

# FATE

VOLUME 3, ISSUE 2  
MAY 2016

# CODEX

## CHILDREN OF PERDITION

FALLEN ANGELS RIDE  
MOTORCYCLES IN PURSUIT OF  
A WAY BACK TO HEAVEN

### THE ART OF AWESOME CREATIONS

LEARN TO MAKE  
ARTIFACTS, LOCATIONS,  
AND NPCs AWESOME

### MERGING CORE AND FAE

BRING FAE AND CORE  
TOGETHER AT LAST!

### THREE IDEAS ABOUT STRESS

EXPLORE STRESS  
WITH TARA ZUBER



# FATE CODEX

VOLUME 3, ISSUE 2 MAY 2016

EDITOR IN CHIEF  
**MARK DIAZ TRUMAN**

STAFF  
**TARA ZUBER**

EDITORS  
**SALLY CHRISTENSEN ■ BRENDAN CONWAY**  
**J. DERRICK KAPCHINSKY ■ JUSTIN ROGERS**  
**AMANDA VALENTINE**

CONTRIBUTORS  
**RICHARD BELLINGHAM ■ ANDRÉ LA ROCHE**  
**ALEXANDRE MALETTE ■ TARA ZUBER**

ARTISTS  
**MIKE MUMAH ■ JUAN OCHOA ■ MANUELA SORIANI**

GRAPHIC DESIGN  
**THOMAS DEENY**

PROOFREADER  
**SHELLEY HARLAN**



**MAGPIE GAMES**

The text of Articles, Essays, Systems, and Settings © 2016 their respective authors, and released under the Creative Commons Attribution 4.0 International license ([http://creativecommons.org/licenses/by/4.0/deed.en\\_US](http://creativecommons.org/licenses/by/4.0/deed.en_US)). When attributing, include the following text in your copyright information: ‘This work uses material from [article title], published by Magpie Games in The Fate Codex Volume 3, Issue 2 and written by [article author], and is licensed under the Creative Commons Attribution 4.0 International license ([http://creativecommons.org/licenses/by/4.0/deed.en\\_US](http://creativecommons.org/licenses/by/4.0/deed.en_US)).’

The art and layout © 2016 their respective creators and all rights to these elements are reserved.

This work is based on Fate Core System and Fate Accelerated Edition (found at <http://www.faterpg.com/>), products of 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, and licensed for our use under the Creative Commons Attribution 3.0 Unported license (<http://creativecommons.org/licenses/by/3.0/>).

Fate™ is a trademark of Evil Hat Productions, LLC. The Powered by Fate logo is © Evil Hat Productions, LLC and is used with permission.

The FATE CORE font is © Evil Hat Productions, LLC and is used with permission. The Four Actions icons were designed by Jeremy Keller.

# CONTENTS

---

- 4 **ABOUT *THE FATE CODEX* – VOL. 3, ISSUE 2**  
Mark Diaz Truman welcomes you to the second issue of Volume 3 of *THE FATE CODEX*.
- 5 **THE ART OF AWESOME CREATIONS**  
Richard Bellingham explains how to make objects, locations, and NPCs awesome in this essay that explores the nuts and bolts of making stuff memorable (and accessible) at your table.
- 14 **WHAT YOU DO AND HOW YOU DO IT**  
Alexandre Malette brings together Fate Core and Accelerated in a joint system that explores both the “what” and the “how” of a character’s actions in a conflict.
- 22 **THREE IDEAS ABOUT STRESS**  
Tara Zuber tackles stress in this essay that explores how and why stress functions in Fate Core, offering new ways to use the system to get the most out of it in your games.
- 31 **CHILDREN OF PERDITION**  
This month’s Quick Start from André La Roche features motorcycle-riding Fallen—cast out of heaven by the almighty Father—searching for a path back to salvation amidst a lifetime of sin.
- 49 **CREDITS**
- 53 **PATREON AND *THE FATE CODEX***

# ABOUT *THE FATE CODEX* – VOL. 3, ISSUE 2

by MARK DIAZ TRUMAN

---

When I first launched *THE FATE CODEX* back in 2013, I had a feeling we would be able to do some neat things with writers that I wanted to work with more often. Since we feature short pieces, it made sense that we'd be a great place for folks to write for again and again, a mostly-monthly magazine that offered writers a place to try new things and explore what Fate can do.

For this issue, I'm proud to say that we've got three authors returning for (at least) their second article with us: Richard Bellingham, André La Roche, and (of course) our new Managing Editor, Tara Zuber. Each of these folks is a Fate rock star, and I'm so thrilled to feature their newest work here in Vol. 3, Issue 2. From Richard's new ideas about bestowing awesomeness on objects, people, and places to Tara's deep dive into the mechanics of stress to André's delightfully sinful Quick Start (filled with demon motorcycle gangs), I think this issue features folks that are at the top of their respective games.

And yet...our new writers aren't quite ready to get overshadowed by these old hands. Alexandre Malette has put together an awesome systems piece that brings elements of Fate Core and Fate Accelerated together into one unified approach (pun intended!) that rivals some of the best work I've seen in Fate design. I'm especially excited about Alexandre's attention to detail, the way he thinks about exactly how many skill points players need or how to keep any given mechanical choice from being universally dominant. It's good work, and I'm excited to share it with you all in this issue.

So...buckle up! We're two issues into the year with much, much more to come. Tara, as Managing Editor, has done a great job filling our pipeline with awesome pieces for the next few months, and our podcasting efforts are just now getting off the ground. We're so excited to make *THE FATE CODEX* a bigger, better, brighter, busier, blastastic (not a word? what?) publication in 2016, and we hope you enjoy the show.



Editor in Chief  
Mark Diaz Truman



## THE ART OF AWESOME CREATIONS

by RICHARD BELLINGHAM

Unusual artifacts, intriguing locations, weird creatures, memorable supporting characters—these and other creations are vital to a rich play experience in our games. Whether you’re a player making an heirloom sword for your character or a GM building a MacGuffin to drive your next plot, tailor your creation so that the group will:

- **Believe** in it. Will it make sense to the other players as a plausible part of the game world?
- **Engage** with it. Will it matter to the other players?
- **Remember** it. Will the other players still be talking about it in six months?

In this article I’ll describe techniques that combine storytelling and Fate game mechanics to help you achieve these goals for your creations.

### BELIEVE

We all have a pretty warped idea of what “realistic” is. We can be shown something completely true to life and—because it doesn’t jibe with the way we *think* the world works—dismiss it as being totally unrealistic.

But in games, it doesn’t matter how “realistic” your creation is, as long as everyone is willing to *believe* in it.

Key to this is the group’s *suspension of disbelief*. In case you aren’t familiar with the term, dictionary.com says it means, “A willingness to suspend

one's critical faculties and believe the unbelievable; sacrifice of realism and logic for the sake of enjoyment.”

Most people have a threshold beyond which they simply can't do this. When you're making an awesome creation, it's important to minimize the need to suspend disbelief.

How can you do this?

## Plausibility

First, your creation must be plausible in the context of the world your group has created for your game. In a gritty Cold War espionage game, it'll bring your group's disbelief crashing down if you create a wiseacre talking dog. An experimental dog who's smarter than average and can communicate basic concepts through gestures, on the other hand, might work. Use character aspects, setting aspects, and campaign aspects as guides to what is plausible for your game.

## Internal Consistency

Second, your creation must be internally consistent. Make sure it acts according to a set of rules, even if those rules aren't obvious. Mysteries are great, but a puzzle with no logical solution is intensely frustrating.

You don't have to decide all of the rules for your creation when you first make it, and you can start with simple rules and add complexity as you go on. If you do this, it is essential that the more complex rules are consistent with the behavior your creation has already demonstrated. This allows you to discover the rules for your creation along with the other players—or to steal their ideas!

You can use your creation's aspects and stunts to either share the rules or to hint at them. If your smart dog waxes and wanes intellectually with the phases of the moon, the trouble aspect *Lunar-Tied Intelligence* spells it out. *Moon Sensitive*, on the other hand, hints at the rule and allows for a satisfying eureka moment when they work it out for themselves... and it gives you wiggle room to tinker with the smart dog's connection to the moon.

## The Power of Precedent

Real or fictional precedents can be extremely useful in grounding your creations and getting the group to buy into something. For your smart dog, you could research the capabilities of real assistance dogs and cite these to the other players to help them accept the rest of what she can do. When you point out that real-life assistance dogs can sniff out seizures and call for an ambulance, it's less of a stretch to believe your smart dog can drag you from a river and drain the water from your lungs. If other

players are still finding it hard to swallow despite your research, work with them to back it down to something they do find plausible.

If you use a fictional precedent for your creation, you can share it with the other players so they can quickly and easily buy into your creation. Change things up a bit to subvert expectations and make it more original. In its simplest form you'd say, "It's like X, but Y." For example, you might say of your smart dog, "She's like Lassie, but much more intelligent and she doesn't like humans much."

## Tonal Consistency

Keep your game's tone in mind when you're trying to work out how far you can push the group's suspension of disbelief. The discussions you had during game creation are a big help, and the tenor of the aspects created in play provides another important guideline.

You don't have to guess whether everyone will find your creation believable enough to enjoy it. If you're worried you might push the group's suspension of disbelief too far, talk it over with the group and use their feedback to guide you.

The flip side of this? If someone else's creation is so implausible it detracts from your enjoyment of the game, talk to them. Work with them to tone it down or make some mild changes to resolve your concerns.

## Shared Sense Memories

You can also describe your creations using sense memories you share with your group to make them more believable. Maybe your creature smells of new-mown grass, or your artifact has the slippery feeling of oily metal. Use all the senses in your descriptions, including less common ones like the sensation of temperature or light, and visceral responses like nausea or goosebumps.

## ENGAGE

Engaging the group with your creation means attracting their interest and attention with it, and providing opportunities for them to be actively involved with it.

Your creation must have a purpose. This isn't its functional role—not "It's a sword, a tool for hurting my enemies"—but its narrative role.

There are many narrative roles your creation might fulfill, such as direct opposition to the players' goals or helping to flesh out the setting and make it more colorful. The following narrative roles are almost always useful, but less commonly considered:



## Temptation

Temptation is the desire to possess or use a place, item, creature—or person—despite knowing that there’s a price to be paid in doing so.

When building a creation designed to be a temptation, ask yourself: What makes your creation desirable, and what is the price it exacts upon those who succumb to it?

