. By the end of the first game session, you should have a clear path in mind for how the characters are going to go about shaking the setting's foundation.

DRAMA

#ADX is a science fiction drama, first and foremost. That means drama needs to be right on the tip of your tongue during all the discussions you have when making your campaign. It's alright if the relationships and conflicts are over the top. Embellishment is an important, thematic storytelling tool. The robots shouldn't be the only thing in the world that's enormous and powerful.

In the end, we're telling stories about the world, but mostly we're telling stories about how the characters respond to, and push against the world. We care about the events of the war, because of the effects they have on the people. We want to see people torn apart, and brought together. We want to see groups of people change their ways of thinking. This is the drama that's core to **#ADX**.

ARE YOU A FATE VETERAN?

You may be reading this because you have played **Fate Core**, or another **Fate**-powered game like **Diaspora**, **Bulldogs!**, or **The Dresden Files**. If so, this iteration of **Fate** will feel familiar in some places, and different in others. A lot of the changes are cosmetic. For example, we've renamed many skills. But in places where our rules are completely new to **#ADX**, we'll mark them with an X designator. This way, you don't need to rehash a lot of old information, and can hone in on the new parts.

ARE YOU NEW TO FATE?

If you've never played a **Fate** game before, that's just fine. You'll find all the necessary rules to play **#ADX** right here. However, we strongly recommend you check out **Fate Core**. Partly because it rocks, and we want to see Evil Hat do really well. But it's also because it goes into a lot of the depth of the **Fate Core** system with more detail than we can here. For example, it has a lot of great content on building Aspects. We talk about that briefly, in the context of **#ADX**. But the knowledge you'll find in **Fate Core** will make your **#ADX** games that much better. You can even draw ideas and rules from other **Fate**-friendly books to enhance your **#ADX** experience. If you want to experiment with that, we recommend **Diaspora**. It goes into detail about space travel. You could use it to take **ADX** all over the universe!

ASPECTS

Throughout the process, you'll create Aspects. You can find more advice on building Aspects on p. 72. In the mean time, just think of them as short epithets describing the thing you're addressing.

FIRST STAGE: WHO ARE YOU PLAYING?

The first thing you have to answer is, as a group, who are you playing? Is everyone part of an elite group from the People's Collective, looking to shift the tide of the war? Is the group a diplomatic mission from the Stratos Commonwealth, looking to find peaceful solutions to their homeland issues? Are you playing an independent group seeking to shut down the four major factions and end their constant struggles through superior engagement and technology? You have to figure this out before you can make your characters.

If you want, you can play a group that isn't inherently cohesive, you could play two rival groups, or any combination. If you do so, some characters might not get as much screen time as others, but you can keep the players active by building a strong cast of supporting characters in each faction. For example, if you're playing a game set in Generation 3, where the story centers on two young, cloned sisters in a heated rivalry, one a prominent Stratos pilot, and one an ace One Earth pilot, most scenes will showcase one of the two girls. However, each girl's faction will have supporting characters that fill the void and make sure every player gets plenty of time on-camera.

When coming up with your group, consider the Generation you want to play in. This might influence some of the initial relationships and character options. At times, most of the factions have reasons to work together. Of course, you don't have to go with the flow. You can change the setting as presented, you just have to make sure everyone's on the same page from the outset of the campaign.

SECOND STAGE: TONE

Next, talk about **tone**. You need to know the desired tone for your story before making the characters. Some games of #ADX can have a light-hearted, almost comedic tone. Many rely on tension to keep the drama active. Some delve into dark, bleak territory to show the horrors of war. Discuss what kind of tone you want to plan for, that way everyone comes in with expectations when building their characters.

This way, the players get to own the story, and know what to expect. If the expectation is that you'll have a stark, Game of Thrones level death toll, then players should build characters whose deaths can suit the story. If you want to fall back on humor to dull the pain of war, like M.A.S.H. with giant robots, the players should think with their characters' senses of sarcasm and levity in mind.

THIRD STAGE: SCALE AND SCOPE

Now, talk about the **scale and scope** of your game. Are you just playing a one-shot? Excellent. Plan with that in mind. Do you have a year of weekly games planned? This will take different considerations.

Most importantly, this lets you decide what Generations you wish to play. In a one-shot game, Generation 4 is a good baseline. If you want to play a long, epic game with a wide and varied cast, you might want to start at Generation 1, and move all the way through Generation 7.

Scope also helps you to find your characters. If you want a high-scope game, your characters might be prominent people to begin with, like the sons and daughters of royalty or high-ranking members of their respective factions. If you have a low-scope game, characters are likely to start out the underdogs, as unheard-of in their factions.

FOURTH STAGE: THE CONFLICT(S)

Once you have your scope, you can define the conflicts that drive your plot. There are three default "slots" for conflict. The first is a smaller-scale, **immediate conflict**. Then, there's an **over arching conflict**. Then, there's an **epic conflict** that's often beyond reasonable solution. Represent each as an Aspect.

Immediate Conflict has to be something you could solve quickly, something with urgency. Think about the pilot episode of a TV show. Whatever would be resolved by the end of that episode, that's the immediate conflict. In a multi-session game, this will change about every game session.

Over Arching Conflict has to be something within reach, something you could solve with a massive effort. At its core, this is the big goal for the game's story. Consider it the season plot for a TV show.

Epic Conflict is a massive, setting-spanning conflict that can't be solved with reasonable effort. It's less a direct conflict, more a mood and backdrop for the whole story. For example, many games of #ADX will use the Generational Wars, the Clone Wars, and the like as their epic conflicts. The characters aren't expected to resolve the whole thing themselves.

FIFTH STAGE: ACTORS, FACTIONS, AND PLACES

Then, we create the people, factions, and places that we'll be showcasing throughout our stories. Not the players' characters, mind you, but all the other important personalities we want to see in our games.

As a rule, you'll want at least a person and place per faction and per conflict. As a default, these places and people will be the 'anchor points' for interactions with those factions and conflicts.

Every person, every faction, and every place gets a name and an Aspect. Come up with these around the table. We recommend writing them on index cards so they can sit in everyone's view. That way, when planning scenes, these major story elements are fresh on everyone's mind.

SIXTH STAGE: MAKE PROTAGONISTS

This is super important, and the last step. It's so important, it'll get its own section (the next one). So just move there for details. But this step has to go last, because you have to design characters to fit into the world and conflicts you've established.

EXAMPLE OF GAME CREATION

Here's a simple example to show you how a game creation session might end up.

Jennifer, Geoffrey, and Alexis are making an #ADX game. The three of them decide that they're playing a group of rag-tag heroes that are taking their fortunes and trying to intervene against war escalation that could put more than just their mercenary contracts at risk. That's stage one. Nothing fancy, here. No need for details.

Next, they talk on tone. Jennifer and Geoffrey want a sweeping romantic soap opera with robots. Alexis wants something dark and brooding. They don't find the two to be mutually contradictory. They decide they want something like VOTOMS meets Dark Shadows, with ancient allegiances, fiery romance, and enough death to keep everyone on their toes, but not so much that they don't get attached to the character relationships. That's stage two.

Then, they move on to scale and scope. They all agree they want to go big, but not excessively big. They want their characters to have an impact on the direction of the war, but they don't want to single-handedly fight off every faction army. So they're going with the default Generation 4 game. This puts them right at the beginning of the Second Clone War. They decide they'll be trying to stop it before it starts. To keep the scope realistic, they'll be running recon and sabotage missions to hit integral forces.

*For the conflicts, they discuss for a bit and come up with their three. Their immediate conflict is that their ship is overheating, and they're liable to burn up or run out of oxygen. They call the Aspect **On Borrowed Time**. They figure they'll discover why during play. Their over arching conflict is **The Second Clone War**. Ideally, they want to prevent it. Their epic conflict is completely off the wall. They want to prove humanity is worth saving, when it makes first contact with extra-terrestrial beings. They call it, **A Peaceful First Contact**. They don't expect this to necessarily happen over the course of the game, but this tells the Director what they want to see peppered throughout the story in theme and symbolism.*

Now, they make people, places, and factions. For this example, they're using the standard four factions (the Nation of Oya, the One Earth Accord, the People's Collective, the Stratos Commonwealth,) and their own faction, a mercenary troupe that they call Remora.

For the Nation of Oya, they agree on the ruins of the Parthenon in Athens as their location. Their character is the firebrand captain Calista Eleni. They decide the faction will stand as an underdog on the verge of being crushed. The Parthenon's Aspect is **Standing Against All Odds**. Calista's Aspect is **Unyielding to Consequence**.

For the One Earth Accord, they discuss and declare The Halo One Embassies as their location. They know they want a lot of diplomacy to happen, and that's a great place for it. Their character is the ranking diplomat Officer Trisha Long. To encourage diplomatic interaction, the Embassy's Aspect is **Forever Fostering Compromise**. Officer Long is helpful, but often pensive about engaging bureaucracy. Her Aspect is **Do You Know How Much Paperwork This Will Cause?**

For the People's Collective, they decide they want to see the Collective's dark side. They want to see how far a populist movement can go, when given a shred of influence. They settle on a location, The Montreal Commune, a military base under the guise of structured housing. Its leader, the domineering Albert Friese, is their character. The base's Aspect is **The Collective Above All**. Friese's is **Knowledge is Power, but Power is Also Power**.

For the Stratos Commonwealth, they discuss wanting to see them as misunderstood rebels and malcontents with a relatable purpose. For their location, they choose the Grayson Arena on Mars. It's a place where clone athletes test their mettle, and a place where Stratos dignitaries do business with the rest of the galaxy. Their person is Ensign Adrian Thirwell. The Arena's Aspect is **Cheap Shots Still Count**. Thirwell's is **Clone of a Clone of a Clone of a Clone of Our Greatest Hope**.

Lastly, they're designing their own independent faction. It begins and ends on their mercenary ship, The Starfinder. They settled on naming the faction after the ship. Its captain, Jennifer Watanabe, is the core character they're focusing on. The ship's Aspect is **Stop Only When We Find Peace**. Watanabe's is **Never Accept Futility**.

Then, they're ready to make their protagonists.



PROTAGONIST CREATION

Now that you have the world you're playing in, and the basic idea of the stories you're telling, you're ready to make your protagonists. Remember that their existence serves the story, that's why you do this last. You've built a web; now you're getting the protagonists stuck in it. Here, you'll be telling the protagonists' stories, you're going to come up with the paths they walk throughout the game. When you start the "real game", you want to start in the heat of the action, at an important moment. The fancy term is, "in media res". We like to think of it as, "when things start blowing up". This gives you the foundation to do that.

While everyone makes a protagonist, this is a collaborative process. Everyone should have a hand in everyone's characters. While we don't assume the protagonists are necessarily a tight-knit group, each player should know about and ultimately care about the other protagonists. Most of the time, protagonists will be pilots. But this isn't always true. Technically, you can make a complete game with no Titan pilots whatsoever, or only having the pilots as supporting cast. But it's important to be up front about this with the group, so you're all playing the same game, with the same expectations in mind.

Again, during this process, you'll be making Aspects. Some advice on Aspect creation can be found on page 72. During protagonist creation, you might not be able to come up with one or more of the recommended Aspects. This is fine. Give it a try, but if you can't, they can develop during play.

STEP ONE: HIGH CONCEPT

To get started, you need to **come up with a High Concept Aspect**. This is the general idea that will drive your character design. Basically, you're telling us everything we need to know to "get" your character, all in one phrase. You might be playing the **Young Pilot With a Heart of Gold**, you might be playing the **Legacy Politician With Something to Prove**. This Aspect is how you would describe your character in the cast sheet for a play, or if you were trying to give a run-down of the whole cast of a novel to a friend. The more you say in this little epithet, the better.

STEP TWO: RELATIONSHIPS AND DRIVE

Then, you move on and create Relationship and Drive Aspects. Everyone has two Relationships and one Drive.

The first Relationship is a **Protagonist Relationship Aspect**, a relationship to another protagonist character. There might be some overlap in the group here; that's fine. But you're making statements about how your character relates to the other protagonists. Sometimes, you may want to play a game where the protagonists don't know each other yet. These sorts of origin stories are fine, but aren't considered the norm in **#ADX**. This should start the players discussing how their characters act around one another, and what sorts of histories they may have. Remember, this is collaborative, so if someone says something happened, it happened unless you really have a great reason to protest it.

GAME CREATION SUMMARY

STAGE ONE: WHO ARE YOU PLAYING?

Decide who you're playing. Determine what the group of protagonists will be.

STAGE TWO: TONE

Determine your tone, so everyone knows how they should be designing the game.

STAGE THREE: SCALE AND SCOPE

Determine the scale and scope of your game as a guideline to start from.

STAGE FOUR: CONFLICT(S)

Build three main Conflict Aspects. Design an Immediate Conflict, an Overarching Conflict, and an Epic Conflict.

STAGE FIVE: ACTORS, FACTIONS, PLACES

Create actors, factions, and places. For every faction you represent from the start, create at least one representative actor, and one location. Each of these elements gets a name and an Aspect.

STAGE SIX: CREATE PROTAGONISTS

Go on to create all your protagonist characters.

PROTAGONIST CREATION SUMMARY

STEP ONE: HIGH CONCEPT

Develop the High Concept Aspect for your pilot.

STEP TWO: RELATIONSHIPS AND DRIVE

Create a Relationship Aspect to another pilot, then to a faction. Then, create a Drive Aspect with the question, "Why should humanity be saved?"

STEP THREE: SUPPORTING CREW

Create supporting crew. Everyone makes one or two supporting cast members. If you choose to uplift them to major supporting roles, they cost Refresh.

STEP FOUR: SKILLS

Choose Skills. You get one at +4, two at +3, three at +2, and four at +1.

STEP FIVE: STUNTS

Start with two Stunts. You may get more depending on your Titan's Generation.

STEP SIX: TITANS

Create your Titan. Create a Weapon, Armor, and Defense Systems Aspect. Choose any Stunts and other traits, depending on your Titan's starting Generation.

UPLIFTED CAST CREATION

Uplifting a cast member to a major role costs 1 Refresh. Uplifted cast members get one Skill at +1, one at +2, one at +3, and one at +4. They get one Stunt, one High Concept Aspect, and one freefloating Aspect.

Next you **choose Faction Relationship Aspects**. These are usually relationships to the factions to which the protagonists belong, but they do not have to be. They can be factions to which the protagonists used to belong, hate, fear, envy, whatever. If a faction has a bounty on your character's head, that's ample reason for a relationship. This statement doesn't need anyone else's input, but it can always benefit the process. For example, if two characters are part of the Stratos Commonwealth, consider bouncing ideas off each other. Maybe one character loves the Commonwealth and everything it stands for. Maybe the other is looking for a way out. This helps to build a whole network of relationships by commonalities, differences, and associations.

Lastly, every Titan pilot needs a **Drive Aspect**. The Drive Aspect answers the question, "Why should humanity be saved?" There are as many answers, both positive and negative, as there are Titan pilots. Everyone has their reasons for action. For Titan pilots, this answer, this Aspect, is what allows them to push beyond normal human capabilities. This Drive allows them to grasp at something beyond humanity.

Technically, any character can have a Drive, but it's only necessary for Titan pilots, since it gives them certain specific edges in robot battles. For other characters, it's just another Aspect to describe their approach to the world. Alternatively, non-pilot characters can take a "free floating" Aspect they can flesh out immediately, or at any time later.

STEP THREE: SUPPORTING CREW

Next, you'll give some thought to **building the supporting crew**, the remainder of the characters that will see little to some screen time. If any of these crew members stand out, you can uplift them to major supporting roles; essentially they become "mini protagonists" with truncated character worksheets of their own.

Every player should make at least one or two supporting cast members. Do this the way you did before; choose a name and an Aspect. Don't go too deep, unless it feels right or you want to uplift one to a major supporting role. If you choose to claim one in that regard, use a supporting cast worksheet, and note that you'll have one fewer Refresh available to your pilot. An uplifted cast member gets four Skills, their normal Aspect, and one Stunt. They also have one more free floating Aspect. You can determine this later.

As a default, the supporting crew is literally that. You could feature a military base, a spaceship, or any other faction group that interacts regularly with the pilots. During this stage, consider the location you meet at. Is it a spaceship? Is it new, old, clean, falling apart? What is it called? What's its reputation?

STEP FOUR: SKILLS

After supporting crew, **choose your protagonists' Skills**. At creation, you're going to build a pyramid of Skills, which you can see on the worksheet. You'll choose ten total Skills, and higher numbers reflect greater competency. You'll get one Skill at +4, two at +3, three at +2, and four at +1. Other Skills are rated at +0. It doesn't mean you can't do that thing; it just means you're not that good at it.

Some Skills will note that you cannot use them if you only have +0. This will come up in the actual Skill descriptions. During play, you may increase Skills to +5, or buy other Skills up. This is all covered later, in Advancement.

For a full list of Skills, see p. 80.

STEP FIVE: STUNTS

Now that you have Skills, you get to **choose two Stunts**. Stunts are signature tricks your character can perform that give her heightened capabilities in the course of the story. You can choose from the examples we've provided, or you can create your own. You can find more on creating your own Stunts in the Skills section.

Consider using Stunts to flesh out and define your character's Skills. For example, two characters might have the Diplomacy Skill at +3, but it means different things for each character. One might have a Stunt called **Negotiation At The Barrel Of A Gun**, while the other might have one called **Killing Them With Kindness**. While both get the same +3 on Diplomacy rolls, they are clearly two very different disciplines.

You can take a third or fourth Stunt at the cost of one or two of your three starting Refresh, respectively. You may get additional Stunts with your Titan, depending on its Generation.

In the Skills section on p. 80, you will find sample Stunts for every Skill and guidelines for creating new Stunts.

STEP SIX: TITANS

Then, we **create Titans**. While not every game will start with characters able to access Titans, it's usually worth making them before the story starts. It'll save time later, and the Titans' identities can inform on the story even before they're actually introduced. Generally, the Titans are going to be the pinnacle of current (or future) technology, so their names will be on the tips of everyone's tongues.

First, **choose (or name) your class of Titan**. If you're playing one of the four main factions, they have dedicated Titan classes. The People or Oya pilot Oya Class Titans. The People's Collective pilot Myth Class Titans. The One Earth Accord pilot Janus Class Titans. And the Stratos Commonwealth pilot General Class Titans. If you're not playing one of those four factions, you may for some reason have one of their Titans, or you can make up your own class. If you make up your own, consider how their naming scheme reflects on your faction.

Next, **record your Titan's Generation**. This depends on your specific campaign. Your Director ultimately gets to decide the starting Generations of your Titans. You can increase your Generation by one (making your Titan a super advanced model) by spending one of your three starting Refresh. If you do this, you're making a statement that you want your Titan to single-handedly be a game changer at every turn. Your character will be the model upon which entire Generations of super weapons are built. Using your weapon in public inspires massive awe and fear.



TITAN CREATION SUMMARY

STEP ONE: CHOOSE TITAN CLASS

Choose from your faction's class, or make up your own.

STEP TWO: RECORD GENERATION

Your GM decides your starting Generation. You may spend one of your three starting Refresh in order to start one Generation ahead of the campaign.

STEP THREE: TITAN ASPECTS

Name three Aspects for your Titan, one for its Weapons, one for its Armor, and one for its Defense Systems.

STEP FOUR: TITAN ASPECT RATINGS

You get three improvements to your Titan Aspects. Each is rated from 0 to +3. Divide those three improvements however you'd like. You can spend starting Refresh for an additional two improvements each.

STEP FIVE: DETERMINE YOUR GENERATION BONUSES

You'll receive a series of advantages based on your Generation. These are listed on the following page.

STEP SIX: NAME YOUR TITAN

Exactly that. Name your Titan if you haven't already.

Then, you're going to **determine three Aspects for your Titan**. It gets a **Weapon Aspect**, an **Armor Aspect**, and a **Defense Systems Aspect**. You're using this opportunity to describe how your Titan operates in combat. In the Titans section, we offer a few options for these Aspects, but the sky's the limit. This is where you impress upon the science fiction of #ADX's universe. Be descriptive. Be evocative. Be unique. Remember that Titans are all unique, even if they're modified versions of generic frames. So this is where you give your Titan very specific identity.

Once you have your Titan Aspects, you'll **assign ratings to them**. This is one place where Aspects will have an associated rating. Each (Weapons, Armor, and Defense Systems) gets a rating between 0 and +3. You get three improvements to these, divided however you'd like. They start at 0. You can specialize deeply and create a Titan that can do one thing very well. Or, you can spread your improvements around, to make a more general purpose machine. Also, during this stage you can spend Refresh for more improvements, one Refresh gets you two improvements.

Then move to your **Generation Bonuses**. At every Generation of your Titan, you'll get certain advantages, listed on the following page. Note these, or in the case of Stunts, choose them. Higher Generations may offer Refresh, you can spend this just like any other Refresh, or just add it to your pilot.

Lastly, **name your Titan**, if you haven't already.

GENERATION BONUSES

GENERATION ONE: FREE INVOKE

Every skirmish, you can invoke one of your Titan Aspects for free.

GENERATION TWO: FREE STUNT

Take a free Stunt in the Blast, Maneuver, Melee, or Transcend Skills.

GENERATION THREE: FREE INVOKE

Just like Generation One, you get an additional free invoke.

GENERATION FOUR: DRIVE DIE

You gain access to the Drive Die.

GENERATION FIVE: REFRESH

Take one free Refresh.

GENERATION SIX: FREE INVOKE

As before, you receive one additional free invoke per skirmish.

GENERATION SEVEN: APOTHEOSIS

The effects of Generation Seven are different for every Titan.

FINAL TOUCHES: DERIVED TRAITS

You have your campaign. You have your pilot. You have your Titan. Now, you just have a few derived traits to figure out.

First off is Stress and Consequences. These are based on your Will Skill. By default, you get two Stress boxes, the 1 and 2 boxes. If your Will Skill is +1 or +2, you unlock the 3 box. If your Will Skill is +3 or +4, you get to unlock the 4 box. You get a mild, moderate, and severe Consequence slot as well. If you achieve Will +5, you get an additional mild Consequence slot.

Your Titan has Stress and Consequences, too. But by default, she gets no Stress, three mild Consequence slots, and a severe Consequence slot. Each level of Defense Systems offers a Titan Stress box of that level (+1 gives the 1 box, +2 gives the 2 box, +3 gives the 3 box). Each level of Armor gives you an extra moderate Titan Consequence slot.

QUICK CREATION

If you don't want to bother with all this planning, and you want to just jump right in, you can create characters with just the essentials, filling in the rest in play. What we recommend for this style of play:

- Name
- Titan Name
- High Concept
- Campaign Generation level
- +4 Skill

EXAMPLE OF PROTAGONIST CREATION

Jennifer is making her pilot for the Remora. By this point, she already has her High Concept Aspect: **Go-Getting Young Soldier**. She figures that'll get her into trouble.

For her Relationships, Geoffrey is playing another hot shot Accord pilot. So she makes the Relationship Aspect **Always Ready To Show Up My Peers**. For the outside Relationship, she decides that Trisha Long and her pilot were married previously, but broke up under bad terms. She figures they'll have some uncomfortable flings later. So she takes the Aspect **Always A Shoulder To Cry On**. She ties this into her Drive. She assumes her pilot is trying to redeem herself, so she takes the Drive Aspect **You Can't Atone To A Dead Populace**.

Then she moves on to supporting crew. She doesn't like switching characters mid-game, so she decides right at the beginning that she's not going to uplift either of hers. She makes Security Officer Mako, whose Aspect is **Strictly Business**. She also goes with the Remora's pilot, ace Accord fighter James Wong. His Aspect is **Don't You Worry About What I'm Doing**.

For her Skills, she knows she wants Maneuver highest, so she jots it down at +4. She's a top soldier, so she takes Athletics and Shoot at +3. She wants to fight at a distance in her Titan, so she takes Blast at +2, Tactics at +2, and Will at +2. She looks over the remaining Skills for what else she's trained in, and she picks Espionage, Diplomacy, Provoke, and Sense at +1 each.

Next is Stunts. She wants her Titan to be a maneuverable sniper, but her Blast is at +2. So she decides to enhance it with the Sniper Shot Stunt. She also wants to be able to navigate military bureaucracy, so she takes a Diplomacy Stunt called Slice Red Tape.

Now, she makes her Titan.

EXAMPLE TITAN CREATION

Now for her Titan, Athena's Bow. We already established the game would be set in Generation 4. That gives her two free Invokes, a free Stunt, and lets her access her Drive Die. The only thing that matters here is the Stunt. She decides to take a Maneuver Stunt called Evasion.

Athena's Bow is a Janus Class Titan. She wants to be a maneuverable sniper. So her Weapons Aspect is Particle Cannon. Her Defense Systems Aspect is DART Jets. Her Armor Aspect is Light Ablative Plates.

Since she wants to prioritize hitting hard, she puts +2 to Weapons, and +1 to Defense Systems. She feels that isn't quite enough, so she reduces her Refresh by one to make Weapons +3, and Defense Systems +2.

