FATERIP: Classic MSH FASERIP Rules

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Table of Contents

- IMPORTANT RESOURCES
- WHAT YOU NEED TO PLAY
- FASERIP - Basic Human Skills
- THE LADDER
- ORIGIN
- SECONDARY ABILITIES
  - Health Tracks
  - Consequence Slots
- ASPECTS
  - Trouble
    - The Bright Side of Troubles
    - Intro to Choosing Aspects
- SPECIAL ABILITIES TABLE
- Measurement Benchmark Ranks Table
- TAKING ACTION
  - Karma
    - Contents
  - Invoking an Aspect
  - Declaring a Story Detail
  - Compels
- FASERIP MSH FLAVOUR
- COMBAT FLAVOUR
- POWER STUNTS
- SKILLS
- CHARACTER CREATION EXAMPLE
- POWERS DESCRIPTION LIST
- SKILLS DESCRIPTION LIST
- GAMEMASTER GUIDANCE
  - Types of Aspects
    - Contents
  - Game Aspects
  - Character Aspects
  - Situation Aspects

Consequences
Boosts
Deciding When to Use Mechanics
Making A Good Aspect
    Contents
Double-Edged
Say More Than One Thing
Clear Phrasing
If You Get Stuck
    Sometimes, It's Better Not to Choose
Vary It Up
Let Your Friends Decide
Invoking & Compelling Aspects
    Contents
Invoking Aspects
    The Reroll Vs. The +2
    The Ellipsis Trick
    Free Invocations
Compelling Aspects
    Types of Compels
        Events
        Decisions
    Retroactive Compels
    Compelling with Situation Aspects
Using Aspects For Roleplaying
    Contents
Removing Or Changing An Aspect
Creating and Discovering New Aspects In Play
    For the GM: Extremely Powerful Ninja GM Trick
Secret or Hidden Aspects
Karma Economy
    Contents
Refresh
Spending Karma
Earning Karma
The GM and Karma
The Basic Game Actions
Actions & Outcomes
    Contents
It's Time For Action!
Opposition
    For the GM: Active or Passive?
Four Outcomes

- Contents
- Fail
- Tie
- Succeed
- Succeed with Style
  - For the GM: Serious Cost Vs. Minor Cost
  - For the GM: How Hard Should Skill Rolls Be?
- Four Actions
  - Contents
- Overcome
- Create an Advantage
- Attack
- Defend
  - Can I Defend Against Overcome Actions?
  - No Stacked Effects!
- Challenges, Contests, & Conflicts
  - Contents
- Zooming In On The Action
- Challenges
  - Contents
- When To Call For A Challenge
- Setting Up A Challenge
- Conducting A Challenge
- Advantages in a Challenge
- Attacks in a Challenge
- Contests
  - Contents
- Setting Up A Contest
- A Series of Exchanges
- Creating Advantages in a Contest
- Attacks in a Contest
- Conflicts
  - Contents
- Setting the Scene
  - Situation Aspects
  - Situation Aspects & Zones In Mental Conflicts
  - Zones
- Establishing Sides
- Turn Order
- The Exchange
  - Full Defense
- Resolving Attacks
  - Health

- Consequences
  - Naming a Consequence
  - Recovering from a Consequence
- Potions and Other Insta-Healing
  - Extreme Consequences

Conceding the Conflict
Getting Taken Out
- Character Death

Movement
Advantages in a Conflict
- Cover Fire and Other Impositions
- Other Actions in a Conflict
- Free Actions

Ending a Conflict
- Transitioning to a Contest or Challenge

Teamwork
Running the Game
- Contents

What the Gamemaster Does
Start and End Scenes
- Drama Is Better Than Realism

Play the World and the NPCs
- Let the Players Help You

Judge the Use of the Rules
- You're the Chairman, Not God

Create Scenarios (and Nearly Everything Else)
What To Do During Game Creation
- Contents

Out There vs. Down Here
Top Down vs. Bottom Up
Small Scale vs. Large Scale
Extras: Do You Need Them?
What To Do During Play
- Contents

The Golden Rule
- The Silver Rule

When to Roll Dice
- Situation Aspects Are Your Friend

Making Failure Awesome
- Blame the Circumstances
- Succeed at a Cost
- Let the Player Do the Work

Setting Difficulties

- Important: Justify Your Choice
- Dealing with Extraordinary Success
- Dealing with Time
  - Game Time
  - Story Time
    - Deadline Pressure
    - Using Story Time in Success and Failure
  - How Much Time Is A Shift Worth?
    - Story Time and the Scope of an Action
  - Zoom In, Zoom Out
  - Aspects and Details: Discovery vs. Creation
- Dealing with Conflicts and Other Weird Stuff
  - Affecting Multiple Targets
  - Compels and Multiple Targets
  - Environmental Hazards
- Dealing with Aspects
  - Invocations
  - Compels
    - Weaksauce Compels
    - Encouraging the Players to Compel
- Creating and Playing the Opposition
  - Contents
- Take Only What You Need to Survive
- The NPC Types
  - Nameless NPCs
    - Good
    - Excellent
    - Remarkable
    - Mobs
    - Hits and Overflow
    - Nameless NPCs as Obstacles:
    - NPC First, Name Later
  - Supporting NPCs
  - Main NPCs
- Playing The Opposition
  - Right-sizing
  - Creating Advantages for NPCs
  - Change Venues of Conflict
- Defining Scenarios
  - Contents
- Creating A Scenario: Step By Step
- Find Problems
  - Contents

- You Don't Always Have To Destroy The World
- Problems and Character Aspects
- Problems and Game Aspects
  - Put A Face On It
- Problems and Aspect Pairs
  - Two Character Aspects
  - Character Aspect and Issue
  - How Many Problems Do I Need
- Ask Story Questions
- Establish the Opposition
  - Advantages Can Save You Work
- Set Up The First Scene
  - Contents
- Powerful Session-Starting Ninja GM Trick
- Defining Scenes
  - Contents
- Starting Scenes
- Ending Scenes
- Using the Pillars (Competence, Proactivity, Drama)
- Hit Their Aspects
- The Scenario In Play
  - Contents
- Resolving the Scenario
- The Long Game
  - Contents
- Defining Arcs
- Defining Campaigns
- Building An Arc
- Building A Campaign
- Advancement & Change
  - Contents
- Defining Milestones
  - Minor Milestones
- Significant Milestones
- Major Milestones
  - Back to Character Creation
- World Advancement
- For Minor Milestones
- For Significant Milestones
- For Major Milestones
- Dealing with NPCs
- Recurring NPCs
- Extras

Contents
Defining Extras
The Bronze Rule, aka The Fate Fractal
Creating An Extra
Contents
Setting Elements
What Extras Do
Assigning Character Elements
Permissions and Costs
The Writeup
Extra: Collegia Arcana Magic
Extras and Advancement
Difficulty Guidelines
Difficulty Modifier Suggestions
PEOPLE AND CREATURES
FATE ACCELERATED VERSION
CHARACTER ROSTER
OPTIONAL RULES
Scale and Super Abilities/Skills
CONVERSIONS TO OTHER SYSTEMS
FURTHER USEFUL GAME INFORMATION

A hack for the good old TSR Marvel Super Heroes Advanced Game. Often called FASERIP Marvel thanks to the famous Universal Table.

A game I truly love and like most, has it flaws. Opposed resolution via FUDGE/FATE certainly removes a major mechanical one, so I thought I'd write some more on this game. Lots of people call it FASERIP. In this game, everybody has FASERIP explicitly stated, even if at Typical 0.

IMPORTANT RESOURCES

Classic Marvel Forever - everything TSR Marvel you could want - downloads of all books and rules : http://www.classicmarvelforever.com/

The 4CS (4 Colour) - public domain retroclone of MSH thanks to Phil Reed and us awesome backers. You can also buy a print copy from Lulu.
http://archive.org/details/4cSystemSuperheroRoleplayinglibreEdition
http://rpg.drivethrustuff.com/product/50837/Four-Color-System-(Core-Rules)

http://www.lulu.com/shop/public-domain/4c-system/ebook/product-17558944.html
http://www.lulu.com/shop/public-domain/4c-system/ebook/product-17558944.html
http://www.lulu.com/shop/public-domain/4c-system-weapons-gear/ebook/product-17557485.htm

Fate Core rules, free downloads of rulebooks, hacks and more.
http://evilhat.wikidot.com/community-fate-core-extensions
http://fate-srd.com/

WHAT YOU NEED TO PLAY

- **A character sheet, one per player, and some extra paper for note-taking.** (GMs, any important characters you play might have a character sheet also.)
- **Fate dice, at least four, preferably four per person.** Fate dice are a special kind of six-sided dice that are marked on two sides with a plus symbol (+), two with a minus symbol (-), and two sides are blank (0). You can get these dice from many hobby and game stores, often under their original name, Fudge dice. (For Fate's purposes we'll continue to call them Fate dice, but call them whatever you like!) Fate dice can be purchased at your friendly local game shop or Buy dice from Evil Hatonline
- **Alternatives to Fate Dice**
- The Deck of Fate is an alternative to Fate dice that will be available from Evil Hat. It's a deck of cards that mimics the probability of Fate dice, and is designed to be used in the same way Fate dice are.
- If you don't want to use Fate dice, you don't have to—any set of regular six-sided dice will work. If you're using regular dice, you read 5 or 6 as +, 1 or 2 as -, and 3 or 4 as 0. The Fate dice distribution is actually 4d3 - 8.
- Another method people use is d6 - d6 where you roll 1d6 then subtract the roll of a second 1d6.
- **Tokens to represent Karma**. Poker chips, glass beads, business cards, or anything similar will work. You'll want to have at least thirty or more of these on hand, just to make sure you have enough for any given game. You can use pencil marks on your character sheet in lieu of tokens, but physical tokens add a little more fun. Or do it digitally
- **Index cards.** These are optional, but they're very handy for recording Aspects during play. Or the digital equivalent.

FASERIP - Basic Human Skills

Skill Differences From Fate Core

Physique is split compared to Core, into a Strength component and an Endurance component, the latter of which should be used for the Health track when necessary. Everybody has FASERIP at some level. The Core analogues are listed to the right.

Fighting (Fight)
Agility (Athletics)
Strength (Physique split)
Endurance (Physique split)
Reason (Lore)
Intuition (Notice)
Psyche (Will)

Secondary Abilities

Popularity (Rapport and Provoke combination)
Resources

Popularity is a measure of charisma, reputation and public influence. If you like, bad people can have a negative popularity ladder equivalent. Supervillains, mass murderers, ruthless thugs in The Ball, etc. Rapport but more variable, or Provoke in the latter case. So basically a combination of the two.