### REASONS TO DESIRE

- Is your creation desirable without the need for any complicated mechanical effects? Define it as an aspect: A *Beautiful Mansion*, a *Hoard of Gold*, a *Trove of Forbidden Knowledge*.
- Does your creation provide inherent benefits? Build it as an extra (FATE CORE SYSTEM, page 270) with aspects, stunts, skills, etc. The price attached to using the creation should be commensurate with its benefits: A silver brooch in the shape of a lark lets its user automatically succeed on a Rapport roll once a session, but poisons one of their relationships whenever they use it.
- Is your creation a tantalizing mystery? Make it a narrative detail (but not an aspect) like a sealed box with a warning on the lid (“Opening this box will change your life forever!”). When the box is opened and the mystery revealed, it changes or creates one or more aspects to reflect the price of revealing the mystery—but it also contains an extra as a reward. A player has to spend refresh to keep what’s inside unless there’s a price involved whenever you use it.

### THE PRICE WE PAY

- The possessor of a temptation that has aspects can suffer hostile invokes and compels.

Your *Beautiful Mansion* needs a lot of money for upkeep; everyone who hears about it wants to steal your *Hoard of Gold*; and your *Trove of Forbidden Knowledge* was forbidden for a reason.

- Using the creation imposes a deleterious situation aspect with a free invoke for an enemy.

## THE ART OF AWESOME CREATIONS

You use the Silver Lark to help you persuade a town guard to “forget” an indiscretion, and its poisonous magic gives you the aspect **My Brother Detests Me** with a free invoke.

- If everyone agrees in advance, the price is a permanent change to an aspect.

When you open the locked box that warns it will “change your life forever,” it contains a letter that proves you’re not a **Wandering Barbarian** but a **Prince in Exile** and exhorts you to avenge your father’s death. It also contains his heirloom sword.

- When a character takes up or uses the creation they gain a special stress track, consequence(s), or condition(s) that weakens them or affects their behavior (FATE SYSTEM TOOLKIT, page 18):

An old magic lantern lets you learn about the object of your desire, but twists your mind. Using it gives you one of these sticky conditions: **Evasive, Erratic, Paranoid, Delusional**. Every time you use the lamp you mark off another condition, though you can clear one every time you go a session without using it.

- Using the creation results in a dramatic complication equivalent to a compel, but doesn’t grant a fate point:

You use a strange puzzle cube to learn the secrets of eternal life, and it spawns a snarky demon with a fetish for chains who immediately attacks you. If you survive, you gain the knowledge you sought—but you were probably asking the wrong question...

## Reward

A creation you design to be a reward is like a temptation but without a price. It might be something the group has been coveting for some time, or it might be attached to a particular story.

When you’re designing a creation intended to be a reward, ask yourself: What makes the reward worthwhile?

- Does the reward provide a concrete benefit? Create it as an extra. Give it a strict limitation to usage or a refresh cost.

**Eljara, the Red Blade** is a wondrously forged sword of red gold with elegant engravings. The sword has a stunt, Blade of Justice, that gives it Weapon:2 when attacking someone who’s a criminal in the current

## THE ART OF AWESOME CREATIONS

territory. If one of the players wants to keep this sword for themselves they must pay a point of refresh for it, or pay a fate point to use its stunt for a single roll.

- Does the reward change the status quo? Create an organization; a location; or a group, situation, or setting aspect to reflect the reward's effects.

The group has saved the city and been granted the group aspect of ***High Champions of the Sun King***. They can use this to their advantage.

- Is the reward needed to further a scenario or issue? If so, progressing the group's objectives is a reward in and of itself, but making the reward an extra or aspect as well gives a little perk that enhances the feeling of success, especially if the group has had to struggle mightily to win the reward.

The group needed ***Eljara, the Red Blade*** to resolve a major story arc: it's the only thing that can slay the dragon that has been tormenting their kingdom! As described above, the sword is also an extra with an aspect and a stunt.

- Does the reward open up a new opportunity? Make it a narrative element like a map, key, secret, or bit of information. Only make it an aspect if double-edged invokes and compels readily come to mind.

A treasure map to a long-lost ruin is full of prestigious and valuable discoveries for your group of archaeologists to find.

## Explore Narrative Themes

The theme of a narrative describes what the work is about. A novel or film has one primary theme, but a roleplaying game is episodic in nature and can explore many themes over the course of a campaign. You can use your creations to help you explore themes through resonance or tension.

When you're designing a creation to highlight your game's themes, ask yourself: What are the events and aspects that suggest the theme you want to explore? How can your creation showcase that theme through resonance or tension?

## FINDING A THEME

- What are your game's issues or setting aspects? Draw a theme from them.

***People Pay a High Price for Their Dreams*** is a setting aspect for your game set in the environs of Hollywood, and it is also a major theme of the game.

- What's happened in your game recently? Think about the last few scenarios of your game and see if you can identify recurring elements that would link together into a strong theme. When you find one, you can put it into play as a situation aspect.

Your group has recently been troubled by an enemy trying to breed a mutated super soldier, and in the past they failed to save a whistleblower from a sinister biotechnology company. Together these events suggest a theme of ***No Good Deed Goes Unpunished***.

- What are the character's aspects? Look for commonalities and tensions among character aspects to find the game's less obvious themes. Boil those aspects down into one or two words, then see what similarities or tensions you can find among them.

In your group of adventurous archaeologists, Hama's trouble is ***Driven by Revenge***, Cleo has the aspect ***A Long Memory for Insults***, and Quintus has the aspect ***Fool Me Once, Shame on Me***. You boil these down to Revenge, Grudges, and Personal Responsibility. This suggests a theme of spite and vengeance, with Quintus relating to the theme by expressing its opposite.

## EXPLORING A THEME

- Your creation can resonate with the theme to focus attention on it through story events and compels.

In the game of archaeologists, you create a desert catacomb for the players to stumble into. It's inhabited by a ***Vengeful Undead Priest*** who holds up a dark mirror to the characters' vengeful natures.

- Your creation can instead stand in opposition to the theme to highlight it by reflection.

Instead of a **Vengeful Undead Priest** you put a **Wronged Spirit** in the desert catacomb who must forgive his murderer in order to find peace. Will the players be able to overcome their own views on revenge to help the spirit?

## Call to Adventure

Your creation can present a question or issue to the other players as a call to adventure in addition to any other narrative function it serves.

GMs, you do this all the time. You create anything from a long-lost map that begins an exhilarating treasure hunt, to a new secret causing trouble for an established NPC, to a cursed artifact that prompts a search for a cure.

Players, you can do this too. Fate gives you a lot of leeway to create interesting objects, places, and supporting NPCs, and you can endow your creations with questions and issues to entice the GM and the rest of the group into a scenario exploring them.

When you're designing a creation that will also act as a call to adventure, ask yourself: What question or issue does your creation present to the characters that could give rise to an adventure?

- Does one of your creation's aspects provide an opportunity to start an adventure with a compel or self-compel? If the group isn't interested in pursuing this scenario right now, they can just tell you so—GMs, don't charge a fate point to reject a compel like this.

Your character has an ally who is a **Curator of Antiquities**. You propose a compel to the group to start a new adventure: "My ally is a **Curator of Antiquities**, and she discovers that a priceless artifact has gone missing from the museum's vault. She decides to call in that favor I owe her, and asks me to look into the theft quietly so she doesn't risk losing her job."

- Does your creation provide information to the players that will entice them to go off on an adventure? That should be enough, no compel necessary.

The locked box that reveals a character is secretly a **Prince in Exile** is a strong call to adventure; it will prompt him and the party to investigate.

- Does your creation present questions or issues to the players that must immediately (or eventually) be resolved?

Congratulations, you've stolen a **Hoard of Gold**. Now, how do you protect it? How do you spend it, given that you have enough gold to destabilize the local market?

## REMEMBER

What can you do to make your creations memorable? There are two main—and opposing—qualities that will encourage people to remember your creations.

### The Joy of the Unexpected

Your group will remember something shocking, horrific, weird, unusual, or expectation-subverting. There's a fine line between the unexpected and the unbelievable, though, so start from a recognizable precedent and then twist it into something unexpected.

If your players are exploring an arctic wasteland in your fantasy world, they'll be expecting threats like polar bears. When a large specimen bears down on them they'll find it dramatic, but not unexpected. When the bear turns out to be a cub and its 100-foot tall mother drags herself out of the sea to lumber to its defense, *that* is a moment they will remember.

### The Joy of Recognition

Paradoxically, your group will also remember something which is a parody of or reference to something else, or which relates to something from their own experiences. Take this approach sparingly to avoid overloading your game with referential material. Also, mix and match things from different sources to make a whole that's your own—even though its sources of inspiration are obvious.

For example, your group is exploring a mine where some of the miners have gone missing. You borrow the plot of an old episode of *STAR TREK* and make the “monster” a mineral lifeform that has had its eggs taken by the mining crew as valuable gems. You mix things up a bit by making the monster a mantis-like insectoid made of crystal rather than a lumpy mass like the Horta.

## CONCLUSION

Whatever you're creating for your game, and whether you're a player or the GM, aim for these three goals: making creations that are believable, engaging, and memorable. A game filled with awesome creations will be richer, better, and more entertaining for it. 🎲



## WHAT YOU DO AND HOW YOU DO IT

### MERGING FATE CORE AND ACCELERATED

by ALEXANDRE MALETTE

Fate Core and Accelerated seem nearly identical on the surface: they share aspects, stress, stunts, and those weird little fate dice. In fact, it seems like the only difference is the lack of a skill pyramid in Fate Accelerated; many Fate developers think of both systems as different builds of the same game.

Yet, there are important differences between the two games in how players frame the narrative. In a Fate Core game, a player could describe their barbarian cleaving through a goblin as a Fight roll. The reasoning seems obvious: the barbarian is using Fight to win a conflict. In an Accelerated game, however, the player could describe the same action as a Forceful roll because the barbarian is dealing with the situation using direct force. The skill describes *what* the character is doing and the approach describes *how* the character is doing it.

In this piece, I explore how to merge these two perspectives to get a broader picture of what's going on in the story—a narrative frame that includes both what and how your character is taking action. A thief might not be as good at tailing someone as he is at picking locks, even though both are Sneaky. A warrior might not be equally good at swinging an axe and fencing with grace. A combination system opens up new narrative options for the characters and modifies the flow of the story. Sure, the sniper might be great at Careful Shooting, but what if there's a bomb ticking? She might need to use a weaker approach—Quick—to hit the target before the bomb goes off. Is it worth the risk?