EXAMPLE FINISHING TOUCHES: DERIVED TRAITS

To wrap, her Will means she has a 1, 2, and 3 Stress box. She has the normal mild, moderate, and severe Consequences. Her Titan has the 1 and 2 Stress boxes. It also has three mild consequences, and one severe. She has 2 Refresh.

THE RULES

Now that we have our campaign frame, protagonists, and their Titans, this chapter will explore the rules necessary for play. Most of this will feel familiar to Fate veterans. We'll tag things that are whole-cloth new to #ADX, just like we did in the last chapter.

WHEN DO RULES APPLY?

The rules adjudicate dramatic situations, and help to guide where the story goes. To put it simply, use the rules when you think cool things could happen if you use the rules. If a variable outcome could hurt your story, don't use one. If picking up dice or a pencil will hurt the flow of your action, don't.

Alfred Hitchcock once said, *"Four people are sitting around a table talking about baseball or whatever you like. Five minutes of it. Very dull. Suddenly, a bomb goes off. Blows the people to smithereens. What does the audience have? Ten seconds of shock. Now take the same scene and tell the audience there is a bomb under that table and will go off in five minutes. The whole emotion of the audience is totally different because you've given them that information. In five minutes time that bomb will go off. Now the conversation about baseball becomes very vital. Because they're saying to you, "don't be ridiculous. Stop talking about baseball. There's a bomb under there." You've got the audience working."*

In this scenario, the dice are your bomb. The dice give you the chance for catharsis, for relief, for resolution. The more you hold onto them, the more tension you can establish. As a player, as a Director, knowing just when to drop those dice is one of the most important skills you will develop. Pick them up. Stray from the course. Shift and evade the topic, until the players grab the table, demanding to know if the bomb explodes. Then drop the dice.

THE RULES AREN'T PERFECT

The rules aren't perfect. They can't hope to solve every problem, or answer every question. That's fine. We know this. But a game of #ADX consists of far more than just its rules. It consists of characters, of players, of plots, of ideas. The variables that come together at the table are limitless, and this is a good thing. The rules are just one of many tools you have at your disposal when playing through an #ADX campaign.

WHO PLAYS WHAT? HUH?

In your campaign design steps, the troupe of players make a whole lot of characters and factions. But who plays what characters? The short answer: Whomever. The long answer: Players each have a protagonist they have full responsibility for. For all the other characters, they're up for grabs. If there's a debate, the responsibility falls to the person that created the character. At any time, the Director can take control of any character that isn't a protagonist lead. If the Director made the character, the players can only portray that character with Director permission.

Throughout play, the players can make and portray other characters at will. Just give them a name and a High Concept Aspect, and you're good to go!

ASPECTS AND FATE POINTS

ASPECTS

Aspects are short phrases meant to describe people, places, and things in a quick, memorable way. Aspects are like shorthand to the personality and sensory details that matter in the stories you're telling. Engaging with Aspects helps to make your story full and colorful, and it is also the main way spend and gain fate points.

FATE POINTS

On your table, you'll have a collection of tokens used to represent your fate points. Fate points let you manipulate your dice rolls, play off of aspects, gain narrative control of the scene, and activate some stunts.

For the player, you start a session with as many fate points as you have points in your refresh score.

For the Director, you get a fate point for your pool any time you fulfil one of your Directives. (Directives are detailed on p. XX).

TYPES OF ASPECTS

Like Fate Core, #ADX breaks down Aspects into a few types to make it clear in play what's going on.

GAME ASPECTS

These are Aspects that create some large universal rules for the stories you're telling in #ADX. They help take the canon ideas we've provided and distill the setting down further to make your story uniquely yours. When creating your campaign, these come out in the form of your three conflicts.

Anyone can invoke, compel or create advantages with the use of a game Aspect if it applies.

- **We are not alone in the universe.**
- **A secret Stratos is about to uncover could destroy the solar system.**
- **The sons and daughters of Mars will pay the most in the coming war.**

CHARACTER ASPECTS

This is covered more in the character creation section, but character Aspects are permanent descriptive phrases meant to make a character unique and three dimensional. Both player characters and Director controlled characters can have character Aspects.

- To best touch on his character's vivacious, explosive personality, Bert gives his character the Aspect **Atom Bomb Baby**.
- Lu thinks that drawing out her character's stark coloring would be helpful and memorable, (and possibly suggest a personality flaw or two) and so she gives her the **Chiaroscuro** Aspect.



- Brand wants to draw some of his character's family life into his sheet, and so he writes down **Happily Married Twice Concurrently** as an Aspect.

Directors can suggest character Aspect-based compels whenever it's appropriate.

For players, they can always compel or invoke their own character Aspect so long as it makes sense in the action. Players can also suggest compels to each other, but the Director makes the final call on the compel.

SITUATION ASPECTS

Situation Aspects are how you turn a white room scene into a vivid, compelling spectacle! Usually, these Aspects don't last longer than a scene, describe the places and environment Our Heroes are in the middle of, and act as a useful backdrop for the action.

- Outside of his Titan, Aton is a brilliant martial artist. Even still, he's not sure how he's going to handle 20 armed corpothugs until the Director declares the room is **Full of Ladders**.
- The fight with pirates seemed tense, that was before the volcano erupted and the Director wrote down **Active Volcano** on an index card in play.
- Our Heroes have rushed into the fray, blindly eager to get in on the action. That's a shame for them, since the enemy Oya pilots are **Hidden Behind Asteroids** and have a tactical advantage as a result.

CONSEQUENCES

When your character (or your Titan) are stressed to the point where you're about to be taken out of the action, you have the choice to take a consequence instead. These hang around longer than situation Aspects, but aren't as permanent as character aspects.

- When news hits the media waves of Caryl's cowardice in battles, he is totally discredited and gains the **Fallen War Hero** consequence.
- Esper, Tina's Titan is about out of options, and so she pulls her own arm off in the struggle with her nemesis, gaining the **One Arm** consequence. (And swears vengeance.)
- What Kiddo sees on the edge of the Void past Jupiter makes him question everything he knows of the universe. He gains the **Disillusioned** consequence.

BOOSTS

Boosts are one-use Aspects that you gain when don't quite succeed at creating an advantage, or in addition to other gains when you do really well on a roll. You can invoke them free, but like a spot of good fortune, they're gone just as soon as they help you out.

If you want, you can give a boost away to another player to use if it makes sense and makes the scene more awesome.

WHAT ASPECTS DO

Aspects shine a spotlight on what's important in the scene, and tell you when to throw a wrench.

SPOTLIGHTS

If you give a thought, idea, place, or person an Aspect, you are telling yourself and the players that this is important! Pay attention to it! It can be a part of your story! Or maybe this is about to be a part of your story, big time! Watch out! An Aspect turns a passing thought into a part of the action. An Aspect takes a thing from being a part of the matte painting to a real tangible prop on stage.

THROW A WRENCH

If it matters to the story, enough to be granted an Aspect, it may matter enough to engage the mechanics. That is to say, if it matters, it may throw a wrench in your characters plans. Dice facilitate you fairly throwing in the wrench. Will the bomb go off? Throw the wrench and find out.

MAKING A GOOD ASPECT

It isn't rocket science or high literature, but a great Aspect can be the difference between a character or scene that sticks in your head forever, and one that fizzles out, dull and quickly forgotten. Here's how you make them fantastic!

DOUBLE-EDGED

There's no skill or talent you have that can't be used against you. No person who is your aid that can't also turn on you. And really, there's no curse on your family that can't work it's way out to be a little helpful sometimes. A great Aspect is double-edged. Good, but maybe a little bad. Bad, but maybe a little good sometimes.

- Beatrice is a top pilot, in maybe the fastest Titan in the system. Her player wants that reflected on the sheet. So puts down '**Arguably, the Fastest Pilot Alive.**' Invitation to argue the point, success!
- Maurice proposes his character be an **Amazing Engineer** in addition to his piloting skills. That's too easy, though, so after some discussion, he changes it to **Overconfident (For a Reason) Engineer**. Now we know he's good, but the Director has reasons to compel him to mess up.
- Trex wants a character that's a real tough customer, a real stoic. After consideration and discussion, he erases **Heart of Stone** from his sheet and replaces it with **Broken Heart of Stone**. Now he's ready for some exciting background ties!

MULTIFACETED

A great Aspect hits more than one note, and tells you more than one detail when you're reading it. If the Aspect describes how a character feels about her faction, include a touch of personal history and world building. So Loyal Oya Nationalist is good. Loyal Since the Battle at Heartpoint is better.

- Morgan wants to complicate her character's social life, so she uses **Goes for Accord Boys** to her sheet, despite being in the People's Collective.
- When looking over the character, Chris decides his character **Doesn't Need Approval**, suggesting both an attitude AND a level of security clearance.
- Knowing she'll be playing a teenager among teenagers, Cara decides her character **Falls Hard** to describe, well, a lot of things.

CLEAR

It's important to know when you can use your Aspects, and what they're supposed to highlight, and so the best Aspects are very clear, even if they have a double meaning. Likes Dogs isn't particularly helpful, for example, and doesn't tell you much. However, Goes Nowhere without Butch says a great deal and talks in specific about the character.

WHEN YOU STALL OUT

Remember, if you can't come up with the perfect Aspect while creating your characters, your scene, or your campaign, that's okay. Pass over it for now. Come back to it later. Get some help, or leave it alone.



INVOKING ASPECTS

If you've got Aspects on your sheet or on the table, you're going to want to use them. Invoking them is one way you use them. Invoking an Aspect is simply saying how that Aspect has something to do with the action you have in mind or how it might make the scenes better. When you invoke an Aspect, you get to do one of a few things.

- You can take a +2 on a Skill roll after you've rolled and need a nudge.
- You can reroll all your dice.
- You can hand another character a +2 on their roll if the Aspect could logically be shared.
- You can add a +2 to any resistance you have if it makes sense that the Aspect could help you resist what's coming at you.
- You can spend a fate point to invoke an Aspect on another character's sheet to help yourself. If it hurts or helps them, at the end of the scene, they get the fate point you spent.

You can invoke an Aspect whenever you want, but your best bet is after a roll. You can use more than one Aspect on a roll to help you out. You can't use the same Aspect multiple times on one roll. It usually costs you a fate point to invoke an aspect, but not always. There are exceptions. Generally, these exceptions come from the create advantage action, which can give one or two free invokes.

FREE INVOCATIONS

Sometimes invocation is free. When you succeed at creating advantage, the first time you invoke the Aspect you created as a result, it costs you no fate points.

If you've caused a consequence on another actor or Titan, you can invoke it once for free.

Since you don't pay a fate point to invoke in these cases, if you want to, you can spend a fate point anyway, and get a +4 instead of a +2.

Free invocation can be shared with other characters if you like.

COMPELLING ASPECTS

When you compel, you recommend something bad or dangerous or foolhardy that a character might do due to the downside of one of their Aspects. You, as the Director, or even another player, offer a fate point from your pool. The character's player has two choices.

They can reject the fate point, gain nothing, and in fact, it costs you a fate point to avoid the coming obstacle.

They can accept the fate point and dealing with a lingering obstacle in their way. They suffer a -2 on any roll in which the obstacle can interfere until they can overcome it with the overcome action.

This obstacle has to be a part of the narrative, rather than a generic -2 until you make a roll. For example, you have to be confronted by a lost lover in a rival Titan, or be called out by a superior for insubordination.

X A player can ask to be compelled, if they think it would be good for the story or scene and they have a fitting Aspect. If the Director has fate points, she must commit to the compel unless it doesn't make sense given the context. (If they have no fate points to give over for the compel, then it's time to follow a directive!)

In Fate Core, compels are broken down into Events or Decisions. You can read more about that in Fate Core on page 72.

X In Fate Core, a Game Master can always compel for free. In #ADX, they need to develop their fate point pool by following their directives.

COMPELLING WITH SITUATION ASPECTS

X A player can compel the downsides of an Aspect. The burden of negatives and overcome rolls falls on characters the Director controls, and she can either accept the fate point into her pool, or give it to one of her characters to use later.

CHALLENGING AN ASPECT

X Any good war story challenges the characters' beliefs. Faith and violence unchecked become fanaticism, and that's why #ADX asks you to challenge your characters and put their beliefs, connections and bodies on the line.

How this works:

No more than once per session, a player may take a fate point and declare one of their Aspects is on the line. They take a -2 on a roll they are about to make. The -2 reflects their inner turmoil, their resistance to their role in the universe and in some ways, a resistance to how their aspect defines them. If they do this, they cannot invoke another Aspect during that action.

Make the roll. If the roll is successful, the character's Aspect stays in place, she sucks up the turmoil and gets on with life.

If she succeeds with style, she gets a boost the next time she uses that Aspect. If she succeeds at a cost, she holds on to the -2 turmoil penalty until she is successful in an action that invokes the Aspect or successfully challenges the aspect again.

If she fails, a core part of who she is and what she believes has changed. She is taken out of the scene automatically and her player must reword the Aspect on the line.

WHEN TO CHALLENGE

The roll itself is unimportant except that it relates to the Aspect on the line and is a symbol for their fear and frustration over what that Aspect demands of them. And so, the roll COULD be just a roll to determine how well Min makes eggs for the woman who slept over last night; what matters is the context. Have that woman over and cooking her mother's egg recipe is, to Min, a violation of her promise to Always Honor the Masura Family. This small act of cooking-based defiance can be every bit as earth shattering as losing a Titan in battle, it could change everything.

USING ASPECTS FOR ROLEPLAYING

Aspects are not static things that sit on your sheet until you need them for a roll of the dice. Aspects describe who and what your character is, what is going on in the scene, and how entire solar system works. Your Aspects, or any Aspect on the scene gives you permission to be awesome, and you should use that. If you're the **Don Juan of the Commonwealth**, you get to be as charming and smooth as you like! If the Titan hangar is **On Fire**, you can pull some daring heroics to save bystanders and Titans alike. Aspects don't just say what is true, they say what is worth examining, exemplifying, and even sometimes, challenging.

REMOVING OR CHANGING AN ASPECT

For changing a character Aspect in a standard way, see milestones on p. XX.

If you need to change a situation Aspect, you can either roll to overcome it, or you can create a new advantage that nullifies existing Aspects. So, Cockpit on Fire could be removed from play if you create the aspect Internal Sprinkler System.

In **#ADX**, there's one other way to change an Aspect, that's by challenging the Aspect, featured above.

DISCOVERING NEW ASPECTS IN PLAY

In general, new Aspects show up as situation Aspects and are a result of rolling to create an advantage. Whenever possible, try to build on or modify existing Aspects instead of creating new ones.

Of course, it doesn't actually cost the player anything to suggest a logical new Aspect in the scene, and have the director put it into play. They simply don't get a free invocation of the Aspect unless they've paid or rolled for it.

SECRET OR HIDDEN ASPECTS

Whenever possible, don't hide Aspects. Aspects tell players and the Director what matters in the story, and without knowing they're there, players can't know what matters.

So if you must hide the truth of an Aspect, hide it in plain sight. Make a show of writing an Aspect on one side of an index card, for example, and place it out, face-down in the play space. Then, write an Aspect that hints at the secret.

Your players will naturally want to dig in and get an idea of what's really going on. Let them with roleplay, overcoming obstacles, and so on. There's simply no point in having that secret on the table if you don't expect it to be dramatically revealed.

Example: In a meeting with an Accord dignitary with lots of money but no real power, the Director makes a secret Aspect. On the table down side it says **Hired snipers trained on Our Heroes**. On the table up side, it reads **Anxious Security Guards**. From that, the characters should smell a potential double cross. If they poke into it with the security guards or the dignitary himself voila! Reveal the snipers, and let the drama fly.

FATE POINT ECONOMY

In order to use your Aspects, you need fate points. The fate must flow back and forth to and from players, to and from the director, from Director to players and back.

Here's how you start that flow.

REFRESH

To get started, each player gets a number of fate points to spend equal to their refresh score. You get to refresh at the start of every game session. If you end a game session with more fate points than your refresh score, you can hold on to the extra points at the beginning of the next session. Nice work.

STARTING REFRESH

Your refresh score starts at three, but you may have spent some of those refresh on:

- Uplifting a crew member
- Buying another stunt
- Improving your Titan
- Raising your Titan's Generation by one

Don't panic, though, because you get new refresh during some milestones, see p. XX for more information on refresh and character creation. See page XX for more information on milestones.

DIRECTIVES AND FATE POINTS

A Director also needs fate points to compel, to buff their npcs, and so on. However, she starts with no fate points, so how does she get them?

- By following her directives! And it might be easier than you realize.
- Plan the first scene, if you have a directive in mind, you take a fate point!
- Do you have an active or reactive actor on scene? Can he include and bring forward one of your directives? Take a fate point!
- When initially describing the scene, can you embody one of the directives? Is it in your Aspects? Take a fate point!

These aren't the only ways you can follow directives, but they are three quick ways to get fate points into your pool from the start of play without much planning.

SPENDING FATE POINTS

So now you have your fate points, what do you do with them?

If you're a player...

- Invoke an Aspect to help you out on a roll.
- Power a Stunt, because some powerful stunts cost a fate point.
- Reject a compel once the compel has been made in order to avoid its consequences.
- Compel the Director and the characters she plays to draw on the downside of any Aspect on the board.
- Compel another player because sometimes it's worth the fate point to increase the drama in a scene.
- Add a story detail, make up a thing, make it real, spend a fate point and gain temporary narrative control. And a free invoke!

If you're the director...

- Give it to an actor that you control. They have a refresh score of their own, if they're important enough to name, but when they need that added edge, you can give it to them from your pool.
- Compel a player to experience the downsides of their Aspects. This is your main use of fate points, so do it as often as you can without gumming up the game.

EARNING FATE POINTS

And how is it you get those fate points again?

If you're a player...

- Your refresh score gives you between one and three fate points at the start of every game session.
- Accepting a compel means your character is about to meet the short end of the stick, but you get a fate point out of it!
- Having one of your character's Aspects invoked by another player. At the end of the scene in which it happens, you get the fate point they spent.
- Challenging one of your Aspects, for more on that, see earlier in this chapter.
- Concede in a conflict and you get a fate point for bowing out gracefully and for the good of story. Maybe.

If you're the director...

- Follow your directive and you get to collect a fate point.
- Get compelled by a player and you get a fate point. Important to note, a director cannot spend a fate point to reject a player's compel. Because that wouldn't be any fun.



SKILLS AND STUNTS

SKILLS

Most of the things you do in #ADX relate to Skills or Stunts. Skills are general disciplines in which your character has trained. Most things you'll roll in #ADX utilize Skills. Stunts are highly specialized applications of those Skills that go above and beyond what the general practitioner of that discipline could accomplish.

Skills are rated between +0 and +4 at start of play, and can go up to +5 after play starts. The rating determines just how proficient your character is in that field. You can use your Skills in one of four game actions, or in a general, narrative context. Which is to say, there are four ways your Skills will affect the dice, and they can influence the story by their very existences.

GAME ACTIONS

These are the four main things you will be doing when rolling dice in #ADX. Every Skill does different things for each, and some Skills may not be able to do all four things. Each Skill gets its own attention in the following section; you can see how it utilizes any or all of the four game actions.



Overcome: If there's a problem or obstacle, you use this to get over it. Your Skill has to apply to the challenge in order to Overcome it.



Create an Advantage: This allows you to create Aspects for the scene, and get free invokes.

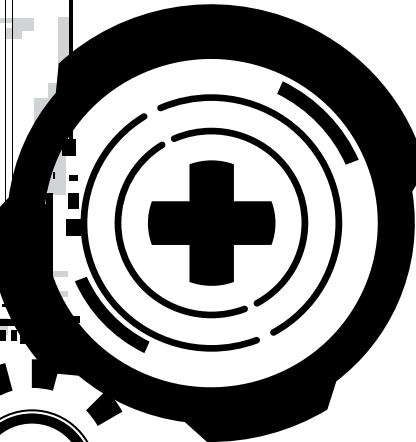


Attack: You aggressively engage another character, trying to wear down their Stress and create Consequences.



Defend: This usage protects you from an Attack action, or sometimes Create an Advantage.

Some Skills give other side effects, such as how Will gives Stress and Consequences. These special effects will be listed in the Skill descriptions.



Skills are probably the most common thing from the character sheet you'll see come into play during an #ADX game. It's easy to fall into the trap of asking yourself, "What do I need to be successful?" Often, this means maximizing all your Titan Skills. However, thanks to Stunts and the Create an Advantage action, you can be just as effective in most scenarios, just by doing whatever you're good at. Don't feel constrained by a perceived need to fill a mechanical role in the game. Choose the Skills you want to play with.

STUNTS

A Stunt is a special trick your character can perform, that further defines and emphasizes a Skill. These are tricks that not every character with your Skill can perform; they give uniqueness to your character's capabilities. In the following Skill descriptions, we offer sample Stunts for every Skill. However, we encourage players to design their own. A Stunt can do one of three major things, listed below.

1) Shift the Context

A Skill normally does one set of things. This type of Stunt allows it to do another, under certain conditions. For example, if you're trying to lie to a person, Espionage would be the way to go. However, with the Pointed Distraction Stunt, you might be able to use Provoke to divert attention from your dishonesty, effectively allowing you to use Provoke instead of Espionage when lying.

2) Add a Bonus to an Action

With this style of Stunt, you add a bonus to a certain type of action within your Skill's purview. This bonus can take the form of +2 to rolls, or two additional shifts on a successful roll. For example, with the Called Shot Stunt, you could take +2 to any aimed sniper shot rolls using the Shoot Skill.

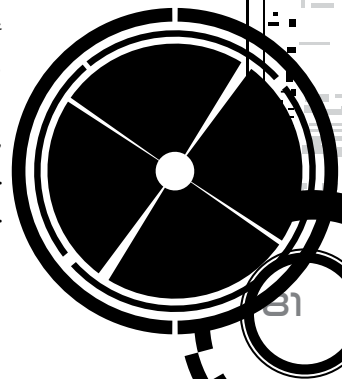
3) Create a Rules Exception

This is a catch-all for any other effects you feel are appropriate. You can use a Stunt to make a rules exception in one critical circumstance. Sometimes, this means adding an additional effect to something, essentially turning it into two actions. For example, you might take a Heart of Plasma Stunt for the Blast Skill that allows you to Create an Advantage when you Attack. This Stunt requires you use a plasma weapon, and always creates a fire-based Aspect on the scene.

For Stunts, they should never replace a Skill's general usefulness. They need to be narrow, and defined as pertaining to very specific actions. If you never expect to roll the Skill without the Stunt, it's a bad Stunt. If the Stunt is particularly wide, but you can't think of a good way to narrow it, talk with the Director about possibly allowing it once per game session, or require a Fate point to use it.

Now, we move into the Skill list, each featuring sample Stunts for that Skill. For some Skills, we refer you to Fate Core for additional Stunts, because one of the Fate Core Skills is similar enough to share Stunts. This isn't necessary; it's just a place for more reference and ideas. For Skills that #ADX shares with Fate Core, you can just port Fate Core's Stunts right over.

Sometimes, Stunts sound really great when you make your character, but then they never seem to come into play once you introduce plot. There are two ways to handle this. The first is, try to use the Stunt anyway. Find a place, jam it in there. Sometimes, this can create weird plot situations that could be fun to deal with. The other way to handle it is to just swap out the Stunt for something you find more fitting. Stunts should be a chance to showcase your character. If they're not doing this, change them so they do.



ASTRONOMY

Astronomy is the study of celestial bodies -- stars, planets, small planetoids -- and covers everything from the chemical composition of stars to the trajectories of orbits. Among Titan pilots, who more often than not find themselves piloting their heavy armor beyond the reaches of the atmosphere, it's also one of the primary methods of navigation and zero-gravity orientation.



Overcome: You use Astronomy to overcome obstacles related to disorientation and location. Whether that's determining "up" in an sensor-scrambling asteroid field, or charting the quickest path through a desert, Astronomy is your friend.



Create an Advantage: You can use Astronomy to create aspects reflecting a rare awareness of the heavens. Your team will never get lost as long as you can point out the Second Star to The Right. You'll know not to fire plasma weapons in the Volatile Atmosphere of a nearby planetoid.



Attack: Astronomy is not meant as an attack skill.



Defend: Nor a defense skill.

ASTRONOMY STUNTS

- **Navigator.** Use Astronomy in place of Athletics/Maneuver when determining the number of zones you can move.
- **Stargazer.** +2 to Astronomy rolls to identify celestial bodies.
- **Back to the Sun.** Provided you can approach with the clear sky at your back and you stay a zone away, you can use Astronomy in place of Espionage when avoiding Sense rolls that would discover you.

ATHLETICS

Athletics is both the trained physical ability of a character and their innate fitness. It's lifting a sheet of steel off a wounded friend, holding your breath underwater and throwing a solid punch. Athletics covers all forms of close-quarter (same zone), human-scale conflict, including defense.



Overcome: You use Athletics to overcome physical obstacles -- literal barriers that require strength, movement or martial prowess to bypass. Athletics overcome actions include leaping over a ravine, lifting a comrade onto your shoulders, and chasing down a fleeing foe. You use Athletics to move between zones when something attempts to stop you.



Create an Advantage: Athletics creates advantages that make full use of your physicality. When an advantage is about being stronger, faster, or tougher it's Athletics.