THE LADDER

Here are the FATERIP skills and the Fate Core equivalents, if you prefer those:

Value	**Adjective - FATERIP/FATE**
+13	Class 5000 (Cosmic 5)
+12	Class 3000 (Cosmic 3)
+11	Class 1000 (Cosmic 1)
+10	Shift Z (Legendary Z)
+9	Shift Y (Legendary Y)
+8	Shift X (Legendary X)
+7	Unearthly (Epic)
+6	Monstrous (Fantastic)
+5	Amazing (Superb)

+4	Incredible (Great)
+3	Remarkable (Good)
+2	Excellent (Fair)
+1	Good (Average)
0	Typical (Mediocre)
-1	Poor
-2	Feeble (Terrible)
-3	Awful (Shift 0)
-4	Abysmal

Modelling a character is one way to do it, assign the skills you think fit and away you go. I did this a lot when there were characters in new comics that I didn't have stats for and it usually worked well. However, random character creation is fun, too.

ORIGIN

Dice Roll	**Origin**
-4	High Technology
-3	Alien
-2	Altered Human
-1	Altered Human
0	High Technology
+1	Mutant
+2	Mutant
+3	Robot
+4	High Technology

ALTERED HUMANS - Use Column 1 for rolling FASERIP

Normal people transformed in some way.

Bonuses - After rolling, raise any FASERIP one rank.

MUTANTS - Use Column 1 for rolling FASERIP.

Members of the Homo Superior race, born with powers.

Bonuses - Gain one extra power. Raise Endurance one rank.
Penalties - Popularity starts at 0. Lower Resources one rank.

HIGH TECHNOLOGY - Use Column 3 for rolling FASERIP.

People who gain powers only through equipment.

Bonuses - Raise Reason two ranks. If Resources roll is less than Good (+1) make it Good (+1). Gain Contacts (+1) when you choose a mandatory Scientific or Professional Skill. If you gain the Body Armour power you may combine all powers in a battlesuit. Check on Column 6 of the ability modifier table to do this.
.
Optional - Intensive Physical Training - Use Column 3 for rolling FASERIP

Instead of being High Tech the hero goes the extreme physical workout route.
Bonuses - Raise Fighting and Agility one rank each limited to Human Maximums. If a rank would be wasted, raise Endurance or Strength in that order if below Human Maximum. If Endurance is less than Good (+1) make it Good (+1). If you take a Martial Arts Skill Specialisation you get two for the price of one. Any powers taken should make sense with this concept, otherwise be equipment based.

ROBOTS - Use Column 4 for rolling FASERIP.

An artificially created being.

Bonuses - A robot cannot die if it can be rebuilt. Come back to life if Taken Out by killing in this situation with one less refresh.
Penalties - Robots begin with popularity 0.

ALIENS - Use Column 5 for rolling FASERIP.

People from other places or non-human races.
Bonuses - Powers may be natural or equipment based.
Penalties - Aliens start with one less Power (two minimum). Resources begin at -1. Contacts are at +1 for their place of origin.

NORMAL HUMANS - Use Column 2 for rolling FASERIP.

FASERIP ABILITY RANKS TABLE

Name	**Number**	**1** Mut/AH	**2** Normals	**3** HiTech	**4** Robots/P	**5** Aliens
Feeble	-2	-3	-3	-3	-4	-4
Poor	-1	+3	-1	+3	-3	-3
Typical	0	-2	-4,-2,0,+2,+4	-2,-1	+3	+3
Good	1	0	+1	0,+1	0	-2
Excellent	2	+1	+3	+2	-2	+0
Remarkable	3	-1	NA	+4,-4	-1	-1
Incredible	4	+2	NA	NA	+1	+2
Amazing	5	+4,-4	NA	NA	+2	+1
Monstrous	6	NA	NA	NA	+4	+4

ABILITY MODIFIER TABLE

Dice Roll	**Modification**
-1	Reduce by one rank
0,-3	Remain Unchanged
+1	Increase by one rank
-4,-2,+4	Increase by two ranks

+2	Increase by three ranks
+3	Increase by four ranks

SECONDARY ABILITIES

Resources - start at Typical and modify by a roll on the Ability Modifier table, unless the origin type dictates otherwise.

Popularity - beings at Good +1 unless possessing a secret identity, then you have Typical 0. If you identity is known publicly you begin at Excellent +2.

HEALTH

Health is one of the two options you have to avoid losing a conflict—it represents temporary fatigue, getting winded, superficial injuries, and so on. You have a number of Health levels you can burn off to help keep you in a fight, and they reset at the end of a conflict, once you've had a moment to rest and catch your breath.

Health Tracks

Every PC has two different Health tracks. The physical health track deals with physical harm, and the mental health track mitigates mental harm. The more boxes in a health track, the more resilient the character is in that regard. By default, a character has two boxes in each healthtrack.

Physical Health

Physical Health boxes start at 2. Add up the ability ranks for the four physical abilities, FASE. For every 8 points, add one Physical Health box, adding one as long as the total is 6 or higher for any remainder after each eight. e.g. FASE adding to 17 would give you two additional Physical Health boxes.

Mental Health

Add up the ability ranks for the three mental abilities RIP. For every 6 points, add one Mental Health box, adding one as long as the total is 4 or higher for any remainder. e.g. RIP adding to 10 would give you two additional Mental Health boxes.

CONSEQUENCES

Consequences are the other option you have to stay in a conflict, but they have a more lasting impact. Every time you take a consequence, it puts a new aspect on your sheet describing your injuries. Unlike Health, you have to take time to recover from a consequence, and it's stuck on your character sheet in the meantime, which leaves your character vulnerable to complications or others wishing to take advantage of your new weakness.

Consequence Slots

Every PC also has three consequence slots. One is mild, one is moderate, and the last one is severe. Unlike stress, these aren't classified as either physical or mental—any of them can apply to any type of harm. As mentioned above, consequences are the injuries and traumas you can't just shake off after the dust settles.

If FASE adds up to 16 or higher or Endurance is Amazing +5 or better, add one Mild Consequence box. If RIP adds up to 12 or higher or Psyche is Amazing +5 or better, add one Mild Consequence.

KARMA

Refresh is the number of Karma you get at the start of every game session to spend for your character. Your total resets to this number unless you had more Karma at the end of the last session.

Initial Refresh for starting characters is 3.

Optional rules

Raise Refresh by one for a character with 2 powers. Reduce it by one by characters with 5 powers. You can also consider abilities of Incredible or higher in this calculation as another possibility.

ASPECTS

Use the usual Fate Core five aspects but make the High Concept encapsulate the hero's origin, style and power.

High Concept
Trouble
Aspect 1
Aspect 2

Aspect 3

Aspects are phrases that describe some significant detail about a character. They are the reasons why your character matters, why someone is interested in seeing your character in the game. Aspects can cover a wide range of elements, such as personality or descriptive traits, beliefs, relationships, issues and problems, or anything else that helps us invest in the character as a person, rather than just a collection of stats.

Aspects come into play in conjunction with Karma. When an aspect benefits you, you can spend Karma to invoke that aspect for a bonus. When your aspects complicate your character's life, you gain Karma back—this is called accepting a compel.

Patsy's character, Firetail, has the aspect Protector of Street Children on her sheet, which describes her general tendency to sacrifice herself to help street kids. This adds an interesting, fun element to the character that gets her into a great deal of trouble, bringing a lot of personality to the game.

Aspects can describe things that are beneficial or detrimental—in fact, the best aspects are both.

And aspects don't just belong to characters; the environment your characters are in can have aspects attached to it as well.

Your high concept is a phrase that sums up what your character is about—who he is and what he does. It's an aspect, one of the first and most important ones for your character.
Think of this as your role in life, or your calling—it's what you're good at, but it's also a duty you have to deal with, and it's constantly filled with problems of its own. That is to say, it comes with some good and some bad. There are a few different directions you can take this:

- You could take the idea of "like your job" literally: *Fighting Crime, All the Time*
- You could throw on an adjective or other descriptor to further define the idea:
- You could mash two jobs or roles together that most people would find odd: *Two-tailed two-fisted Crime Fighting Electronics Expert*
- You could play off of an important relationship to your family or an organization you're deeply involved with (especially if the family or organization are well-connected or well-known): *The Hero in a Family of Villains*

These aren't the only ways to play with your high concept, but they'll get you started. But don't stress out over it—the worst thing you can do is make it into too big of a deal. You'll come up with four other aspects after this one—you don't have to get it all nailed right now.

Trouble

In addition to a high concept, every character has some sort of trouble aspect that's a part of his

life and story. If your high concept is what or who your character is, your trouble is the answer to a simple question: what complicates your character's existence?
Trouble brings chaos into a character's life and drives him into interesting situations. Trouble aspects are broken up into two types: **personal struggles** and **problematic relationships**.

- **Personal struggles are about your darker side or impulses that are hard to control.** If it's something that your character might be tempted to do or unconsciously do at the worst possible moment, it's this sort of trouble. Examples: *Anger Management Issues, Sucker for a Pretty Face,The Bottle Calls to Me*.
- **Problematic relationships are about people or organizations that make your life hard.** It could be a group of people who hate your guts and want you to suffer, folks you work for that don't make your job easy, or even your family or friends that too often get caught in the crossfire. Examples: *Family Woman, Debt to the Mob, The Blue Space Aliens Wants Me Dead*.

Your trouble shouldn't be easy to solve. If it was, your character would have done that already, and that's not interesting. But nor should it paralyze the character completely. If the trouble is constantly interfering with the character's day-to-day life, he's going to spend all his time dealing with it rather than other matters at hand. You shouldn't have to deal with your trouble at every turn—unless that's the core of one particular adventure in the story (and even then, that's just one adventure).

Troubles also shouldn't be directly related to your high concept—if you are a Superhero o fsome sort saying your trouble is *The Criminal Underworld Hates Me* is a really dull because it is generally already assumed with your high concept. (Of course, you can turn that up a notch to make it personal, like *Medical Miseryguts Wants To Put Me In Three Death Traps*, to make it work.)

Before you go any further, talk with the GM about your character's trouble. Make sure you're both on the same page in terms of what it means. Both of you may want to find one way this aspect might be invoked or compelled to make sure you're both seeing the same things—or to give each other ideas. The GM should come away from this conversation knowing what you want out of your trouble.

The Bright Side of Troubles

Since your trouble is an aspect, it's something you should also be able to invoke, right? Because you've been so focused on how this complicates your character's life, it's easy to miss how a trouble also helps your character.

In short, your experience with your trouble makes you a stronger person in that regard. Dealing with personal struggles leaves you vulnerable to being tempted or cajoled, but it can also give you a sense of inner strength, because you know the sort of person you want to be. Problematic relationships often cause trouble, but people do learn hard lessons from the troubles they deal

with. They especially learn how to manoeuvre around many of the smaller issues their troubles present.

Intro to Choosing Aspects

A lot of character creation focuses on coming up with aspects—some are called high concepts, some are called troubles, but they basically all work the same way. Aspects are one of the most important parts of your character, since they define who she is, and they provide ways for you to generate Karma and to spend those Karma on bonuses. If you have time, you really might want to read the whole section dedicated to aspects before you go through the process of character creation.

In case you're pressed for time, here are some guidelines for choosing aspects.

Aspects which don't help you tell a good story (by giving you success when you need it and by drawing you into danger and action when the story needs it) aren't doing their job. The aspects which push you into conflict—and help you excel once you're there—will be among your best and most-used.