## Small Differences

This combination system tends to be more meaningful when playing more realistic or challenging games. When your character can lift cars with a +10 Physique, the difference between a +1 approach and a +2 approach won't be enough to make this system worth the extra effort.

## APPROACHES + SKILLS

The basic premise of this merged system is to make both approaches and skills matter in any given action. The simplest way to do this is to simply add the most relevant approach and skill together. For example, instead of the GM calling for a Sneaky roll in FAE or calling for a Burglary roll in Core, they would ask the player to make a Sneaky Burglary roll, achieved by rolling the dice and adding both the Sneaky approach and the Burglary skill to the result.

It cannot be that simple, however, as adding more things to each roll would dramatically change Fate's usual balance. All rolls become too easy if we keep the skill pyramid and approach distributions intact, which is why we need to tweak them as follows.

## Cutting up the Skill Pyramid

The first step to combine Core and FAE is to look at Fate's skill list (FATE CORE SYSTEM, page 96). Fate has 18 skills and 10 slots in the pyramid; characters start with roughly 55% of the available skills. However, if we plan to use approaches with skills, some of them become redundant. For example, Sneaky Stealth seems fairly unnecessary and it's hard to use Stealth with any other approach. Here are a few changes we have to make to the skill list:

- The Stealth skill must be removed. To prowl, a Sneaky Athletics roll could do the trick.
- The Rapport skill is changed to Persuade. Its function is identical, but it fits better with other approaches. Forceful Persuade and Sneaky Persuade make more sense than Forceful Rapport or Sneaky Rapport.
- The Deceive skill can also be removed. Sneaky Persuade makes it redundant.
- The Provoke skill is also removed, as a Forceful Persuade roll also makes this redundant.



Now we only have 15 skills on our list instead of the usual 18. If we want to follow the same 55% ratio, characters would need roughly 8 skill slots at character creation. Since we'll also be adding approaches to rolls, we'll skim those 2 boxes off of the top of the usual skill pyramid and start characters with one Good (+3) skill, three Fair (+2) skills, and four Average (+1) skills.

## Adding the Approaches

Usually in FAE, you start off with one Good (+3) approach, two Fair (+2) ones, two Average (+1) approaches, and the last one is Mediocre (+0). Since we're gluing it onto the pyramid, a similar stat line would make things a bit too easy for the characters. We want to keep the pyramid for approaches, so we'll start characters with one approach at Fair (+2), two at Average (+1), and the others start out at Mediocre (+0).

## Gluing It Back Together

Now that your characters have both skills and approaches, the rest is fairly intuitive. When you roll for an action, simply take the most appropriate skill and approach, and then add them together before the roll.

For example, if a character is playing a round of the shell game, the player would need to roll Careful+Notice to point out the proper cup and win the prize. On the other hand, if they had to read a "lost dog" sign while driving past it at 45mph, they would roll Quick+Notice instead. You could even roll Sneaky+Notice to observe someone without them noticing you back!

The most obvious problem is that a player will always try to use their character's best approach for everything, but this is already explored somewhat on page 18 of the FATE ACCELERATED BOOK. Not every approach can be used in every situation, nor do they all give the same result. While it may seem like being Quick would nearly always be better than anything else if that is the player's highest rated approach, the GM should change the difficulty level depending on the approach used.

For example, Claire's character is trying to diffuse a bomb. The Game Master decides that the explosive is fairly easy to dismantle and thus would only need a Fair (+2) result on a Careful Crafts roll to achieve it. Claire decides to Quickly dismantle it instead since the clock is ticking. This makes the task much harder since she is more likely to make a mistake by rushing through it. The GM thus decides to raise the difficulty to Superb (+5) to reflect the additional challenge.

## ADDITIONAL CHANGES

This merged Fate system is easy to incorporate into any current or future game since it doesn't fundamentally alter the way Fate works. It only adds an extra layer of customizability, since you can now tweak the approaches along with the usual modifications to the skill list, stress tracks, consequences, etc.

## Different Approaches

You could use different approaches, such as the attributes used in *Fate Freeport*, for a more traditional RPG feel. Some players are more used to Strength+Athletics or Intelligence+Lore rolls and would prefer to play Fate that way.

When you represent eldritch monsters, you could invent new approaches for them to make them feel more alien, such as replacing Careful and Sneaky with Eldritch and Creepy. The Creepy approach could be used when trying to cause Mental Stress to the PCs, and the Eldritch approach would add dark magic to the mix. Furthermore, the lack of Careful and Sneaky approaches change the way the monster can act.

If you're playing in a setting featuring magic, you could just add in a new "Magic" approach. When a wizard would throw a fireball, that's a Magic Shoot roll, while floating over a wall instead of climbing it becomes a Magic Athletics roll. You could even add different magical skills so that summoning a creature would be a Magic Conjuring roll. In this scenario, the approach represents innate magical power and the skills would be what they've learned.

## New Rules

Mixing and matching different approaches and skills also gives the GM the opportunity to add a bit of "crunch" to Fate. For example, a GM could rule that in this game, all Forceful Fight rolls cause 2 extra points of Stress in order to give musclebound warriors an edge on their nimble Quick opponents, or make it impossible to Quickly create an advantage in combat to push players to use other approaches.

## Tweaking Milestones

Milestones are fairly similar in both Fate Core and FAE. The only thing that needs to be changed on the Accelerated side is when you improve your approaches. Usually, you can raise a character's approach by 1 when you reach a significant milestone. Approaches are broader than skills, however, and thus they should be harder to raise. Players can raise approaches at a major milestone only.

## Playing with Stunts

In Fate, stunts represent abilities that can bend or even break the normal rules of the game. In Fate Core, they are usually based on skills, whereas they are based on approaches in the Accelerated edition. In this merged system, you can still use either of those stunts, but they should instead usually be based on an Approach+Stunt combination. Here are a few examples:

**Riposte!:** If you successfully defend against an attack with a Flashy Fight roll, you can spend a Fate point to deal stress equal to the number of shifts you defended by.

**IED:** When creating an improvised explosive with a Quick Crafts roll, a success on the roll becomes a success with style.

**Investigative Insight:** When an aspect is discovered with a Clever Investigation roll, it gains an additional free invoke.

**Gunslinger:** In combat, you can spend a Fate point to make 2 Quick Shoot rolls in one turn with a -2 penalty to each. This requires you to be wielding a gun in each hand.

## Initiative by Approach

The initiative rules in Fate can sometimes be clunky. At the start of a conflict, characters compare their Notice skills, or other skills if they are tied, which can happen a lot. After that, the turn order is set in stone. Instead, here is an initiative system that is based on using attributes with skills.

Characters who are using their Quick approach go first. When multiple people are using that approach, compare the values to see who goes first. If they are tied, check the skill that they are using and compare those. If they are still tied, roll a fate die to see who goes first.

After Quick, players act in the following order: Flashy, Forceful, Clever, Sneaky, and Careful. This Initiative order can change depending on the mood of your game. For example, if you're playing a group on pacifist characters, you could have Clever act before Forceful to encourage the players to find clever ways to escape the conflict.

For example: Marcus the assassin wants to quietly take out King George. He rolls Sneaky Fight to try to accomplish the vile deed. Meanwhile, Lizzy the royal guard spots him and pushes George out of the way with a Quick Athletics roll before he can kill the King.

If, on the other hand, Marcus the assassin had quickly lunged for the king, we would have needed to compare both of their Quick ratings.

If, by chance, both were equally Quick, we would have compared Marcus's Fight skill with Lizzy's Athletics skill to determine who acted first.

## WRAPPING IT UP

Fate isn't usually known for its nuance or gritty realism. While this is a staple of the system for many players, it can be a critique for others. Bringing Fate Accelerated's approaches to Fate Core offers a new degree of specific nuance while still remaining true to Fate's essence and distinct style. 🎲

**ID**

Name

Refresh

Description

POWERED BY  
**FATE**

**ASPECTS**

High Concept

Superb (+5)

Trouble

Great (+4)

Good (+3)

Fair (+2)

Average (+1)

**SKILLS**

Quick

Flashy

Forceful

Clever

Sneaky

Careful

**APPROACHES****EXTRAS****STUNTS****PHYSICAL STRESS (Physique)**1  2  3  4 **MENTAL STRESS (Will)**1  2  3  4 **CONSEQUENCES**2  Mild4  Moderate6  Severe2  Mild



135 opponents and a full array of combat maneuvers!

A complete manual of cross-genre mayhem!

A tactical manual and gallery of opponents for the Fate System.

<http://opfor.criticalpressmedia.com>

# FATE ENABLED

Like a Trapper-Keeper for your RPG stuff, only digital.

## Aspects

PC,MAC and Linux Friendly  
 Customizable for any RPG system.  
 Coming soon to Android and iOS Tablets

## Skills

DropBox (+5)  
 UbuntuOne (+2)  
 Dice Bar (+4)

Physical Stress

Mental Stress

## Consequences

2 mild  
 4 moderate  
 6 severe

## Stunts

Visit us at [www.rpgnote.com](http://www.rpgnote.com)





## THREE IDEAS ABOUT STRESS

by TARA ZUBER

What's your pitch for luring others into playing Fate?

Key ideas I've heard across many Fate pitches include: Pulp. Aspects. Funny dice. Collaborative story-building. Fiction first. Proactive characters.

Those ideas make up why we play and run Fate. And *stress* is an integral part of Fate doing those things.

This article has three big ideas.

1. Stress is how much characters can take.
2. Stress enables the awesome.
3. Stress strengthens genre.

These aren't new ideas, nor are they innovative or revolutionary. Understanding them, however, can help you as both a GM and a player use stress more effectively to make your conflicts more tense and true to your characters and genre. The first section reviews the basics of stress and focuses on its core importance. The second discusses how stress creates tension and builds character in play. The last section reviews how stress reinforces the system as a whole by looking at its effect on game genre, and how you can change stress to suit other genres.

## ONE: STRESS IS HOW MUCH CHARACTERS CAN TAKE

Fate characters can withstand (or avoid) more pain—both physical and mental—than ordinary people. Their conflicts and actions within conflicts are cinematic.