Attack: Athletics is for human-scale, in-zone attacks. Fists, swords, knives and crowbars all use Athletics to attack. For close combat on a Titan scale, see Melee.



Defend: Athletics is used for all human-scale defense in a physical conflict. It can also be used to defend against an opponent moving from zone to zone, when you're in a position to prevent it. For Titan defense, use Maneuver.

Special: Fight and Physique (Skills from Fate Core) stunts are applicable to Athletics, with the exception of the Physique stunt **Take the Blow**.

ATHLETICS STUNTS

- **I Got This.** +2 to overcome actions to lift or throw objects when your strength is in doubt.
- **Come At Me.** Use Athletics in place of Provoke when trying to instigate a fight with an opponent that has threatened you.
- **The Sucker Punch.** When throwing an attack as means of starting a conflict, your successful hits cause two additional shifts.

BLAST (TITAN SKILL)



Blast is almost identical to the Shoot skill, but it covers Titan-scale weaponry instead of small arms fire. Launching a salvo of rocket pods from the shoulders of your Titan is a Blast roll, as is firing upon robotic infantry from an anti-Titan mortar.



Overcome: Blast, like its human-scale counterpart Shoot, isn't meant to overcome obstacles outside of conflicts. However, when a non-violent display of force or determination is required, having Titan-mounted artillery on your side can open doors otherwise closed to you.



Create an Advantage: Blast can be used to create advantages that target an enemy Titan's systems, or represent knowledge of an opponent's weapon systems. The aftermath of a tricky shot, pinning down a hostile Titan, and covering your fellow pilots are all encouraged uses of Blast, as is making a zone inhospitable for smaller units.



Attack: Blast is used for physical attacks up to two zones away. Like Shoot, but on the same scale as Titans and large vehicles. It isn't meant to be used on human-scale opponents -- consider creating an advantage when Blast and human beings butt heads.



Defend: Unlike Shoot, Blast has some potential for being used for defense. With the size of Titan ammunition, it isn't unreasonable to destroy missile-based projectiles with a well-aimed shot.

Special: Shoot stunts from both ADX and Fate Core are applicable to Blast.

BLAST STUNTS

- **Mama Bear.** +2 on Blast rolls to create an advantage when you're covering human-scale allies.
- **Missile Flock.** +2 to Blast rolls targeting infantry.
- **Collateral Damage.** Instead of a boost, you create a zone aspect with a free invoke when you tie a target's defense with Blast.

DIPLOMACY

Diplomacy is your character's ability to negotiate and politic, whether that's talking down an escalating hostage situation, discussing a ceasefire between nations, or convincing two hot-headed friends to cooperate in the heat of battle.



Overcome: Diplomacy is used to overcome situations in which mediation, law and negotiation can prevail. Talking down a gunman with a hostage is Diplomacy, as is prosecuting a known war criminal, or identifying the tells of a corporate spy.



Create an Advantage: You create an advantage with Diplomacy when you're Immersed In The Culture of a spacer dignitary, or Alerted To Intrigue when looking for an organization's deadly mole.



Attack: Diplomacy is not meant as an attack skill.



Defend: Diplomacy has some overlap with Empathy and Sense. It's the primary defense against Espionage when it's used to sow corruption and dissent, and against Provoke when mediation would prevail.

Special: Rapport stunts from Fate Core are applicable to Diplomacy.

DIPLOMACY STUNTS

- **Diplomatic Immunity.** Once per scene you can spend a fate point to declare yourself on official business of a foreign embassy. This gives you the boost Off-Limits. While you're off-limits you can't be the target of an attack or create an advantage until an opponent succeeds on an Espionage roll (taking their action for a turn). If you invoke the boost, attack, create an advantage, or your opponent succeeds on their overcome roll, the boost goes away.
- **Requisition.** Once per session you can use Diplomacy in place of Resources to requisition equipment from any organization you're allied to, with the condition that you'll return anything that isn't used up.
- **Passport.** You can use Diplomacy in place of Espionage to sneak/talk your way into place you've been before.

EMPATHY

Empathy is recognizing someone's mood and mien, even when mercurial or obfuscated. When a liar lies, an empathetic person notices. When a wounded pilot tells their commander they're fine, an empathetic commander knows the truth.



Overcome: Empathy isn't generally used to overcome. Like Sense, it's mostly used to gather knowledge so it might be acted upon.



Create an Advantage: Empathy can create advantages based on your emotional awareness of another person. Reading a tell, determining volatile personality traits, or carefully avoiding a person's triggers are all part of Empathy. In some circumstances, especially with NPCs, an Empathy advantage can create entirely new personality traits the target even they may not be aware of.



Attack: Empathy is not meant as an attack skill.



Defend: Empathy is used against Espionage when it's used for deceit, and against almost any attempts to create a social advantage against you.

Special: Empathy is the primary method for recovering from mental consequences.

EMPATHY STUNTS

- **Pack Signs.** You can use Empathy in place of Sense to overcome Espionage rolls when discovering hidden enemies, provided there are unhidden enemies present in the same zone.
- **Emotional Capital.** Provided you've had enough time to ingratiate yourself, you can use Empathy in place of Resources when dealing honestly.

ENGINEER

Engineer represents both learned and practical experience with technology. An intuitive car mechanic uses Engineer to know your vehicle is on its last legs. A PhD in electrical engineering uses Engineer to determine the best replacement conduit for last generation's shell-rattled Titan.



Overcome: When you overcome with Engineer, you're fixing, destroying, creating or improving machinery. This takes tools and time, but provided you have both there are few obstacles a determined mind can't Engineer.



Create an Advantage: Many advantages created with Engineer either represent the practical qualities of machines, or flaws to be leveraged. Monkeywrenching and jury-rigging-related aspects are also the purview of Engineer.



Attack: Engineer is not meant as an attack skill.



Defend: Not usually.

Special: Craft stunts from Fate Core are applicable to Engineer.

CRAFT STUNTS

- **Patchjob.** Once per session you can reduce or increase the consequence of a Titan by one factor of severity (severe; moderate; mild) with a successful Engineer roll. You must be in physical contact with the wounded Titan. If this is used to bring a Titan back from the brink of destruction (i.e. taken out), it may act for a single turn before ceasing to function once more.
- **Weakpoint.** Once per conflict you can spend a fate point to use Engineer in place of Melee to make an in-zone attack on a Titan-scale opponent. You do not need to be in Titan yourself.

ESPIONAGE

Espionage covers most forms of deception. When you lie, that's a use of the Espionage skill. When you sneak, that's also Espionage. A feint in combat can be Espionage or Provoke, depending on the results.



Overcome: Espionage covers lying, bluffing, hiding and acts of sabotage less technical than those perpetrated by Engineer. Disguising yourself, lying to nameless NPCs, and hiding without being actively sought are overcome rolls. The moment your disguise is contested, you lie to a PC or named NPC, or someone starts looking for you, it becomes a contest.



Create an Advantage: Espionage advantages are feints, clever uses of disguise, ideal hiding spots, lies with kernels of truth and secret backdoor passages into top secret installations.



Attack: Espionage is not meant as an attack skill, though can create moments from which you attack with an edge.



Defend: Espionage can be used to defend against Sense rolls to hunt you down, or Empathy rolls to learn more about you.

Special: Deceive and Stealth stunts from Fate Core are applicable to Espionage.

ESPIONAGE STUNTS

Identity Theft. Once per session you can spend a fate point to use Espionage in place of any other skill for a single exchange, provided you have the credentials of someone who might be skilled in the action you're about to attempt.

Double Agent. +2 to Espionage rolls against members of your own alliance, provided they still think you're on their side.

MANEUVER (TITAN SKILL)

Maneuver is a Titan-scale movement and defense similar to human-scale Athletics. It doesn't cover hand-to-hand (same zone) Titan combat, which is covered by Melee, but it does cover turn initiative.



Overcome: Like Athletics, you can use Maneuver to overcome physical obstacles, but on a much larger scale. Leaping, flying, climbing, diving, lifting: these are all things that, when in a Titan, require Maneuver to perform. Moving between zones in a Titan, if you find yourself impeded by an aspect or barrier, is done with Maneuver. Contests and challenges related to speed or outpacing an opponent are also uses of Maneuver.



Create an Advantage: Advantages with Maneuver are the tricky stunts and formations of professional Titan pilots, as well as anticipating those stunts and formations in your foes.



Attack: Maneuver is not meant as an attack skill.



Defend: Defending with Maneuver is identical to defending with Athletics, but on the scale of Titans, not fleshy people things. Maneuver is the default defense against Blast and Melee.

MANEUVER STUNTS

- **Thrusters are go.** +2 to Maneuver rolls to defend after you move through multiple zones.
- **The Icarus Maneuver.** When you move into the zone of an enemy that didn't move in their last turn, you can use Maneuver in place of Melee to make an in-zone attack.
- **Invincible.** Once per session when your Titan takes a consequence, you can spend a fate point to prevent your Titan's consequences from being be tagged until after your next turn.

MELEE (TITAN SKILL)

Melee covers Titan-scale hand-to-hand (same zone) combat. Whether you're slapping a strafing jet from the sky, or lancing through the cockpit of a hostile Titan with a steel-scarring plasma whip, you're using Melee.



Overcome: Melee doesn't see much use outside giant machine conflict, so using it to overcome obstacles isn't a common practice. That said, when you need to demonstrate your ability to use a Titan's close-combat weapons for intimidation or certification, Melee is your go-to skill. Also, it could be used to tear open the hull of a derelict space station or other feats of Titan strength.



Create an Advantage: You can use Melee advantages to represent special attacks: blows that cripple special systems, stun pilots and surprise foes. Identifying close-combat weapons and preparing your own for use can be represented by Melee advantages. When a Titan-scale engages something human-sized, it should be done in terms advantages, instead of stress.



Attack: Melee makes physical attacks on the scale of Titans. These are close-ranged hand-to-hand (or beam saber-to-beam saber) attacks, and require you to be in the same zone as your opponent. Again, it shouldn't be used to inflict stress on human-scale opponents.



Defend: Melee can be used to defend against Melee attacks, but not attacks made with the Blast skill. Most Titan weaponry large enough to deflect explodes on contact, but your (unknowable fusion-engine) mileage may vary.

MELEE STUNTS

- **Rocket Punch.** Once per scene use Melee in place of Blast to attack an opponent in a non-adjacent zone.
- **Pinpoint Barrier.** In any turn in which you haven't changed zones, you may use Melee to defend against Blast attacks.
- **Sensor Rake.** Spend a fate point after resolving a Melee that forces an opponent to take a consequence. You gain the boost Vanishing Point. Until your opponent succeeds on an Engineer roll, you cannot be the target of attacks or advantages from the damaged enemy. If you attack, create an advantage, or invoke the Vanishing Point boost, Vanishing Point is lost.

PILOT

Pilot is the skill for driving anything that isn't a human body or giant robot. In some cases, when a vehicle is large enough and nimble enough to operate in the same space as Titans, Maneuver may be more appropriate. For the most part, any planes, trains, tanks, cars, boats or starships will use Pilot as their primary skill.



Overcome: Pilot is essentially Athletics or Maneuver for jets and cars, and can be used to accomplish much of the same in terms of overcome rolls. Sometimes it makes just as much sense to drive through the gate of a heavily armed military base as jump over it.



Create an Advantage: Advantages created with pilot can represent knowledge of routes, the weakness of enemy vehicles, and how to bypass the weaknesses of your own. Special formations, impressive flying, and stunt driving are also advantages created by Pilot.



Attack: Pilot is not meant as an attack skill. If your vehicle strikes another, you can attack with Pilot, but your vehicle take as much stress as you inflict. Against non-vehicles, Pilot should be reserved for creating advantages, not dealing stress.



Defend: Pilot can be used to prevent your vehicle from being damaged, much like Athletics or Maneuver. And like those skills, it can be used to prevent advantages from being created against you, and to defend against opponents trying to move past you.

Special: Drive stunts from Fate Core are applicable to Pilot.

PILOT STUNTS

- **Off-Road.** You can use Pilot to defend against zone aspects being created in the zone you and your vehicle current reside in.
- **Anything With A Gas Pedal.** You can use Pilot in place of Maneuver when overcoming zone-related obstacles in a Titan. Additionally, you can make Titan-scale attacks with Pilot, but your Titan take exactly as much stress as you deal.

PROGRAM

Program is the method of interacting with computers and software through knowledge of the code that governs their function, and direct manipulation of those languages. It's writing applications, hacking and more traditional uses of difficult software.



Overcome: Use Program to overcome obstacles that deal with computer systems of all sorts, from infiltrating corporate mainframes to cracking the DNA locks of hijacked Titan. When intruding into the databases, bank accounts or ledgers of nameless NPCs you make an overcome roll. If your target is a PC (player character, not personal computer), or named NPC, the action becomes a contest.



Create an Advantage: Advantages created with Program can represent computer virus and powerful firewalls, or secret backdoors programmed into otherwise impenetrable systems. Intrusion countermeasure electronics, a wicked-cool hacker tag, and a specialized rig can all but Program advantages.



Attack: Program is not meant as an attack skill.



Defend: Program can be used to defend against Program-created advantages.

PROGRAM STUNTS

- **Wargames.** Use Program to defend against Blast attacks from unmanned infantry.
- **ICE.** +2 to create advantages that have to do with the defense of computer systems.
- **Cupid Deck.** Spend a fate point to gain a bonus on Diplomacy rolls equal to the difference between your Program and the Program of your target.

PROVOKE

Provoke is the means by which you get under someone's skin. It's about riling someone up, humiliating them, and evoking their fears. Provoke requires an impetus before it can be used, either occurring naturally, or through advantages that discover/impart a reason for your target to react.



Overcome: Provoke can scare, aggravate, or interrogate nameless NPCs into predictable behaviors as an overcome action, but encouraging the same instabilities in PCs or important NPCs requires a successful contest.



Create an Advantage: Provoke advantages can take the form of short-lived emotional outbursts, or hard-hitting pep talks that shame allies to action.



Attack: Provoke is used to make mental and emotional attacks specifically meant to deal harm to an opponent.



Defend: Provoke is not meant as a defend skill.

PROVOKE STUNTS

- **Just... Infuriating.** You can use Provoke to defend against advantages created with Empathy.
- **Big Fish, Small Pond.** +2 when using Provoke to evoke anger in nameless NPCs.

RESOURCES

Resources represents a character's means to leverage their own material wealth, whether that's cash, credit, land, stock, inventory, or raw materials. As long as you can put it to use bargaining, bribing, and buying, Resources can be just about anything you have in abundance.



Overcome: Resources can be used to grease the proverbial wheels, obtain rare vehicle parts -- really in any situation where a handful of cash solves problems. Tickets to a sold-out event, an emergency bunker big enough to hide a Titan, and a luxurious guided tour through an unknown foreign city are all a part of Resources.



Create an Advantage: Advantages created with Resources can represent encouragingly big tips, spontaneous financial backing, and last-minute purchases of useful devices. Bribes, gifts, top-of-the-line parts, and luxuries are all possible with Resources.



Attack: Resources is not meant as an attack skill.



Defend: Not used for defense.

RESOURCES STUNTS

- **Black Market.** Once per session you can use Resources in place of Engineer to mend a Titan, so long as you can contact your unofficial parts brokers.
- **Charitable.** +2 to Resources when creating advantages that you yourself do not invoke.

SENSE

Sense represents a character's awareness, both in terms of casual attention to detail and closer investigative work. It's keen eyes, as well as a nose for scrutiny.



Overcome: Sense obstacle are about discovering what's been hidden, either through natural means or active malfeasance. It's hunting prey in the woods where you've crashed your Titan, as well as noticing the glinting knife of a stealthy foe before it's too late.



Create an Advantage: Sense provides a huge range options for advantages, particularly discovering those that already exist, and declaring new details your peers might've missed. When you spot an aggressor's Stiff Right Arm, or spy the Suspicious Tire Tracks leading away from a sabotaged medbay, you're creating or discovering advantages with Sense.



Attack: Sense is not meant as an attack skill.



Defend: Sense can defend against attempts to create Espionage advantages to obfuscate or confuse.

Special: Notice and Investigate stunts from Fate Core are applicable to Sense.

SENSE STUNTS

- **Starborn.** In zero gravity you can use Sense in place of Athletics to move beyond, around, or above physical obstacles.
- **Spyhunter.** +2 to Sense rolls to defend against advantages created with Espionage.

SHOOT

Shoot is the human-scale analog to Blast. It's all manner of ranged weapons, from the bow to the energy rifle. Shoot covers both ranged combat in conflicts, and less martial uses of firearms, like competition shooting and hunting.



Overcome: Outside of competitions specifically aimed at displaying a gunman's prowess, there are few uses of Shoot as an overcome action.



Create an Advantage: Shoot is most at home in physical conflict. Lining up a shot, covering comrades, clever ricochets -- all advantages you can make with Shoot. Outside of battle, Shoot has less utility, but a creative pistolero will find uses for Shoot that impress paramours and frighten rivals.



Attack: Shoot makes physical attacks on the scale of human beings. Depending on the weapon, Shoot can be used to make attacks up to two zones away.



Defend: Shoot is not meant as a defend skill.

SHOOT STUNTS

- **Gun Nut.** +2 to create advantages with Shoot that exploit the weaknesses of firearms you can identify.
- **Heavy Rifle Stock.** Use Shoot to defend against Athletics attacks from anyone you haven't made a Shoot attack against in the current conflict.

TACTICS

Tactics is the art and science of wartime maneuvering. It's knowledge of troop capabilities and military psychology, with a dash of intuition and willingness to sacrifice. Good tacticians are a perfect blend of ruthless, intelligent, and determined. The best tacticians are all that and nearly psychic.



Overcome: There aren't many uses for Tactics outside of conflict. Many games representative of the battlefield (e.g. chess, miniature war games) can be run as contests, and it can be used to quickly determine the results of side skirmishes where the protagonists aren't actively fighting.



Create an Advantage: Advantages made during physical conflicts is where Tactics excels. Routing a superior force, flanking at the perfect moment, and preparing a devastating ambush are all well within the purview of Tactics.



Attack: Tactics is not meant as an attack skill.



Defend: Tactics can be used to defend against advantages made with Tactics, as generals and commanders pit their wits against one-another.

TACTICS STUNTS

- **Every Eventuality.** Use Tactics to determine initiative in battles you have time to prepare for.
- **Battlefield Awareness.** You can use Tactics in place of Sense to discern hidden targets in zones you've spent more than one turn in.
- **Alexander's Mousetrap.** +2 to Tactics to create advantages that help smaller units compete with larger foes.

X TRANSCEND (TITAN SKILL)

Sometimes, Titan pilots go beyond what any human should be able. They transcend human and mechanical limitations. A Transcending pilot keeps fighting even when her weapon systems spark, her thrusters leak fuel, and her armor falls off in chunks. A pilot's ability to rise above is a phenomenon recorded by each major faction. Accord pilots call it "Martin Baking", for example.

The Transcend Skill is a special Skill that does many things. However, it only does those things when you your Titan or pilot has at least a Severe Consequence. After any scene where you've used Transcend, both pilot and the Titan need at least a scene to refresh and repair before it can be used again.



Overcome: Transcend allows you to push through environments and situations that would destroy a lesser pilot. For example, if you're trying to move into a hazardous zone full of molten lava, Transcend is the Skill to use.



Create an Advantage: Transcend's potential to Create an Advantage comes when your pilot pushes beyond reason to seize the edge. For example, if your Titan is designed for space combat, fighting in the desert is a valid time to create the Sensors Work in a Sandstorm advantage.



Attack: When damaged, your pilot can use Transcend to attack, in place of Blast or Melee. This represents the Titan burning at both ends; they use their auxiliary drives and backup generators for wild, raw, last-ditch attacks.



Defend: Transcend is not used to defend. Use Maneuver to defend in a Titan. A character using Transcend is usually not concerned with taking further harm, and they simply endure whatever's thrown at them.

TRANSCEND STUNTS

- **Alpha Strike.** Your Titan unleashes everything she's got on a single opponent, going for broke. Once per scene, when you inflict a consequence on an opponent using a Transcend attack, you can spend a fate point to inflict an additional consequence. If they have no room for additional consequences, they may take two additional stress or be taken out.
- **Engaging Auxiliary Shields.** Your pilot knows how to reroute power from one system to another, in order to guarantee a little more time at the helm. Spend a Fate Point at any time to replenish all your Defense Systems stress boxes. You can only use this Stunt once per skirmish.
- **Final Flourish.** By placing everything she's got into a final assault, your pilot owns the battlefield for one glorious moment. Spend a fate point and attack with Transcend. Destroy every MP unit in a zone of choice in addition to your attack, which resolves normally. However, after this attack resolves you must concede. You do not gain a fate point for conceding with Final Flourish.

WILL

Will is your character's emotional and mental stamina. The strength of your convictions. It's the degree to which volition alone will carry you.



Overcome: Use Will to overcome obstacles that require mental endurance above all else. Solving riddles, facing fears, overcoming the interrogation of nameless NPCs. It's not unlikely to see Will used in a challenge when the going gets particularly tough, but unlikely to see it in a contest unless it's specifically about proving who has a stronger zeal.



Create an Advantage: Use Will to create personal aspects about determination and ignoring both internal and external distractions. Steeling yourself for battle with intense meditation, fighting on in spite of terrible wounds and approaching that pilot you've had your eye on are all Will advantages.



Attack: Will is not meant as an attack skill.

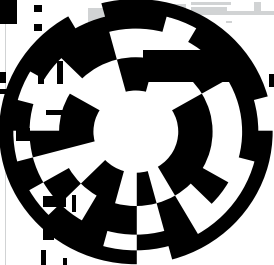


Defend: Will is your primary defense against Provoke. It's how cool you keep when under pressure.

Special: Will determines how many stress and consequences you have available. See campaign creation for more details on how that works.

WILL STUNTS

- **Touch the Untouchable.** Spend a fate point to use Will in place of any skill you've failed with this session.
- **Callous.** When you are out of fate points, you can use Will in place of Espionage to defend against advantages created against you with Empathy and Diplomacy.



RESOLVING ACTIONS

Now that you know the Skills and Stunts, we'll discuss how the game actions work in play. This is where the dice come in. Use these rules any time there's a significant opposition, and you want the rules to help guide an outcome.

When you feel it's time to roll the dice, this is how you do it. Sometimes there are changes and exceptions, but this is most of the dice rolling.




STEP ONE: CHOOSE THE BEST SKILL

Choose whichever Skill best suits the action your character is taking.

STEP TWO: ROLL THE DICE

Roll four Fate dice.

STEP THREE: COMPUTE RESULTS

Add the + results, subtract the - rolls. You'll have a number between -4 and +4. Dice that come up  add +1. Dice that come up  add -1 (subtract 1). Dice that come up  add nothing.

STEP FOUR: ADD SKILL RATING

Add the relevant Skill rating to the result. Compare the result with the results listed for the type of action you're using, and the opposition. For most actions, results over the opposition give "shifts" of success, a net zero result is "success with a cost" and a negative number gives an advantage to the opposition.

Sometimes, Stunts will add to this result.





STEP FIVE: ADD ASPECT MODIFIERS

Invoke any relevant Aspects at this point. Each Aspect adds +2 to your result.

EXAMPLE

Angela's playing Riko. Riko's up against a problem. In this case, the problem is a bulkhead that's about to shut on her team as they escape from an exploding hangar. She needs to hold the bulkhead while everyone flees.

Angela decides it's an Athletics action; her Director agrees.

She rolls her Fate dice, and gets    . That's -2.

Her Athletics is only +1, so she's still stuck with -1. That's not good.

*However, she has the Aspect **No Teammate Left Behind**. Angela spends a Fate point to invoke it, and it offers a +2. She ends up with a net +1. Riko lifts the bulkhead, just long enough for her crew to escape.*

OPPOSITION

Opposition comes in two forms: passive and active opposition

PASSIVE OPPOSITION

When opposition reflects the general environment, circumstance, and chance, that's **passive opposition**. Passive opposition sets a basic set of stakes, in the form of a target number of shifts required to succeed. That number is your baseline for success. The Director sets any passive opposition. If there's no passive opposition, consider it to be "0". One of four results can occur from this, detailed below.

When setting opposition, 0 is a normal, mediocre challenge. +2 is a fair difficulty. +4 means a great opposition; usually this means the character must be very skilled, or invoke Aspects to overcome. A +6 should be reserved for absolutely remarkable odds, and a +8 should mean a challenge that could change the world.

ACTIVE OPPOSITION

If another character has a reasonable chance to oppose the action, they can roll **active opposition**. Usually, this engages the Defend action. Choose the appropriate Skill to resist, roll, and compare the results to the active character. Note that even after active opposition, the player can invoke Aspects, activate Stunts, or otherwise influence the dice results. This can result in a sort of back and forth between players as they strive for the highest result.

Note that active opposition does not count as an action for the opposing character; any time opposition can happen, it can happen freely.

THE FOUR RESULTS

Any dice roll will end in one of four results. You will fail, tie, succeed, or succeed with style. The different actions might change the specifics, but these remain.