Aspects need to be both useful and dangerous—allowing you to help shape the story and generating lots of Karma—and they should never be boring. The best aspect suggests both ways to use it and ways it can complicate your situation. Aspects that cannot be used for either of those are likely to be dull indeed.

Bottom line: if you want to maximize the power of your aspects, maximize their interest.
When you're told you need to come up with an aspect, you might experience brain freeze. If you feel stumped for decent ideas for aspects, there's a big section focusing on several methods for coming up with good aspect ideas in Aspects and Karma.

Ultimately, it's much better to leave an aspect slot blank than to pick one that isn't inspiring and evocative to play. If you're picking aspects you're not invested in, they'll end up being noticeable drags on your fun.

SPECIAL ABILITIES TABLE

Roll once each for Powers, Skills and Contacts. See the Ultimate Powers Book for more advanced options beyond the scope and time of this game. Power Ranks are rolled on Column 4 of the Abilities table above as needed.

Dice Roll	Powers	Skills	Contacts

-4,-3,+3,+4	2/4	1/6	0
0,+1,+2	3/4	2/5	+1
-2,-1	4/4	3/4	+2
+2	5/5	4/4	+3

The number before the slash is the initial number of Powers/Skills/Contact ranks, while the number after is the maximum that you may begin playing with.

POWER CATEGORIES TABLE

Dice Roll	**Power Category**	
-4	Resistances	
+4	Senses	
+3	Movement	
-2	Matter Control	
-1	Energy Control	
+1	Body Control	
+2	Distance Attacks	
-3	Mental Powers	
0	Body Alterations (roll again)	Roll 4dF >=0 is Offensive
		Roll 4dF <=-1 is Defensive

There are two ways to do the actual powers. Choose the ones you want, or roll randomly. Any power with an * costs two power slots. If powers in a cell are separated with a slash, choose either counting as one slot. Both would be two slots. Or roll at random, which eliminates the two slot powers. Characters may take power limitations to increase Power Ranks as agreed by the GM.

Resistances

First Roll	Resistance	Second Roll
0	Heat/Cold	-4 to 0, +1 to +4
+1	Electricity/Radiation	-4 to 0, +1 to +4
-1	Toxins/Corrosives	-4 to 0, +1 to +4
-2	Emotion Attacks	
+2	Mental Attacks	
-3,-4	Magical Attacks	
+3,+4	Disease	
NA	Invulnerability*	

Senses

First Roll	Sense	Second Roll
0	Enhanced/Protected Senses	-4 to 0, +1 to +4
+1	Energy/Magnetic Detection	-4 to 0, +1 to +4
-1	Infravision/Tracking Ability	-4 to 0, +1 to +4
+2	Computer Links	
-2	Emotion Detection	
-3,-4	Astral Detection	
+3,+4	Psionic Detection	
NA	Cosmic Awareness*	
NA	Combat Sense*	
NA	Magic Detection	
NA	Mutant Detection	

Movement

First Roll	Movement	Second Roll
0	Flight	
+1	Wall-Crawling	
-1	Leaping/Climbing	-4 to 0, +1 to +4
+2	Lightning Speed	
-2	Gliding	
-3,-4	Swimming	
+3,+4	Levitation	
NA	Teleportation*	
NA	Dimensional Travel*	
NA	Digging	

Matter Control

First Roll	Matter Control	Second Roll
0	Fire Control	
+1	Water Control	
-1	Earth Control	
+2,+3,+4	Air Control	
-2,-3,-4	Weather Control	
NA	Density Manipulation - Others	
NA	Body Transformation - Others	
NA	Animal Transformation - Others	
NA	Animate Objects	

Energy Control

First Roll	**Energy Control**	**Second Roll**
0	Electrical Manipulation	
+1	Magnetic Manipulation	
-1	Light Manipulation	
+2,-2	Sound Manipulation	
+3,+4	Darkforce Manipulation	
-3,-4	Gravity Manipulation	
NA	Probability Manipulation*	
NA	Nullifying Power*	
NA	Time Control*	
NA	Energy Reflection	

Body Controls

First Roll	Body Control	Second Roll
0	Growth/Shrinking	-4 to 0, +1 to +4
+1	Invisibility/Shape-Shifting	-4 to 0, +1 to +4
-1	Body Transformation*/Blending	-4 to 0, +1 to +4
+2	Raise Lowest Ability	
-2	Animal Transformation - Self	
+3, +4	Plasticity	
-3, -4	Alter Ego	
NA	Density Manipulation - Self	
NA	Phasing	
NA	Elongation	
NA	Imitation	

NA	Power Absorption	

Distance Attacks

First Roll	Distance Attack	Second Roll
0	Projectile/Slashing Missile	-4 to 0, +1 to +4
+1	Fire/Ice Generation	-4 to 0, +1 to +4
-1	Energy/Sound Generation	-4 to 0, +1 to +4
+2	Ensnaring Missile	
-2	Stunning Missile	
+3,+4	Corrosive Missile	
-3,-4	Darkness Generation	
NA	Nullifier Missile	

Mental Powers

First Roll	Mental Power	Second Roll
0	Telepathy/Telekinesis	-4 to 0, +1 to +4
+1	Psi-Screen/Mental Probe	-4 to 0, +1 to +4
-1	Psionic Attack/Astral Project	-4 to 0, +1 to +4
+2	Force Field Generation	
-2	Empathy	
+3,+4	Animal Communication/Control	
-3,-4	Image Generation*	
NA	Mind Control*	
NA	Emotion Control*	
NA	Possession*	

NA	Transferral*	
NA	Precognition*	
NA	Mechanical Intuition	
NA	Animal Empathy	
NA	Postcognition	
NA	Plant Control	
NA	Ultimate Skill	

Body Alterations - Offensive

First Roll	Offensive Alteration	Second Roll
0,+3,+4	Extra Body Parts	
+1	Claws	
-1	Energy/Paralysing Touch	-4 to 0, +1 to +4
+2	Extra Attacks	
-2	Corrosive Touch	
-3,-4	Rotting Touch	
NA	Health-Drain Touch*	
NA	Blinding Touch	

Body Alterations/Defensive

First Roll	Defensive Alteration	Second Roll
0,+3,+4	Body Armour	
+1	Recovery	
-1	Regeneration/Life Support	-4 to 0, +1 to +4
+2	Absorption	

-2	Water Breathing	
-3,-4	Solar Regeneration	
NA	Immortality*	
NA	Pheromones	
NA	Damage Transfer	
NA	Healing	

You may take a limitation with a power to raise the rank, with GM agreement. One limit per character.

Powers may be natural or equipment, with origin limitations.

SKILL CATEGORIES TABLE

When a skilled is rolled the character gains the base Skill as per Fate Core at the character's Ability Rank. The named specialisation operates at Ability Rank + 1. So a character with Good Agility who gains Agility - Shoot [Guns] gains Shoot at +1 and can Shoot [Guns] at +2.

Dice Roll	Skills Category
+1	Weapon Skills
0	Fighting Skills
-1	Professional Skills
-3,-4,+2,+4	Scientific Skills
+3	Mystic and Mental Skills
-2	Other Skills

Weapon Skills

First Roll	**Weapon**	2ndl
0, +3, +4	Agility - Shoot [Guns]	

+1	Agility - Shoot [Thrown Weapons]	
-1	Fighting - Blunt Weapons	
+2	Agility - Shoot [Bows]	
-2	Fighting - Sharp Weapons	
-3,-4	Fighting - Asian Weapons	
NA	Agility - Shoot [Marksman]* [+1 All Shooting]	
NA	Fighting - Weapons Master* [+1 All Fighting Weapons]	
NA	Fighting - Weapons Specialist* [+2 one weapon]	
NA	Agility [Shoot] - Weapons Specialist [+2 one weapon]	

Fighting Skills

MA = Martial Arts

First Roll	Fighting	Second Roll
0	Agility - Acrobatics	
+1	Fighting - MA A/Agility-Tumbling	-4 to 0, +1 to +4
-1	Fighting - MA C/Thrown Objects	-4 to 0, +1 to +4
+2	Fighting - MA B	
-2	Fighting - MA D	
+3, +4	Agility - Shoot - Thrown Objects	
-3, -4	Strength - Wrestling	
NA	Martial Arts E	

Professional Skills

First Roll	Profession	Second Roll
0	Reason - Medicine*/Psychiatry	-4 to 0, +1 to +4

+1	Investigate/Burglary	-4 to 0, +1 to +4
-1	Drive	-4 to 0, +1 to +4
+2	Reason - Media	
-2	Reason - Business/Finance	
+3,+4	Crafts - Engineering	
-3,-4	Reason - Law	
NA	Reason - Law-Enforcement	
NA	Reason - Military	
NA	Reason - Other Profession	
NA	Crafts - Other Profession	

Scientific Skills

First Roll	**Science**	**Second Roll**
0	Reason - Biology	
+1	Reason - Chemistry	
-1	Reason - Geology	
+2	Reason - Genetics	
-2	Reason - Physics	
+3,+4	Reason - Computers	
-3,-4	Crafts - Electronics	
NA	Reason - Archeology	
NA	Reason - Any Other Science	

Mystic and Mental Skills or Abilities

First Roll	**Mystic and Mental**	Second Roll

0,+3,+4	Psyche - Hypnosis	
+1	Psyche - Trance	
-1	Deceive	**
-2,-3,-4	Psyche - Resist Domination	
+2	Reason - Occult	
NA	Mystic Origin	**

Other Skills

Dice Roll	**Other**	
0	Reason - Languages	
+1	Crafts - Artist	
-1	Reason - First Aid	
+2,+3,+4	Crafts - Repair	
-2,-3,-4	Reason - Trivia	
NA	Empathy - Animal Training*	
NA	Resources - Heir to Fortune*	
NA	Reason - Student*	
NA	Popularity - Leadership*	
NA	Reason - Other Skill	
NA	Crafts - Other Skill	
NA	Empathy - Other Skill	

HEROIC ACTION

Initiative

If you want a dice system, roll 4dF for each side and add the highest Intuition from each side.

The winner decides who goes first. On a tie, the player characters go first. If you want one that takes longer, let every character make this roll.

Many use the system from the Cortex Marvel Heroic Roleplaying Game. Initially, the first to attack is whoever is most narratively appropriate, e.g. a supervillain surprises the characters and fires their energy blast. The Gamemaster would then pick which character acted next, then that character picks the next to act, etc. Everybody must get an action each turn if capable including NPC opponents.

Measurement Benchmark Ranks Table

Rank	**Weight Range**	**Distance**	**Material Strength**
Feeble	20kg	Touch	Fabric, paper
Poor	50kg	1 zone	Plastic, wood
Typical	100kg	2 zones	Rubber, soft metal
Good	200kg	4 zones	Brick, light metal/machines,asphalt
Excellent	400kg	6 zones	Concrete, iron
Remarkable	1 tonne	8 zones	Reinforced concrete, steel
Incredible	10 tonnes	10 zones	Solid stone, basic super alloy
Amazing	50 tonnes	50 zones	Expert super alloy, gems
Monstrous	100 tonnes	100 zones	Advanced super alloy, granite,gems
Unearthly	200 tonnes	200 zones	Best Super alloys, magic items
Shift X	1000 tonnes	1000 zones	Powerful supernatural
Shift Y	10000 tonnes	10000 zones	
Shift Z	100000 tonnes	100000 zones	
Class 1000+	A lot more	A lot more	Indestructible

TAKING ACTION

Players, some of the things you'll do in a Fate game require you to roll dice to see if your character succeeds or not. You will always roll the dice when you're opposing another character

with your efforts, or when there's a significant obstacle in the way of your effort. Otherwise, just say what your character does and assume it happens.