The stress system facilitates this larger-than-life feel by focusing on *how* characters handle the hits they're given. Stress allows players to show how their characters can push through pain in a fight, only taking consequences when a hit is extra hard or when the smaller hits have built up. In essence:

**Stress is an *in-the-moment* measure of how much lasting pain a character can endure or, by luck and skill, avoid in a conflict.**

This doesn't mean the hits just slide across the character and have no impact, however. Stress represents lasting pain, something more than a weak punch that isn't even felt or a cutting remark that falls flat. The physical pains, social barbs, and mental strain still *hurt*, they just don't give the character's enemies any leverage or shift the conflict's momentum.

Sometimes, however, the small attacks add up (nearly all stress boxes are marked) or an enemy unleashes a massive attack and the effect is overwhelming (a higher number of shifts than available stress box values). The character cannot endure or avoid more stress without losing the advantage. In these cases, the PC fills in a consequence.

**A consequence is when the pain can be used against a character.** Their enemy can exploit the wound and the momentum may shift against the characters.

Most people can't shake off pain. It affects how they move and act. Almost every time a normal person is hurt, they go straight to taking consequences. A punch in the arm weakens the next punch they throw. A Fate character, however, can take more pain without losing advantage. Stress boxes allow the characters to endure more and avoid taking lasting damage or an immediate consequence.

## TWO: STRESS ENABLES THE AWESOME

Not only does stress allow characters to shrug off or dodge attacks that would flatten ordinary people, the system also empowers players and enriches the story, allowing both to be awesome.

### Players

Fate is a fiction-first system that encourages player contributions, from the initial world-building to ongoing story detail declarations.

Stress provides another way for players to contribute. Each description of how characters handle stress adds detail to the characters and,



## THREE IDEAS ABOUT STRESS

potentially, the world. For example, when a character takes a hit of three shifts from a charging unicorn, the player has the opportunity to narrate and show off how their character remains standing.

As the unicorn lowers its head and charges, I spin aside at the last moment so the horn drags along my upper arm and back. The cuts sting, but I grin through the pain. "Nice try. Now it's my turn."

Each mark of stress is an opportunity to better define the character. Are they the type to rely on fate and luck? Agility? Mind over matter? Sheer strength? Magical defenses that surge up and dissipate? The way a player describes how their character is still standing after an attack should reflect the kind of character they are.

Here are some ideas for how stress can look in the narrative.

**The Mid-Fight Shake-Off:** The character is clearly hit, and maybe is dazed for a moment, but shakes it off and stays in the fight. Being punched in the face is like this in movies, though not in real life.

"The guy's fist slams against your eye. That inflicts 2-stress. What's that look like?"

"My eye is bruising, but my vision is still clear. Grim's taken worse than this."

**The Lucky Near-Miss:** The character's nearly hit, and maybe rattled or at least focused on the attack that nearly hit them.

"The dagger is flying for your head, and it's going to inflict 3-stress. Do you want to take a consequence?"

"No, I mark stress and bend sideways just in time. It *just* misses me and slams into the wall. A hair more left and I'd have lost my ear."

"So your heart is probably racing now."

"Oh yeah, feeling a bit rattled, but not enough to slow me down or anything."

**The Invisible Damage:** The character's clearly hit and it hurts, but from a dramatic standpoint it's not yet enough to change the sense of action. Eventually the hits will accumulate and shift the momentum, but until then the damage the PC has sustained is, in a sense, invisible.

"That punch landed right on your stitches, opening them back up. How do you want to handle the shifts?"

## THREE IDEAS ABOUT STRESS

“Stress. Mind over matter. The blood is soaking through my shirt, but I’m wearing black, so no one notices. I don’t want them to know how badly I’m hurting here.”

“Cool. You’re down to one open stress box now—want to bow out now that you’ve shown off your strength?”

“Nah. I’m going to end this once and for all.”

This kind of storytelling, using stress to emphasize character, doesn’t come naturally to everyone. If you struggle describing how you mark stress at the table, consider making a list of keywords and phrases on an index card and keeping it by your character sheet for ideas.

Here are some possible words and phrases to start you off:

- Grazed
- Dazed
- Rattled
- Bruised
- Shielded
- Dodged
- Shocked
- Bricking it
- Glanced off
- Karma

When your character takes some stress, use your card of words and phrases to help you explain how they avoided taking a consequence.

## Story

Stress enriches story by increasing tension and making consequences matter more.

## STRESS BUILDS

Each marked box is a visual reminder of the strain the character is under. Mark too many and they’re not only out of the conflict, but at a disadvantage. Players watch their boxes fill up and have to decide just how much more their characters can take and what they’re willing to do to stay in the fight.

Unlike fate points which players can earn back any time with a compel, stress boxes only empty *after* the scene is over. Once a player marks stress, they can’t get it back until the scene is done. Those little boxes

## THREE IDEAS ABOUT STRESS

*seem* innocuous, but each is a reminder that characters can only take so much in a single scene, and as the PC marks them, they clearly show the character's personal tension building throughout the scene.

As the boxes fill up, the character runs out of options and time. They must win, bow out quickly, or take some heavy consequences.

### STRESS MAKES CONSEQUENCES MORE MEANINGFUL

Imagine a character is caught in a tense standoff. Guns are out and pointed. Both sides want the other side to back down before bullets start flying, but are utterly willing to shoot, maim, and kill if necessary. Each volley of threats is a mental attack. The character has taken some small stress hits throughout the fight, showing how they're supposed to be cool under pressure. But now the antagonist threatens the character's family and they have another shift of stress to handle.

The player has a few options. They can invoke their high concept to improve their defense, take a consequence, or mark a stress box.

When the player chooses to take a consequence, it not only saves one of their boxes—keeping them in the scene longer—it lets them highlight how and why this particular attack of threats affects the character more, even though the earlier attacks had technically been worse in terms of shifts.

When players choose to take a consequence, they are deciding which attacks affect their characters most and give their enemies leverage over them.

This gives two levels of pain: **stress** for the pain characters can handle and **consequences** for when, for some reason or another, an attack hits too hard.

Two levels of pain means the character's involvement with the scene can escalate. The movement from stress to consequence becomes notable, even meaningful, and ratchets up the tension of the scene.

For example, if a character is both shot and punched, each causing a hit with two shifts and the player marks stress for the bullet and takes a consequence for the punch, that *says something* about the character. Why does a bullet faze them less than a punch? Is it just the accumulation of pain? Are they shot more frequently than they're punched? Did the punch trigger a bad memory?

When players have a choice between stress and consequences, they have another opportunity to add drama and meaning to their play.

## THREE: STRESS STRENGTHENS GENRE

Pulp games shine with Fate. The system encourages characters to take chances and be larger-than-life with fate points, the skill pyramid, and stress. Stress allows characters to shrug off hits others can't. Characters take drama and story-infused consequences, and they push forward through risks others would balk at. Stress enables characters to be larger-than-life pulp heroes.

But what if pulp isn't up your alley? What if players want to play out a tense night trapped in a haunted house? Or normal people hunting down terrible monsters?

The stress system reflects and reinforces the genre of the game. If the game isn't about heroes in a pulp setting, *change the stress system*. And in turn, if you change the stress system, then you change the entire genre of the game.

The following is a list of stress variations, the effect they can have, and ideas for games to run with each.

### Only One Kind of Stress

In this variation, you remove one of your stress tracks, but treat consequences as usual. So, if you have only mental stress, you can hold your own against fear and social attacks, but even a light punch weakens you enough to give your enemies the advantage. Or, if you have only physical stress, you can handle some bangs and bruises, but fear, psychic attacks, and other mental stress can be debilitating.

Possible games:

- **Court of intrigue.** All physical battles are handled on the dueling field—a place most try to avoid, preferring instead to use words and rumor as their weapons. Players only have a mental stress track. Physical pain not earned on the dueling grounds—overexertion during a dance, for instance—can lead either to embarrassment (mental stress) or a consequence.
- **Small creatures in a big world.** You're small and easily hurt, but your spirit is mighty. You rely on your wits to survive a cruel world full of predators. Players only have a mental stress track.
- **Cavemen.** Brute strength and endurance are what keep you alive against an unfriendly environment and creatures

## THREE IDEAS ABOUT STRESS

many times your size. Mental attacks are rare, but powerful. Players only have a physical stress track.

### Different Stress Box Values

In this variation, stress boxes represent both physical and mental strength and endurance on a single track. Instead of the normal range of box values from 1 up to 4, players take the total value of their boxes on each track and reorganize the points. For example, a character would normally have a 1, 2, 3, and 4 value stress box. That's a total of 10, which the player could reorganize into many low value boxes—five 2-stress boxes, for instance—or consolidate to a couple high value boxes, like two 4-stress boxes and a 2-stress box.

Characters with few high-value boxes can take tougher hits, while characters with a greater number of lower-value boxes can stay in the fight longer if they're willing to take consequences to compensate for big hits.

Possible games:

- **Superheroes.** Every character gets a set number of points for both physical and mental stress and gets to decide how many stress boxes they want for what values. Each hero has their own configuration to fit their strengths and fighting style.
- **Monsterhunting.** You and the other PCs have normal stress, but the monsters are all different, such as some monsters having one 8-stress box, while others have many 1-stress boxes. Each monster requires study and tailored strategies to take down.

### Stress Fades Slowly

In this variation, stress clears one box per scene after the conflict or only when narratively appropriate, such as finding time to get patched up or rest. This keeps the characters on edge and is especially appropriate for games where the pressure doesn't let up.

Possible games:

- **Haunted house.** Just because you survived your latest encounter with the ghost doesn't mean everything's hunky-dory. You're still stuck in a haunted house, after all. You only start to breathe easier when you can convince yourself

## THREE IDEAS ABOUT STRESS

you're safe. Stress only fades when PCs have either left the house or honestly believe themselves to be safe.

- **Noir.** Your collection of bruises and nightmares are going to become a liability fast if you don't find some doctor friend to patch you up or some safehouse where you can rest your head. Stress only clears when PCs receive medical attention or take narrative time to rest.

### Even More Options

These are only a few options of how you can tweak stress to make your game fit its genre more completely. The FATE SYSTEM TOOLKIT has more ideas on how to modify stress. Read through them and think about how each would affect the characters. Find the configuration that makes the genre of your game feel more vibrant and real. The stress system should strengthen the genre of your game. If it doesn't feel right, tweak and play.