FAIL

If you roll lower than the opposition, you fail. If you succeed, you do so at a severe, disproportionate cost. Usually, you just fail.

TIE

If you roll equal to the opposition, you tie. You might get what you want at a minor cost, or not quite the way you wanted.

SUCCEED

If you exceed the opposition by 1 or 2, you succeed at no cost.

SUCCEED WITH STYLE

If you succeed by 3 or more shifts, you succeed with style. You get what you want, and an additional benefit as result of your amazing success.

THE FOUR ACTIONS

Any time you make a Skill roll, you're taking one of the four basic actions: overcome, create an advantage, attack, or defend. We've mentioned them previously, and you've seen information on each in the Skill descriptions. But here, we give a bit more detail on how they work.

OVERCOME

When you overcome, you take your Skill, and you apply it within its field of specialty. If you see a nail, your hammer can overcome it. It's important to note, if you don't know what a given action is, it's probably an overcome action. You're trying to overcome some sort of problem.



FAIL

When you fail to overcome, you have two choices. You can either fail, or you can succeed at a serious cost. Usually one greater than the achievement.

TIE

When you tie, you can either fail, or attain your goal at minor cost.

SUCCEED

When you succeed to overcome, you succeed with no cost to you.

SUCCEED WITH STYLE

When you succeed to overcome with style, you succeed and you net a boost.

CREATE AN ADVANTAGE

When you create an advantage, you use your Skill to benefit yourself or someone else. You create a temporary Aspect for the scene that reflects how your Skill changed the immediate context. Alternatively, you can take advantage of an existing Aspect.



FAIL

When you fail to create an advantage, you either fail, or you create the Aspect, but someone directly opposing your interests gets a free invoke to use it against you, and they can subtly reword the Aspect in their favor.

TIE

When you tie creating an advantage, you get a boost instead of creating an Aspect. You may want to reword the Aspect to reflect its temporary nature.

SUCCEED

When you succeed at creating an advantage, you create an Aspect, and get one free invoke on that Aspect. Or add a free invoke to an existing Aspect.

SUCCEED WITH STYLE

When you succeed with style, you create the Aspect, and you get two free invokes for that Aspect. Or add two free invokes to an existing Aspect.

ATTACK



When you attack with a Skill, you attempt to stress someone out, and otherwise remove them from the scene. This may be through actual stress, through violence, or through anything that inhibits their participation in the narrative. Not every Skill can attack, and each that can has a very unique way of doing so.

FAIL

When you fail to attack, you do not cause stress on your opposition. However, your opposition has likely succeeded at a defend action, which has its own side effects to your detriment.

TIE

When you tie an attack, you cause no stress or harm, but you do get a boost.

SUCCEED

When you succeed on an attack, you inflict a hit on your target equal to the number of shifts you scored above their defend (or the opposition). Your target must “buy off” shifts with stress and consequences. If he cannot, he’s removed from the action.

SUCCEED WITH STYLE

When you attack and succeed with style, it works the same as a normal success, but you can choose to reduce your shifts by one to take a boost.

DEFEND



You can defend, any time someone attacks you or creates an advantage against you. Some Skills can defend against certain Skills, some against others. Favor permitting creative defenses, even if the defend action isn’t listed for the Skill in question.

FAIL

When you fail to defend, you suffer the effects of whatever advantage or attack you were trying to prevent.

TIE

When you tie defending, you avoid the advantage or attack, but you give your opponent a boost.

SUCCEED

When you succeed at defending, you do not suffer the attack or the advantage your opponent attempted to create against you.

SUCCEED WITH STYLE

When you defend with style, you not only avoid the attack or the advantage, but you also get a boost to come back at your foe with fervor or grace.

CHALLENGES, CONTESTS, AND CONFLICTS

(The 3 Cs)

Usually, a single Skill roll covers whatever you need to do. Climb into your Titan. Repair your radio. Ask the guy out or shoot an enemy grunt out of the sky. There are times, though, when you want to zoom in on the action and have a series of rolls create tension and drama. Challenges, contests, and conflicts are how you get close to the action.

CHALLENGES

Challenges happen when one or more characters try to do something incredible. Or, as Fate Core describes it: “A challenge is a series of overcome actions that you use to resolve an especially complicated or dynamic situation.” (**Fate Core**, page 147) Fate Core dissects and examines the 3Cs very deeply, and it’s worth a read. For our purposes, consider this more structured format. Ready? Go!

- The Director looks at the challenge and decides how many parts it has, and that’s how many overcome actions the character or characters will need to take.
- The Director decides what Skill roll goes with each overcome.
- The Director decides which character is rolling for each overcome action and then jots it down in some order that makes sense.
- If the organics of the story suggest later that that order should shift, the Director can do that.
- Now, the first player on the list makes his roll, describes his scene, and decides how the overcome action worked out.
- Depending on the success of the previous scene, the Director adjusts the target opposition of the next overcome action.
- The next player, (or the same player if he comes up in the order twice) describes his overcome action. However, he must start out with the phrase ‘because of...’ and describe something from the previous overcome. In this way, each overcome bleeds into the next and raises the stakes. The player must be careful not to describe their overcome as ‘and then’ but always as ‘because of.’
- By the time you’ve gone through all overcome actions, you should have reached a lofty goal or a dramatic failure. The director may move on with the story, or start another one of the 3Cs.
- If a player wants to help out with any given overcome action they are not actively involved in, they can always teamwork the roll by creating advantages.

CONTESTS

Contests happen when two or more characters are chasing the same goal. Or, as Fate Core describes it: “Whenever two or more characters have mutually exclusive goals, but they aren’t trying to harm each other directly, they’re in a contest.” (**Fate Core**, page 150.)

Here's how it works:

- The Director decides how many victories are required to win the contest. In most cases, three will suffice.
- With each round, all participating characters get to attempt one overcome action germane to the task at hand. They may attempt one create an advantage per round, and use their fate points as they see best.
- At the end of the round, the Director compares the players' rolls. If the characters are in direct competition, whoever gets the highest score on the ladder wins. If the contest is against a static achievement, like a foot race, the player with the most shifts wins.
- The player who wins gets their character marked down with one victory.
- If a player wins with style, they'll get two victories and pull way ahead of the competition.
- The first character to get the requisite amount of victories wins the contest.

TEAMWORKING

Just to streamline things, #ADX treats all teamwork rolls as a create an advantage actions. Use your roll to set up an Aspect another player could use, then give her the free invoke on that Aspect. Set up the shot. Tackle the bad guy. Act as the wingman. That's how teamwork works in #ADX.

CONFLICTS

Conflicts happen when two or more characters are in direct conflict. Or, as Fate Core describes it: "As long as the characters involved have both the intent and the ability to harm one another, then you're in a conflict scene." (**Fate Core**, page 154.)

As a great man once said, conflict over combat, baby.

- In #ADX, a conflict can be physical or psychological, or both, since #ADX tracks all stress in the same way. So here's how it works.
- The Director sets the scene, describes the environment, creates situation Aspects, and of course, pushes her directives. She must also lay out zones and decide who is on which side of the conflict.
- Determine turn order. For the purposes of #ADX, the order is based on who has the highest of the skill they intend on rolling for their action.
- The highest skill going first. The Director will usually pick an active actor on the scene, and use her skill, having the other actors on the scene go at the same time as their main active actor.

For players...

- On your turn, they take an action and resolve it.
- On a different player's turn, you may defend your character, give up your action for the round and teamwork with another player, or give a short reaction to the other player's action if applicable. (This is a diceless reaction like making an 'angry face' calling out a taunt, or saying something to one of your allies.)

For the Director...

- On your turn, you can have your actors act, (starting with active actors.) You can also add new situation Aspects as is appropriate to the escalation of the scene. Example: if the players exploded a fuel tank, is that tank now on fire?) You can also collect fate points for any directives you have forwarded this turn.
- On a players' turn, you can have your actors defend themselves. Any active actor can react to another player's action if applicable. (See above.) You may choose to adjust or add situation Aspects to the scene, or you may hold onto that until your turn depending on urgency. Whenever possible you should wait, as a means to control pacing and allow your turn to be a time when tension increases and the conflict escalates.

At the end of everyone's turn, start a new exchange. You'll know when you can stop because everyone on one side or the other has conceded or been taken out.

ZONES

Zones are really a measure of either the time it takes to move from one place to another, or, a representation of potential barriers to move from one place to another.

In a conflict, your goal is to get within hurting range of your opponent, whether that's the five feet between olympic fencers, or the ten kilometers between two raging Titans. Because the scale of a conflict can vary so dramatically from scene to scene, rather than fiddle with distances and range, we use zones as a timing mechanic. Zones tells you how many turns between you being able to get close enough to attack another character, or, how soon you have to roll an overcome action to get past some sort of barrier and to your target. Zones, in this way, pace the conflict and add tension.

Keep your descriptions of zones fast and loose, but be sure they are apparent to the players that they exist and how they relate to each other. A quick map with some shapes that touch and perhaps a drawing of a wall, a flaming shuttlecraft, or whatever other barriers may exist between one zone and another should suffice.

Normally, you can move from one zone to another in addition to your action so long as nothing is interrupting your movement.

If you are trying to move through multiple zones, or there is an obstacle in your way, you'll need to roll an overcome action, with skill depending on the circumstance.

- The Director sets the passive opposition depending on how far the character is trying to move, or how rough the barrier between zones is.
- If the player fails, she can't get past the obstacle, or is otherwise held up in her progress across zones.
- If the player succeeds but at a cost, she gives some kind of advantage to her opponents, the Director creates a situation Aspect like 'flanked' or 'targeted' or 'vulnerable' for her opponents to utilize.
- If she succeeds, she moves as she wanted to, if she succeeds with style, she can also take a boost, as usual.

X ZONES AND EMOTIONAL PROXIMITY

In #ADX, physical, mental, emotional, even spiritual stress are all actually interchangeable, and so you can switch between pummeling an enemy and chastising him with the same net effect if you are successful in what you're doing.

Consider with that, the possibility of 'psychic' zones. That is, levels of intimacy, familiarity, and a willingness to get in your enemy's head.

How do you do this?

Consider how many Aspects you and your opponent share. For these purposes, Aspects tying your characters to the same faction, or ones that express similar ideologies count. So do any direct Relationship Aspects. This isn't a hard rule; use your judgment to determine shared Aspects for the purpose of intimacy. Subtract that number from five. That is how many zones between you and your opponent. Just as with more physical combat, you can move freely from zone to zone with your action so long as you're moving one at a time. The difference in zones between you and your opponent describes the degrees of intimacy you have, and the degree has certain special effects. So positioning in the right zone at the right time versus the moves your opponent makes is vital to success. Beyond that, conflicts proceed as they would under normal circumstances. Just follow the the map for which special effects happen in each scene.

A Director, of course, can alter these special effects to better suit her scene, these are just suggestions:

Degree	Zone Distance	Special Effects
Intimate	Same Zone	Compelling your opponent does not cost a fate point.
Heated	One Zone Different	Any stress taken is at a +1 shift
Close	Two Zones Different	Succeeding with style grants two boosts, not one.
In Proximity	Three Zones Different	Taking your action to be on the defensive is at a +2.
Aloof	Four Zones Different	None

X HEX MAPS AND ZONES

Have tiny robot models you're DYING to use for epic Titan combat? No worries! A character's zone extends for two hexes out from themselves in all directions. This changes the pace of movement a touch, but makes mini-combat completely doable.

STRESS

Stress is the body and brain's way of protecting itself from real damage and telling you that you're in danger. Stress keeps people from dying, when it acts the way it's supposed to, and when we pay attention to the warnings.

Player characters, in general, tend not to be very good at heeding these sorts of warnings.

When a character tries to force another character out of the conflict by beating on them physically or emotionally, they can try to absorb that potential injury by stress or consequences.

To absorb the attacks of your opponent with stress, you just mark off the damage they're trying to do in stress boxes. The number on the box tells you the number of shifts it can absorb, usually 1, 2, 3, or 4.

If you are a Titan pilot, your Titan can absorb stress for you, and has its own stress track for that purpose based on its Defense Systems.

CONSEQUENCES

At any point, instead of absorbing damage through stress, you can absorb it through consequences. These are semi permanent Aspects that show how badly roused you've been.

- Consequences come in mild, moderate, and severe. Titans have exactly the same types of consequences, but they have different combinations.
- Mild consequences absorb two points worth of stress. Moderate consequences absorb four points of stress, and severe consequences absorb six points worth of stress. This works the same from pilot to Titan.
- If you take a consequence, the person who inflicts it gets one free invocation on that consequence.
- Name your consequences, they are Aspects after all. Fit them to the severity of the consequence, and don't be shy about making them dramatic. Especially with your Titan consequences. Ripping off an arm, losing a leg, sensor units ripped out, these are all the bread and butter of a triumphant Giant Robot win.

PILOTS, TITANS, AND THE EXTREME CONSEQUENCES

In Fate Core, if you are all out of other options, you can take an extreme consequence as a means to absorb one last hit, make one last daring attempt to win the conflict, one last hurrah. When you do, you have changed something core to your character and who she is. Everything is different now. She has lost her eye and cannot repair it. Her family has disowned her in a way that cannot be repaired. She has been court marshalled and lost all faction privileges. #ADX makes use of the extreme consequence as well.

For the pilot...

You can absorb up to eight shifts of damage all at once when taking an extreme consequence. If you do, you must change one of your core Aspects on your sheet to reflect the dramatic change your character has gone through. (Except your High Concept, which you cannot touch in this case.) This Aspect always takes a turn for the worst, and as suggested above, should describe the core change to who your character is. You can only do this once between major milestones.

Unlike the other consequences, you cannot change this through treatment and time. Instead, you may change it when you hit a major milestone. You cannot even challenge this Aspect. You have been crippled by it in some way.

For the Titan...

A Titan can use an extreme consequence, absorbing up to eight shifts of damage in one go. If they do, however, as of that action, they are destroyed. They may leave the pilot alive, depending on bad off the pilot is, but the Titan is no more.

Most factions do not look kindly on pilots who destroy Titans and the public tends to vilify them if there isn't a VERY good reason for it to have gone so far.

HEALING CONSEQUENCES

To step a consequence down you need time, treatment, and sometimes, introspection.

First, either you or another character need to succeed in a Skill roll that justifies your character losing the consequence. The passive opposition of this treatment is based on the severity of the consequence. That is, mild is +2, moderate is +4 and severe is +6. If you or another character are trying to treat multiple consequences at once, add two shifts to the highest opposition for each consequence being treated.

If successful, you may rename your consequence to indicate that you are in recovery. So, Broken Leg becomes Leg in Cast and Missing Sensor Units becomes Uncalibrated Stock Sensor Units. Sometimes, because of story, you cannot rename your consequence, but it has begun treatment, so simply put a star next to it to indicate it's healing or being repaired.

Beyond that, you need time, and possibly introspection.

For a mild consequence, you need to wait an entire scene after the treatment action takes place. For a moderate consequence you have to wait one whole session after the treatment action. For a severe consequence, you need to wait until the end of an adventure or scenario, and you must Challenge an Aspect at least once. You do not need to succeed at that challenge, but you need to at least attempt it.

WHEN YOU RUN OUT

If a conflict goes on long enough, you might run out of stress and consequences. What happens then?

If you are a pilot...

You may stay in the action until you would take damage one more time, which gives you a chance to end the conflict in a few ways as described below. If you do take damage again, you are Taken Out of the scene. See below.

If you are a Titan...

If your Titan runs out of stress and consequences it is immediately taken out of the scene. That does not mean it's destroyed, or its pilot killed, merely that it is no longer functional and the pilot is going to have to take some extreme measures to take any further actions in this conflict. A Titan is only destroyed when it's pilot thinks it should be.

If you are an actor...

You probably should have conceded an action ago, but these things happen. The Director is free to have you submit, be captured, or with player approval, that you escape their clutches for now. If you are an actor, (meaning by and large, you are a named character,) you are only killed at the end of a conflict if a player is willing spend a fate point to end you or the Director thinks it's time to let you die. (See the Directives in Directing for more on dealing with actor death.)

ENDING A CONFLICT

How do you know when it's really over?

TRANSITION TO A CHALLENGE OR CONTEST

If the direct physical or emotional violence is over, but the characters are, say, in a chase or are struggling together to stop a falling space elevator for example, you are out of conflict and you can now start a challenge or contest.

CONCEDING

If all parties on one side of the conflict concede, the conflict is over.

To concede, at any point after an action against you is declared, but before dice hit the table, you give in. Your opponent basically gets what you they want from you and you're taken out of the scene immediately.

But it isn't all bad. You gain a fate point when you concede to a conflict, and you get to have some say in what happens to you. The Director has final say, but because you have conceded, as the player you get to decide how it wasn't all bad for your character, and how her opponent doesn't exactly get what they want.

BEING TAKEN OUT

If you are out of consequences and out of stress and get hit with shifts one more time, you are taken out. This means not only are you out of the scene, but your opponent gets to decide what 'taken out' looks like. It must fit within the scope of the scene, and character death only happens when the player allows for it.

#ADX SPECIAL RULES

These are rules that are specific to #ADX, and help bring home the genre and style of stories we're trying to tell.

X THE DRIVE DIE

If you're in a Generation 4 or higher Titan, you call on your Drive Die when shit gets real.

At any point in a scene when your Titan pilot has to take extreme measures, they can use their Drive Die to change the curve. Here's how it works:

- Declare that you're invoking your Drive Aspect, and want to be using it to call on your Drive Die. You must do this before you roll, and this is the only time you have to invoke an Aspect before you roll.
- You spend a fate point.
- You do not get the +2 normally afforded you by invoking an Aspect. Instead, you switch out one of your Fate Dice for a six sided die (a d6.) So you'll be rolling three Fate Dice and one six sided die.
- Tabulate your successes. Remember that the six sided die only gives you positive integers, so even the risk of rolling a 1 is the same as the +2 from a normal invoke plus a possible -1 on that replaced Fate Die.
- In a single skirmish, you can use a Drive Die as many times as you have points in the Transcend skill.

And that's it!

X STATTING ACTORS

ACTIVE ACTORS

Active actors or the movers and shakers of your setting. Just like Our Heroes, they should be built with full character sheets, Aspects, and Titans, if applicable. Just as important, you need to make sure they have all the same personal connections and support characters that a player character would, because an actor this important does not exist alone.

In addition to basic character creation, if Our Heroes have already achieved some milestones, so too should your active actors.

REACTIONARY ACTORS

Reactionary actors must have names, (and indeed, any character in a scene who gets a name becomes a reactionary actor if they were not actors already).

Reactionary actors should two Aspects. They get a High Concept Aspect just like any player character would. They get an Aspect that reflects their tie to one of Our Heroes. (This is a good place to satisfy the It's a Small Solar System directive.)

If you need Skills for your reactionary actor to roll, let her have a skill at +4, one at +3, one at +2 and one at +1 to give them a little range and a point of expertise without making their bookkeeping too complicated.

MASS-PRODUCED (MP) UNITS

Mass produced robots are always two Generations behind the current Generation of Titans. This means you don't see mass produced robots before Generation 3. MPs, therefore, change over time, but are never matches for a modern Titan. Even in numbers. This is the escalation of war.

A squad of MP units is between eight and fourteen individual robots, but they act as one actor for the sake of turn order and rolling attacks or defense. They roll their actions at an effective Skill of +1, or +2 if they have not yet been damaged. The Director may override this if she decides to assign more specific traits to a squad.

If, in your Titan, you face any robot that is two Generations or more beneath yours, that robot is considered a MP for the sake of your attack rolls.

When, in your Titan, you attack a squad of MP units, you roll to attack. If you hit, take your Generation, multiply it by your Titan's current Generation. That is how many MP units you take out with a single attack. So, if you are Generation 4, and you roll two shifts in your attack roll, you destroy eight MP units immediately.

Fighting MP units is a good place for the Director to play with her directives. Leave Survivors and Name Survivors can be satisfied almost any time a Titan faces MP units.

If you are piloting a Generation 7 Titan, it is probably wise to describe combat with MP units in the briefest of terms. Any mecha not at your level simply cannot hope to keep up with you, even in swarms. If you need numbers, assume that a seventh Generation Titan destroys MP units at a rate of ten or more per shift.

If Our Heroes face a Titan two or more Generations higher than themselves, the rules don't change much. Facing a Titan two Generations greater than Our Heroes should be a major plot point, a dramatic scene, and not to be done often. In that case, Our Heroes are considered MP units, they lose all their stress in one go, and fill in all consequences but their extreme consequence immediately. Give them a chance to really, dramatically, and creatively describe how bad their damage is, make the conditions incredible and colorful. This is the worst damage they've ever received all in one go. Both pilot and Titan still have their extreme consequences left, however, even after that one swipe. So if they want to take one final action, (or concede) in hopes of a miracle, they have that choice.

X THE SERIES

In Fate Core, long term play is structured like a bit like a novel. For the sake of genre, we structure #ADX like the television shows many of these ideas are drawn from.

EPISODES

An episode is a game session long, and is worth a minor milestone. Try to have at least one big contest, challenge or conflict in every episode to keep things moving and exciting! End episodes on cliffhangers whenever possible. Have a player recap what happened last episode at the beginning of every new episode. Consider your series theme song, and play it at the beginning of the session if you can.

ADVENTURES

An adventure is a couple of episodes long, usually around three to five episodes. There's more on how to structure an adventure in the following chapters, but in general, an adventure should contain one of each of the 3Cs, if not more.

SERIES

Series are a little harder to negotiate. they can be three or so adventures long, in general, but may be longer or shorter depending on character needs. A series rewards your characters with a significant milestone. There's a few ways to pace a series, but basically, an series starts by showing you the setting on the surface, then goes through looking at what's under than surface, and ends with the setting changed in some definite way.

Do it by the Numbers

Three episodes into three adventures into one series and you're probably good. This is probably the easiest, but not the most organic way to handle a game of #ADX.

Offer Our Heroes Something Big...

...and let them chase it across the solar system and beyond.

A big risk, a big threat, or a big reward. Offer them something that, win or lose, will change everything in the setting, and then follow their adventures as they chase after something big.

A change in generation, or the discovery of the next drive type may be this kind of series.

Let the Characters Decide

What do the characters want? Do our heroes have some impossible motivation, some seemingly unreasonable goal for what they do? Well, an arc ends when they've satisfied (or totally failed to) reach that goal. Winning, securing, building, and then protecting a Mars colony specifically for Stratos citizens might be this sort of series.

Follow an Active Actor

If Our Heroes are more reactionary, and less self motivated, then your arc may follow the meddling of an active actor as he seeks to manipulate them to his own end. Start where they don't know about his vested interest, end when they've stopped his dastardly plan (or joined and taken over his secret war, whatever makes sense). The

rise and fall of a crazed general as he becomes genocidal and attempts to wipe out the Nation Oya, fighting to the bitter end might be this kind of series.

MILESTONES

Milestones are points in your characters story where they grow or change. Change is possible when you challenge an aspect, but those changes are less natural, and often more angst-filled and painful. With a milestone, your character has learned, experienced, and or discovered enough to be better than they were before.

MINOR MILESTONES

At the end of an episode, a character gets a minor milestone. With a minor milestone you can do one of the following:

- Rename an Aspect, as long as it isn't your High Concept.
- Switch out a Skill at a +1 with a Skill you don't have.
- Purchase a new Stunt, provided you have the Refresh to spend. (You cannot go below a 1 Refresh.)
- Plus! You can rename a minor or moderate consequence and get it on it's way to healing if you had not done so though treatment.

SIGNIFICANT MILESTONES

At the end of an adventure, a character gets a significant milestone. With a significant milestone, you can take one of the benefits of a minor milestone, plus you can do both of the following:

- Increase a Skill by +1 (up to +4) or buy a Skill you don't have at +1.
- Rename a severe consequence and start it on the healing process if you have not done so through treatment.

You should consider any jump to another Generation as a significant milestone, unless you decide it's a major milestone.

MAJOR MILESTONES

At the end of a series, a character gets a major milestone. This is a big change to your character (as big as the end of a series is a change to your setting.) You get the benefits of a minor and significant milestone plus all of the following:

- You may rename an extreme consequence. It has changed you, but you have moved past it. If you need to in the future, you can now take a new extreme consequence.
- You gain a point of refresh, which you can immediately spend in all the ways you can spend refresh during character creation.
- You can increase a Skill by +1, up to +5 or higher. If you do this, this raises the maximum Skill rating of any active actors in the campaign.
- You can rename your High Concept, if you so desire.

TITAN ASPECTS

Titans introduce three new types of very specific Aspects to Fate: Weapons, Defense Systems, and Armor. They each add a new layer to the game mechanics, as well as being useable as normal Aspects. Each has a rating between 0 and +3, with scaled advantages.

WEAPONS

The Weapons Aspect reflects a signature offensive system. It might or might not be all the Titan's weaponry, but is the most impressive.

- Every +1 adds one additional Shift to any successful attack with the weapon. So an attack with +2 Weapons which would normally score three Shifts instead causes five Shifts.

ARMOR

Normally, a Titan has three Consequences: A Mild (2), a Moderate (4), and a Severe (6). The Armor Aspect adds additional Consequences to the Titan's frame, allowing it to suffer more punishment before being rendered useless.