Overcome - To overcome an obstacle
Create Advantage - To create or unlock an advantage for your character, in the form of an aspect you can use
Attack - To attack someone in a conflict
Defend - To defend yourself in a conflict

Rolling the Dice

When you need to roll dice in Fate, pick up four Fate dice and roll them. When you read the dice, read every + as +1, every 0 as 0, and every - as –1. Add them all together. You'll get a result from –4 to +4, most often between –2 and +2.
Here are some sample dice totals:
-+0+ = +1
+-00 =
+++- = +2
-000 = −1

The result on the dice isn't your final total, however. If your character has a skill that's appropriate to the action, you get to add your character's rating in that skill to whatever you rolled.
So, once you've rolled the dice, how do you determine what a particular result means? Glad you asked.

When you roll the dice, you're trying to get a high enough roll to match or beat your opposition. That opposition is going to come in one of two forms: **active opposition**, from someone rolling dice against you, or **passive opposition**, from an obstacle that just has a set rating on the ladder for you to overcome. (GMs, you can also just decide your NPCs give passive opposition when you don't want to roll dice for them.)

Generally speaking, if you beat your opposition on the ladder, you succeed at your action. A tie creates some effect, but not to the extent your character was intending. If you win by a lot, something extra happens (like doing more harm to your opponent in a fight).

If you don't beat the opposition, either you don't succeed at your action, you succeed at a cost, or something else happens to complicate the outcome. Some game actions have special results when you fail at the roll.

When you beat a roll or a set obstacle, the difference between your opposition and your result is what is called shifts. When you roll equal to the opposition, you have zero shifts. Roll one over your opposition, and you have one shift. Two over means two shifts, and so on.

For example: Komet Koala is trying to shoot the Blue Space Warrior that her friend Gum has just sent flying. She wants to hit the Power Pack of the Alien Advanced Power Armour to try and disable it. The GM rules this is a +3 difficulty as the guy has been sent flying in Komet's direction. He makes it a passive roll because the guy is flailing in the air. She rolls a +1, and adds his +3 Weapon Master skill, gaining a +4 and one shift. Looks like when our alien friend lands he won't be going anywhere. The 1 shift is ruled enough to disable the Power Pack and creating the *Power Pack Fizzling: You Won't Be Going Anywhere* Aspect.

Karma

Contents

- Invoking an Aspect
- Declaring a Story Detail
- Compels

You use tokens to represent how much Karma you have at any given time during play. Karma is one of your most important resources in Fate—they're a measure of how much influence you have to make the story go in your character's favor.

You can spend Karma to **invoke** an aspect, to declare a story detail, or to activate or create Power Stunts.

You earn Karma by accepting a **compel** on one of your aspects.
A word of warning: don't use edible things as tokens, especially if the food hasn't arrived yet.

Invoking an Aspect

Whenever you're making a skill roll, and you're in a situation where Invoking An Aspect might be able to help you, you can spend Karma to invoke it in order to change the dice result. **This allows you to either reroll the dice or add +2 to your roll, whichever is more helpful.** (Typically, +2 is a good choice if you rolled –2 or higher, but sometimes you want to risk a reroll to get that +4.) You do this after you've rolled the dice—if you aren't happy with your total. **You also have to explain or justify how the aspect is helpful in order to get the bonus**—sometimes it'll be self-evident, and sometimes it might require some creative narrating. You can spend more than one Karma on a single roll, gaining another reroll or an additional +2, as long as each point you spend invokes a different aspect.

Declaring a Story Detail

Sometimes, you want to add a detail that works to your character's advantage in a scene. For

example, you might use this to narrate a convenient coincidence, like retroactively having the right supplies for a certain job ("Of course I brought that along!"), showing up at a dramatically appropriate moment, or suggesting that you and the NPC you just met have mutual clients in common.

To do this, you'll spend Karma. You should try to justify your story details by relating them to your aspects. GMs, you have the right to veto any suggestions that seem out of scope or ask the player to revise them, especially if the rest of the group isn't buying into it.

Compels

Sometimes (in fact, probably often),you'll find yourself in a situation where an aspect complicates your character's life and creates unexpected drama. When that happens, the GM will suggest a potential complication that might arise. This is called a compel.

Sometimes, a compel means your character automatically fails at some goal, or your character's choices are restricted, or simply that unintended consequences cloud whatever your character does. You might negotiate back and forth on the details a little, to arrive at what would be most appropriate and dramatic in the moment.

Once you've agreed to accept the complication, you get Karma for your troubles. If you want, you can pay Karma to prevent the complication from happening, but it is not recommended that you do that very often—you'll probably need that Karma later, and getting compelled brings drama (and hence, fun) into your game's story.

Players, you're going to call for a compel when you want there to be a complication in a decision you've just made, if it's related to one of your aspects. GMs, you're going to call for a compel when you make the world respond to the characters in a complicated or dramatic way.

Anyone at the table is free to suggest when a compel might be appropriate for any character (including their own). GMs, you have the final word on whether or not a compel is valid. And speak up if you see that a compel happened naturally as a result of play, but no Karma points were awarded.

FASERIP MSH FLAVOUR

Karma Pools

Allow characters teaming up to put their own personal Karma in a pool for the use of anyone in a team. The Leadership talent helps here, too.

No Killing

Characters that kill could be charged a Karma, all their Karma, forfeit their next refresh, etc. Karma Pools may also be depleted to 0. This is why character in groups with mad killers get upset at them.

Consequences Types

Consider the attack type. Edged weapons and Energy weapons and Shooting attacks can cause Taken Out results that Kill. Fist and Blunt weapons and Force beam types weapons should not be able to in standard four colour type superheroics.

COMBAT FLAVOUR

Slams and Stuns

Consider allowing results of greater than Success With Style as a 'Stun' type result or others as per the table. Either use the two point box or add a 1 point Stun Consequence to all characters, so that characters can Stun their opponents for a turn, including those with the appropriate Martial Arts skills against tougher or Body Armoured opponents.

Consider Success with Style a 'Slam' type result allowing a 'Slammed' type Aspect to be placed on characters after appropriate Strength/Power and Endurance/Resistance rolls or comparisons. A character must have an equal to or greater Strength than the target's Endurance to Slam or Stun them, without appropriate Martial Arts. Possibly, of course, through buildings. The attack must also inflict damage. Those with Body Armour or resistance or absorption abilities that stop attacks will not be affected. The exception is that if the particular ability barely stops the attack a Slam or Stun may still happen.

The Slammed or Stunned character gets an Endurance roll versus the Strength/Power of the opponent.

Attack Type	**Success With Style**	**Success With Style+**
Blunt	Slam	Stun
Throwing Blunt	Bullseye	Stun
Force	Bullseye/Slam (intent)	Stun
Grappling	Hold	Pin
Charging	Slam	Stun

Edged	Stun	Kill
Throwing Edged	Stun	Kill
Shooting	Stun	Kill
Energy	Bullseye	Kill
Grabbing	Grab	Break
Catching	Break	Catch

Roll	Slam Result	Stun Result
+4	No Slam	No Stun
+3	No Slam	No Stun
+2	No Slam	No Stun
+1	Staggered Aspect (Minor Free Invoke +1)	Shaken Aspect (Minor Free Invoke +1)
0	Knocked Down Aspect (Free Invoke +2)	Minor Stun (Free Invoke +2)
-1	Slammed One Zone	Stunned One Turn
-2	Slammed Two Zones	Stunned Two Turns
-3	Slammed Three Zones	Stunned Three Turns
-4	Slammed Four Zones	Stunned Four Turns

For example, Gum swings one mighty tree fist at a Blue Space Warrior who is inside an Advanced Alien Battle Armour Incredible +4. He gains a 0 on his attack versus the defense roll of the Blue Space Warrior. His attack does +4 damage. The Blue Space Warrior takes no Health or Consequences but given Gum is stronger than the Blue Space Warrior's Endurance the latter makes a roll and gets -2, sent flying into the air two zones away.

Optional Slam Limits

Make the maximum slam distance in zones be limited by the Strength/Power Rank. So someone with Good +1 Strength could only slam someone one zone maximum.

Weapon Damage

A character that hits someone with a garden variety blunt weapon inflicts their Strength +1 damage but only up to that weapon's Material Strength. For example, Firetail with Good +1 Strength connects on a bad guy with a steel bar she grabbed from the floor. This has a Remarkable +3 Material Strength. On a normal roll she does Excellent +2 damage because the bar is stronger than her Strength skill. Australiawoman, who has Unearthly +7 Strength hitting someone with that same bar at full ability would only do Remarkable +3 damage. She may as well punch them if wanting to go all out. Unless needing, say, the extra reach of an electricity pole to be able to whack Giant Razorback in the snout. Also, in that case the weapon will likely break Either by mechanic of as a flavoursome Compel.

Shooting Weapons

Rg = Range, Re = Resource Rank for Purchase, Dm = Additional Damage
Tp = Type of Damage: Shooting/Force/Energy, Rt = Rate of Fire,
Am = Out of Ammo Compel [Higher is Less Likely], Ma = Material Strength

Name	Rg	Re	Dm	T	Rt	Am	Ma
Cheap Handgun	Fe	Fe		S	1	Ty	Pr
Handgun	Ty	Pr		S	1	Ty	Ex
Target Pistol	Ty	Ty		S	1	Fe	Ex
Variable Pistol	Gd	Ty		S	1/2	Ty	Ex
GyroJet Pistol	Ex	Ty	Gd	S	1	Pr	Gd
Laser Pistol	Rm	Gd	Gd	E	1	Gd	Pr
Stun Pistol	Rm	Fe	Gd*	F	1	Gd	Pr
Concussion Pistol	In	Pr	Gd	F	1	Ty	Ty
Plasma Pistol	Am	Gd	Ex	E	1	Gd	Ex
Machine Pistol	Ex	Ty	Ex	S	1	Ty	Ex
Rifle	Ty	Gd	Gd	S	1	Pr	Gd
Hunting Rifle	Gd	Gd	Gd	S	1	Ty	Gd
Sniper Rifle	Gd	Gd	Ex	S	1	Pr	Gd
Military Assault Rifle	Ex	Ty	Gd	S	2	Ex	Gd

Laser Rifle	Rm	Ty	Ex	S	1	Ex	Ty
Stun Rifle	Rm	Ty	R*	F	1	Ex	Ty
Concussion Rifle	Rm	Ty	Gd	F	1	Gd	Gd
Automatic Rifle	Ex	Ty	Ex	S	1	Ex	Gd
Shotgun	Gd	Pr	Ex	S	1,2	Fe	Gd
Riot Gun (2H)	Gd	Fe	Ex	S	1	Ty	Ex
Grenade Launcher	Ex	Ty	Rm	S	1	Fe	Gd
Sub-Machine Gun (2H)	Rm	Ty	Ex	S	1	Ty	Gd
Military Machine Gun	In	Gd	Rm	S	1	Ex	Gd
Flamethrower	In	Pr	Rm	E	1	Ty	Ty
Bazooka	In	Pr	In	S	1	Fe	Gd
LAW	Am	Pr	In	S	1	Ty	Gd
Light Artillery (two person)	Am	Gd	In	S	1	Ex	Ex
Stun Cannon (two person)	Am	Gd	In*	F	1	Gd	Rm
Concussion Cannon	Am	Ex	In	F	1	Gd	Ex
Laser Cannon	Am	Ex	Rm	E	1	Gd	Rm
Heavy Artillery (two person)	Mn	In	Am	S	1	Rm	Rm
Super Hvy Artillery (two person)	Un	Mn	Mn	S	1	Rm	In
Missile Launcher	In	Mn	In	S	1	Gd	Rm
Regular Bow	Pr	Ty	Ty	S	1	Fe	Pr
Long Bow	Ty	Ty	Gd	S	1	Fe	Ty
Compound Bow	Ex	Ty	Gd	S	1	Fe	Gd
Crossbow (2H)	Gd	Pr	Gd	S	1/2	Fe	Ty

AMMUNITION

Stun weapons attack with the given Power Rank and if successful the target gains a Stunned Consequence.