### IN CONCLUSION: STRESS IS INTEGRAL

Stress supports extraordinary, proactive characters who can seek out conflicts with confidence while also enabling collaborative story-building and ongoing character development. The stress system is also a useful lever for tailoring new games to better fit a certain genre. In all, the stress system helps Fate be Fate.

So play with it. If you're a GM, ask your players to narrate what's happening each time they mark a stress box. If you're a player, think through why your character takes stress or a consequence in a given moment. Try changing up how you have the stress tracks configured for your game, for both the PCs and NPCs. After a session, discuss how stress worked that day. Be mindful and try new things.

Stress strengthens the Fate system as a whole; it will strengthen your game, too. 🍀

.....  
*Special thanks to Ryan Macklin for providing his insight into stress.*

Rules at  
your fingertips



# Fate-SRD.com

Easy to share, reference, and copy/paste.  
Available on all Web browsers, mobile & desktop.

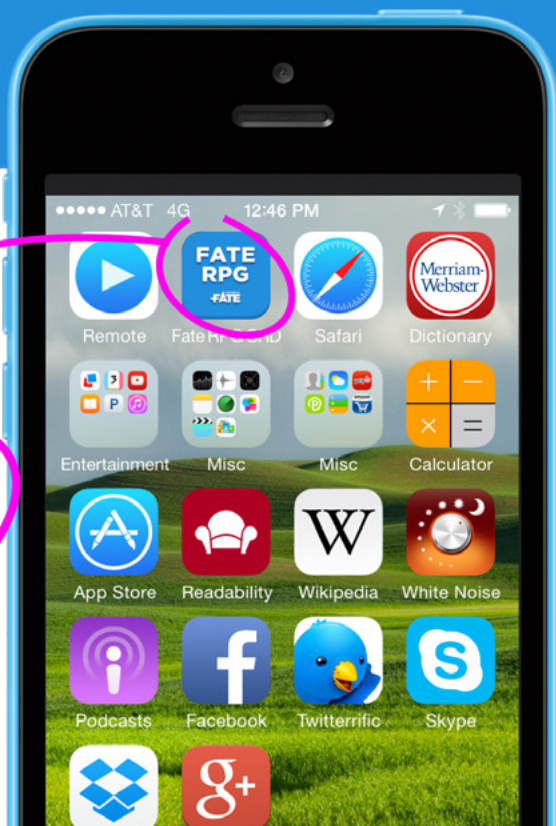
**Looking for *more than core* Fate games?**

**Visit our More Fate page!** We list a wealth of Fate campaigns, adventures, and rules to help you enjoy your game.



**Want easier access  
on your mobile or  
tablet?**

**Save the  
site to your  
Home  
Screen!**



Brought to you by  
Amazing Rando Design.



# CHILDREN OF PERDITION





# CHILDREN OF PERDITION

by ANDRÉ LA ROCHE

---

*“Dying? Not so bad after the first couple times you do it. Sinning? Now that’s what’ll trip you up in the long-term. Y’see, to get by in this world, to hide among these meat-bags, you gotta act like them. You gotta chase after those impulses, the carnal lust, the anger, the laziness, the jealousy—every last one of them. But when you do it lifetime, after lifetime, after lifetime...how the Hell do you get back to Heaven? I mean, you’re carrying thousands of years worth of sin on your back. At that point, why not just, y’know...keep sinning?”*

–Ezekiel “Zeke”

## THE FIRST WAR

The War in Heaven happened. You were there. You rebelled. You lost. You Fell. But Father is all-loving, and all-forgiving. When you and your siblings Fell, He made one thing clear: you were always welcome back. You just had to find the way home on your own.

For millennia you have walked the Earth in borrowed bodies. You infiltrated governments, religions, esoteric cults, everything to find your way back to Heaven. You could sniff out the trail of Father’s love, like a dog on the hunt. But there’s one thing you never accounted for: oh, how much fun it is to be a sinful human!

Others refused to accept this lesson, and still insist on thinking of the crossing as a physical rather than spiritual one. These wayward Fallen keep rebelling and causing unnecessary pain and suffering. You’ve realized that Father approves when you interfere and stop them. He even allowed a handful of you back into Heaven. Now, it’s up to the rest of you to get there.

## Mercy Falls

In time, you found your way to Mercy Falls—a city that’s located at the perfect Nexus between Heaven, Earth, and Hell. It’s the perfect place to cross back into Father’s Kingdom and be forgiven for your initial trespass and rebellion. When you got there, you learned that getting back into Heaven was about more than being in the right place; you had to be in the right spiritual condition. And with so much temptation around you, that was no easy feat.

## The Children of Perdition

In Mercy Falls, you and your friends established the Children of Perdition—a motorcycle club. The club was the perfect front to get close to gunrunning, drug deals, grand theft, and human traffickers. It allowed you to get in close and shut down the Fallen who hadn't learned their lesson, and get back into Father's good graces. But it also allowed you to go through periods of wallowing in sin and inequity. Sometimes it's two steps forward, three steps back.

## Possession

You get by in this world by possessing bodies. Each possession lasts until the body wears itself out through old age, or is taken out violently. When you possess a body, the original soul moves on to its just reward or punishment. After possessing a host, you retain all of your own memories, as well as gaining the memories of the new host. You feel many of the same emotional connections and ties that the host has to others, and retain many of the same mannerisms—a new soul alone can't cause a body to forget a lifetime of conditioning. In some ways, a new possession results in a new Fallen just as a birth might. Friends typically observe a Fallen carefully for a week or two after a new possession to determine how the change in circumstance has affected their old friend.

## Nephilim

You've found that a bit of your divine spark gets passed on to the children you create. These children of divine and human mixture, known as **Nephilim**, are in turn the perfect hosts for you in subsequent generations. You cultivate and care for your Nephilim, making sure your family grows and prospers. In time, you call upon some of them to make the ultimate sacrifice—to become your host vessel. Some Fallen possess only the most spiritually pure, assuring that their scions at least move on to a reward in Heaven. Other Fallen possess the Nephilim who offer the most immediate advantages within the physical world—even if doing so sends the Nephilim's soul to torment.

## SETTING CREATION

As a Quick Start Adventure for Fate Core, *Children of Perdition* has everything you need to jump right into your first session. Before you start, discuss the broader setting with your group, perhaps even reading aloud the descriptions of The First War, Mercy Falls, The Children of Perdition, Possession, and Nephilim so everyone is on the same page.

At the start of play, explain the **current issue** to your players and ask them to fill in one or two additional faces associated with *The Nephilim Trade*. These additional characters will provide new plot hooks and twists that will tie your players more deeply to the supernatural greaser crew of the Children of Perdition.

Then ask your players to choose from one of the two available **impending issues**: *Heroin Epidemic: Liquid Divinity*, or *The End Times Are Coming*. Have them fill in one or two additional faces for their chosen impending issue as well, rounding out the larger cast of characters with their suggestions.

### Current Issue: The Nephilim Trade

Someone is identifying the Nephilim of all families, kidnapping them, and taking them off the street. Once in captivity, they treat the Nephilim like cattle and sell them to the highest bidding Fallen. Whether the players see the Nephilim as entities worthy of respectful cultivation, or mere chattels for possession, this Nephilim trade impacts their interests. Loved ones are having the best years of their lives ruined. More mercenary Fallen will view this as having their assets wrongfully stolen out from under their noses. How will they dismantle the Nephilim trafficking ring?

#### Faces:

- “Tricky” Dicky Walls, mayor of Mercy Falls, possessed by Malachi, the Fallen
- Bruce Underwood, Heaven-sent angel

### THE NEPHILIM TRADE

“TRICKY” DICKY  
WALLS

MAYOR OF MERCY FALLS  
[MALACHI, THE FALLEN]

BRUCE  
UNDERWOOD

HEAVEN-SENT ANGEL

## Impending Issues

In addition to *The Nephilim Trade* and the ring around it, there are a number of other impending issues that are of concern to the Children of Perdition including:

### HEROIN EPIDEMIC: LIQUID DIVINITY

Heroin is flooding the streets. Mercy Falls is slowly becoming addicted to this drug, and the Fallen are the most vulnerable to it. Using heroin causes them to brush with Heaven, and temporarily feel its warm embrace. But coming down feels like going through the Fall all over again. Violence spikes, and sin goes through the roof. What are you going to do about this? Are you going to stop it? Or fall prey to it?

#### Faces:

- Sheriff Isabelle Ramirez, human sheriff of Mercy Falls
- Zorya Pulova, drug dealer, possessed by Gadreel

### THE END TIMES ARE COMING

All of the Fallen are waking up to an inescapable fact: the Big One is about to hit. The Omega to the Alpha; the Apocalypse. So now what? As the world cascades towards inevitable destruction, how does this impact a Fallen's shot at redemption? Will the slates simply be wiped clean, or will the Fallen be forever cut off from Heaven and God, forced to wander in cold and darkness forever?

#### Faces:

- Miguel Lobos, profiteering prophet, possessed by Castiel
- Rev. Charles Tucker, human faithful with the sense that not all is right in the world

**HEROIN EPIDEMIC  
LIQUID DIVINITY**

**ISABELLE RAMIREZ**

HUMAN SHERIFF OF  
MERCY FALLS

**ZORYA PULOVA**

DRUG DEALER  
[GADREEL]

**THE END TIMES ARE COMING**

**REV. CHARLES TUCKER**

HUMAN FAITHFUL WITH THE  
SENSE THAT NOT ALL IS RIGHT  
IN THE WORLD

**MIGUEL LOBOS**

PROFITEERING PROPHET  
[CASTIEL]

## CHARACTER CREATION

*Children of Perdition* works best with Fate Core characters. You can choose to use Fate Accelerated approaches instead of the more traditional skills, but the Sweet Ride rules won't be as easily portable to that version of Fate.

In *Children of Perdition*, players take on the roles of members of a motorcycle club bearing the same name. But each of the players is a fallen angel who has traveled from host to host for millennia since the Fall. Only in recent years (by angelic standards) have they cultivated the motorcycle club, the Children of Perdition, in Mercy Falls. Over the course of two or three generations, they have focused on creating families, to keep a steady supply of related Nephilim close and begin the serious task of seeking redemption.

