

CHAPTERS

FATE + FICTION

is our line of original and classic short stories. Situations, characters, and other elements from the story are expressed as Fate RPG Aspects. Read and enjoy the stories on their own, then mix the Aspects you like into your own Fate Core or Fate Accelerated game!

ASPARAGUS JUMPSUIT

We believe in literacy, curiosity, and creativity. Through these things individuals, societies, and the entire world are enriched and transformed. The Fate + Fiction line was created to help uphold and promote these values.

Building Better Worlds
AsparagusJumpsuit.com



Fate Core System
Fate Accelerated Edition
Copyright ©2013 Evil Hat
Productions, LLC.
All rights reserved.

Fate was originally
created by Rob Donoghue
and Fred Hicks

By Gary E. Weller

Chapter: The First

was so long ago that it is quite irrelevant to anything that you could possibly know about me. I am not what was started in the summer of 1969. I am something else entirely.

Chapter: The Last

is too far into the future to understand truly what is to become of me. It is just juxtaposition of probable outcomes based on the choices that will inevitably come to me. The path is too winding and various to really know. So, instead of contemplating the last, I will focus on what will come to me now.

Chapter: The Present

Middle-aged thoughts and philosophies permeate my existence. The worries of mortgages, stay-at-home children, marriage, family drama, and failed exploits tend to ruin the hot and somewhat silent summertime of my life. It is not the season of living. It is the season of surviving.

Chapter: Two Decades Ago

Powerful and young was I. Overweight, yes; active, somewhat. It was a different time for me. I had a different life and a different almost-wife not yet of drinking age. She was wonderful. Full round breasts were planted in easily reachable positions. Her skin tasted of a salty essence and a hit of her perfume. She had an ass that was just gorgeous. Loving her was easy.

Chapter: Achievement Unlocked

Life: Finished all levels of Life.

Chapter: Two Decades Ago Minus Some Years

The crushing blow when she gave back the ring was only another brick in the wall I have built over the years.

Chapter: I Need Some No-Drama Spray! Part I

I've learned that there is a curse that comes with children. It is a lack of true communication that seems to propagate from the fear of replacement. I am truly tired of the phrase, "You're not my father!"

Chapter: Cutting Ties Part I

A new-new life with a new-new-almost wife. Overweight, still (apparently obese); active, no. My new-new family has been pre-assembled from the tensions of a previous marriage.

Situation Aspects*Chapter: The First*

“...so long ago that it is quite irrelevant to anything that you could possibly know about me.”

Chapter: The Last

There is no predestination, and the past and the present cannot be used to extrapolate a future.

Chapter: The Present

It's not about living, it's about surviving. This sets a tone, if not a location or a specific set of problems.

*Chapter:**Two Decades Ago*

This period seems to be dominated by a relationship that we soon learn is destined to fail.

Chapter: I Need Some No-Drama Spray! Part II

FUCK!

Chapter: Time and Relative Dimension in Space. Part I

Yes, it is bigger on the inside. There is no surprise in that. It can take me wherever I want to go in space and time. I am the master of my own destiny because I allow the flow of the universe to fill me with wonder. I am not only a member, I'm the president!

Chapter: Two Decades Ago Plus Some Years

My brother doesn't seem to understand the passion I have for the written word. Sitting at his home with my girlfriend of blonde locks and ample carnal pleasures next to me, I hear his laughter as I tell him I want to be a writer.

Chapter: Hey kids, what time is it?

Same bat-time, same bat-channel. World domination proceeds apace. Clan is stronger than family. Clan is clan. That is rule one.

Chapter: A Three-Hour Tour

Hiking when obese, naturally nature-avoidant, soft of flesh, and chronically grumpy can be challenging. When dealing with a beginner's hike that seems to take three times as long as any guidebook says, it may be obvious that some other training may be involved. Summation: a five-mile hike shouldn't take six hours.

Chapter: I Need Some No-Drama Spray! Part III

If momma ain't happy, ain't nobody happy. Sadly, I don't know how to deal with my mental mother-in-law. Her pious delusions of Christianity suffer from a deliberate lack of understanding and a loophole that exists in Canon Law.

Chapter: Cutting Ties Part II

I remember the day when the Officer of the State came to the door. He was concerned for the welfare of my sibling's children. He asked me hurtful and uncomfortable questions that brought about one of the first bricks of my emotional wall.

Chapter: Here's to you, Mrs. Robinson

I remember her touch all too well. She was truly my first lover. Our destinies are wrapped into infinite knots as we share lifetimes of experiences. You see, before I was born, I had to say goodbye to her as I went to war.

Chapter: GURPS

Saturday Night's all right for fighting. It's 10 O'clock; do you know where your meat body is? Why did you shoot the driver? And tonight's Body Count Lotto Winner is...

Chapter: Uncle Walt

Six-thousand dollars was spent. Expensive memories that will stay with me were created that summer. Florida burned in my presence. The House of Mouse shined for me.