Mercy shot operates similar to stun weapons.
Armour Piercing shot reduces Body Armour by two ranks, but has no effect on forcefields.
Rubber shot is a blunt weapon as far as consequences goes.
Canister shot may contain stun or knockout or tear gas or other such payloads.

Muscle Weapons
Re = Resource Rank for Purchase, Dm = Additional Damage
Tp = Type of Damage:Edged/Blunt, Ma = Material Strength

Name	**Resources**	**Damage**	**Type**	Material Strength
Knife	Fe	Gd	Edged	Ex
Sword	Pr	Gd	Edged	Ex
Great Sword (2)	Gd	Ex	Edged	Ex
Axe	Gd	Gd	Edged	Gd
Great Axe (2)	Ex	Ex	Edged	Gd
Spear	Fe	Gd	Edged	Gd
Club	Fe	Gd	Blunt	Gd
Shuriken	Fe	Gd	Edged	Ex
Boomerang	Pr	Gd	Blunt	Gd
Whip, leather	Pr		Blunt	Ty
Whip, metal	Gd	Gd	Blunt	Gd

2 means requires two hands or an attack penalty of -2.

Name	Resources	Special Damage
Grenade, Fragment	Excellent	Rm Edged
Grenade, Smoke	Good	Low Visibility Type Aspect
Grenade, Tear Gas	Excellent	Typical Rank
Grenade, Knock-out	Incredible	Good Rank

Grenade, Knock-out	Amazing	Excellent Rank
Grenade, Knock-out	Monstrous	Remarkable Rank
Grenade, Flash	Excellent	Amazing Rank
Grenade, Concussion	Remarkable	Incredible Force
Grenade, Sonic	Incredible	Excellent Energy
Missile, Standard	Amazing	
Missile, High-tech	Monstrous	
Missile, High-speed	Monstrous	
Missile Control, Wire-guided	Remarkable	
Missile Control, Tele-guided	Incredible	
Missile Control, Computer	Amazing	
Missile Control, Radio	Incredible	
Missile Control, Heat Seeker	Remarkable	
Missile Payload, Standard	Remarkable	Incredible Shooting
Missile Payload, Explosive	Remarkable	Incredible Shooting
Missile Payload, High Expl	Amazing	Monstrous Shooting
Missile Payload, Incendiary	Incredible	Incredible Energy
Missile Payload, Gas	Amazing	Amazing Rank
Missile Payload, Smoke	Good	Low Visibility Aspect
Missile Payload, Tear Gas	Excellent	Typical Rank
Missile Payload, Knock-Out	Excellent	Feeble Rank
	Remarkable	Poor Rank
	Remarkable	Typical Rank
	Incredible	Good Rank
	Incredible	Good Rank
	Amazing	Remarkable Rank

	Amazing	Incredible Rank
	Monstrous	Amazing Rank
	Monstrous	Monstrous Rank
	Unearthly	Unearthly Rank, Good Damage

THROWING THINGS

See Weapon Damage for the results if trying to hurt people. You can realistically only throw something out of a zone if it is less than your maximum lifting ability as determined by your strength, unless you use Karma Points.

VEHICLES
Re = Resources, Co = Control, Sp = Speed, Ma = Material Strength, BA = Protection

Name	Tp	Re	Co	Sp	Ma	BA
Sedan	Road	Rm	Ty	Gd	Gd	Pr
Mini-Car	Road	Ex	Gd	Gd	Pr	Fe
Sports Car	Road	In	Ex	Rm	Pr	Pr
Luxury Car	Road	In	Pr	Gd	Ex	Gd
Security Limousine	Road	Am	Ty	Ex	Rm	Rm
Van	Road	Rm	Pr	Gd	Gd	Gd
Convertible	Road	Rm	Ty	Gd	Gd	Fe
Taxi	Road	Rm	Ty	Gd	Ty	Pr
Bus	Road	In	Pr	Gd	Ty	Ty
Police Car	Road	Rm	Gd	Ex	Ty	Ty
Divvy Van	Road	Rm	Ty	Gd	Ty	Ty
TRG Van	Road	In	Ty	Gd	Rm	Ex
Semi Trailer	Road	In	Ty	Ex	Ex	Gd
Large Truck	Road	In	Ty	Ex	Ex	Ex

Armored Car	Road	In	Ty	Ty	Rm	Rm
Fire Truck	Road	In	Ty	Ex	Gd	Ty
Ambulance	Road	Rm	Gd	Ex	Gd	Gd
Rocket Car	Road	Am	Fe	ShZ	Pr	Pr
Bicycle	Off Road	Pr	Gd	Ty	Fe	
Motorcycle	Off Road	Ex	Ty	Ex	Pr	
Motortricycle	Off Road	Rm	Rm	Gd	Gd	
Ute	Off Road	Rm	Ty	Gd	Gd	Ty
Jeep	Off Road	Rm	Gd	Ex	Gd	Pr
Landrover	Off Road	Rm	Rm	Gd	Gd	Ty
Snowmobile	Off Road	Ex	Gd	Gd	Ty	Pr
Heavy Truck	Off Road	In	Pr	Ty	Ex	Gd
Tractor	Off Road	Rm	Gd	Ty	Gd	
Bulldozer	Off Road	In	Ty	Ty	Ex	Ty
Tank (Light Artillery and Machine Gun)	Off Road	Am	Ex	Ty	In	Rm
SPG (Heavy Artillery and Machine Gun)	Off Road	Mn	Ty	Pr	Rm	Ex
Armored Carrier (MachineGun)	Off Road	Am	Gd	Gd	In	Rm
Walker (Stun Cannon)	Off Road	In	Gd	Gd	Rm	Rm
Borer	Off Road	In	Pr	Ty	Rm	Rm
Train	Rail	In	Fe	Ex	Gd	Gd
Bullet Train	Rail	Am	Pr	In	Gd	Gd
Elevated Train	Rail	In	Pr	Ty	Gd	Gd
Monorail	Rail	In	Pr	Ex	Ex	Gd
Hovercraft	GEV	In	Ex	Rm	Gd	Gd
Private Plane	Air	In	Ty	Am	Fe	Ty
Corporate Jet	Air	Am	Ty	Am	Pr	Ty

Military Jet	Air	Mn	Ex	X	Ty	Ty
Commercial Jet	Air	Mn	Gd	Mn	Ty	Ty
Blimp	Air	Am	Fe	Pr	Fe	
Civilian Helicopter	Air	In	Gd	Ex	Fe	Fe
Military Helicopter	Air	Am	Ex	Ex	Ty	Gd
WWII Plane (includes Machine guns, Bombs)	Air	Am	Gd	Rm	Ty	Ty
WWII Bomber (Machine guns, Many Bombs)	Air	In	Ty	Ex	Gd	Gd
WWI Plane (includes Machine Guns)	Air	In	Rm	Gd	Pr	
VTOL Jet	Air	Mn	Rm	Un	Ty	Ty
Ultra-Light	Air	Ex	Ex	Ty	Fe	
Glider	Air	Ex	Ty	Ty	Fe	
Autogyro	Air	Rm	Ex	Ex	Pr	Pr
Air Car	Air	In	Ex	Pr	Gd	Gd
Skymobile	Air	Rm	Ex	In	Ex	
Flying Car	Air	Am	Rm	Am	Ex	Gd
Quinjet	Air	Am	Rm	SY	Ex	Gd
Concorde	Air	Mn	Ty	SX	Gd	Gd
Omnijet	Air	Am	Ex	SY	Ex	Gd
Pogo Plane	Air	Am	Ex	SY	Ex	Gd
Fantasticar	Air	In	Ex	In	Gd	Ty
SRC	Air	In	Gd	Rm	Ex	Ty
Blackbird	Air	Am	Rm	Y	Ex	Gd
Space Shuttle	Space	Mn	Ty	SZ	Rm	Rm
Lunar Shuttle	Space	Am	Gd	C1	Rm	Rm
Space Ship	Space	Un	Ex	C3	Ex	Ex
Raft	Marine	Fe	Ty	Fe	Pr	

Rowboat	Marine	Ty	Gd	Fe	Ty	Fe
Sailboat	Marine	Gd	Pr	Pr	Fe	
Racing Sloop	Marine	Rm	Gd	Gd	Pr	Pr
Motorboat	Marine	Gd	Ex	Ex	Ty	Pr
Yacht	Marine	In	Ty	Gd	Ty	Ty
Speedboat	Marine	Rm	Gd	In	Ty	Pr
Patrol Boat (Light Artillery, Machine Guns)	Marine	Rm	Gd	Rm	Gd	Ty
Hydrofoil	Marine	In	Ty	In	Ty	Ty
Jetski	Marine	Rm	Ex	Ex	Gd	
Ocean Liner	Marine	Am	Gd	Ty	Rm	Gd
Destroyer (Light Artillery, Heavy Artillery)	Marine	Mn	Ty	Ty	Ex	Ex
Battleship (Super Heavy Artillery)	Marine	Un	Ty	Pr	Rm	Ex
Carrier (Missiles, No Aircraft)	Marine	SX	Ty	Pr	Ex	Ex
Submarine (Missiles)	Submarine	Am	Gd	Pr	Rm	Ex
Mini-Sub (Missiles or lasers)	Submarine	In	Ex	Gd	Gd	Gd

HEADQUARTERS

Type	Rent/Buy	Size	Material
1 Bedrm Apartment	Fe/Ex	Small	Gd
2 Bedrm Apartment	Pr/Ex	Small	Gd
3 Bedrm Apartment	Gd/Rm	Small	Gd
Cottage	Pr/Gd	Small	Pr
Small House	Ty/Ex	Small	Ty
Medium House	Ty/Rm	Medium	Ty
Large House	Ex/In	Medium	Gd