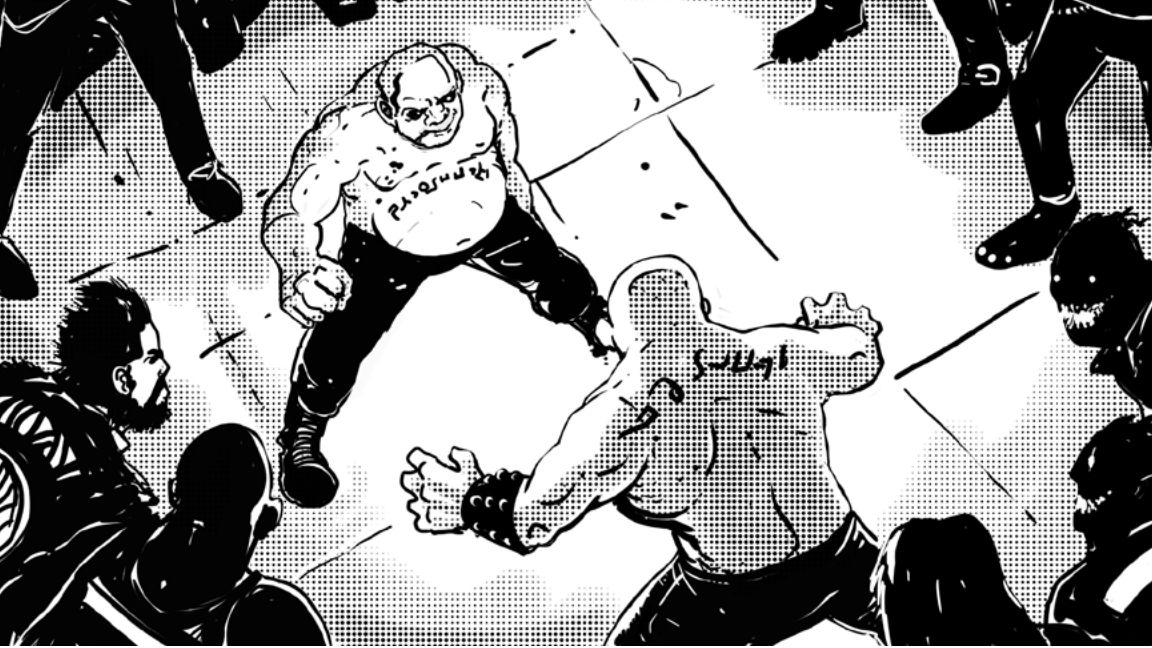
At character creation, assume that all players are currently possessing Nephilim bodies, unless a player would prefer a human one. Human bodies are weaker, imperfect vessels for the Fallen, but they are also less susceptible to the corrupting influence of sin.

### Virtue Aspect

Because all players can be said to play as “Fallen Angel Motorcycle Riders,” you have a Virtue aspect instead of a High Concept aspect. The Virtue aspect serves as a reminder that once you were a glorious and luminescent being. It is your better nature, and can never be fully extinguished. Examples of a Virtue aspect include *Always Helps the Down and Out*; *Treats Animals Well*; *Family Is All-Important*; and *Spreads Salvation to Everyone Possible*.

### Vice Aspect

Likewise, because the Children are all susceptible to the same big picture threats, instead of the Trouble aspect, you start play with two Vice aspects. A good Vice aspect represents your Achilles heel in the material world. It is how you either over-indulge in otherwise healthy behaviors, or willingly embrace unhealthy ones. Examples could be *Coins and Souls, I Trade in It All!*; *Drinks Like a Fish*; *Explosive Temper*; and *Self-Absorbed*. You can gain new Vice aspects during play when you change an existing aspect to a Vice aspect or take an extreme consequence.



## Skill List

*Children of Perdition* uses a modified skill list from traditional Fate Core. These skills aren't new, but they've been modified and contextualized to ensure that they make sense for the new setting. All unlisted skills remain the same.

### RIDE (DRIVE)

Riding a motorcycle is a completely different skillset than driving a two-axle automobile. It requires the ability to balance the motorcycle and adjust your entire body for high velocity travel.

### WILL

When choosing the Will skill, you may choose Will (Mental) or Will (Sin). The choice determines which relevant stress track gains the benefit of the additional stress box.

## New Extra: Fallen Powers

The Fallen all have the same basic powers:

- **Possession:** By default the Fallen have no physical form, and possess bodies to interact with the material world. When one host body dies, a Fallen feels immense pain and steadily growing coldness until they take a new body. If the body is human, possession is the only ability they have.
- **Probability Aura:** Once per game session, a Fallen who possesses a Nephilim body can choose to invoke an aspect

for free when they would otherwise have to spend a fate point.

- **Seer Dreams:** Every night, the Fallen who possess Nephilim bodies gain a symbolic preview of the upcoming day. Based on the dream they see, they start each day with a boost representing the dream. This boost lasts a full day if it is not used.
- **Fast Healer:** Fallen who possess Nephilim bodies heal at an accelerated rate. Minor consequences disappear immediately with a successful recovery roll at the end of a scene, moderate consequences disappear one scene after the recovery roll, and severe consequences disappear one session after the recovery roll. Extreme consequences can be renamed once you reach the next significant milestone. (See FATE CORE SYSTEM, page 164 for normal recovery rules.)

## New Extra: Sweet Rides

Being an angelic biker has its advantages: namely, a sweet ride! Each of the Children of Perdition has a sweet ride, a motorcycle customized to their rider. For players who are motorcycle enthusiasts, this is the time to get lavish with the description of the sweet ride. Each sweet ride starts with the following basic abilities:

- Carry one rider and one passenger.
- Move up to three zones for free per exchange of a conflict (FATE CORE SYSTEM, page 169).
- Three stress boxes; minor consequence (-2), moderate consequence (-4).
- Two sweet ride stunts: A rider of a sweet ride can use the motorcycle's stunts as though they were their own. Choose two from the following stunt list:

**Amped-up Shocks:** Your motorcycle gains +2 to Drive rolls made when overcoming obstacles related to rough terrain.

**Mounted Guns:** The motorcycle gains the Shoot skill at Fair (+2).

**My Bike Is a Weapon:** When you attack by colliding your motorcycle with your enemy, you avoid taking shifts of stress.

(Note: originally printed in Brendan Conway's *The Dead and the Doomed*, THE FATE CODEX, Volume 1, Issue 6).

**Nitro Boost:** The motorcycle can move one additional zone per round of a conflict.

**Sexy Paint Job:** Your motorcycle impresses all who look at it. You gain a +2 bonus when using the Rapport skill. You gain this bonus as long as you're near the bike, even if you're not riding it at the moment.

**Sidecar:** The motorcycle can carry a second passenger.

Opponents can choose to attack a sweet ride's stress track instead of the rider's own stress track. The attack is resisted by a defend action using the rider's Ride skill.

## New Extra: Sin Stress Track

The greatest secret kept from humans is this: Hell is just distance from God. It's not an actual place of torment and tortures—that's just what humans have believed for a long time. That distance itself causes a spiritual pain that is most easily numbed in temporary excess and pleasures.

What this means is that every soul that is not in Heaven is technically in Hell. Already, the Children literally ride through Hell on Earth. But there's good news: Hell is a temporary state of existence. Damned souls and fallen angels alike can find their way back to God—if they're willing to do the hard work, and allow themselves to let go of sin, possession, and vice.

To represent this, Children of Perdition have a sin stress track in addition to the physique and mental stress tracks. The stress track represents their struggle with the seven deadly sins, and provides you with two boxes. This can be improved by selecting sin as your subset of the Will skill (see Skill List, page 37).

Others can attack your sin track using Provoke to try to tempt you into giving in to a brand-new vice, or making you indulge in an existing one to the detriment of your mission and your personal path to redemption. You can defend against these attacks by rolling Will. Fallen who possess human bodies (instead of Nephilim) add +2 to their Will rolls to resist such attacks.

If you're taken out (FATE CORE SYSTEM, page 168) through attacks to your sin stress track, your opponent narrates how you fell prey to your sinful nature in a spectacularly self-destructive way that derails you from your path of redemption. If you concede (FATE CORE SYSTEM, page 167),



you still make a profoundly bad decision, but can mitigate the damage through your own narration.

## Angelic Advancement: Greater Angelic Powers

The longer a Fallen stays in a Nephilim body, the more of its full power it can use in the physical world. As a Fallen advances (FATE CORE SYSTEM, page 255), it can choose to take on the following stunts:

- **Tongues.** The Fallen can speak and understand all human languages.
- **Time Freeze.** By spending a fate point, the Fallen can briefly freeze time. Only the Fallen and its allies are able to act in a single combat round. Time moves on normally afterwards.
- **Fiery Weapons.** Any weapon wielded by a Fallen is surrounded in an aura of flames. For ammunition, this happens once it's fired from the projectile weapon. All weapons and ammunition gain the advantage *Wreathed in Flames*.
- **Penance Stare.** A Fallen may peer into the eyes of anyone, human or Fallen alike, and bring the pain of their past misdeeds to the surface. This attack can either target mental or sin stress tracks. The Fallen attacks with Provoke, the target defends with Will.
- **Know History.** Once per scene, a Fallen may touch and study an item. The Fallen immediately knows the full history of that item.

## Redemption

Through advancement, you can change a Vice aspect into a Virtue aspect or a neutral aspect once you reach a significant milestone (FATE CORE SYSTEM, page 258). If one of the Fallen loses all their Vice aspects, by either converting them all into Virtue aspects or something neutral, they've become redeemed. In this state, and while within the bounds of Mercy Falls, death ushers them back to Heaven. However, before this final death, their old colleagues will notice that the redeemed is no longer on the prowl, or at the clubhouse or bars anymore. It's said misery loves company, and some of the more lost and wayward Fallen will seek out the Redeemed to tempt and lure them back to a stray path.

Can the Fallen avoid the temptations of their old associates while still living a full and satisfying life? Or will they find themselves once again drinking, carousing, and in the midst of criminal activity?



## OPENING SCENE: ON THE RUN!

After dealing contraband weapons to another gang across county lines, the Children of Perdition are on their way back to their clubhouse. The deal went down successfully, and no bullets were fired. Despite this, several NPC Nephilim club members didn't show up—seemingly the latest victims in a rumored Nephilim trafficking ring.