- Armor +1 provides an additional Mild (2) Consequence.
- Armor +2 provides an additional Moderate (4) Consequence.
- Armor +3 provides an additional Severe (6) Consequence.
- Armor is fully replenished when the Titan receives repairs or has a full scene of resting time in the case of nanotechnology. Severe Consequences only replenish between game sessions.

DEFENSE SYSTEMS

Defense Systems reflect shields, thrusters, parrying weapons, and anything else that keeps the Titan from suffering harm in the first place.

- Every rank of Defense Systems adds one effective Stress to the Titan, at that level. A Titan with Defense Systems +3 then has a 1 Stress box, a 2 Stress box, and a 3 Stress box.
- Defense Systems stress replenishes between scenes, or when a character overcomes an obstacle to re-engage the system.



DIRECTING

#ADIX

In a Fate-based game, it's easy to forget themes and plot as the universe is so very alive with possibility and potential. In Fate, this is a feature and not a bug, and something we embrace.

The universe of #ADX is very specific, drawing from very specific genre, and of course, very specific beats. How do you combined the two without stifling your players' creativity and the raw awesome possibilities of being a Giant Robot Pilot?

As the Director in #ADX, these are your Directives. These are your tools for making #ADX feel #ADX. You can find more general tools and advice in Fate Core. But these are what you need for the core #ADX experience. Consider this whole chapter to be new and important. It would have an X designator every sentence. *Remember, as Director, you get a Fate Point any time you showcase a Directive.*

BEING A ROBOT PILOT IS AWESOME

Being a Titan Pilot is awesome, and it's your job to remind the players of this at all times. If a thing could go either way, lean toward "Being in a Titan is amazing, fun, and exciting!" When pilots are out and about in city streets, at station cafeterias, or anywhere they might interact with the public, remember how rare and special they are. Single people will slip them numbers and room keys. Children beg them for autographs. Older folk salute as they walk by, or give them a kind nod and a smile. Titan pilots are rockstars, and everyone knows their names, their Titans, and their exploits.

Let them grandstand from time to time. Remember, as much as we base our setting on potential future scientific advancement, Titans break those rules. So if you have a situation where a Titan pilot wants to try something you think isn't quite scientifically possible, or doesn't suit your verisimilitude, don't sweat it. **Being a Titan pilot is awesome.**

In addition to always awesome, it is never boring. People skip the paperwork with pilots. The debriefing might happen, but they're never dry or dull, always active and intense. Skip the boring parts, for Titan pilots, life is just too short. Politicians invite pilots to decision making summits, and the interesting parts of the discussion begin when the pilot enters, and end when she leaves. There's nothing above a pilot's pay grade, if they're so inclined.

BUT WAR IS HELL

No one wins a war, but everyone loses. No choice is a good choice, and there are no right sides and wrong sides when two powers come to war to solve their disputes. There may be more and less sympathetic sides, depending on your perspective, but no one wakes up one day and realizes 'I want to destroy all clones ever, especially all the big eyed children, because I am evil!' War results from a series of bad choices, compassionless knee jerks, and often, stupidity. We paint the results with shades of glory and honor, but glory and honor almost never have much to do with the initiation of war. During war, the choices are worse, the consequences beyond imagining, and good people do terrible things because they feel they must. Everyone has the potential for evil in the heat of war, even Our Heroes.

Here's the paradox, being a Titan pilot is awesome. But a Titan is a machine of war. **And war is hell.** It is your job, as the Director, to keep this dissonance in mind and showcase it whenever possible.

THE PLOT FOLLOWS THE PILOTS

Having a plan is important, and knowing what you want to do with your story is great, but especially in a Fate based game, there is a great potential for your Titan pilots to fly off the rail in a direction you never saw coming. When that happens, remember, that the pilots are always right. Or rather, the pilots are the plot, and so the plot follows the pilot. If you were expecting interplanetary espionage with giant robots, but instead, Our Heroes get wrapped up in a galactic level Romeo and Juliet story, bam, that's your story. Buckle up and enjoy the ride.

Likewise, if you've laid out a mystery to be solved, and Our Heroes work out a solution to the mystery that makes good sense, they're right. It doesn't matter what you have in your notes, let them be right. Or at least, let them be right enough that any twist you throw will feel organic and fair rather than declaring them wrong for the sake of your notes. It makes you look as clever as they feel.

TITANS DON'T BOTHER WITH MORTALS

Sometimes your pilots or other character will do things you cannot expect. For example, sometimes, a pilot may get out of their Titan to do something clever, or brave, or incredibly stupid.

Let them.

As for your Actors on the scene, **Titan pilots run by a Director should ignore any person on foot.** They don't stomp on ground troops. They don't smash rogue pilots into paste. The system doesn't support it, and the genre doesn't support it. But remember, you get a Fate Point for showcasing the Directive, so the enemies will still get a benefit for going up against unarmored humans, even if they're not blowing them away with railguns.

(This is not to say that a pilot on the ground can't attack a Titan. That's entirely the players' prerogative.)

LEAVE SURVIVORS

Total war is probably technically impossible, and life will out. Any war with no survivors means that there are no stories to tell from the event. Whether you're talking about the team of pirates Our Heroes struggle against, or an island nation about to be bombed out of existence, if you leave no survivors, you have cut off a stream of precious story, and why cut yourself off?

Instead, **leave survivors.** Even one. Leave someone who can tell the events of the scene in question from another angle. Someone who can call into question what Our Heroes say or claim, or what the enemies of Our Heroes

cast into their propaganda. One last witness can, in a good story, change the tides of war and change the universe. Also, survivors make great replacement protagonists if someone decides to retire their protagonist or let them die off.

NAME SURVIVORS

By design, or by happenstance of dice rolls, you're going to be left with survivors. It may be the one grunt pilot who isn't killed in a conflict between Our Heroes and the opposition. It may be the one ten year old girl who, on foot, witnessed the battle between one of Our Heroes and her sworn enemy. It may be the boy one of Our Heroes left back home, only to have home destroyed in an act of terrorism no one saw coming.

The point is, these scattered characters have now become important. They have a unique thing to add to the story. As witnesses, and highly motivated vengeful antagonists, as living ghosts haunting Our Heroes for mistakes as well as cold blooded choices and sympathetic true believers who have seen what Our Heroes do. They may be evangelical, blood thirsty, or broken, but these **survivors need to have names and agency**. Their motivations and their actions must follow Our Heroes and have repercussions.

DEATH MATTERS

In real life, you can be sitting at your computer, typing away, and BAM, a blood clot shoots up from you leg into your brain, and then you are D.E.D, dead.

But real life doesn't have a narrative, it doesn't actually follow a story. It doesn't have to have a music to it, so it should be a rare or impossible thing that death doesn't serve the story you are telling.

In Fate, player **character death is in the hands of the players**, and in many ways, non player character death is also in the hands of the players. In #ADX, deaths may happen outside of direct intention. Did a building fall with an important actor inside? What do you, as the Director do when random chance could kill off an actor with a name and attachments to the characters?

First, remember that you are charged to Leave Survivors, and so if a building falls and anyone survives, why not a character attached to Our Heroes. (It is a Small System after all.) This is in keeping with the genre quite well.

But if it would serve the story, if it would be awesome or a brilliant reminder that War is Hell, let them die. Just make sure it is the choice that serves the story best. Don't do it just for shock or for kicks. Our Heroes are invested in these actors, and we don't want them to hesitate to invest because they think other actors are disposable. .

HAVE AN ESCAPE PLAN

No plan survives its first encounter with the players. That's okay, because it's their game, and you are here to Direct, not to Dictate. Good? Good.

However, that doesn't mean you always want to let every piece of your puzzle go at first encounter. Sometimes it's fun for you and for the players if you can **hold on to some of your cards**. This is also thematically appropriate, as in much of the mecha genre, the last-minute escape of a major antagonist is so regular as to be expected.

It only looks like they died. They had a clone. The Titan was designed to look destroyed when it was still functional enough to blast off. Escape pods. A planned interruption in the middle of a major political function in which the bag guy is going to get arrested. A blackout during a contentious Grande Ball. Use these things, they both let you hold on to an antagonist at least a scene longer, and fit with the genre.

Just make sure your antagonists pay their Fate points to be able to make their escape. If they have no Fate points left, well, then it's on Our Heroes what happens next. Or, better still, showcase a Directive to net a Fate point.

HIT THEM WITH EVERYTHING YOU'VE GOT -1

So you've made plans for the main antagonist to have a Titan that can do X, Y, and Z.

Give 'em X. Decide that Y is a part of your Escape Plan. Z, well, you save Z until the players have really earned it. Z should be a shocker. Z should be a surprise. Z should be a sort of reward for really going all out as Titan Pilots. Being a Pilot is Awesome, and you should reward awesomeness with a chance to be even more awesome, and so treat the things your antagonists can do as a system of escalations. This is important both in pacing your game, in fitting the themes of the game, and in following the guidelines here.

So hit them hard, make it an awesome challenge to overcome, but whenever possible, **hold something back for next time**. Build over time.

IT'S A SMALL SOLAR SYSTEM

In reality, in a population as large as the population in the time of #ADX, it would be possible to never see a stranger more than once.

But that's not exciting fiction. Nor is it in keeping with the genre or the other guidelines listed here. So forget it. Keep it small, keep it tight.

If your Titan shoots down an enemy fighter, and that pilot survives, the pilot went to high school with you. If you've met a girl at a bar for a quick and naughty encounter, she's probably a faction spy. **Everything is personal, everything is intimate, and everything has to do with the story.**

Leave no room for coincidence. Leave no antagonist or extra actor without a tie to the story or the characters. Leave nothing to chance. Everything matters, everything is intense.

REWARD GOING TO THE EDGE

Every time a pilot gets into a Titan they put their lives on the line. It is risky business to not just be a pilot, but to be in a Titan at all. But this should be everyday danger, and the reward should be getting to be a Titan pilot. (Which is awesome, as described above.)

To balance that every-day sort of danger, sometimes players will choose to have their characters really go to the edge. Make what appear to be terrible, risky, even foolhardy choices for the sake of drama and interest and being awesome.

Never ever penalize that. Don't make something more difficult when it could instead be more awesome.

Rather, reward it handsomely. When a player has their character but their neck on the line, when Our Heroes push themselves to the edge and make the story better by dramatic self sacrifice, reward them. You don't have to reward them with success, not entirely, half successes and bittersweet wins are a regular part of the genre. Rather, you reward them in scope. If it could have been a minor conflict with few repercussions, and Our Heroes take it to the mat, then as the Director it is your duty to make this a new and major turning point in the story. Remember, Leave Survivors and it's a Small System are already your Directives, so roll with them.

PUNISH BORING

Sometimes players new to Fate, or new to stories about war and giant robots don't know the sheer joy of playing without a safety net. They will try at all costs to play it safe. They will play the numbers for maximum efficiency and careful choices so as to not rock the boat.

This is a legitimate play style, and may even be okay for one character in a group of risk-takers. But if it's dragging things down, if the choices your players are making are too safe, you got to show them there is no 'safe' in war. There is no value in a life without risk.

You can do this in two ways, but one tends to follow the other. First, make bad, extreme, dangerous stuff happen in the middle of their careful plans. Oh? You were just going to spend the evening in doing paperwork to get in good with your faction leadership? Cool. Did you know there's an assassin in the duct work, and how he's got a lairet around your neck? Sure, a set of explosive traps will mean you don't have to interact directly with such a small force. Only problem is, the force is much larger than you anticipated. What now, hot shot?

Now that you've made the mundane extreme, you follow your stick with a carrot. Put them in a no-win situation, then reward whatever they choose to do. Because when it's no win, whatever they do will be extreme, right? And so you're obliged to Reward Going to the Edge! If they won't walk up to the edge on their own, push them there, and then show them the view from the top.

EVERYONE HAS REASONS

No one acts without a reason. (Yes, even if they are chaotic and anarchistic, there is still a need they are satisfying and a reason they are behaving the way that they are.)

Your antagonists may not know they still harbor a secret grudge, hate all Titan pilots, or just have issues with women, for example, but these are still motivators.

There are no truly random acts.

And so when you are creating extra actors, especially if they are meant to be antagonistic toward our heroes, they must have some kind of reason for what they do. Their reasons can be right, wrong, or deeply conflicted, but they must exist.

And for allies, don't skimp on the reasons here either. If you have in your head an understanding of why an actor helps Our Heroes out, and those reasons are eliminated or violated, well... You have an ally who would make a very good antagonist all of the sudden, don't you?



ADVENTURE DESIGN

There are a thousand ways to write a good adventure, this is one of them.

Because Fate, the system that powers #ADX, is an incredibly open-ended tool for telling stories, you may be worried about how to get your characters from A to B without railroading them. Don't panic, instead shift your attention from what the characters are doing, and to how the exciting and colorful characters outlined in this adventure react to what the characters do. Below are setups for scenes that suggest actions these NPCs (actors) take, and what they want as result. Then we suggest segues from one scene to the next depending on if the actor got what they wanted or not.

When in doubt, pick an actor you like, and ask yourself, "What do they want right now, and how is that in conflict with what the characters want?" Then grab a floating scene that can play into the answer, or vamp off of one, and see where it goes.

PARTS

Here's the break down, the tools we're providing you so that you can run a game with prep but without running on rails.

Directives: Described in detail on p. XX, Directives are the guidelines the Director should follow in order to help keep their game of #ADX focused and compellingly within genre and theme.

Scenes that Happen: These scenes, set up with NPC motivations and some potential scene Aspects you can use during the course of a story. They make up the core of your story, and it's important that you draw in character Aspects and history to make those scenes personally compelling for some or all of your players' characters.

Scenes that Could Happen: Branched from each major scene is a smaller, tangential scene that the players may or may not engage. These scenes should be suggested in each major scene, use a minor character that can pull the player characters along. These minor scenes tie characters into a longer campaign, and introduce the characters into the looming war. For a convention or pickup game, use as many of these minor scenes as you need to to fill time and have fun. If you're setting up a longer game, character backgrounds as well as player input will give you ideas for these smaller scenes.

If your characters need to, let them have other scenes, let them take initiative and suggest what they might do next. Because you have your own actors to play, you can always pick up a slow pace by examining what NPCs could have a hand in other scenes from the adventure, or other. The Scenes that Happen are active, triggered by an Active Actor, so you can always spring them on players that have lingered too long away from the plot.

Active Actors: For ease of a quicker style of play, we split non player characters into two types. Active Actors have clear motivations and reasons to involve the player characters in their actions or plans. It isn't important that you ever know

or layout what those plans are at first! (Eventually, you'll need to know what the character is about, because Everyone Has Reasons in the Directives.) If the players choose to come up with an explanation as to why their characters are caught up in the Active Actor's manipulations, whatever they come up with is probably right. When in doubt, look at your Active Actors, what they want and maybe what they haven't gotten yet, and use that as inspiration.

Reactionary Actors: This is the other type of characters created for you ahead of time. These are Our Heroes friends, families and roadblocks in person form that come up while fleshing out your characters. As you're putting together your protagonists, make suggestions, each one of these actors should have a tie to the characters. And not something easy and ignored, but a deep tie worth even defining with an Aspect. Reactionary Actors are the hooks you use to pull the player characters into the story. They may be authoritative and demanding, in peril, or simply the sort to get curious and wander into trouble. If you're not sure what to do next, or how to pull your characters back into the action, put a Reactionary Actor in a bad place, and watch the sparks fly!

PUTTING THE PARTS TOGETHER

Start wherever you want. Maybe you have a great antagonist in mind thanks to the character's backgrounds. Maybe there's an element of one of the Factions you want to examine. Maybe you have a scene in mind, like say, giant robots fighting in front of an active volcano. These are all good starting point, and from there, it's a matter of adding tools to that start until you have an adventure laid out. If you have a Faction detail you want to bring out, what kind of Reactionary Actor can you use to bring that out? If you have a killer scene you are dying to see played out? Great, which of your Active Actors can trigger it? Maybe you've decided you want to build a scene up around the War is Hell directive, this is awesome! Add some hints at a larger story, and attach it to a Scene That Happens and you've got a great Scene That Could Happen.

NUTS AND BOLTS, PARTS OF A SCENE

Here's a brief format you can use, fill in, and run with. Use whatever format works best for you, but this can help you have just enough notes to give an idea of what can go on without tying you down too much.

MAJOR SCENES

Major Scene: Put an impressive, evocative title here. Something you'll be happy to share with your players.

Trigger: This is the event that takes place that starts the scene rolling. This should be short, as it's just meant to jog your memory and previous scenes to this, if applicable.

Hooks: Here, you jot down an idea or two on how to drag Our Heroes into the scene. It won't always be necessary.

Active Actor: If necessary, you tag which Active Actor is a part of the scene trigger. Since they have motivations and reasons for getting Our Heroes to do things and go places, this is a great way to keep things going.

Directive: You can list a Directive here this scene should exemplorize if you have one in mind.

Setting the Scene: If you have the time or flair, write some read aloud text here to help you set the scene. Use sensory details, not just what Our Heroes see, but what they hear, smell, and feel on their skins.

Actors on Scene: Here, you'll want a short bulleted list of any actors you have on hand that you want to put into the scene and a one sentence description of what they're doing in this scene.

Hints for Secondary Scenes: If you have a side scene in mind, this is where you take notes on ways to lead from this scene to that. (Even if Our Heroes don't immediately follow the lead.)

Major Action in the Scene: A very short note to yourself to explain what the main thrust of the scene is. This might be 'epic fight with clone forces' or 'touching person to person contact with long lost dying clone 'sister.' Where will the most rolls happen? What is the Active Actor trying to get our characters to do? Truncate that here.

Scene Aspects: If you have neat situation Aspects in mind, put them here.

Fallout: Here, give some quick notes on what COULD happen in general thanks to the events here. Not every scene is staged as 'win or lose' for Our Heroes, and sometimes the worlds reaction has little to do with what Our Heroes do, and everything to do with what the solar system perceives.

Actor gets what she wants: Notes on the Active Actor tagged earlier getting exactly what they planned for. (Not always bad for Our Heroes.)

Actor doesn't get what he wants: Notes on the Active Actor not getting anything of what they planned for. (Not always good for Our Heroes.)

Actor gets what she wants with conditions: Note on the Active Actor only getting some things they planned for, or getting way more than they expected.

MINOR SCENES

Minor Scene: Evocative title!

Revelation: Make a note here of the big secret this scene could reveal. (And should reveal.)

Setting the Scene: A sensory-loaded read-aloud description to set the scene.

Actors on the Scene: A bullet point list of the actors on hand.

Major Action of the Scene: What happens here, where the dice are mainly rolled, keep it brief.

Scene Aspects: As before, and scene based Aspects that would really rock the scene.

Fallout: Briefly, how things can play out from the end of this scene into the next, for better or for worse.

ACTORS ON STAGE

There are many ways to keep track of the actors and extras Our Heroes run across, but once you give them a name, you'll want to record them in a formalized and permanent way. Most of this information can fit on a notebook page or large index card. You can even get the type with a hole punched in them, and stick your actors on a ring of index cards for easy access.

Here's what you want to mark down for an active actor:

Name: Make it colorful, make it evocative.

Motivation: This is both what the actor wants, but most importantly, how what they want can intersect with Our Heroes. This is why they keep engaging and helping or getting in the way of Our Heroes.

General Response to Stress: When a scene goes sideways (by your actors' assessment) this is how they react. This is when they panic or take extreme measures. This is what they do when someone presses the big red button in their head.

Look: Give a quick and vivid description of the character. Make something stand out about them. Hair color, an important scar, the smell of their perfume, or something about the way they speak that makes the character stand out. Have it stand out and suggest things about the character. This look should also suggest possible and potential aspects in the future.

Aspects: Write down any confirmed Aspects that have been established for the character.

REACTIONARY ACTORS

When you are following your directives, there will be times when you Name the Survivors, and suddenly you have new characters to deal with. In most cases, these characters will become Reactionary Actors. Reactionary Actors can become active actors once they develop a serious motivation that involves using or maneuvering Our Heroes. And theoretically, an Active Actor who has lost their motivation may become Reactionary Actors.

Name: Clever, evocative name.

Ties: It is important that these characters mean something personal to Our Heroes. This should also seed possible Aspects.

Perilous Situations: Why are they in danger, or what danger could they quickly fall into? Do they seek it out, or has it been thrust on them (possibly due to their relationship to Our Heroes.) This is how they can and will get themselves into trouble.

Playing Them: Do they have any quirks? Loves or hates? Sensory details, (like cologne or a sound when they walk.) This is just a way to help you roleplay these characters in recognizable and fun ways. This will also help you produce Aspects for them.

And now, an example of adventure creation in practice...



Captain Cornelia Black and the Ghost Titans

An #ADX adventure
by Filamena Young

Take the characters, steal something that matters to them, and have them chase impossible anomalies through space and four territories and you've got yourself this adventure.

HISTORY IN BRIEF

Humanity lives on colonies in the stars, they have built super soldiers, clones, and giant machines of war, called Titans. They war with these machines in the mistaken opinion that there "isn't enough" for everyone, despite the huge solar relay in the atmosphere that powers all of the Earth cleanly and endlessly. The Great Clone War has ended, with the clones returning to their colonies off planet, earth 'united' under the One Earth Accord. Malcontents form the People's Collective and demand attention and independence from the Accord. The Nation of Oya, genetically altered super humans and scientists, attempt to live as neutral peacekeepers despite political heat. And everyone, everyone wants to be the first to come up with the next big leap in Titan technology. The faction with the next advancement in Drive technology, will become the dominant faction.

SETUP IN BRIEF

The Great Clone War is over, and the world is settling into a sort of tense peace. That tension manifests in touches of paranoia, and some suggest that the war never actually ended, it's simply gone cold focusing on intrigue and espionage.

Of course, if that is going on, it isn't the concern of your average Titan pilot, and your characters just happen to be just those average Titan pilots. (At least for now!)

- If all the characters are from one faction, no worries, they're simply investigating a mysterious radio signal their faction can't break.
- If you've got a mixed set of characters, no worries. Here are some options:
- The characters are independent, a team that has pulled together, free agents or mercenaries.
- A Stratos pilot outside of Stratos may be a turncoat from the last war or an immigrant who somehow stole her General.
- An Oya pilot may be on loan from the Nation to some other group, since the Nation attempts to remain neutral and peacekeeping.
- An Accord pilot may be with another faction working in an observation/diplomatic role, in which case he's going to be under a lot of pressure to fit in and not abandon his duties to the Accord.
- A Collective member may be a diplomat of sorts as well, but perhaps she's technically a criminal working off her crime by piloting for some other faction, maybe she's an engineer or another blue collar role on the ship, but secretly a Collectivist.

ACTIVE ACTORS

Each of the following character descriptions include some motivations, a look, and how they deal with stress or how they act when they don't get what they want! Draw character Aspects from these ideas as you need them.

CAPTAIN CORNELIA, PIRATE EXTRAORDINAIRE!

Motivation: Cornelia has two things going on: what she's doing, and what she really wants. What she's doing is returning a group of experts she's 'borrowed' from all over the universe to build her Ghost Titans. What she wants is chaos. The current status quo chafes her quite a bit, and she knows that all of the factions are up to no good, and she'd rather them be upfront and honest. She wants their nonsense exposed.

General Response to Stress: If things aren't going the way she wants, Cornelia makes the fires better. She'll hit emergency buttons, throw explosives, or shout fire in a crowded room. Whatever will cause the most chaos so she can retreat and regroup.

Look: The Captain considers herself to be a cyber pirate. She's blended the fashion of ancient pirate over-the-top nautical theatrics with hyper modern solar punk. She also likes to show off her cybernetics, which leaves one to ask, how the hell did she get those?

BROTHER JEROME COMEAU

Motivation: Brother Jerome is what you call a 'believer.' He's got a life, a successful company in the Upper Cities, citizenship in the Accord, he's legit so far as they're concerned. But his heart is with the Collective. He uses his time, energy, brains, and money to fund the biggest, wildest, craziest ideas the collective shares with him, because he believes in people and he believes in innovation for its own sake. If it is shiny, crazy, brilliant, or daring, he'll back up the Collective doing it.

General Response to Stress: Brother Jerome has some weight behind him, and he's not afraid to throw it around when he believes he's in the right. (And from a certain perspective, he often is.) He'll out talk, out think, and often out curse the best of them when he thinks someone is standing in the way of progress.

Look: Brother Jerome looks good. Point of fact, he wears the latest in artist bohemian style. A person without taste would call him a nuhipster, but he wouldn't so much as flinch. True or not true, he looks good, speaks well, and creates a touch of jealousy everywhere he goes.

WILLIAM JENNINGS, CALLSIGN TUMBLE

Motivation: Every Titan pilot is elite, naturally, as there are so many hopefuls vying for their chance to get in a robot. This is especially true in the Accord. But even among the elite, there are those who rise above and make history. Tumble is one of those pilots. The story goes that at a turning point in the war, he actually tackled a General in upper orbit and dragged the thing into atmo, somehow surviving reentry. Now he's a hero, and has taken up the mantle, showing up 'just

in the nick of time' to save the day, and further ensure everyone remembers what a hero he is.