Chapter: Time and Relative Dimension in Space. Part II

Time keeps on slipping, slipping, slipping – into the future. Everything Zen – I don't think so. I want a girl with a short skirt and a loooooooooooooooooong jacket. She don't eat meat, but she sure likes the bone! Into this house we're born. Into this world we're thrown. Ma-ma, Ma-ma-ma, Ma-ma-madness. I stepped in to a burning ring of fire. God Money, I'll do anything for you.

Chapter: Epiphanies

Hummingbirds sound like light sabers. Peace comes from within, not without. Even though a knife is in its sheath, it is still sharp. Hot coffee is hot!

Chapter: Psych

In between the lines there's a lot of obscurity. I'm not inclined to resign to maturity. If it's all right, then you're all wrong. Why bounce around to the same damn song? You'd rather run when you can't crawl.

I know you know that I'm not telling the truth. I know you know they just don't have any proof. Embrace the deception, learn how to bend. Your worst inhibitions tend to psych you out in the end.

Chapter: A mind is a terrible thing to taste

Chuck Wendig is a novelist, screenwriter, and game designer. This is his blog. He talks a lot about writing. And food. And the madness of toddlers. He uses lots of naughty language. NSFW. Probably NSFL. Be advised.

Chapter: The Next

Keep on trucking. Write more. Smile often.

About *Chapters*

by **Berin Kinsman**

I hope you enjoyed Gary's story. That would make me happy, and I know it would make Gary happy. Yet even if you didn't, I hope you can see how even a piece of fiction you don't like can be mined for ideas, and ways that those ideas can be remixed and reimaged and used as material for your own Fate RPG game.

Now let's deconstruct the story, pick out some of the elements that are present, and discuss ways that you might use those as possible Aspects in your own Fate RPG game. Understand that the following interpretations are only *my* interpretations, and not the only possible interpretations. The object of Fate+Fiction is to help you learn how to mine stories for pieces and parts that you can adapt for your own purposes.

Let's begin by trying to summarize the story. This is actually a semi-autobiographical piece that Gary put together as a writing exercise, spurred on by author Chuck Wendig. When I read it, I immediately thought that it was a perfect example of a Fate character backstory. Each Chapter can equate to a Fate Core Phase. Some of it only has meaning to Gary. Some of it only makes sense to his close friends and family. A lot of it is open to interpretation as to what it actually means, which I think is perfect for a roleplaying game backstory. You can run these slices through the filter of what's happening right now, in life or in the game, and use them to provide a completely different context on current events and conversely use events in the present to frame events of the past with a new context. When you take disparate things and make connections, you get richer characters and a deeper setting.

Character Aspects*Weight and Activity*

These are recurring thoughts through all of the chapters, comparing and contrasting the narrator's health from one period to another.

I need some no-drama spray!

The narrator does not like drama, but encounters it no matter how hard he tries to avoid it.

Various interests

There are references to Doctor Who, Disney, GURPS, and Chuck Wendig. This gives us an idea of what the narrator likes. These can be Compelled to get the character to go somewhere or do something, and possibly Invoked when the character needs to calm down and enter himself.

Keep on trucking. Write more. Smile often.

This is the narrator's goal in life, and his mantra. It reiterates the thought that the present is about survival. It shows that even though the future is unclear, he wants to be happy and do the thing that makes him happy.

Boosts

The only specific boosts implied here is the mantra to write more and smile more. When faced with drama, and in need of the no-drama spray, I would allow the character a Boost to deal with a tough decision if he makes the hard decision to smile through it.

I would also allow a Boost on a future action – usable no longer than a day afterward – if the character sits down and writes about the situation. Once he's got his head around what's going on and how he feels about it, and has theoretically concocted a plan of action, he can deal with things better.

The Situations

There are a few Situation Aspects that we can pull out of this story. These Aspects, or something like them, can then be adapted to your own Fate game. Let's take a look.

We don't have a lot of locations or set pieces, but we have time periods, and situations within those periods. Gary gives us a loose past, a vague future, a solid present, and influential periods like 20 years ago. The structure of not presenting these things in chronological order is to tell us that some things only make sense in the context of things from other times. You can't grasp the present person until you understand how he has been shaped by the past, and how he views his own future.

As a player, when things happen that seem to align with vague events in past chapters, I'm going to use that to fill in the character's backstory, Establish Facts, and Invoke them whenever possible. As a gamemaster, I'm going to look for those connections as well, and Compel the player to take actions and make decisions influenced by past decisions and past events.

Chapter: The First suggests that there may have been events that influenced his lie, but he doesn't remember them. Maybe older people have told him things that he can't verify. Maybe he dismisses them because he doesn't see the impact, or thinks that such things would have affected him differently. We don't know, but it leaves room for interpretation in a game character.

Chapter: The Last tells us that like most real people, and unlike most fictional characters, there is no clear arc, no definitive through line, no assurances as to how this story is likely to end. He cannot look at his past, and his present, and clearly extrapolate a future. It's not building to something definite. Or perhaps it is, and it takes a few more events in the future to make the pattern clear.