Small Manor	Rm/Am	Large	Ex
Large Manor	In/Mn	Deluxe	Ex
Mansion	Am/Mn	Deluxe	Ex
Office	Gd/Rm	Medium	Ex
Storefront	Ty/Rm	Small	Gd
Office Suite	Ex/In	Medium	Ex
Office Floor	Rm/Am	Medium	Ex
2 Office Floors	In/Mn	Large	Ex
Brownstone	Ex/Rm	Medium	Gd
Office Building, 4 Fl	Rm/Am	Large	Ex
Office Building, 8 Fl	In/Mn	Deluxe	Rm
Office Building, 12 Fl	Am/Un	Deluxe	Rm
Office Building, 20 Fl	Mn/ShX	Deluxe	Rm
Office Building, 30+Fl	Un/ShZ	Deluxe	Rm
Small Warehouse	Ty/Rm	Medium	Ty
Medium Warehouse	Gd/In	Large	Ty
Large Warehouse	Ex/Am	Deluxe	Gd
Small Factory	Gd/In	Medium	Rm
Medium Factory	Ex/Am	Large	Rm
Large Factory	Rm/Mn	Deluxe	In

Room Package Costs

Good - Dining Room, Living Room, Fire Protection Per 10 Rooms, Garage, Kitchen, Office, Security Per Room
Excellent - Defense Per Room, Computer Room, Game Room, Gym, Hangar, Library, Prison, Trophy Room
Remarkable - Communications Room, Dock, Medical, Power, Laboratory, Pool, Workshop

Other Gear

Fire Extinguishers, Fire Hoses
Silencers, Sniper Sights, Tripods
Infra-Red Goggles, Flashlights, Polarised Lenses
Mace Gas, Gas Mask
Handcuffs (Excellent), Inhibitor Bands (-5 FASE and -7 Powers, minimum -2), Nullifier Bands (Inhibitor Bands for High-Tech Gear), Stasis Ray
Scuba Gear, Roller Skates, Rocket Pack
Asbestos Suit - Good Protection, Remarkable from Heat
Flak Jacket - Good Protection
Beta-Cloth - Typical Protection, Excellent from Heat and Radiation
Radiation Suit - Remarkable from Radiation
Flare Pistols, Camera, Personal Computers
Caltrops - Poor Damage if stepped on

MAGIC

If you possess the Mystic Origin Skill you may learn to be a sorcerer. Or wizard if you prefer that. If you do not have a Psyche of Good +1 or higher, no one will train you. You would be Average or worse, so why would they bother?

Magical Energies

Personal - produced by the sorcerer
Universal - produced by their own home dimension
Dimensional - produced by other realms

Other Expenses

Item	Resources	Notes
Bodyguard	Typical	
Mechanic	Typical	
Computer Specialist	Excellent	
Scientist	Excellent	
Cook	Typical	
Groundskeeper	Typical	

10 Staff	Excellent	
50 Staff	Remarkable	
100 Staff	Incredible	
150 Staff	Amazing	
Night on the Town	Good	
Theatre Tickets	Excellent	
Dinner and Movie	Typical	
Good Clothing	Poor	
Rented Dinner Suit	Typical	
Dinner Suit	Good	
Evening Gown	Remarkable	
Fur Coat	Incredible	
20 comics	Typical	
Original Art	Good	
Unstable Molecules	Incredible	
Super Alloy, 200g	Amazing	
Top Quality Super Alloy, 200g	Unearthly	
Best Super Alloy, 500g	Shift X	
Good Super Alloy, 500g	Unearthly	
Translation Device	Incredible	
Mystic Texts	Incredible	
Underwater Breathing Pills	Incredible	Only good for four hours
Pym’s Reduction Formula	Incredible	
Mutant analyser	Amazing	
Mutant Neutraliser	Unearthly	

Standard Robot	Incredible	
Sentry Robot	Incredible	
Skill Robot	Amazing	

POWER STUNTS

Allow new and creative use of powers to be developed with the cost of a Karma Point the first time and maybe second time such outlandish activities are attempted.

KARMA GENEROSITY

Consider awarding Karma Points for good play, good jokes, whether extra points or extra refresh opportunities after being successfully heroic. Extras can easily be spent developing new power stunt possibilities.

SKILLS

From Fate Core :

Physique is split into Strength and Endurance
Rapport and Provoke are combined into Popularity

Already used - 10 Skills that everyone has listed at some level

Fighting, Agility, Strength, Endurance, Reason, Intution, Psyche, Resources, Popularity, Contacts

Leaving

Burglary, Crafts, Deceive, Drive, Empathy, Investigation, Shoot, Stealth

These can be gained as Skills via the usual Skill Roll allocation with various specialities as a bonus. Shoot is a major Agility specialisation, basically. Engineering and Repair are major Crafts specialisations.

Skill Pyramid Option

You could of course substitute in the usual Fate Core Skill Pyramid and keep the MSH skills as

a separate ‘Talents’ category to go along with the FASERIP if you desired. Take into account the ones that are already used in FASERIP (Fighting, Athletics, Physique, Lore, Notice, Will) when doing so.

Skill Boost Option

For the less lucky characters...if your ranks in all Skills and Powers add up to less than 20, allow a pick from the 8 Skills above as a generalist ability. Do this until points add up to 20. Or take, for example, Drive Excellent +2 if points add to 18 to round it out. The character below, Firetail, would add to 19, counting the manipulation tail as a +1, letting a player choose one extra Skill rank if using that option.

CHARACTER CREATION EXAMPLE

Taking a turn at random character creation we roll a 0, meaning we have a High Technology hero and check on column 3 for ability ranks.

We roll FASERIP : 0, 0, 0, +2, +1, -1, -3, giving us :-

F: +1 Good
A: +1 Good
S: +1 Good
E: +2 Excellent
R: +1 Good boosted to +3 Remarkable
I: 0 Typical
P -2 Feeble

So we have a very physically capable and extremely smart woman with with likely mental issues.

Secondary Abilities

For Resources, we start at Typical and roll on the Ability Modifier table, getting +1. Increasing by one rank to Good +1. Her Popularity is initially +1 as per a usual starting character, but she decides to have a Secret Identity, making her initial popularity 0.

Health and Consequences

Her Physical abilities add up to +5, giving her an extra Physical Health box.
Her Mental abilities add up to +1, leaving her unchanged.
As a High Technology wonder, her Consequences are unlikely to change.

Special Abilities

Rolling 0, +2, -2 gives 3 to 4 Powers, 3 to 4 Skills and +2 to +4 Contacts.

Taking Powers, we roll 0, 0, 2 - Body Alterations, Body Alterations and Distance Attacks. We check the Body Alterations and 0 and +1 means they are both Body Alterations - Offensive. We will stick with random rolling. For Body Alterations we roll 0 and 0. For Distance Attack a +1.
Extra Body Parts twice and also Fire Generation.

Taking Skills, we roll 0, +1 and 0, gaining Fighting Skills twice and Weapon Skills once.

For Contacts she rolls +1, leaving her Contacts +1 as a Skill.

Generating her powers, a roll of -1 on Column 4 on the Ability Rank table which is used for Powers givers her Remarkable +3 Fire Generation.

For Body Alterations - Offensive, she chooses to have two tails. One that can be used as an extra limb and one that can be used as a weapon. These of course are both devices and she can coil them and wrap them around her waist like belts or in another arrangements. Her fire generation she decides is a Flame Pistol, being a C. L. Moore fan.

Generating talents gives her Acrobatics, Martial Arts C [Grappling] and Blunt Weapons. Definitely useful for her. A High Tech hero must take a professional skill, however. So she sacrifices a Resource rank, suggesting even though she has a well paid job she spends most of what she gets helping out street kid charities. This gives her the Electronics Skill officially.

Firetail

Secret Identity: Patricia Tarni

High Concept: Two-tailed two fisted crime burner
Trouble: Parents threw her out as a child
Aspect 1 : Protector of street children
Aspect 2 : Self-discovered electronics talent
Aspect 3 : In serious therapy

F: +1 Good
A: +1 Good
S: +1 Good
E: +2 Excellent
R: +3 Remarkable

I: 0 Typical
P -2 Feeble

Res : Typical +0 Pop : Typical 0
PH: 3 MH: 2 Consequences: 2 4 6

Powers

Flame Pistol - Remarkable (+3) Fire Generation
Body Alterations Offensive x2 - Retractable manipulation and clubbing tails (Excellent +2 Strength damage for the latter).

Skills

Athletics - Acrobatics +2, Fighting - Martial Arts C Grappling +2, Fighting - Blunt Weapons (Excellent +2 Fighting with clubbing tail, for one), Reason - Electronics +4

POWERS DESCRIPTION LIST

A work in progress, this section

Unless otherwise stated, every power needs to roll a Power Rank on Column 4 of the Ability Ranks Table [Robots/P].

Resistances

Cold, Corrosives, Heat, Electricity, Radiation, Toxins

These powers make the character effectively completely immune to the effects of the type of resistance if the rank of the effect is less than or equal to the Power Rank. Otherwise, reduce the effect by a number of shifts equal to the Power Rank.

Disease

The character is resistant to disease to the level of the power, this includes such things as vampires and werewolves and zombies and their infections. The minimum rank in this power is Endurance +1.

Emotion Attacks

Any Emotion or Empathy type attack must Overcome the rank of this power to work. The minimum rank for this power if gained is Intuition +1.

Mental Attacks

Any Psionic or Mental type attack that is not magical must Overcome the rank of this power to work. The minimum rank for this power if gained is Psyche +1.

Magical Attacks

Any Magical attack that is must Overcome the rank of this power to work. The minimum rank for this power if gained is Psyche +1.

Invulnerability

Take any of these powers twice and the character is completely immune to effects of this type. If you need a Rank, this counts as +11.

Senses

Enhanced Senses

Choose a sense that is enhanced to the level of this Power Rank. A detriment with this power is that fact that attacks target this sense get +1 to the shift result.

Protected Senses

Choose a sense that has this level of Power Rank protection from all adverse effects.

Infravision

The character can see in all normal darkness normally. The Power Rank allows viewing in extraordinary sources of darkness. For example, a darkness spell or power.

Combat Sense

This costs two powers. The character may use Combat Sense to substitute for another Skill in any evasion type action. The minimum rank in this power is Intuition +1.

Cosmic Awareness

This costs two powers. The character is aware of all extremely powerful individuals in the general area. They also gain +1 on Attack Rolls in conflict as a weakness detection ability.

Computer Links

The character may talk to and interrogate computer systems at this Power Rank. The Reason rank of such is the defense. This includes general robots.

Astral Detection

The character with this power may see astral beings and ectoplasmic entities at Power Rank ability. This does not require active searching to realise one is around. A Power roll is required for actual identification of who or what.

Energy Detection

The character may detect and track at specific type of Energy at Power Rank ability. If really faint or strange the difficulty may be +2 or +4, for example.

Magnetic Detection

The character may detect the planetary magnetic field and variations caused by other sources at Power Rank ability. They may use this ability for navigation.

Mutant Detection

The character may deliberately find mutants up to the Power Rank range. See the movement table in the Scale Optional Rules.