General Response to Stress: If things look bad, Tumble looks for any and all ways to become extraordinary. He's not reckless, per say, but he likes to appear that way. Rather, he tactically takes risks to make sure history remembers him well. Sometimes that means a little extra danger for the people around him, or, fudging the truth as to who did what, but winners make history, and he's naturally a winner.

Look: Tumble, like many young pilots, keeps his cybernetics to a high chrome polish, and dresses in the backless-fashion of many Accord aces. He's good-looking to a fault and grins as fast as he flies. He's seems a shameless, reckless flirt. But just like his piloting, he always has a plan, even if it isn't obvious.

SYBELLE LENA ORO

Motivation: The Children of the Nation are often 'gifted' in ways beyond their superior physical talents. Grama Oro, so they say, had a gift of precognition since early childhood. This is why, they reason, she survived so long as a pilot. She knows things will happen, so the stories go, and is drawn to important events like a bee to honey. This may be the reason she's taken to following our heroes, and seems intent to manipulate them into being at 'just the right place' at 'just the right time.' She won't explain more, if questioned, and possibly can't. 'I don't know what I know until it's happened. Better we all just enjoy the ride, huh?'

General Response to Stress: Sybelle understands acutely how hard it is for other people to have faith in things they can't see or understand. She doesn't expect people to take her on her word when she tells them they must be doing some specific thing at some specific time. So, when confronted with a possible resistance to her plans, she'll lie, manipulate, or even threaten people. It's for their own good.

Look: Oro is unquestionably an older woman, with long waves of kinky white and silver hair. While there are laugh lines around her eyes and mouth, her skin is flawless, giving her an agelessness. In some light, it seems like her eyes glow a faint silver.

REACTIONARY ACTORS

BENEDICT VON HOERL

Ties: Benedict is someone's little lost brother, once deeply beloved and left behind.

Perilous Situations: Whatever went wrong, Benedict responded the best way he knew how. He ran away to join the pirates. The Titan he stole seems unusually loyal to him, as if it is self aware. The thing is unique, and so deeply tied to Benedict that the Captain had it retrofitted to have the capacity of the other Pirate Titans. Now, he's in the thick of it, and where the pirates go, he goes. Is there anyway to get him out? To get him to safety?

Playing Him: Benedict was once a doting younger brother, a loyal companion. Now he's a grown man with his own sense of fulfillment. He hasn't made a mistake, or rather, he's not making a mistake now; he's a pirate. Though, he's at least a sympathetic pirate.

JASON ARGOSY

Ties: Jason taught one of the characters everything they know. He's not just a mentor, but a sort of father figure, perhaps that replaces a missing or distant father.

Perilous Situations: They called him Doctor Sunlight when he wasn't around to hear them. There simply wasn't a single scientist alive who had a better understanding of light and it's uses. If invisibility, real invisibility was possible, it would come from the mind of Jason Argosy. While the Accord has him, for now, his allegiances lay elsewhere.

Playing Him: Including the character, Argosy has a few protegees all over the universe. Students that are loyal to a fault, and will try to help, even from clear across the universe.

BROTHER MATT MCRAE

Ties: Brother McRae was once married to one of the characters. Their commitment was as intense as it was brief, as after the death of his parents in a corporate 'incident', he walked away from the Accord to join up with the Collective. He never explained to his beloved why he left.

Perilous Situations: Brother McRae may have left the Accord behind, but that doesn't mean his family's enemies have just forgot about him. The events that lead to his parents death follow him no matter how far he and his unique Titan travel. And his enemies are exactly the sorts to hire pirates to get what they want.

PROFESSOR NICK BATE

Ties: Once, an unexpected bar fight, Nick Bate saved one of the protagonists' lives by fending off a knife wielding sociopath. They've been fast friends ever since and go out for drinks (tempting fate) any time they're on the same planet at the same time.

Perilous Situations: Professor Bate is a premier astrophysicist, and he has a theory about gravity and extra stellar space travel that if proven true, will change how we measure distance inside and out of the solar system. It's a theory he's experimenting with right now, the question is, where?

SCENES

MAJOR SCENE: THE PEOPLE'S DESERT

Trigger: At a remote People's Collective outpost, something is wrong with the communication relays. While that might normally not be a giant concern, this outpost is an underground facility in the middle of a desolate desert for whom

communication with outside units can mean life and death. (Something to do with having Titans outside the station who have to be able to move giant mirrors to control energy absorption and deflect heat that shifts day to day and hour to hour.) Without communication, the city-sized outpost could be obliterated.

What's causing the short out of communication? Hard to say, but when Our Heroes arrive on scene, they'll find that the desert sands betray the outlines of invisible pirate Titans.

Hooks: What isn't apparent on the surface is that the stealth technology the pirates are using may have been 'stolen' from this particular outpost. Cornelia wouldn't call it theft, though, since the information was given to her willingly. She's now here with her newly fitted invisible Titans to pay for the information she received.

Brother Jerome: To the other factions, the line between pirates and Collectivists is very thin, if it even exists at all. This is a thing that Brother Jerome has taken to heart. As a result, he has supported the pirate activities of several groups like Cornelia's, including trading much needed funds and goods for access to their research on light bending, sensor disrupting stealth technology. Of course, it would be bad business, politically, if it got out that the Collective was working with pirates, and so he's arranged with Cornelia for this cash drop-off to look like a theft instead. To make sure it looks totally legit, Jerome has arranged for Our Heroes to be on scene to 'catch the pirates in the act.'

Setting the Scene: Since the establishment of Halo One, many oil bearing deserts were abandoned, leaving the native people there with no way to support the infrastructure once established by wealthy oil conglomerates. New Sheba is one such region, and while the Collective are doing what they can, the desert has a post-apocalyptic vibe. Roads that have simply broken off and been absorbed by the sands. Fallen, empty, bombed out towers were once thriving business centers for wealthy CEOs and princes. The sun is harsh, having become so deadly in this area of thinning ozone and ecological devastation that exposure can kill in an hour in direct sun, and hours with strenuous outdoor activity even outside of the sun. As a result, the locals live underground or operate nocturnally. As Our Heroes travel over the shifting sands of New Sheba, they see where people once lived, but in the blinding terminal light of day, the place is a graveyard.

Actors on Scene:

- *Cornelia* to seed chaos and pay her debts.
- *Various pirate pilots.* Any pilot that fights well or is the last pilot standing (beyond Cornelia) should be named and turned into a new Reactionary Character. Pirates do not fight to the death, they flee instead.
- *Brother Jerome* is here to make sure things look on the up and up and no one gets too badly hurt.
- *Brother Matt McRae* headed committee that brainstormed and then actualized the first stealth EMP with some 'borrowed' tech from his days

in the cutthroat world of military tech. In a lot of ways, the stealth tech is his baby, and when one of the chief engineers responsible for it went missing several months back, he's been tracking the pirates' movements. Unfortunately, he's not in on Jerome's plan. As is often said about the People's Collective, "The hydra has too many heads."

Hints for Secondary Scenes: Brother Matt's also on the committee that spearheads 'recycling' the tech and innovation from one committee to the next, so when he heard that some of the Collective in Argentina had a Titan-capable EMP bomb, he knew he had to bring them together with the engineers working on the stealth tech. If he had highers-up, they might worry how the other factions would see the production, but he doesn't so he just went with it. He's also dying to do field testing. Today might be the day!

Major Action in the Scene: Our Heroes come to investigate the strange signal in the desert, only to find invisible pirates and meet Cornelia. A fight to test their talents will ensue.

Scene Aspects: *Hot. Oppressive. Sandy. Shifting. Uneven. Sinking. Flammable.*

Fallout:

- *Jerome gets what he wants:* Our Heroes drive the pirates out, leaving the funds with the People's Collective and publicize the attempted theft painting themselves as heroes and the People's Collective as vulnerable to pirates. They aren't but it's good if the other factions *_think_* they are.
- *Jerome doesn't get what he wants:* If the characters end up on to the game, he'll use whatever means he has available to convince them this is all for the greater good, and that they must keep silent about what they've seen. If he doesn't get the funds somehow, he'll remember and seek to force the characters to pay off their 'debt' to him later. Possibly through violence. Becoming an enemy of the entire Collective is hard since it's so diverse, but Jerome will do what he can where he has influence to make that very thing happen over time.
- *Jerome gets what he wants with conditions:* The characters figure out the game, but they want payment for their silence. Jerome can deal with mercenaries, (or he wouldn't be working with pirates, after all.) He'll deal, for sure, but he's shrewd and connected, so the character may find themselves doing more pirate-like work for Jerome as the part of the deal somehow. You pay mercenaries, of course, but you also use mercenaries, that's what they're there for.

MINOR SCENE: BROTHER BOMB

Revelation: The Collective have begun producing small stealth bombs that can shut down a Titan if they stick and don't malfunction. This would make stealing new Titans and Titan technology difficult to stop and some factions might see the creation of these bombs an act of war.

Setting the Scene: Brother Matt needs to test his ‘special weapons’ on something, and since he has an in with Our Heroes, he’s going to try and talk them into letting him try the bombs out on their Titans. With their proximity to his base of operations here in New Sheba, he reaches out to his ex spouse, promising them some answers if only they’ll help him.

Actors on the Scene: Brother Matt McRae, possibly Brother Jerome

Major Action of the Scene: Brother Matt tests his bombs out on Our Heroes’ Titans, to find out if they are A) undetectable and B) able to shut down a Titan without destroying it or killing the pilot. (That last part’s a secondary concern pitched as the primary concern.)

Scene Aspects: The tests should take place in a huge underground hanger for Titans in the outpost. Aspects might include, *Echoing*, *Lit by Emergency Lights Only*, *Cold*, and *With an Audience*.

Fallout: Will the characters gain access to this technology? Will they tell the world that it exists? Will they tell only select people out of loyalty or for the advantages they could gain? War could hinge on their decision.

MAJOR SCENE: HALO ONE

Trigger: Pirates attacking Halo One? It’s inconceivable! A threat to Halo One is a threat to all people of Earth, Accord or not. So when there are rumors of pirates sniffing around the solar ring, the Accord goes on full alert, and even one of their greatest (televised) heroes calls in help from some friends.

Hooks: Tumble thinks a one-on-one fight with pirates is a pretty epic fight, but you can’t be the hero if you don’t make it out alive. Which is why Tumble reaches out to his friend among Our Heroes and invites them to come along with him to track down ‘a known threat to all of humanity.’ Turns out he’s trailed Cornelia and her pirates to a location along Halo One where he’s planning a legendary pirate extermination. He’s not much more worried about the details than that.

Setting the Scene: Below, the orbital ring that makes up Halo One floats in space, ringing the earth around the equator. Its shining solar panels catch the sun and illuminate space all around it. From time to time, a maglev train rushes past on rails that follow the length of the ring. ‘Below’ if you want to use those sort of directions in space, is the Earth in all her blue glory. Above and beyond the ring, just stars and blackness. But something interferes with the light. Just as Tumble and his band of elite Janus Titans hover into view, something shimmers along the ring, and suddenly, you are beset by pirates!

Actors on Scene:

- Captain Cornelia is here to sow chaos and pick up a package from Dr. Jason ‘Light’ Argosy.
- Dr. Argosy works in this sector of Halo One and has a package for an old friend.
- Tumble wants to take out some pirates and is willing to use Our Heroes to make sure the display is one that hits newsreels all over the solar system.

Hints for Secondary Scenes: During the fight, communication can get interrupted thanks to the way Cornelia's Titans interfere with those systems. The message is part of a short message talking about the Civ List and how it's absolutely vital to Accord security that no one even know the files exist. Whoops! (See Minor Scene below.) They may have to get into some mischief to get their hands on the files, but knowing they exist kicks that off.

Major Action in the Scene: This will be a major fight largely orchestrated by Tumble. It should be flashy and dramatic. Titans should race along the side of an endangered maglev train speeding along the ring! Heat damage from the solar collectors! Theatrical explosions! Tumble's buddies in fake pirate ships making the fight look more exciting!

Scene Aspects: *Speeding, Zero Grav, Dangerously Hot, Blinding, Explosions*

Fallout: This incident can influence popular opinion on Our Heroes pretty dramatically. Maybe they wanted fame and attention, or maybe up till now they've been trying to stay out of the spotlight. Whichever, now they're in it up to their noses. Titan pilots are a microscopic percentage of the population, so much that some 'fans' can give you the name of every Titan pilot currently flying in their faction (and beyond.) Like it or not, publicity is a concern, and could spiral out of control if Our Heroes aren't careful.

- Tumble gets what he wants: The pirates get defeated/driven off, Tumble looks like a chrome-plated hero, and Our Heroes get little or no attention at all and fade back into obscurity.
- Tumble doesn't get what he wants: The worst thing you can do to a man like Tumble is make him look bad. He is legitimately a hero, and his friends, allies, and fans have invested a lot of their own egos into his triumphs. While Tumble may let it go to get back to planning his next heroics, his fanbase may not be so forgiving, and seek to discredit anyone they can to return the polish to their shining knight.
- He gets what he wants with conditions: Tumble doesn't much care for sharing the spotlight, but if the spotlight has to be shared, he's not going to let it leave without him. If that means 'showing up' wherever Our Heroes turn up to make sure he's in on the action, that's just what he's going to have to do.

MINOR SCENE: ARGOSY REACHES OUT

Argosy reaches out to his student among Our Heroes. He has a few strange favors for the characters to help with while they're up beyond atmo along Halo One. (Possibly before or even WHILE fighting pirates.)

Revelation: A section of the Accord security force has lists of civilian sites in the Stratos colonies. Particularly birthing and cloning facilities. To what end?

Setting the Scene: *"It's just a couple of odd jobs. It's just that you need a Titan to do it. Peanut Butter on the high shelf. That sort of thing."* Or that's what Argosy's message said. He's trying to sound cool, but there's something bothering him. He

needs them to pick up a message, drop one off, and fix one of the solar panels so he doesn't have to put in a requisition for it. He wants them to have lunch with a friend of his so he doesn't have to. Nothing important, he says with quiet urgency. Nothing dangerous, he says anxiously. But to find out what he REALLY needs, Our Heroes are going to have to play along.

Actors on the Scene: Jason Argosy

Major Action of the Scene: Argosy is giving Our Heroes a series of skill specific busy tasks not because he needs them done, but because he's trying to put them into positions to find out about the Reveal mentioned earlier. Look at some of your character's skills that aren't used as often, invent a task, and if they succeed, give them a chance to catch a whiff of what the Accord is up to with those civilian maps. Show that some Accord think it's a terrible idea. Some think it's a necessary evil and a last ditch effort. Maybe show one warmonger who thinks it should be Step One. Be prepared for him or her to be a future enemy.

If confronted about it, Argosy will explain he has students in the Commonwealth he cares about and threats to civilians are never okay, but he's in no position to change anything. Which, coincidentally, is why he's willing to work with pirates from time to time.

Scene Aspects: This will depend on what the characters are doing. A cafeteria might be *Bustling*. The hallways of the station might be *Cold and Bright*. If the Titans are outside of the ring doing minor repair, use some of the Aspects from the main scene.

Fallout: If the Commonwealth has a chance to sway popular opinion in their direction, it's going to require that they can paint themselves as victimized. Perhaps they can convince the masses outside of the Commonwealth that they are simply people and not just an evil clone army. Having their civilian bases targeted could be one way to go about it.

MAJOR SCENE: BLACK SANDS AND FLUID STONE

Trigger: Pirates have been circling an island research facility in the Pacific Ocean known to belong to the Nation of Oya. Normally, the Nation handles this sort of thing swiftly and precisely, but the problem is that they're very busy evacuating because the volcano nearby may blow suddenly any day now and the evacuation in no small feat.

Hooks: Sybelle Lena Oro predicted the tectonic shift that would cause a long dormant volcano to become angry and threatening again. In that she's a geologist, this isn't a supernatural feat. However, the specifics in dates and signs has been uncanny. She's also predicted that Our Heroes need to be there on a specific date and at a specific time or hundreds of thousands will die. She will even call out to them personally, something a dignitary of the Nation at her status does not normally do.

Setting the Scene: The sun is setting in the West as you approach the line of volcanic islands as fast as you can. Already, transports carry the Nation's people

from their island homes as fast and in as large numbers as possible. Oya can be seen actually pulling makeshift transports across the ocean to the mainland then flying back. The sunset does not fade to purple as you'd expect, though, but instead the ash-rich black sands of the mountains and beaches reflect a low threatening red-orange glow. Seams already show through the volcano and tell the tale you dreaded. She's already cracking and spilling lava. It's only a matter of time till she blows.

And in that chaos, you can see the familiar shimmer of pirates uncloaking themselves to add to the threat.

Actors on Scene:

- *Cornelia* is here to drop off one her pirates in among the Nation for a future 'project.' The hope is dropping him off in the chaos will mean he can slip back into Nation population unnoticed.
- *Sybelle* is in charge of the research center and a leader of the populous, and if any of her people are going to be eaten by the lava, she'll be standing in front of them. But she believes... no. She knows that if Our Heroes are here, her people will get out safe. All of them.
- *Benedict* is the pirate *Cornelia* is trying to drop off.

Hints for Secondary Scenes: Of course, the entire reason *Benedict* is here is to volunteer for the secret project mentioned in the minor scene. The research was started here in this facility, so if Our Heroes are lucky, they may come across equipment being moved on to transports that suggest what's going on here. New equipment.

Major Action in the Scene: The scene should start with a BANG with the pirates using the chaos to attack and harry Our Heroes. They're not out for blood, but just testing Our Heroes as a part of *Cornelia*'s mysterious plans. However, as soon as they make the drop off, (is that *Benedict*? Who recognizes him?) the volcano blows! The pirates back off from fighting, and turn their attention to getting survivors off the island. Suddenly it's not pirates and Heroes fighting against each other, but fighting side by side to protect innocent lives from the full fury of nature.

Give the pirate Titans names if you haven't already. Kill off one or two of them. Create bonds between the surviving pirates and Our Heroes. Make it complicated but forged out of burning rock and heorism. Make it epic.

Scene Aspects: *Lava! Explosions! Smoke! Steam! Panicked People!* Make it big, make it disastrous, make it heroic.

Fallout: Either thousands of lives are saved, or not. This could mean the difference between being heroes in the eyes of an entire (mostly neutral) faction, or being remembered as failures and murderers.

- *She gets what she wants:* Our Heroes come and save the day, *Sybelle* was right, thousands are saved and everyone is happy about it.
- *She doesn't get what she wants:* Thousands die, *Sybelle* is still right because

she said that would happen too, and Our Heroes suddenly aren't so heroic anymore.

- *She gets what she wants with conditions:* Thousands are saved, Sybelle is proven right, but the characters end up with something to hold over the dignitary's head in the process. Maybe they discover that the pirates weren't uninvited, but expected guests? Or they might know parts of what they've discovered about the minor scene's reveal. Sybelle's a wonderful ally, but dangerous to put behind the eight ball. Still, she'll endure anything if she thinks the characters are important to some future catastrophic event. She'll just make sure they take a few more lumps when saving the day next time.

MINOR SCENE: PRODIGAL BROTHER

Revelation: By invitation only, and only with volunteers thus far, documents suggest that the Nation of Oya has returned to genetic experimentations and alterations on their pilots. The level of advancement, of change, of evolution exhibited in the current generation of Oya Princesses is incredible, but as technology advances, the pilots of Oya are going to have to excel further.

Setting the Scene: In the settling dust, in the now displaced populous of Nation peoples, one of the characters has a long-lost brother. But why is here now? What has he been doing with the pirates? Why is he back with the Nation?

Actors on the Scene: Benedict von Hoerl

Major Action of the Scene: This scene is all about confronting Benedict, getting out of him how he's here to be a guinea pig for the next generation of Oya pilots, and decide if they should or can convince him not to do it.

Scene Aspects: *Depressed, over crowded, dirty, tense.* This scene takes place on the mainland of the west coast in the New Republic of California, among crates and ships of transport in the chaos of the displaced masses.

Fallout: Aside from whatever old wounds healed or new ones created, Our Heroes now realize that the Nation, a group who proposes to be neutral, are preparing to escalate their martial presence. That can mean nothing good. What the characters choose to do with that information could start a war, or a devastating attack on the Nation.

MAJOR SCENE: ICE AND ASTEROIDS

Trigger: Cornelia sends an invitation. Simply put, it says "Good work so far, I'm stealing something from Stratos. Something important to you. Come and stop me." She's giving them barely enough time to drop everything they're doing and travel out to the colonies. Any major interruption and they'll miss their date with pirates! This is doubly complicated by the reinforced Stratos Titan troops patrolling space near the colonies. They'll have to be talked through, snuck around, or fought through.

Hooks: The Signal that Cornelia sends is a pirated (heh) signal on the back of an invitation to see ‘something special’ that Professor Bate has come up with. He’s buying, he says, and he says what he’s working on could change the system.

Setting the Scene: From fire and stone Our Heroes are rushed off to ice and space. When they arrive close to the coordinates Cornelia gave them, (And coincidentally very close to the location where Professor Bate works. Small solar system, isn’t it?) they’ll find they’re near a type of processing plant among the colonies, the result is that water is often cast off by huge machinery filling space with tiny ice crystals that sparkle like snow when lit. It shines like snowfall frozen in mid air in the middle of the night. It would be beautiful if there wasn’t the familiar interference of a pirate signal and the shimmer of decloaking pirate Titans. “Now, we finish this,” broadcasts Cornelia from her own Titan.

Actors on Scene:

- *Cornelia* is here to drop off fuel samples to Professor Bate, though once again, she’s staging it as a heist.
- *Professor Bate* works here studying extra planetary travel. He’s got need of experimental fuel types, and sometimes that requires a bit of piracy.

Hints for Secondary Scenes: When Our Heroes come into conflict with the pirates, Professor Bate will radio his buddy among the Heroes and offer them refueling and a hanger to get sorted out after the pirates are dispatched.

Major Action in the Scene: This will be the final fight with Cornelia in this adventure, during the course of the fight, she will monologue, explaining to Our Heroes what she’s really been up to. She’ll talk about her allies all over the system, at all levels. How the universe hovers on a knife’s edge, and while she doesn’t relish war, she knows that the characters have the information it will take to potentially stack the deck for one faction over another. She boasts that they should just go ahead and pick favorites and get it started. She claims that the chaos of war is inevitable, and like a bandage, the sooner it happens, the faster, the better. “Pull the bandage when it’s stuck, pull it fast, let the wounds see sunlight and fresh air, or they’ll just fester and poison the blood. Chaos bound is chaos worsened.”

If Our Heroes have an nemesis among the pirates, now is a good time for that antagonist to be defeated, though not necessarily killed.

Scene Aspects: *Tension, Final, Cold, Icy, Vast, Empty, Silent.*

Fallout: This adventure may be at it’s end, but it doesn’t mean the end of the story for Our Heroes. After the pirates are destroyed, arrested, or driven off for the last time, the Heroes have safe haven in the Stratos hanger run by a dear friend. But how long will it be safe?

MINOR SCENE: BEYOND THE SUN

Revelation: Stratos is keeping close tabs on and closely investigating the defensive capabilities of the Mars colonies. It is very unlikely that Stratos is aiming to, say, take on the defense of human colonies out of the goodness of their hearts. It's equally unlikely they're going to offer advice to strengthen Mars defenses just to be kind. So why gather that kind of intelligence? Whatever the goal, the very existence of these documents could drive pro-human factions to aggressive response.

Setting the Scene: This is where the characters get a chance to unwind from the tension of their final pirate battle. Bate prompts his friends to tell him all about it, and maybe picks at their story a little if it seems like there's unresolved tension between characters. If this starts a fight he'll feel awful, but he needed to get an idea of where Our Heroes stood on solar system affairs.

Why? Well, for two reasons. Because he's afraid Stratos is going to start a war, and two, he's about six years from being able to create interstellar space travel. Or he will be, if war doesn't break out. This is where he'll share the last revelation, and beg the characters to find a way to stop the coming tide. He knows what he's asking is impossible. He's asking them to fight a hurricane with their bare hands. But this technology he's creating could change everything. To do it, though, he thinks, humanity, the solar system, needs to work together, not apart.

Actors on the Scene: *Professor Nick Bate*

Major Action of the Scene: A lively discussion on the nature of the solar system, humanity, and war.

Scene Aspects: Pick a soundtrack, suggest the mood should be based on the songs you play for the characters, or at least reference. This is the denouement of one adventure, and the suggestion of a greater, wider, crazier adventure to come.

Fallout: Ask each player what they want their character to do next.

Then, roll credits.

APPENDIX 1:

HACKING GUIDE

One of the best things about using the Fate Core game system to power your game is, it's highly hackable, customizable, and otherwise welcoming of modifications in order to enhance the play experience. #ADX is no exception to this. In fact, that's exactly what #ADX is in the first place; it's a modification to Fate Core in order to emphasize certain values that permeate the kinds of stories we want to tell.