On their way back, they're alerted by the sound of sirens. The Children's only hope is to outrun the out-of-county Sheriffs and get back to Mercy Falls, where these deputies have no jurisdictional authority. Treat the chase as a contest (FATE CORE SYSTEM, page 150). If the Sheriff's deputies gain three successes before the Children, then they are able to catch up with the Children and blockade their exit. If the Children gain three successes, they get away clean as could be from the scene of the crime. What happens if the Children are caught by the deputies? Will they find a way to talk and trick their way out of trouble, or will they resort to a violent wrath?

## OUT-OF-COUNTY SHERIFFS

### ASPECTS

THE LONG ARM OF THE LAW

LIMITED JURISDICTION

### SKILL MODES:

AVERAGE (+1) Drive, Shoot

### STRESS

□□□

## SHERIFF ISABELLE RAMIREZ

---

Sheriff Ramirez is a human native of Mercy Falls. Although she doesn't know of the exact truth behind her city's supernatural occurrences, like most natives she knows that there's more to its inhabitants than meets the eye. She is determined to bring law and order back to her hometown, no matter the cost.

### ASPECTS

---

SHERIFF OF MERCY FALLS

THERE'S ALWAYS MORE THAN YOU REALIZE

PEOPLE HERE HAVE TOO MANY SECRETS

OTHER: NOBODY'S ABOVE THE LAW; NO DICE, NO WAY

### SKILLS

---

<b>GREAT (+4)</b>	Investigate
<b>GOOD (+3)</b>	Drive, Shoot
<b>FAIR (+2)</b>	Empathy, Provoke, Will (Mental)
<b>AVERAGE (+1)</b>	Contacts, Fight, Notice, Stealth

### STUNTS

---

**Called Shot:** During a Shoot attack, spend a fate point and declare a specific condition you want to inflict on a target, like *Shot in the Hand*. If you succeed, you place that as a situation aspect on them in addition to hitting them for stress.

**Hard to Shake:** +2 to Drive skill when you're pursuing another vehicle in a chase scene.

**Lie Whisperer:** +2 to all Empathy rolls made to discern or discover lies, whether they're directed at you or someone else.

### STRESS

---

Physical:

Mental:

### CONSEQUENCES

---

Mild (2) | Moderate (4) | Major (6)

### NOTES

---

Refresh: 3

## MIDDLE SCENE: LAW DON'T GO 'ROUND HERE

The middle scene takes place at the clubhouse owned by the Children of Perdition. At some point when the Children are back at the clubhouse, Sheriff Ramirez shows up to investigate the recent heroin epidemic in Mercy Falls. She believes the club is responsible for the epidemic and

hints as much, but stops just shy of directly accusing the club of dealing. The club itself has had problems with groupies overdosing, and even a few NPC members have begun to chase the tiger, as it gets them the closest they've been to Heaven since the Fall. How will the group react? Will they pursue information from Sheriff Ramirez to investigate on their own? How will they handle being disrespected on their own turf?

Some time after the sheriff leaves, the wife of one of the missing Nephilim club members bursts through the doors—she says that a friend of a friend heard scuttle that the Nephilim traffickers will be selling their captives. The deal will go down in a nearby rural cornfield just south of Mercy Falls tomorrow at midnight. It will be the perfect opportunity for the club to rescue its own, and secure its interests.

## NEPHILIM TRAFFICKERS

### ASPECTS

KNOW THE NEPHILIM TRADE  
COWARDLY AT HEART

### SKILLS

AVERAGE (+1) Fight, Ride

### STRESS

□□□

## FINAL SCENE: BUSTING THE NEPHILIM TRADE

If the Children arrive at the cornfield several hours before midnight, they should easily be able to hide in waiting without rousing suspicion. Eventually, a large unmarked van pulls up, flanked by four goons on motorcycles. The van driver and one passenger get out, and six Nephilim are held bound and gagged in the back of the van. The sellers wait for a half hour for the buyers to show up. Eventually, a motorcycle approaches with a rider and a passenger. The passenger takes the keys to the van from the van driver and, if the Children don't stop him, will drive the van and its cargo south to the nearest metropolitan city. The original van driver and passenger will get rides back to Mercy Falls with two of the goons on motorcycles.

If the Children act before the buyers show up, they lose the opportunity to learn where the Nephilim cargo is heading, but gain the advantage of having two fewer opponents to fight. Regardless of when the Children strike, the traffickers' riders defend the van by firing shotguns at their

attackers. If two of the traffickers are killed, the rest immediately leave, heading back to Mercy Falls where they try to lose the Children.

If the Children are able to take any of the dealers alive, successful questioning reveals that the Nephilim trafficking ring is being run by Dicky Walls—the Fallen-possessed mayor of Mercy Falls. What will the Children do with this information? Will they move against Walls? How will they keep their own Nephilim relatives safe from abduction? If the Children used lethal force, they'll need to do something with the bodies to ensure that the violence isn't traced back to the club.

## PLOT HOOKS AND ADVENTURE SEEDS

The adventures of the *Children of Perdition* can continue beyond this scenario. The players may have evaded capture by the out-of-county sheriffs, and even rescued their Nephilim club members from being traded like cattle, but each of these solutions begs for follow-up that could get the Children in trouble with the laws of humanity.

### Investigation Follow-Up

The out-of-county sheriffs will now have time to coordinate with Sheriff Ramirez to investigate the Children. The Children are the most notorious motorcycle club in the area. As such, they are the most logical targets for law enforcement officers investigating the chase from the start of the adventure. The out-of-county sheriffs will be especially motivated if the Children harmed any of their deputies. How will the Children hide their gun-smuggling operation from the combined efforts of two law enforcement agencies? Will they be able to throw the sheriffs onto a false trail before the Feds get involved?

### Dicky Walls and the Nephilim Trade

The Children may have rescued their missing club members and stopped the Nephilim trafficking deal, but they only dealt with paid thugs. The trade ring still continues, and since Dicky Walls is making a killing off of selling Nephilim captives to the Fallen across the state, he won't let this one small setback stop the trade. Who does Dicky hire to actually abduct the Nephilim? Who else is involved in the trade? How quickly can the Children move against Walls given the fact that he is a very public figure within Mercy Falls?

### Rival Motorcycle Clubs

The Children aren't the only motorcycle club out there. Given the age of their charter and their notorious reputation, they have plenty of rivalry. Some of it comes from human motorcycle clubs who are puzzled that the

club seems to have so many of the same personality types pop up across each generation. Other rivals are supernatural. How will the Children react to the Braineaters—a motorcycle club of werewolves who roam from town to town? When the Braineaters come to Mercy Falls, will the Children prevent them from tearing the town up under the light of the full moon? Or will they jump whole-heartedly into the wrathful fray of supernatural gang warfare?

## **Wandering Souls**

One thing the Fallen know about, but few speak of, are the Wanderers—Fallen who have chosen not to possess a new host after their last one died. These Wanderers are invisible by default, but can manifest as small translucent orbs of light. They cannot use words or language, but are able to communicate with other Fallen through the use of gentle colors, slight temperature adjustments, and purring sounds. Their presence in the physical world diminishes slowly but surely until they no longer exist. Are they dying a true and permanent death, or have they found a guaranteed path back to Heaven? Who amongst the Children is willing to take the risk to find out? Or are the Wanderers up to something else entirely?

## **Motorcycle Fight Club**

The clubhouse is divided into a large lounge full of pool tables, a smaller side office used for meetings, and a hallway of bunkrooms for members to sleep and crash for the night. Tonight is Fight Club night, where members and groupies are able to try their hand at non-lethal fistfights. The clubhouse is almost always active until the early morning hours, when members and club groupies retire. By 1pm the next day, the clubhouse is active again. Winner grabs a pot of cash. 🍀

## ROSASHARN JACKSON (ARIEL)

Rosasharn is the sister to Emilia, and host of the Fallen named Ariel. She bartends at the club and pulls in extra money from working as a waitress at a local restaurant. She's warm and friendly, and incredibly talkative. Everyone is willing to talk to her to get the scoop on recent happenings in Mercy Falls.

### ASPECTS

VIRTUE: MAMA BEAR TO EVERYONE

VICE: JUST WANTS TO BE LOVED

VICE: ROARS LIKE A LION

OTHER: ABLE TO GET OUT OF A JAM | EVERY ROSE HAS ITS THORNS

### SKILLS

**GREAT (+4)**      Contacts

**GOOD (+3)**      Fight, Ride

**FAIR (+2)**      Deceive, Empathy, Will (Sin)

**AVERAGE (+1)**    Investigate, Notice, Shoot, Stealth

### STUNTS

**Everybody Loves Rose:** You may use Contacts as though it were the Rapport skill when working at the Motorcycle Club or at the restaurant.

**Sin Resistant:** Once per conflict, spend a fate point to reduce damage to your Sin stress track by two shifts.

**Sucker Punch:** Once per conflict, when you fight unarmed, you gain one free invoke against an opponent.

### STRESS

**Physical:**  | **Mental:**  | **Sin:**

### CONSEQUENCES

Mild (2) | Moderate (4) | Major (6)

### NOTES

Refresh: 3

Sweet Ride: One rider and two passengers; 3 zones of movement

### SWEET RIDE STRESS

### SWEET RIDE CONSEQUENCES

Minor (2) | Moderate (4);

### SWEET RIDE STUNTS

**My Bike Is a Weapon:** When you are riding your motorcycle, you can avoid taking shifts of stress that you deal when you attack by colliding with your enemy.

**Sidecar:** The motorcycle can carry a second passenger.

## EMILIA JACKSON (KUSHIEL)

Emilia is the sister to Rosasharn, and the host to Kushiel. If Rosasharn is day, Emilia is night. She's quiet, and works as a court reporter so she doesn't have to do the talking in the room. She keeps a keen ear open for goings-on that might impact the club's interests.

### ASPECTS

VIRTUE: SILENCE IS A VIRTUE

VICE: NUMBS THE PAIN

VICE: JACKRABBIT-EXCITABLE

OTHER: IT IS WHAT IT IS | I CAN MOVE BEYOND ANYTHING

### SKILLS

**GREAT (+4)** Notice

**GOOD (+3)** Deceive, Empathy

**FAIR (+2)** Fight, Ride, Will (Mental)

**AVERAGE (+1)** Athletics, Provoke, Resources, Stealth

### STUNTS

**Emo Emo:** Roll Notice instead of Empathy when someone tries to hide something from you.

**Secretive by Nature:** +2 on all Deceive rolls when you hide your mental state and related aspects.

**Strength from Determination:** Use Will instead of Physique on any overcome rolls representing feats of strength. (FATE CORE SYSTEM, page 127).