Psionic Detection

The character may detect the use of mental powers and abilities up to the Power Rank range at difficulty 0. If not actively searching, the difficulty is +2 and the GM can check in secret.

Tracking Ability

The character may trail another individual. The exact method of which should be chosen by the player. The ability is at the Power Rank and the exact type of tracking may be complicated by circumstance. If tracking with a sonar locator the person they are trailing disappearing into a rock concert will be problematic, leading to increased difficulties such as +2 or +4.

Movement

Flight

The character may fly at Power Rank ability. Manoeuvring is based on Agility. Wind etc. may cause difficulty.

Gliding

The character may glide at Power Rank ability. To avoid losing one zone of altitude an Agility roll is required per turn. Wind etc. may cause difficulty.

Leaping

The character may jump a long way. The minimum Power Rank is Strength +1.

Wall-Crawling

The character may move vertically and upside-down at Power Rank ability. Use the Power Rank if the surfaces are slippery at appropriate difficulty to check for success.

Lightning Speed

The character may run at Power Rank speed unless they have another movement power or ability to boost. In that case this Power benefits that type of movement as well. Characters may manoeuvre, start and stop at full speed. The minimum Power Rank is Endurance +1.

Teleportation

The character may move from point to point without crossing the distance between at Power Rank level by a method the character chooses. A failed teleport roll means the character arrives but has a one turn Dizzy Consequence and may not act. A teleporter may take up to their Strength ability with them. If these are characters they must make an Endurance roll or suffer a Dizzy Consequence for as many turns as their shifts of failure. Teleporting into a solid object requires an Endurance roll to not take damage and return to your origin.

Levitation

The character may move vertically at Power Rank ability.

Swimming

The hero may move in water as if they had Lightning Speed at their Swimming Power Rank. They may take Water Breathing as one of their powers if they desire.

Climbing

The hero may Wall-Crawl at the Power Rank as if they had Lightning Speed.

Digging

The hero may move under the ground at Power Rank speed, slower if allowing others to follow. They may dig through materials at less than Power Rank strength. Additionally, Claws may be taken as one of their powers.

Dimensional Travel

The character may journey to another dimension, specifically chosen needs a successful Power Rank roll. To begin, a character has one dimension of choice. They may pick a particular spot to travel to with a difficulty of +4, or +2 if they have been there before. Extra dimensions are additional power stunts.

Matter Control

Fire Control

A character may control existing sources of fire, either reducing their effect or increasing it up to the Power Rank level, as well as manipulate the fire.

Water Control

This allows the character to manipulate existing water up to the Power Rank level in strength, including offensively and defensively.

Earth Control

This allows the character to manipulate existing earth and rock up to the Power Rank level in strength, including offensively and defensively.

Air Control

This allows the character to manipulate existing air and winds up to the Power Rank level, including offensive and defensively.

Weather Control

The character can control the weather at Power rank level. Choose one thing they have learned

to do already, anything else must be developed as a stunt.

Animate Objects

The character may bring things to life. The Fighting and Agility abilities are at the Power Rank, with Strength and Endurance at the Material Strength rank. The Power Rank limits the material strength of what the character can animate. The object has Health equal to the Power Rank of the ability after being animated.

Density Manipulation - Others

The character may raise or lower the density of others by the Power Rank level. Very light character can be blown away, or very heavy, collapse. Possible compels there. A character not wishing to be changed may resist with the higher of Endurance or Psyche.

Body Transformation - Others

The character chooses one substance to turn people into. They must touch the character's flesh to do so. A character not wishing to be changed may resist with the higher of Endurance or Psyche.

Animal Transformation - Others

The character chooses one creature to turn people into (and back again). They must touch the character's flesh to do so. A character not wishing to be changed may resist with the higher of Endurance or Psyche. The character gains the physical abilities of the animal, but keeps their own mental abilities.

Energy Control

Magnetic Manipulation

The character can control magnetic forces, giving the initial ability to move and control metallic things at the Power Rank.

Electrical Manipulation

Gives the character electrical resistance at Power Rank level and the ability to control and manipulate electricity.

Light Manipulation

The character can generate light at Power Rank level and control existing light.

Sound Manipulation

The character may raise or lessen existing sonic energies at Power Rank level. Choose Sonic Generation as another power if desired, using one slot.

Darkness Manipulation

The character can remove light and manipulate areas of darkness at Power Rank level.

Gravity Manipulation

The character can alter the forces of gravity at Power Rank level. Choose initially either Increasing of Reducing the weight of other things.

Probability Manipulation

Make a 4dF roll:

Good Luck : +1,+2
Bad Luck : -2,-1,0
Both Types : -3,-4,+3,+4

Initially, Good Luck is only usable on the character. Bad Luck is only usable on opponents. This power should have a limitation like affecting a whole area, being a jinx on your friends, etc.
Mechanics:
Good Luck: replace any - die rolls with +
Bad Luck : replace any + die rolls with -

A power that can be Compelled to go wrong.

Nullifying Power

The character with this ability may shut down the powers of others at Power Rank level. Targets may resist with Endurance. Works while the user is in range, or for one scene.

Energy Reflection

Choose one form of energy. Up to Unearthly +7 levels of attack of that form may be reflected back on the attacker. This requires a successful Agility roll. Over +7 levels act as attacks on the character for the extra damage.

Time Control

A definite two power job. The character starts with no actual actions and must develop Power Stunts in play of all the classics, speeding up, slowing down, versions of themselves from other times, time travel, etc.

Body Control

Growth

The hero gets up to Power Rank larger. The hero may use the Growth rank instead of Strength when bigger but are also easier to hit gaining a 'Large, easy target' Aspect.

Shrinking

The hero gets up to Power Rank smaller and also become harder to hit, gaining 'Small and hard to hit' Aspect.

Density Manipulation - Self

The character may raise or lower their density by the Power Rank level from Shift 0 (Phasing-like) to the Power Rank level, making the character heavier and giving them Body Armour at the Power Rank level. Which means running into something may hurt or break it. If the density is higher than the Endurance of the character they get a 'Slow and Heavy' Aspect.

Phasing

A character may move through solid objects up to the Power Rank level in material strength. The hero is unaffected by physical attacks and likewise may not make them. Moving through electronics or computers may cause a malfunction (could Compel) or have them resist with Endurance (for characters) or Reason (for machines like computers).

Invisibility

The character becomes invisible to normal sight, not to other methods of location. The Power Rank level is used when developing other Power Stunts.

Plasticity

The character has a malleable body, giving the character effective Body Armour at the Power Rank. The character may choose Elongation as a second power with one of the slots.

Elongation

The character can extend body and limbs up to the Power Rank level.

Shape-Shifting

The character may change shape to completely resemble other things or people. Use a suspicious character's highest RIP ability to detect something strange. Characters may not change mass to a significant amount or gain powers when doing so.
Imitation

The character may exactly duplicate the appearance, voice and manner of another as long as familiarity is gained. Detection of the duplication is determined by the Power Rank with the LOWEST of the RIP abilities of the person they are trying to fool used as the resistance.

Body Transformation - Self

The character chooses a substance to turn into and may move and think while so transformed, also gaining Body Armour at the Material Strength or Power Rank, whichever is lower. If the hero chooses one state of matter only raise the Power Rank +1. If limiting to a particular type of matter such as aluminium raise the Power Rank +2.

Animal Transformation - Self

The character may turn into an animal with all the abilities and powers of that animal.

Raise Lowest Ability

Raise the character's lowest FASERIP two ranks and also allow the choosing of one power from the whole power list.

Blending

The character may change their colour like a chameleon to camouflage at Power Rank ability. If they take a limitation on the ability, raise the Power Rank two ranks. Only Blend in buildings for example.

Power Absorption

The hero may gain the abilities and powers of another as long as they are natural, not technological. The target must be touched and may use the higher of Psyche or Endurance to resist the attempt. The maximum of any ability gained is the Power Rank. If there are abilities or powers of higher rank the character must make a successful Psyche roll or gain a Knocked Out Consequence for a scene. Initially, the character may only absorb one ability or power at a time. Compel and Taken Out personality transfers are possible here at more experiened levels.

Alter Ego

The character has another persona with no powers or increased abilities...roll on Column two for the Alter Ego's FASERIP. Normal Skills remain the same for both personas. Transformation is instantaneous.

Distance Attacks

These all use Agility to resolve attack success unless otherwise specified.

Projectile Missile

An attack at Power Rank range and damage that is of Shooting type. Usually a device.

Ensaring Missile

A ranged grappling attack at Power Rank range and Material Strength.

Ice Generation

A ranged frozen water attack at Power Rank range and damage. Blunt or Edged. Choose one other use of the ability as a Power Stunt initially.

Fire Generation

A ranged flame attack at Power Rank range and damage. Energy type. Choose one other use of the ability as a Power Stunt initially.

Energy Generation

A ranged energy attack at Power Rank range and damage. Choose either Energy or Force as the initial type.

Sonic Generation

A ranged sound attack at Power Rank range and damage. Force type.

Slashing Missile

A ranged attack at Power Rank range and damage. Edged type.

Darkness Generation

Allow the character to choose solid shadow type attack at Power Rank range and damage, or for it to have an effect of a Stunned Consequence for a scene on a successful attack versus a victim's Endurance.

Mental Powers

Ultimate Skill

The character picks any Skill that is not a Primary or Secondary Ability and raises it to Unearthly +7. The chosen Skill must have GM approval.

Telepathy

The character may communicate mind to mind at Power Rank level. They may only read surface thoughts. Unwilling targets may resist with Psyche.

Image Generation

The character may create illusions visible to sentient beings but not to machines. Placing them as Scene Aspects as appropriate. Notice is the defense against this Power Rank ability. Characters that believe them can be affected as if they are real. In effect a Mild Mental Consequence for the Scene.

Telekinesis

Moving objects with the mind as if the Power Rank was Strength and also the range of the power.

Mind Control

The Power Rank of this ability is used to try and take over another character and is resisted by Psyche. The level of success determines the Aspect placed on the character. If the character

is made to attack in a way opposite their nature of Aspects they may gain another roll to resist. Agreeing to stay controlled may be worth Compel Karma.

Emotion Control

The character may affect the emotions of others at Power Rank level. Notice is the defense. The effects last for a scene. Will not work on robots or non-humans. Only one type of emotion effect at a time. If a character limits their power to one emotion, raise the Power Rank two levels. Effect Aspects should be determined by the type of emotion used.

Force Field Generation

The character with this power can create defensive barriers at a Power Rank level and zones. The character may choose a personal only force field and gain a +1 Rank increase. Force Fields work as Body Armour against Energy and Body Armour at one rank lower versus physical attacks up until the point they are hit with more damage than they can absorb, when they fail and all damage gets through. In this case, the character must make a Psyche Roll or gain a Stunned Mild Consequence for the Scene.

Animal Communication and Control

A hero can talk to animals and attempt to get them to act. Gain +1 to Power Rank if one type of animal like birds and +2 if only one sub-type like magpies. Choosing only one animal grants an animal companion and +3 to the Power Rank. The Power Rank acts for Popularity when making requests.