In this appendix, we're going to give you some ideas and tools for hacking your own game of #ADX. We're going to talk about the pallet you have to draw from with the base game, and we'll give some ideas for how you can fork #ADX into something completely your own. We'll do this with a specific example we build in the chapter, we call it Apotheosis Drive X: Kill All Kaiju (Or #ADXxK). Whereas #ADX at its base is inspired by the stories of classics such as Mobile Suit Gundam and Evangelion, #ADXxK draws inspiration from the recent blockbuster film, Pacific Rim. Pacific Rim is Guillermo del Toro's love letter to the mecha genre, and the kaiji genre. We thought it'd be a nice little stylistic loop to make an homage to del Toro's homage inside of our homage. It's like MTV's Pimp My Ride, except with giant robots.

This is just a place to get started. We've also produced a number of our own hacks in New Titan Report, our first #ADX supplement. If you come up with a cool hack of your own, we want to hear about it!

ADXXK PREMISE

The basic premise of ADXxK is simple: Monsters began showing up from the depths of the oceans. This happened first in Osaka Japan, so the locals used their word, Kaiju, to describe the beasts. These monsters were not your run-of-the-mill Draculas. These were beasts that stood up to peer over skyscrapers. The weapons humankind used in its wars were not enough; nothing short of atomic blasts would stop these colossal monsters. Atomic blasts solved the first few Kaiju threats, but as the Kaiju attacked cities, this became less and less a compromise the citizens of Earth accepted. Even with mass evacuations, you can't just abandon cities without causing ripple effects of consequences.

So, the people made Titans to fight off the Kaiju menace. Titans were enormous machines of war, which rivaled the Kaiju in size and strength. While they weren't perfect solutions, they held back the Earth's devastation, and brought humanity together. Because of the complex systems, Titans required two pilots to work in unison as the computer networks accessed both neural networks. This meant the machines required two people who could align their thought patterns and collaborate on an immense and intimate level. Needless to say, the experiments were far from perfect, and had many unforeseen consequences. In ADXxK, you are these pilots. You are humanity's last hope against an apocalyptic menace.

DIRECTIVES

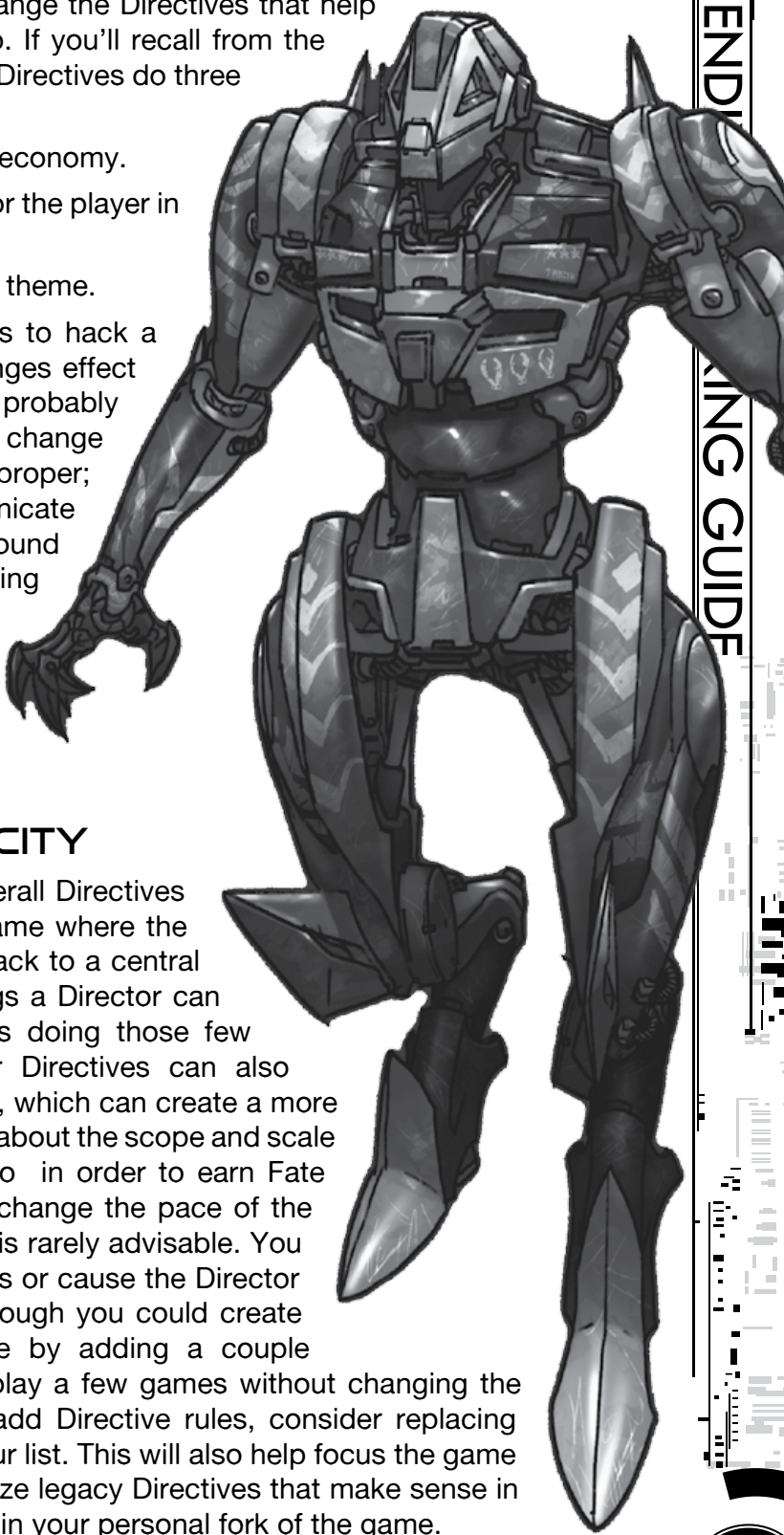
Possibly the fastest way to hack a game of #ADX to change genre or milieu is simply to change the Directives that help the Director decide what to do. If you'll recall from the Director's section of this book, Directives do three major things for the game:

1. They feed the Fate point economy.
2. They provide challenge for the player in the Director role.
3. They reinforce genre and theme.

When you change Directives to hack a game, consider how your changes effect these purposes. Directives are probably the biggest, most important change between Fate Core and #ADX proper; they're how we quickly communicate game concepts and lay ground rules for engagement. Considering Directives will help you stay on target for the types of stories you want to tell. Handing players Directives is a short-hand for communicating goals and game concepts.

FOCUS AND SCARCITY

Changing the number of overall Directives can create a hyper focused game where the Director brings most scenes back to a central theme or idea. The fewer things a Director can do to earn Fate points means doing those few things far more often. Fewer Directives can also create a scarcity of Fate points, which can create a more mundane or bleak game. Think about the scope and scale of what a Director needs to do in order to earn Fate points. Grander, harder ideas change the pace of the game. Adding more Directives is rarely advisable. You don't want to muddy the waters or cause the Director to suffer choice paralysis. Although you could create a more "sandbox" experience by adding a couple of Directives. We advise you play a few games without changing the number, first. If you want to add Directive rules, consider replacing something that's already on your list. This will also help focus the game in a new direction if you minimize legacy Directives that make sense in an #ADX game, but maybe not in your personal fork of the game.



WHO LIVES AND DIES

When thinking about the genre you're emulating or the themes your game is pushing, ask yourself how should you treat extras?

#ADX is all about giant robots and we didn't want the Director to have to fuss too much with giant robots versus squishy humans - clearly in a logical fight between human and giant robot, giant robot wins - so we created a Directive to handle that and emphasize a place where we need to break reality a little bit.

Likewise, we wanted war and violence to always have a face, for there always to be at least one person characters and villains may have to be confronted by. You can change your tone quickly by adding Directives such as *Bad Guys Take Hostages* if you want a game that's more political or less bloody. Or go the other way and have a Directive that states *No One Makes It Out When the Railguns Come Out*. This helps to indicate a level of escalation for players to avoid or rush toward. Just remember when you're using Directives to decide who lives and who dies, life isn't cheap and you can suck the humanity right out of your story if you let the game get too maniacal about death. Then again, that might be what you want. If it is, awesome, there's a way to go about it.

EXTRA BEHAVIOR

#ADX offers Directives to guide how their characters - actors - should behave, how to treat the countless extras that populate the world, and when is a good time to make an extra into an actor. How antagonists (from the players' perspective) and allies behave is important and can seriously reinforce tropes and setting conceits. Take for example, *Villains Never Really Die* with perhaps a little explaining of who is a villain, how to become one, and how one is redeemed. Also, you should define what "dying" means in this context. Suddenly, the sort of sub-economy of who is and isn't able to die matters. The focus might shift to redemption, de-empowerment or retirement instead of death. How campy or serious that Directive plays out would depend on other Directives, and how it lands on the table, of course. Any one ingredient can't be expected to carry the whole dish. You need to season liberally and mix it with other things that complement it.

As a group, extras on the scene tend to behave like Aspects to be invoked and manipulated. This too can be controlled a bit for flavor with Directives. For example, in this hack, I'm adding the Directive "*If there is a panicked mob, someone important is in that mob.*" This is straight out of your typical giant Kaiju movie, a way to up the stakes when Kaiju are in the scene and make the danger more personal.

HUMOR AND TONE

Consider your audience, your fan base, your gaming group. (These are actually the same thing.) What mood do you want around the table? Are you playing with kids? Teens? Adults? Busy adults? People who know the genre you're playing with or people who don't? Does your table of teens want a "High School of Mech Pilots" feel even if that isn't exactly your preferred style? You can hand them a Directive or two to reflect that and to help you tell them stories

they can really get into. Is your a book club taking a break from reading romance novels to pilot giant robots, but still have romance on the brain? You can always add romance via Directives easily! A favorite at our tables is the Directive, “*When Introducing an Actor, Always answer the Question, ‘How Hot Is He?’*” Let it sink in a little just how that might influence stories you use it in. It also lets you play with some common ideas about genre fiction being for the straight male gaze. That’s always fun to play with.

No game is too serious to add a Directive that addresses humor. Even the most dire war stories have moments of humor and humanity. Classic mecha anime like Mobile Suit Gundam were able to hit dark, bleak levels while still appealing to their audience, because they knew when to lighten things up in the cracks between the darkness. Likewise, you can always sneak a super serious scene into a comedy game if the vibe is right, and putting a Directive into play that suggests that scene can happen lets the players know your intentions and even play to it.

PLAYER BEHAVIOR

Directives are guidelines for the Director. But, by putting them on the table so to speak, and letting the players all know “this is how Fate points enter play”, you are telling the players *this is stuff we should shoot for*. You’ll see pretty quickly how some players will incorporate Directives into their choices in play without being asked to. You’ll also see players testing the limits of these Directives even if they haven’t been invoked yet. Many times, players will find Directives to be a sort of meta-challenge. They’ll fight to give the Director opportunities to bolster the Fate Point economy. These internal rules affect players and character behavior even though they are unique to the Director role, and really only her responsibility. When you are adding or tweaking Directives for your hack, ask yourself, how will players buy into this? How will players test this? How will it affect play? Will it make them care?

ADXXK DIRECTIVES

Below I’ll list the existing #ADX Directives and explain how they change when you add Kaiju for this hack.

Being a Robot Pilot is Awesome becomes ***Being a Pilot is Awesome but Tragic***. Directors should push the story toward loss. Through the deaths of extras and actor pilots, remind characters that you are both a rockstar and fated to die pushing back the Kaiju invasion. You are incredible, your enemy may be unstoppable.

But War is Hell is replaced with ***But There’s Always Hope***. The idea of war in this hack is replaced with a feeling of resistance. This is no longer humanity against itself, but humanity against its very destruction. While people can disagree, they all want to survive. Everyone thinks their answer is right, and if they’re wrong, that means the end of everything. That’s pretty grim, and you don’t want to exhaust the players, so remember that no matter what happens, for humanity as a whole, if not the pilots specifically There’s Always Hope.

The Plot Follows the Pilots becomes ***The Plot Follows the Kaiju***. Things can get a little meta with this hack, because pilots are tragic and likely to die. So it’s

okay to take a step back and describe a brief “off-camera” scene showing what the Kaiju are doing elsewhere. Consider the destruction of a city the heroes can’t reach, or laying eggs in a distant unknown location, or the opening of a new portal to the... wherever they come from. A Director can leave it as a glimpse and nothing more, allow players to take up characters in a brief and bloody scene, or connect the heroes to these scenes through dreams, visions, Kaiju encounters, or other unexplained circumstances. #ADX as a setting suggests psychic phenomena is inevitable (see Appendix Two for more ideas on these phenomena!), so dig in. Just don’t explain too much, leave that for the players to define. You give the players dots. They connect them.

Titans Don’t Bother with Mortals becomes, naturally, ***Kaiju Kill People***. Kaiju seek areas of population. What they do to the delicate humans they encounter depends on the story you’re telling and the Kaiju Facts that have come into being. But, by accident or design, Kaiju kill people. If you want some inspiration for this particular Directive, look no further than the classic Kaiju films that make up the inspiration for the inspiration for the inspiration for #ADXxK. Or modern monster films, even. Godzilla has great dramatic moments, but so does Cloverfield. Mine for Kaiju nastiness.

Leave Survivors stays pretty much the same. As does ***Name Survivors*** and ***Death Matters***. These are staples of the genre, and you can’t expect everything to change between two examples of mecha stories.

Have an Escape Plan becomes ***Kaiju Fight to the Death***. I put this in here to emulate theme, but also to point out that Directives are not set in stone. In general, the idea is that Kaiju fight until they die. However, because players can make declarations about Kaiju behavior in this setting hack, this Directive takes a back seat to that. If a player declares that Winged Kaiju always run, that replaces (or at least adds an addendum to) this Directive.

Hit Them With Everything -1 becomes ***Kaiju Mutate***. Both of these Directives suggest that as a Director you should always hold a little bit back to make your villains raise the stakes and make your pilots that much more awesome. The difference is intent. As it was in #ADX, this suggested planning on the part of the actors. In the case of Kaiju, though, there may be no plan (or at least no plan the human mind can comprehend). Instead, the creatures just... change. They evolve right in front of the characters’ eyes. In dramatic moments, a sure fire plan to eliminate the Kaiju can fail because Kaiju Mutate. Don’t use this to punish the players’ awesome plans, but use it liberally to explain why a really cool attack description doesn’t necessarily kill the Kaiju opponent.

It’s a Small Universe stays exactly as it. However, this hack assumes everyone’s on Earth for the most part. If humanity could just leave, that’s a viable solution to the Kaiju threat.

Reward Going to the Edge becomes ***Reward Self Sacrifice***. There is a mechanic in place in this hack to deal with sacrificing a character completely, (see *I’m Not Going to Make It*.) However, not every attempt at self sacrifice is successful or even meant to be deadly. When pilots put themselves in the line

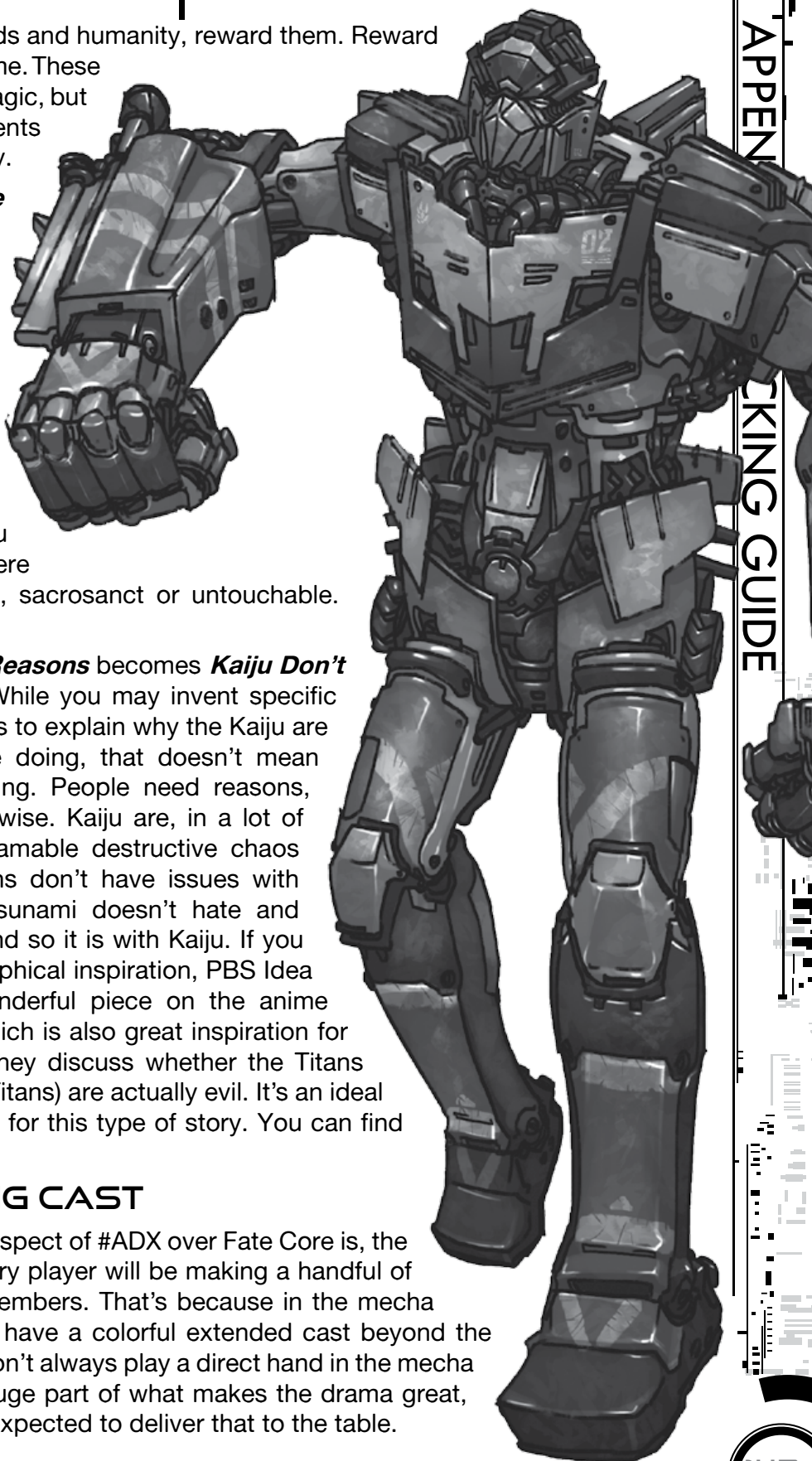
of fire for their friends and humanity, reward them. Reward them every single time. These stories should be tragic, but not without moments of grace and beauty.

Punish the Boring becomes **Kaiju Can Strike Anywhere**. There is no real rest when you are fighting the end of the world. If it looks like things are slowing down, or the pilots feel to safe, have a Kaiju strike somewhere thought to be safe, sacrosanct or untouchable. Hit them at home.

Everyone Has Reasons becomes **Kaiju Don't Need a Reason**. While you may invent specific goals or motivations to explain why the Kaiju are doing what they're doing, that doesn't mean it explains everything. People need reasons, conscious or otherwise. Kaiju are, in a lot of ways, just the untamable destructive chaos of nature. Typhoons don't have issues with their creators, a tsunami doesn't hate and resent humanity, and so it is with Kaiju. If you want a little philosophical inspiration, PBS Idea Channel did a wonderful piece on the anime Attack on Titan (which is also great inspiration for the Kaiju genre). They discuss whether the Titans (not related to our Titans) are actually evil. It's an ideal bit of consideration for this type of story. You can find it on Youtube.

SUPPORTING CAST

Another unique aspect of #ADX over Fate Core is, the game assumes every player will be making a handful of Supporting Cast members. That's because in the mecha genre, you tend to have a colorful extended cast beyond the pilots. While they don't always play a direct hand in the mecha battles, they're a huge part of what makes the drama great, so the players are expected to deliver that to the table.



When hacking #ADX, consider the role the Supporting Cast might play in your particular fork of the genre. Is your story centered on loners, to a point where Supporting Cast is not necessary? That's fine. Is your story focused on the personal lives in a war, so the Supporting Cast is the husbands, wives, and children back home at the base? That's cool, too.

Our Supporting Cast template should be fine for most games. However, some games might require a few Stunts on Supporting Cast members, some might require more Skills. This is all up to how much you want to focus on their particular competencies. With #ADX, the Supporting Cast is considered relatively competent; they're often engineers, commanders, and the like. But we really only want to see them use a small handful of iconic abilities, so we limit the amount of game traits they possess.

In #ADXxK, our Supporting Cast takes the part of co-pilots.

THE CO-PILOT

A number of giant robot and Kaiju fictions include the idea that fighting is simply not something one person can do alone. Psychic bonds, sharing the robot's massive physical responsibility, as well as the psychic burden of power and destruction show up in much of the genre as a trope.

In #ADXxK, the robots are bigger, the threat is bigger, so it just makes sense (narrative sense, not scientific sense, this is giant robots after all) that each Titan operates with two pilots. As a result, every player at the table will take on the role of a main pilot - their tragic rock star - and the role of someone else's co-pilot. Players will work in pairs, and carry the duty of an extra character for their friends, just as their characters carry the burden of saving the world against impossible odds. At times it will seem chaotic and challenging to manage a pilot and a co-pilot in the same fight scene. That's good! Fighting s Kaiju should be a challenge.

A co-pilot has a minimal sheet, just like Supporting Cast in the main game. In fact, you can just use the Supporting Cast Worksheet to plot them out. However, unlike normal Supporting Cast, our co-pilots receive three Aspects. They're awesome pilots, after all. More on that in the next bit.

CO-PILOT ASPECTS

Aspects for co-pilots, as with any character both provide mechanical advantages and act as roleplaying guides. These short-hand clues as to the co-pilot's personality are handy because at times, co-pilots get shuffled around among players. These Aspects help facilitate that rapid shift.

Like the main pilot, the co-pilot has a High Concept Aspect and a Drive Aspect. These are identical to any other pilot's Aspects.

Their third Aspect, unique to them, is their Connection aspect and it relates entirely to what the relationship is between pilot and co-pilot, as well as explaining why the characters share Synergy. Are they literally cloned twins who think the same thoughts. Do they share a spirit bound brought on by religious practices and psychotropic drugs? Is it all in the training? Is the loyalty a two way street?

Do they know each other's darkest secrets, or are they still getting to know each other's mind-space as they fight and die together, the connection incomplete at best? The co-pilot carries this Aspect alone; it's their burden.

CO-PILOT SKILLS

For the sake of brevity, the co-pilot takes only three Skills from the list available to the pilot. She'll get a +4, +3 and +2 when using them.

SYNERGY STRESS AND RELATIONSHIP CONSEQUENCES

One of the 'jobs' of the co-pilot is to help the main pilot shoulder the burden of the resistance they fight for. To reflect this, #ADXxK introduces a new stress track called Synergy. This is both a mechanic and an in character concept.

Synergy is the biological, mental and spiritual connection between characters operating a giant Titan together. As Synergy absorbs damage dealt by Kaiju and other threats, strain forms between pilots. This strain can manifest physically, the co-pilot's arm is broken and so she can't provide as much aid. It can be mental, as the co-pilot is spooked or not thinking clearly. The strain might be relationship drive, as the co-pilots feelings for her main pilot grow dark. Or a combination of all three.

Synergy also has two unique Consequences. One is a Moderate Consequence and it assumes that the co-pilot is seriously injured. This consequences can be treated as per other Consequences in #ADX, but it will always leave a lasting scar on the character. Something she cannot forget. Likewise, the synergy stress track has one Severe Consequence and suggests a deep emotional rift between the pilots. So long as the characters are piloting together, this consequence remains and can be invoked for free by any one, once per scene.

If the synergy track is depleted, and all consequences are used, the co-pilot is dead. The Synergy Track starts with a 2 and a 4 box. At Generation 3, add another 2 box. At Generation 6, add another 4 box.

CO-PILOT STUNTS

Co-Pilots don't naturally have Stunts. However, they do get all the benefits of Generation, relating to the Generation of their signature Titan. This can add Stunts or other advantages.

BECOMING THE MAIN PILOT

If a player loses her main pilot, or otherwise gives the character up, she may claim any co-pilot as her new character. If her character is dead or gone, someone will need to make a new co-pilot. If her character is still alive, someone can claim her as co-pilot, reducing her Aspects and Skills and changing them accordingly.

As a new main pilot, the co-pilot gets new Skills, changes her Aspects, drops the Synergy Track, and gets Stunts like a normal character.

This process can shake up a game, requiring people to shuffle characters and break up teams. It can be pretty traumatic and change the story, and so it's probably wise to do this sort of change up only once a story arc or as needed because of character death. Of course, she can uplift the co-pilot she is already playing to avoid shaking things up too dramatically.

IN COMBAT

A co-pilot's main job in combat is to be someone for the main pilot to bounce off of as internal support or, internal conflict. When a main pilot takes an action, states something, hesitates, the co-pilot is a back up, a challenge, and possibly a foil!

Mechanically, while playing the co-pilot you're free to roleplay as much as you like. Once per turn in combat, however, you can choose to Create an Advantage for the main pilot to Invoke (or anyone really.) You can also Compel the main pilot's flaws thru Aspects if the character should be challenging their co-pilot instead of helping them.