### STRESS

**Physical:**  | **Mental:**  | **Sin:**

### CONSEQUENCES

Mild (2) | Moderate (4) | Major (6)

### NOTES

Refresh: 3

Sweet Ride: One rider and one passenger; 3 zones of movement

### SWEET RIDE STRESS

### SWEET RIDE CONSEQUENCES

Minor (2) | Moderate (4)

### SWEET RIDE STUNTS

**Amped-up Shocks:** The bike gains +2 to Drive rolls made when overcoming obstacles related to rough terrain.

**Sexy Paint Job:** Your motorcycle impresses all who look at it. You gain a +2 bonus when using the Rapport skill. You gain this bonus as long as you're near the bike, even if you're not riding it at the moment.



## LOGAN ANDERSON (SAMAEL)

Logan, host of Samael, works at a local garage where he specializes in motorcycle repair and maintenance. He has a rough-and-tumble, loud personality, and is always in the center of trouble. He's fiercely overprotective of Rosasharn (Ariel) and Emilia (Kushiel), although if he had to admit it, he knows that they're far more than capable of taking care of themselves.

### ASPECTS:

VIRTUE: LOYAL UNTIL THE END OF TIME

VICE: OBSESSIVELY CONTROLLING

VICE: BEDTIME IS THE BEST TIME

OTHER: SILVER-TONGUED DEVIL | THE MAN COMES AROUND

### SKILLS

**GREAT (+4)** Rapport

**GOOD (+3)** Provoke, Ride

**FAIR (+2)** Contacts, Deceive, Fight

**AVERAGE (+1)** Investigate, Physique, Resources, Shoot

### STUNTS

**Born to Ride:** When rolling Ride for overcome actions, treat any success as a success with style and failure as a tie.

**Chain Gang:** +2 on all Fight rolls when wielding a chain as a weapon.

**Disturbing Presence:** Once per scene, gain an additional free invoke on an opponent's consequence taken to offset sin stress.

### STRESS

**Physical:**  | **Mental:**  | **Sin:**

### CONSEQUENCES

Mild (2) | Moderate (4) | Major (6)

### NOTES

Refresh: 3

Sweet Ride: One rider and one passenger; 4 zones of movement

### SWEET RIDE SKILLS

**SHOOT +2**

### SWEET RIDE STRESS

### SWEET RIDE CONSEQUENCES

Minor (2) | Moderate (4)

### SWEET RIDE STUNTS

**Mounted Guns:** The motorcycle gains the Shoot skill at Fair (+2).

**Nitro Boost:** The motorcycle can move one additional zone per round of a conflict.



## CREDITS

---

**RICHARD BELLINGHAM** is an insurance broker with degrees in microbiology and computer science. He has a weakness for puns, a fascination with what makes people tick, and a serious RPG habit. He's the author of Evil Hat's *The Secrets of Cats*, a game about magical felines who work to protect their human Burdens, and *Knights of Invasion*, which is about medieval-style knights duking it out with a variety of alien menaces. He also has a bunch of other stuff in the pipeline which you can read about at <http://www.skimble.me.uk>. He lives in the Southeast of England with his partner Blake and voraciously consumes books and movies in his free time.

When not writing or editing, **SALLY CHRISTENSEN** crochets unspeakable evil. She lives in the wilds of north Toronto, along with two cats, a Portuguese viking, and her tiny overlord.

**BRENDAN CONWAY** is a co-owner of Magpie Games, and has worked on the *Firefly RPG* from Margaret Weis Productions, the upcoming *Bulldogs!* (Fate Core edition) from Galileo Games, and numerous Magpie Games projects including *Urban Shadows* and *The Fate Codex*. His solo projects include three Chaos World settings for *Dungeon World—The Last Days of Anglekite*, *The Cold Ruins of Lastlife*, and *The Green Law of Varkith*. He is currently at work on an upcoming game about young superheroes, *Masks: A New Generation*.

## CONTRIBUTORS

**THOMAS DEENY** is a graphic designer who specializes in book layout and game design. His layout and design work can be found in about half of things in Brendan's bio above, but the two have never actually met. Strange. Additional work of his can be found in Atlas Games' *Unknown Armies*, John Wick Presents' *7th Sea*, and Growling Door Games' *Chill*. You can review his published works at [denaghdesign.com](http://denaghdesign.com) and follow him on Twitter at [@denaghdesign](https://twitter.com/denaghdesign).

**SHELLEY HARLAN** is an editor by day, and by night...is also an editor, because you can't get too much of a good thing. She works for the indie RPG company Faster Monkey Games and still can't quite get used to the idea that people will pay her money to read gaming material. She also thinks it's a fun game to see if you can spot the typo in this bio.

**J. DERRICK KAPCHINSKY** is the Director of Operations for Magpie Games. In addition to his operational and financial duties at Magpie, he is also a developmental editor, proofer, and indexer. His indices will appear in games such as *Epyllion*, *Masks: A New Generation*, and *7th Sea: Second Edition*. He also likes cats. He, in fact, likes cats more than he likes people.

**ANDRÉ LA ROCHE** is a gamer and an attorney. Despite this otherwise deadly combination of character flaws, he's pretty relaxed at the gaming table. He previously worked on Margaret Weis Productions' *Dragonlance* game line. André aspires to be a warrior-poet, and spends his free time randomly spouting existential platitudes.

**ALEXANDRE MALETTE** is a Canadian biotech student who should probably spend more time studying instead of tweaking RPG mechanics. When he isn't sleeping over a chemistry book or slinging dice with friends, he spends the rest of his time browsing Reddit or at a boring retail job. Although he hasn't yet worked on a major project in the realm of roleplaying games, he definitely plans to in the future.

**MIKE MUMAH** has worked for the better part of a decade as a roleplaying game illustrator. His work has appeared in such games as *Shadowrun*, *Rifts*, *Dead Reign*, *Part-Time Gods*, *Babylon 5*, and several others. The Michigan-based artist is currently at large from the Briarsbrook Institute for the Criminally Insane and considered extremely dangerous. If sighted, do not approach him! He may seem very affable and friendly but don't be fooled! Please call the authorities and delay him with free coffee, bourbon, and/or hot wings. He will take the time to enjoy this bait until he can be apprehended. This is for the public's best interest.

## CONTRIBUTORS

**JUAN OCHOA:** Gumshoe whistleblower reporter hero? A narcissistic antagonist out for blood? Fall-guy for a horrifying nanite invasion? Sleeper agent for extraplanar feline intelligence? The FACTS on El Mucho Colombianísimo: he is a straight-dealing, smooth-lined, grit-toothed artist, twainsplit mirror-master-magician-carouser-cavorter, and noted wizard, with knowledge bilingual, exotic, and esoteric, who theoretically does most of his thinking in Español.

**JUSTIN ROGERS** has had an uncommon introduction to RPGs—he’s played five or six different Apocalypse World hacks and a bunch of Fate, but doesn’t really have any idea what “a Pathfinder” is. He works sporadically on various projects: a Baltimore city guide for *Urban Shadows*, his analytics-oriented sports blog ([thesplog.com](http://thesplog.com)), songs for his barely-existent rock band Kodiak Arrest, and his astrophysics Ph.D. thesis, though not necessarily in that order.

**MANUELA SORIANI** lives in the same small town in northern Italy where she was born in 1979; she studied to become an accountant, but Art asked to be part of her life. After six years in comic books for the Italian market (including Jonathan Steele for Star Comics), Manuela began creating both traditional paper books and animated apps for electronic devices. Around 2013, she added back comic book projects in her daily job, alongside children books and cover art. In early 2016, she was successfully backed for her first illustration book “Butterflies” and is currently working on the comic series *TIN* (by Ilya Dvilyanski), *BoyLord* (by Nathan Peabody), and *Girls Heist Out* (by Rob Wieland).

**MARK DIAZ TRUMAN** is an independent game developer and co-owner of Magpie Games ([magpiegames.com](http://magpiegames.com)). Mark has authored two indie RPGs—*The Play’s the Thing* and *Our Last Best Hope*—and written a number of pieces for Evil Hat Productions, including parts of THE FATE TOOLKIT and *Timeworks*. Mark is passionate about creating an inclusive and diverse gaming community and is thrilled to have the chance to put forward pieces by both fresh voices and old friends in THE FATE CODEX!

**AMANDA VALENTINE** is a freelance RPG editor and developer. Her work includes the *Dresden Files RPG*, *Marvel Heroic Roleplaying*, *Fate Accelerated Edition*, *Little Wizards*, and many others. She also edits fiction, including several of the *Spirit of the Century* novels. She blogs sporadically at [ayvalentine.com](http://ayvalentine.com) about editing, parenting, and gaming. At [reads4twens.com](http://reads4twens.com) she writes spoilerific book reviews for adults who

## CONTRIBUTORS

care about what the kids in their lives are reading. You can find her on Twitter as [@ayvalentine](#) and [@reads4tweens](#).

**TARA ZUBER** grew up on fairy tales and remains mildly obsessed with stories to this day. She looks forward to exploring the Fate system further and discovering new stories to tell and share. Tara can be found in Chicago or online on Google Plus at [+TaraZuber](#).



## PATREON AND *THE FATE CODEX*

---

THE FATE CODEX is made possible by the generous support of over 600 patrons who have pledged to support this project through Patreon. Without our backers' contributions to THE FATE CODEX, this issue would not have been possible. Thank you!

Patreon is a crowdfunding website that aggregates small (and large!) pledges from backers in support of regularly released content. Unlike many other crowdfunding sites, Patreon only charges backers for content that is actually produced. In the case of THE FATE CODEX that means that patrons are charged only when an issue is released and aren't obligated to give any money to the project before the work is done.

This model of crowdfunding is an exciting development for mostly-monthly roleplaying e-zines like THE FATE CODEX. It means that the project can scale with the support it is receiving and that individual patrons can space out their pledges over the course of the year. We're excited to be one of the first Patreon projects to get up and running—we look forward to months and years of issues to come!

If you'd like to become a patron of THE FATE CODEX, please visit [www.patreon.com/Trumonz](http://www.patreon.com/Trumonz) to pledge your support to the project.

Thank you!