Chapter: The Present, which in a game is theoretically where most stories will be set, is described as the *season of surviving*. There is implied conflict, but they are the challenges of real life: balancing work, family, finances, and daydreams about what you're really rather be doing. We've all been here, and we can all relate to it.

Chapter: Two Decades Ago tells us of love lost, and other chapters illustrate how that pain resonates and still affects current relationships. There's plenty to both Invoke and Compel here, either to keep the character from growing and getting past it or to inspire the character to take actions to break the cycle.

There are more Situation Aspects, of course, but these are the ones that stand out to me.

The Characters

Now let's examine the characters in the story. For your own Fate game you don't need to use these exact characters. Look at existing player characters and supporting characters, and see who might fill the same roles in relation to the Situation Aspects. Who might the relevant Character Aspects, or something similar, be appended to?

Weight and Activity: These are recurring thoughts through all of the chapters, comparing and contrasting the narrator's health from one period to another.

I need some no-drama spray! The narrator does not like drama, but encounters it no matter how hard he tries to avoid it.

Various interests: There are references to Disney World, GURPS, TV shows, song lyrics, and Chuck Wendig. This gives us an idea of what the narrator likes. These can be Compelled to get the character to go somewhere or do something, and possibly Invoked when the character needs to calm down and enter himself.

Keep on trucking. Write more. Smile often. This is the narrator's goal in life, as well as his mantra. It reiterates the thought that the present is about survival. It shows that even though the future is unclear, he wants to be happy and do the thing that makes him happy. It can be Invoked or Compelled when the character needs an extra push to keep on going, but he needs to be writing, smiling, and persevering to utilize it.

She was wonderful/Loving her was easy: There are a lot of things about that early relationship scattered throughout. We know something of what she looked like, and that she was under 21. In playing out flashback scenes, or setting a story in the past, this character would be fleshed out.

New-not-wife: The narrator's domestic partner, who travels with him and does things. Another character to be fleshed out for the present, as well as the recent past and future.

You're not my father: We know something of the narrator's present not-wife's kids, and all we really know is the relationship. As characters, there is a lot to be fleshed out and a lot of possibilities. What are their situations that they take such a stance against the narrator? Is it something the narrator did? Is it affection for their real father, or does it stem from baggage that results from a bad relationship from their father? How do the kids fit into the future?

I hear his laughter as I tell him I want to be a writer and He was concerned for the welfare of my sibling's children. The only mentions of the narrator's brother – assuming the second reference to a sibling is talking about the same person – don't paint a glowing picture. He's not a particularly nice person, mocking the narrator's interests and doing who knows what to his kids. Where is the brother, and where are the kids, in the future?

In an expanded story you can combine concerns over the sibling's children with *you're not my father* to speculate as to why the narrator might keep some distance from his not-wife's kids. Or maybe he tries too hard, consciously trying to not make the mistakes his brother did, being too supportive? There are a lot of directions this could go, and a lot of story ideas to play with.

The brother and the brother's children also link in with *clan is stronger than family*. Are there unseen friends, implied by the interests in roleplaying games and other fandom-centric activities that the narrator is closer to than his not-wife and her children? Are they not mentioned because they're sources of calm, rather than sources of drama? Or is this a declaration that the narrator is closer to the woman he's not married to and the children he's not connected to by blood than he is to his own sibling, nieces, and nephews? Even with the dram he so despises, does he hold more affection for his no-kids than he does for his "real" family? There's a lot to play with here, and as a gamemaster a lot that I'd Compel to try to guilt the character into doing, or not doing, things for other people in his life for dramatic effects in the game.

Consequences

There are no specific Consequences here, but I might impose a few if certain things are Invoked or Compelled. Does he slip into treating his new not-wife like his old not-wife? Does his hurt over being rejected affect his current relationship, with Consequences being that he acts inappropriately?

The same with his relationship with his brother: is he more accepting of other people's dreams and goals because his brother was so rough about his wanting to be a writer? Is that reaction a Consequence? Does his brother's relationship with his children color the narrator's relationship with his not-kids, and they with him, and is that a Consequence? All of this should be food for thought when looking at Consequences in your own Fate RPG games.

Asparagus Jumpsuit
AsparagusJumpsuit.com

Chapters

©2014 Gary E. Weller

Additional content

©2014 Berin Kinsman

Edited by

Stefan Livingstone Shirley

Designation of Open Content

Except material designated as Product Identity, the contents are Open Game Content as defined in the Open Gaming License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission.

Open Gaming License

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15 COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

Fate Core System and **Fate Accelerated Edition** © 2013 by Evil Hat Productions, LLC. Developed, authored, and edited by Leonard Balsera, Brian Engard, Jeremy Keller, Ryan Macklin, Mike Olson, Clark Valentine, Amanda Valentine, Fred Hicks, and Rob Donoghue.

Fate+Fiction: Chapters ©2014 Gary Weller, Berin Kinsman. Authors: Gary Weller, Berin Kinsman. Editor: Stefan Livingstone Shirley.