OUTSIDE COMBAT

Your primary role outside of combat is to help trigger scenes where the main pilots heal or challenge their aspects. This works identically to #ADX, but uses the co-pilots as a catalyst.

SKILLS AND STUNTS

Skills and Stunts are another great place to add some granularity to the Fate Core rules system. In #ADX, we introduced Transcend, and we categorized a few Skills as Titan Skills. While you could run #ADX with just the standard set of Skills in Fate Core, we felt those particular Skills helped to bring home some of the setting ideas we had for #ADX. As well, it helped us to balance out characters a little bit. Since a lot of #ADX stories involve mecha fights, we wanted to diversify what characters could do in a Titan, so characters could specialize in different areas, while all being excellent in a Titan.

The Transcend Skill breaks the rules a little, and lets players do more diverse things with a single Skill, but only under very specific circumstances. Usually, a Skills hack won't go that far, but we wanted to emulate that moment in a lot of mecha anime where characters hit a breaking point, and briefly become hyper competent. And more importantly, we wanted to give players a choice to focus on that one thing as a character specialty.

When designing your #ADX hack, look at Skills and Stunts as a simple way to communicate what you want players to do. Simply, if you offer a mechanical choice to players, they will take it. If you don't want players focusing on computers, don't give them a skill to use computers. If you want them to romance their rivals regularly, you should consider offering them more interesting options for that.

While Stunts are generally up for the players to decide, you can come up with those at the table with theme in mind, or you can even bring a list of examples if you've planned your hack in advance. Stunts can deliver all sorts of fun rules exceptions, like if you want to make a "magic system" or something similarly weird. Stunts push the limits of your setting.

For #ADXxK, we didn't bother with the existing #ADX Skills and Stunts much. They perform closely enough that we didn't feel they needed much modification.

We do, however, add one Skill. “Kaiju Lore”. This is a Skill only certain characters will have, and I don’t think we need to elaborate much. It can create advantages and overcome obstacles by default.

STRESS AND CONSEQUENCES

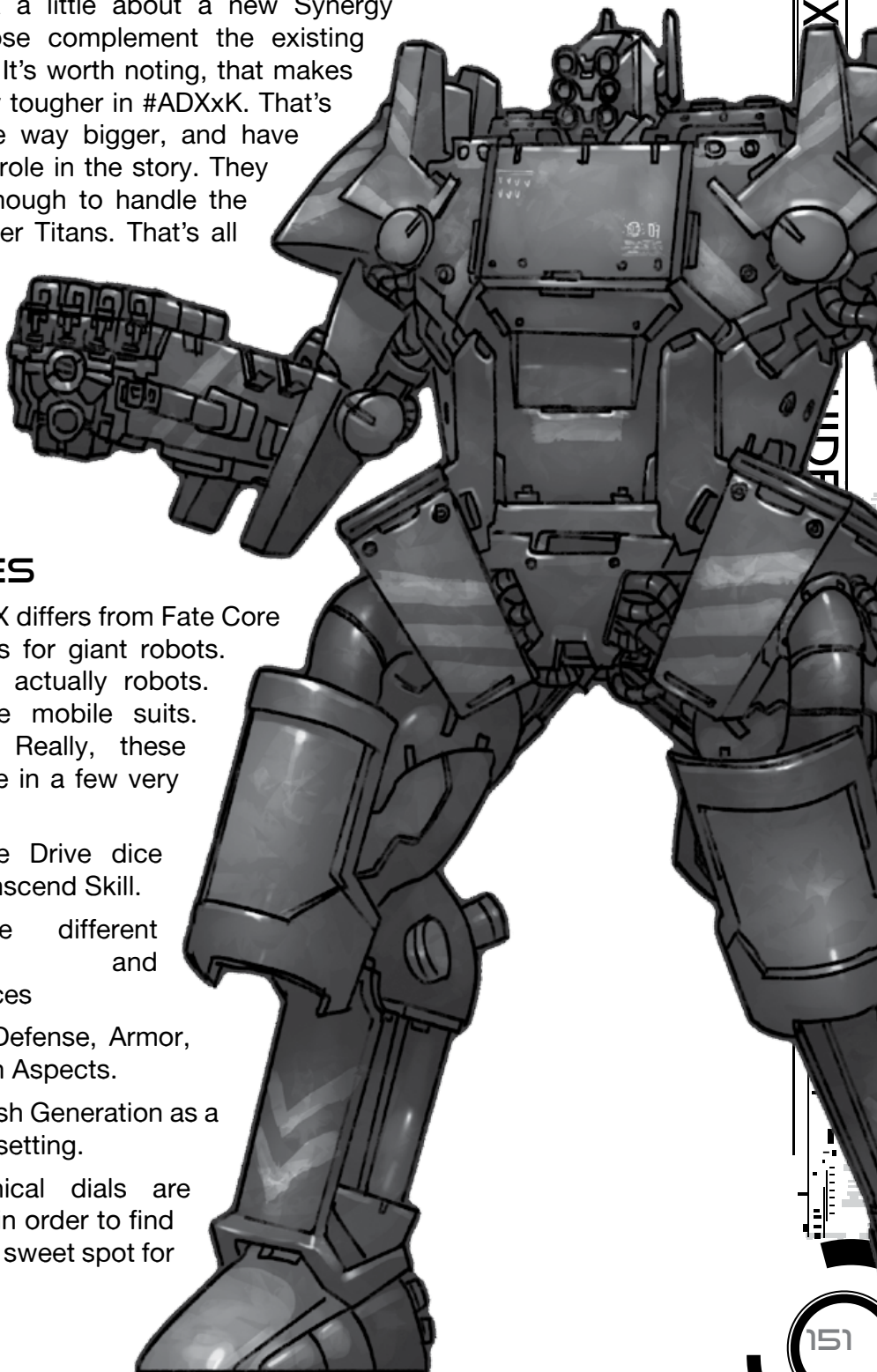
In #ADXK, we’ve cheated a little. In the section reserved for co-pilots, we talk a little about a new Synergy Stress track. Those complement the existing systems in #ADX. It’s worth noting, that makes Titans significantly tougher in #ADXK. That’s intentional; they’re way bigger, and have a more important role in the story. They have to be big enough to handle the Kaiju, not just other Titans. That’s all the Stress and Consequences talk we need to worry about here.

TITAN RULES

Of course, #ADX differs from Fate Core in that it has rules for giant robots. (Well, they’re not actually robots. They’re more like mobile suits. But you know.) Really, these rules build on Fate in a few very specific ways:

- They enable Drive dice and the Transcend Skill.
- They have different Stresses and Consequences
- They have Defense, Armor, and Weapon Aspects.
- They establish Generation as a facet of the setting.

These mechanical dials are great to play with in order to find your game system sweet spot for your setting.



DRIVE AND TRANSCEND

Drive dice and Transcend let us ramp up the “epicness” of our game. Drive dice take the degree of success and toss it to a whole new level. Instead of dice results that range from -4 to +4, introducing a Drive die changes that range from -2 to +9. Transcend encourages players to take a beating, then rise above the pain by letting them replace their normal Skill with their Transcend score (and often their Drive die). This means a character with four negligible Titan piloting Skills can perform amazingly when push comes to shove.

Does this even matter to your story? It might not. We like it, because it emulates “that moment” in a lot of mecha stories. The first time Shinji goes berserk in his Eva, when Kira Yamato achieves Seed Mode, et cetera and so forth. But while it’s common, it’s not exactly ubiquitous. If you want grittier stories, just whole-cloth remove it. You’ll find your players struggling a lot more, and avoiding harm. This is how real people typically behave.

On the other hand, you can always ramp it up. One example hack is, when using Transcend, every level of Transcend removes a Fate Die from the pool you roll, and replaces it with a +2. At the pinnacle of Transcend, you don’t even need to roll; it’s an automatic +8. If you introduce such a hack, consider offering an equal downside. For example, characters can only enter Transcend when a Supporting Cast member dies.

You can go middle ground on the Drive die as well. Consider replacing the six-sided Drive die with a four-sided die. Or a personal favorite at our table, a coin flip. Heads is +2, Tails is +1. That one was tied to a game about a series of gamblers who won their Titans in a poker game, and are now defending them from their original owners.

STRESSES AND CONSEQUENCES

These considerations are almost identical to non-Titan Stresses and Consequences. But you have to look at the greater implications by changing them. Adding Stress and Consequences to Titans could mean fights that drag on way too long. Removing them might make Titans into paper tigers. Just be mindful of the potential ramifications of these choices.

WEAPONS, ARMOR, AND DEFENSE

These additional Aspects add to Titan performance. Weapons add shifts to successful attacks. Armor adds Consequences to the Titan’s frame. Defense systems add something like Stress. Just like with Stresses and Consequences, changes to these rules could make fights go shorter or quicker. On the narrative front, they require players make some declarative statements about their Titans. That gives the setting a little more definition, and enables players to tag in setting elements more freely.

We don’t advise going far with these, unless you intend on stripping out all the rules hacks for Titans. Fate Core has some great advice though for adding weapons, armor, and other equipment. Those could be used with some customization to make your own Titan systems.

GENERATION

Generation shows us how an #ADX story can progress with time, and how Titan technology ramps up. It gives some player advantages (which are basically additional Milestones, if you're thinking of how to hack them), and it enables minion kill enhancements.

Frankly, if you don't expect your campaign to progress through technology levels, you can just do-away with Generation, or set a standard, hard Generation for your game. You can just allow Drive or not, as you see fit. The biggest difference you'll probably see without Generation is the minion rules need changing. Otherwise, you'll find that fights go on way longer than they should, or they need a lot of narrative handwaving. This is a good opportunity point for generating rules hacks.

As far as Titan rules go, we didn't want to fuss too much for #ADXxK. We felt it'd take away from the emphasis on Kaiju. But, you'll notice Titans do benefit from Synergy Stress given by co-pilots.

COMPLETELY NEW RULES

So far, all of our hacks have been shifts, tweaks, and turns to the existing knobs and dials of our game engine. However, a good genre hack should consider building on the existing rules in order to make something tight and unique. The sky's the limit here. If you have another game you like, even if it doesn't rely on Fate, take it and adapt it for your needs. If you've played a bit of #ADX, but you feel that one important story facet just isn't happening as it stands, make something up. Don't feel at all constrained, just be sure to communicate new rules around the table, and make sure everyone's on the same page.

Here are a couple of rules hacks we've introduced for #ADXxK. "I'm Not Going to Make It" and "Kaiju Facts" both help to bring together all the little elements that make it move. They're like gift wrapping on the rest of the content. Then, finally, we offer the rules for Kaiju themselves. They're completely unique to #ADX, so they get their own attention.

I'M NOT GOING TO MAKE IT!

It's not a tragic disaster unless brave characters lay down their lives and, well, die. Fate, as a game, isn't big on character death, but sometimes, you as a player want to take one for the team and really ramp up the drama. For your good work as a player, #ADXxK rewards you with a hefty chunk of world-building reward.

Here's how it works.

At any time a character is taking damage to their Stress or Consequences, or when characters are actively involved in a scene with a kaiju, the player can declare "I'm not going to make it." It's probably better to work it into the conversation so it seems natural. "Oh man. The kaiju just succeeded with like, five shifts. Guys, I don't think I'm going to make it." Say it with a little inflection; everyone will know exactly what that moment means.

Give that player a blank Aspect card to put on the table. Regardless of how the dice fall, at any point, the player can declare that their character was killed.

Dramatically appropriate or tragically accidentally, it's totally up to the player. If the character hasn't died in scene, the player can withdraw or describe how the events of the scene lead to the character dying directly afterward. Again. Sadly, peacefully, whatever. The character is now out of commission.

The player can now take the blank card and create a new global Aspect.

When you create your game of #ADXxK, it's best if there is no 'truth' about Kaiju. What they are, what they want, how they work, should more or less be ambiguous. However, when a character bites the dust using the I'm Not Going to Make It rule, the player gets to make an Aspect that helps to define what the kaiju are. These are called Kaiju Facts. Lastly, any Refresh a player has earned transfers to whatever character replaces their character that "Didn't Make It". This includes Refresh spent on Stunts and the like.

WHAT IS A KAIJU ANYWAY? KAIJU FACTS

These Kaiju Facts are a special global Aspect that anyone can invoke at any time for one Fate Point. They bend the rules a little in the following ways:

- Kaiju Facts CAN contradict existing world-building about the monsters, but you have to be clever about it and be able to explain why.
- Kaiju Facts cannot cancel out other Kaiju Facts, but can modify wording.
- Kaiju Facts reveal through the death of the character who triggered the Aspect. They don't have to, but, it makes the story better when they do.
- Kaiju Facts become quickly known to all the player characters through story, and tend to leak to Director actors unless actively suppressed.
- Kaiju Facts contradict info determined by Kaiju Lore. After all, Kaiju Mutate.

KAIJU RULES

Kaiju are simple; they have to be. They have only a handful of Skills (+6, +4, +2, and +2 between Blast, Maneuver, Melee, and Will), and have Stresses and Consequences. By default, they get 1, 1, 2, 2, 3, 3, 4 Stresses, with 1, 2, 3, and 4 boxes added with each level of Will. They get four Minor, two Moderate, and two Severe Consequences. Each Kaiju gets 3 specific Aspects. They don't map to Generation, but have their own Category trait which adds to their base template.

KAIJU ASPECTS

All Kaiju have the following Aspects. Plot and Mutation Aspects can be filled in when a player (or Director) achieves three or more shifts on a roll. They can "spend" shifts to determine this Aspect, but only once per roll. The Director should use this opportunity to "throw a soft ball" when possible. But make those Aspects extra scary when you do that.

Devastation Aspect: This describes their primary method for destroying environments and communities.

Plot Aspect: Every Kaiju has a purpose in the story. Leave this blank to start.

Mutation Aspect: This makes the Kaiju physically unique. Leave this blank when introduced to play. It should be a potential weakness.

KAIJU CATEGORIES

Category 1: Use the base Kaiju template.

Category 2: Add +2 and +1 to two different Skills, with no upward limit.

Category 3: As Category 2, but add a Stunt to reflect a mutation. +1 to a Skill.

Category 4: As Category 3, but also can add the Drive Die once per encounter.

Category 5: As Category 4, plus +1 to all four Skills.

Category 6: Text. As Category 5, but adds the Drive Die on every roll.

Additional Note: Kaiju with Category 3 Stunts can use that Stunt to be able to spawn a Kaiju one Category beneath them once per encounter, when receiving a Severe Consequence. Otherwise, use normal Stunt rules.

There you have it. Apotheosis Drive X: Kill All Kaiju



APPENDIX 2:

PSYCHIC PHENOMENA

In the first Generations of Titans, before Ascension Drives, records and reports exist where a handful of Titan pilots performed feats beyond our basic understanding of physics and sensory perception. Some of these pilots predicted battlefield events with startling accuracy, when they had no reasonable evidence to support their claims. Some were able to parse complex relationships between other pilots, uncovering complicated webs of allegiances between people they never met. At least one member of each major faction reportedly was able to face off against overwhelming odds, in machines which could not support their level of performance. Unfortunately, these isolated incidents happened so rarely, and within different factions, that comprehensive studies have not yet been possible.

An Oya philosopher claims this is all very logical, that it's simply the growing pains of evolution. The Stratos Commonwealth heralds these events as mounting evidence of humanity's destiny in space, and a function of the superiority of cloned and engineered genetics. The One Earth Accord denies any supernatural potential in these events, and writes them off (and redacts records) as coincidence alone. The People's Collective has no prevailing opinion, only hoping they can survive whatever this means.

Are these events psychic phenomena? That's for you, as a Director, and your players to decide.

WHAT DO THEY MEAN?

#ADX is a humanist mecha game; the mecha are cool, but in the end, they're present to tell specific types of story. It's social science fiction. It's "what if this" and "what if that"? If psychic phenomena exist in your #ADX campaign, you need to ask yourself what they mean.

If psychic phenomena manifest as supernatural empathy, with characters hearing thoughts and feeling each other's emotions, you've opened a door to deeper intimacy and exploration of intentions and relationships in a time of war and constant conflict.

If psychic phenomena manifest as supernatural senses, reflexes, and awareness, you might be touching on themes of evolution, and at what point a species becomes two. More importantly, what does it mean for a population when some of its members are objectively superior in clear and measurable ways. Should they lead? Should other people receive some sort of handicap so as to not be completely dominated? Do the "unevolved masses" vastly outnumber and fear these new, other people?

Talk with your players. Find out what you want to explore if you're using these phenomena, or if you even want to. They're optional and unlock complexity.

HOW DO THEY WORK?

Psychic phenomena are basically Stunts. That doesn't sound too sexy. But functionally, they attach to Skills, and they work similarly. In a default #ADX campaign, characters cannot start off with Psychic Stunts; at least not until someone has bought one with a Milestone. But once one psychic exists in the campaign, the floodgates are open. Any new characters can start with Psychic Stunts. Here's how Psychic Stunts work:

- Psychic Stunts always cost a Fate Point to activate.
- Psychic Stunts always have a narrative component. Sometimes this is a visual cue. Sometimes it's another sense. But, there's always some signature that suggests something supernatural may be occurring, and particularly aware characters may notice.
- Psychic Stunts can allow one Skill to replace *any* contextual Skill, not just a single Skill. For example, a mundane Drone Engineer Skill might allow Engineering to replace Athletics for a Defense action. However, a Shield of Innocence Psychic Stunt might allow Empathy to apply as a defense in any action, as it encourages an attacker to simply withdraw their aggressive action.
- If a Psychic Stunt would bolster a dice roll, instead of adding +2, it allows for the use of a Drive Die to replace a Fate Die. In a Titan, this could theoretically mean that with two Fate Points, you could be rolling two Drive Dice and two Fate Dice on a single, absurdly potent action.
- Psychic Stunts can allow for narrative effects that break standing physical laws. For example, mind reading is not normally possible with Empathy. However, with a Psychic Stunt, it might be. Fate's rules are typically pretty loose and narrative to begin with. So if a player takes a Psychic Stunt, your baseline for what it can do should be "things other characters cannot do".
- As an extension of the overwhelming narrative effects of Psychic Stunts, you should consider experimenting with unique game mechanics. Try something outside the box to represent the way they work; they break the established laws of reality, why not let them twist the established rules of Fate?
- Psychic Stunts can always work in a Titan. However, their effects are generally different and highly focused on the battle at hand. Sometimes this means slightly modifying the scope or effect of a Psychic Stunt for when a pilot is in their Titan. That's okay.

EXAMPLE PSYCHIC STUNTS

On the following pages, we provide example Psychic Stunts. They get a little more attention than normal Stunts, since they need context for your campaign. Don't let these limit you; they're just some places to jump off, and some fodder for more character and campaign ideas.

PSYCHIC EMPATHY

With this Stunt, your character can extend her empathy outward and get a deep understanding of everyone around her, their emotional states, and their motives. Spend a Fate Point. You can ask everyone in the immediate vicinity a few questions:

- What is your character's primary emotion right now?
- Are they trying to hide something right now?
- Is your character planning to attack?

The answers are up to the player to decide, and for you to interpret. You're considered to have an insight-based Aspect to anyone you've asked.

In a Titan: Psychic Empathy extends out way further in a Titan. If anyone within 2 Emotional Zones (see p. 107) has malicious intent and a ship or Titan capable of acting on that intent, you know. As well, you can ask the same questions of anyone in that range piloting a Titan. The Director should point out general trends, and superlative and exceptional examples.

What Does It Mean?: This allows you to explore themes of intimacy and understanding beyond what normally exists in the world.

KINETIC DIFFUSION

With this Stunt, your character psychically diffuses and effectively neutralizes electrical energy in her surroundings. Spend a Fate Point. Every piece of electronic equipment and every machine immediately shuts down in the scene. This extends out about 10 meters usually, but can go further in dramatic situations. This can cause immense danger; characters need to Overcome an Engineering challenge with a Threshold equal to your character's Refresh to restart any vital systems.

In a Titan: The range increases dramatically, overcharged by the Titan's systems. Every Titan but your character's will shut down in the immediate skirmish. Pilots or support technicians must Overcome to restart their systems.

What Does It Mean?: With this Stunt, you can ask questions about human reliance on technology, and whether or not people might be better off without it.

PRESCIENCE

With this Stunt, your character sees the immediate future. It's not perfect clarity, but she gets glimpses of split seconds in the same scene. Sometimes, during particularly dramatic moments, she can see ahead minutes or even hours to important upcoming events. Spend a Fate Point and ask of something important upcoming; you can work to avoid or help it along.

In a Titan: In a Titan, Prescience means your character can pilot her way out of danger well before it's close. By spending a Fate Point, you can avoid every bit of Stress in a turn. Note that you can do this AFTER everything has been resolved, essentially seeing a moment ahead of real time.

What Does It Mean?: This stunt allows you to talk about fate (as opposed to Fate), predestination, and what it means to know the future but have everyone around you disbelieve (a Cassandra Complex).

MASCHINE GEIST

With this Stunt, your character can possess electronic systems. She projects her consciousness out of her body, leaving her body in a comatose state while her mind exists in circuitry. Spend a Fate Point. Your character's body falls limp, and her consciousness transfers into any electronic system she touches. She can travel at the speed of electrical current, and is only limited by the systems in which she resides. She can control digital devices she possesses, and she can use Program with a +2 Skill rating on anything she's inside.

In a Titan: This Stunt has two major Titan-based advantages. First, with a Fate Point, your character can pilot a Titan without actually being in it. This cuts down on the risk of death, or even allows for non-lethal "suicide runs". Additionally, if she is piloting, she can temporarily overtake an opponent's electronics, weapons, control, and navigation systems. After one turn, the other pilot can make a Provoke challenge against her Will to eject her, and can keep trying until it works. However, while she's doing this, she can't pilot her own Titan effectively.

What Does It Mean?: With this Stunt, can explore what it means to be human, and whether identity corresponds with a body.

PSYCHIC HEALING

With this Stunt, your character can gather psychic energy to heal others. Spend a Fate Point, and make a Transcend overcome action. Whomever she touches loses all Stress. The threshold defaults to 0. The threshold is 1 if the subject has a Mild Consequence, 2 if Moderate, and 3 if Severe. Every Shift removes a Consequence, starting with the lightest Consequence the character possesses. To heal a disease, assign the disease a Consequence value and work it out accordingly. She can heal anyone she touches.

In a Titan: A Titan's drive core extends the regenerative power of this Stunt to recover devastated Titan and ship parts. It works identically, but the range is within 2 Emotional Zones (see p. 107).

What Does It Mean?: What's the value of a resource that can save a person from anything short of death? Would those in power want to capture it, lock it away, and commodify it? Should they?

CLOAKING

















































With this Stunt, your character can mentally become "somebody else's problem". Everyone overlooks her; she's effectively invisible to the human mind. Spend a Fate Point, unless your character acts against another directly, they cannot notice her under any circumstance.

In a Titan: Titans can be cloaked just like a person. While the effect is identical, the scope is different when hiding a 20 meter pile of steel in plain sight.

What Does It Mean?: When is intrusion okay? When does privacy become an issue? Is it wrong to betray a person's senses, particularly to serve your own end?

ESSENTIAL

MASTER SKILLS LIST

Skill Name					Special
Astronomy					
Athletics					
Blast					Titan Skill
Diplomacy					
Empathy					
Engineer					
Espionage					
Maneuver					Titan Skill
Melee					Titan Skill
Pilot					
Program					
Provoke					
Resources					
Sense					
Shoot					
Tactics					
Transcend					Titan Skill
Will					Determines Stress + Consequences

RESOLVING ACTIONS

STEP ONE: CHOOSE THE BEST SKILL

STEP TWO: ROLL THE DICE

STEP THREE: COMPUTE RESULTS

STEP FOUR: ADD SKILL RATING

STEP FIVE: ADD ASPECT MODIFIERS

REFERENCE

THE FOUR RESULTS

FAIL

If you roll lower than the opposition, you fail.

TIE

If you roll equal to the opposition, you tie. You get what you want at a cost, or not quite how you wanted.

SUCCEED

If your roll exceeds the opposition by 1 or 2, you succeed at no cost.

SUCCEED WITH STYLE

If your roll exceeds the opposition by 3 or more, you succeed with great effect, and gain an additional advantage as result.

CONTESTS

In a Contest, the attacking player can cause Stress on the opponent. For each point by which the attacker exceeds the opposition, it causes one Shift of Stress. Stress can be applied to Stress boxes (which replenish between scenes) or to Consequences (which have lasting effects in the story). If a player cannot mark enough boxes to diffuse the Stress, her character is Taken Out.

TITAN ASPECTS

Titans have three unique Aspects: Weapons, Defense Systems, and Armor. This is in addition to functioning as normal Aspects.

WEAPONS

Weapons add Shifts to any successful attack roll.

DEFENSE SYSTEMS

Defense Systems add Stress boxes to the Titan.

ARMOR

Armor adds additional Consequence boxes to a Titan.

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Thank you for coming along for the ride. This game has taken a long time, a lot of work, and we're glad to have it in your hands (or, you know, hypothetical digital hands).