Mechanical Intuition

This gives the character Unearthly +7 Reason when working with machinery.

Empathy

Is like telepathy but limited to reading surface emotions at Power Rank level.

Animal Empathy

The character may attempt to read and affect animal emotions at Powre Rank Level.

Psi-Screen

A character gains this power at a minimum of Psyche +1. It may be used as per a force field to protect multiple people on a Power Roll, failure indicating Psi-Screen complete failure. The power may always be substituted for Psyche when resisting Mental Powers.

Mental Probe

The character is using telepathy to search for a particular thought in someone's mind and the Power Rank effect may be resisted with Psyche. A victim must make a Psyche roll or gain a Moderate Mental Consequence of Damaged Psyche.

Animate Drawings

A character may brings drawings to life, limiting the type giving +1 to the Power Rank. They have the powers and abilities of the picture brought to life. They last for a Scene.

Possession

A character with this ability may inhabit the body of another. Psyche is used to defend against this Power Rank effect. A character with greater Psyche than the Possessor may continue to try and resist each turn.

Transferral

This is Possession with total body switch. It requires Success With Style to work at Power Rank level. If the attempt fails the Transferrer gains an Unconscious Mild Mental Consequence for a Scene.

Astral Projection

The character may cause their astral body to leave and travel elsewhere. Out of Body Aspect and a Mild In A Trance Consequence when travelling. Astral travel range is at Power Rank. Astral character may be affected by Mental Powers but are unaffected by physical abilities and barriers. Having the physical body Taken Out gives that attacker the option of leaving the Astral Body trapped separately from the physical corpse.

Psionic Attack

The character may attack with blasts at Power Rank range and intensity. The target may resist with Psyche to prevent gaining a Stunned Mild Consequence for a Scene.

Precognition

A nebulous power that must be given a limitation on how it works.

Postcognition

The character may read the past of an object at Power Rank level. The success achieved determines how far back the object's history may be determined.

Plant Control

The hero may command and cause vegetation to grow at Power Rank level. Plant sapients and sentients may resist with Reason.

Body Alterations - Offensive

Extra Body Parts

Arms - Extra attack
Legs - Lightning Speed as a bonus power
Prehensile Tail - Climbing as a bonus power
Wings - Flight as a Bonus Power at +1 to Power Rank
Combat Tail - Used as a club at +1 to Strength
Additional Eyes/Ears/Nose/Mouth - Enhanced Senses or Detection Powers as Bonus Powers
Claws - Claws as a Bonus Power at +1 to Power Rank
Spines - Like an echidna but can be shot. Bonus Power of Projectile Missile at +1 to Power Rank

Extra Attacks

Use this Power Rank, which is at a minimum of Fighting +1 when fighting multiple opponents.

Energy Touch

The hero may use Energy Type results as damage when Fighting at this Power Rank. Can gain an Energy Resistance as a Bonus Power.

Paralyzing Touch

Those touched by this character may resist the Power Rank effect with an Endurance roll. Failing means taking an unconscious consequence for a Scene.

Claws

Sharp things attached to the body that do Edged type damage.

Rotting Touch

Causes damage to organic material of all types at Power Rank level. Resistance to Corrosion works. Can weaken Body Armour.

Corrosive Touch

Causes damage to inorganic material of all types at Power Rank level. Resistance to Corrosion works. Can weaken Body Armour.

Health-Drain Touch

The Power Rank effect on touch may transfer Shifts of Health/Consequences from the target to the character. A Taken Out result can definitely be lethal.

Blinding Touch

The touching character must achieve a result of +2 Shifts or more to cause a Mild Consequence of Temporary Blindness which lasts for a scene. No resistance other than Protected Senses or technological eye covering.

Body Alterations - Defensive

Body Armour

A character with Body Armour has Power Rank protection to standard physical damage, allowing that many Shifts of damage of that type to be ignored. It may be organic or inorganic. Physical includes Shooting, Throwing, Force, Grappling and Charging. It will protect against Energy at two ranks lower. A character that lowers their Agility by one rank may raise the Body Armour Power Rank +1. High Tech heroes with Body Armour may have a battlesuit encompassing all their abilities and powers.

Water Breathing

This allows normal use of senses and breathing underwater at any depth. You may also choose Swimming and Animal Control (Sea Life). If you take them all you are a native water breather, not being able to breathe on land.

Absorption Power

The character with this power may absorb a chosen type of energy up to the Power Rank. Ranks of damage absorbed given the character extra points of Health to use for the rest of the Scene. Damage of more Shifts than the Power Rank will hurt the character. Any damage comes from this extra Health first.

Recovery

The character with this power may recover Consequences recovers faster. Mild Consequences are healed the next turn. Moderate Consequences heal as per Mild Consequences and Severe Consequences heal as Moderate. Extreme Consequences heal as Severe Consequences.

Regeneration

The character with this power may recover one Health per turn if not hurt and resting.
Solar Regeneration

The character with this power may heal as per Regeneration, only in sunshine.

Life Support

A character with this rank may survive a Power Rank number of Scenes in a hostile environment. At higher than Unearthly +7 they may survive indefinitely.

Pheromones

The character may make a Power Rank roll that is resisted by Psyche to place a 'Friendly To Me' Aspect on the target. Hostile character may still do bad things but be in lust with the character.

Damage Transfer

The character may transfer Power Ranks of Health from one target to another.

Healing

The character may restore Power Rank Health to any target per day. If the healer fails an Endurance roll they may still heal at the cost of Karma. The healer may also reduce a Consequence by one level for a patient per day with a similar Endurance roll.

Immortality

The character with this power will not age or die. It will still suck to be thrown in a freezing ocean, however. Immortality is only good for the home dimension.

SKILLS DESCRIPTION LIST

A work in progress

Weapon Skills

Guns

The character uses all guns at Agility +1.

Thrown Weapons

The character uses all thrown weapons at Agility +1.

Bows

The character uses all bows at Agility +1. Any other untrained character uses them at Agility -1.

Marksman

The character uses any distance weapon at all at Agility +1.

Weapons Master

The character uses any close combat weapon at Fighting +1.

Weapons Specialist

The character uses a single weapon of their choice at +2, Agility, Fighting or other.

Fighting Skills

Martial Arts Advantage

The character may add Slam and Stun Aspects and Consequences to any character, regardless of the respective Strength of the attacker and Endurance of the Defender.

Martial Arts Battle
The character gets +1 to Fighting.

Martial Arts Close

The characters gets +1 to Strength in all circumstances Grappling type combat and a +1 to Agility for dodging.

Martial Arts Define

The character may ignore Body Armour for placing Slam and Stun Aspects and Consequences after a turn of observing them in combat.

Martial Arts Envision

The character gains +1 to Intuition in Fighting combat.

Wrestling

The character gains +2 to attack in Grappling type combat.

Thrown Objects

The character gains +1 to attack with Edged and Blunt thrown weapons and also +1 to Agility to Catch things.

Acrobatics

The character gains +1 to defend when Dodging, Escaping or Evading.

Professional Skills

Medicine

A character gains +1 to Reason involving this field and may stabilise characters in mortal danger in combat.

Law

A characters gains +1 to Reason involving this field and can be a qualified lawyer if appropriate.

Law Enforcement

A characters gains +1 to Reason involving this field, including Guns and Law and may be a member of an agency.

Business

A character gains +1 to Reason involving finance and money and gains +1 to Contacts.

Journalism

A character gains +1 to Contacts.

Engineering

A character gains +1 to Reason when building things. In effect this is Crafts.

Psychiatry

A character gains +1 to Reason in situations concerning the mind.

Investigate

A character gains +1 to Reason in situations concerning detective or espionage type fields as appropriate.

Burglary

A character gains +1 to Reason in situations concerning crime. An Agility modifier may be appropriate given an Aspect that was relevant like 'Third best Safecracker in Adelaide'.

Scientific Skills

Archaeology, Biology, Chemistry, Computing, Electronics, Geology, Genetics, Mathematics, Physics or other Skills along these lines gain the character a +1 to Reason in the chosen field.

Mystic and Mental Skills

Some of these are more low level powers and abilities.

Trance

A character may place themselves in a near death state, only detectable by an Intuition roll versus Psyche. They do not need to eat or drink for some time and heal as if possession Recovery while in this state.

Mesmerism and Hypnosis

Minor mind control is possible as long as the target is not asked to act against their nature. This is based on the Reason rank of the character and works as per Mental Probe otherwise.

Sleight of Hand

The characters dextrous skill with manipulation gives them a +1 to Agility on such endeavours. Be an actual stage magician if you desire.

Resist Domination

Training against mental attacks, allowing the skill user to operate at Psyche +1 when defending against such.

Occult Lore

The character knows a lot about magic and other arcane oddities and weirdness.

Mystic Origin

The character has the potential to develop magical abilities. They may be a sorcerer if their Psyche is high enough (Good or better) for them to gain a teacher.

Other Skill Specialisations

Artist

The character may create works of art in a particular field that others actually want to buy.

Languages

A character with this talent knows an additional language to their native tongue and may learn others in a similar fashion to characters developing Power Stunts.

First Aid

Limited medicine related to emergency situations, including combat.

Trivia

The character is an expert in a different geek type field of their choice.

Performer

The character is an actor, singer, dancer, mime, athlete or someone else who puts themselves on display in public.

Animal Training

The character may teach animals tricks with a Reason roll. If they have actual animal powers, raise those powers +1 rank.

Heir to Fortune

The character is born rich and must have a minimum Resources of Remarkable. If lower, then raise to this +3 number.

Student

The character may gain Skills as Power Stunts but at half the cost of other characters.

Leadership

If the characters form a Karma Pool a character with this talent in the group gains the Pool +1 Karma if they are designated as in charge.

GAMEMASTER GUIDANCE

Types of Aspects

Contents

- Game Aspects
- Character Aspects
- Situation Aspects
- Consequences
- Boosts

Every game of Fate has a few different kinds of aspects: game aspects, character aspects, situation aspects, consequences, and boosts. They mainly differ from one another in terms of what they're attached to and how long they last.

Game Aspects

Game aspects are permanent fixtures of the game, hence the name. While they might change over time, they're never going to go away. If you've already gone through game creation, you've already defined these—the current or impending issues that you came up with. They describe problems or threats that exist in the world, which are going to be the basis for your game's story. Everyone can invoke, compel, or create an advantage on a game aspect at any time; they're always there and available for anyone's use.

Character Aspects

Character aspects are just as permanent, but smaller in scope, attached to an individual PC or NPC. They describe a near-infinite number of things that set the character apart, such as:

- Significant personality traits or beliefs (*Sucker for a Pretty Face, Never Leave a Man Behind, The Only Good Tsyntavian Is a Dead Tsyntavian*).
- The character's background or profession (*Educated at the Academy of Blades, Born a Spacer, Cybernetic Street Thief*).
- An important possession or noticeable feature (*My Father's Bloodstained Sword, Dressed to the Nines, Sharp Eyed Veteran*).
- Relationships to people and organizations (*In League with the Twisting Hand, The King's Favor, Proud Member of the Company of Lords*).
- Problems, goals, or issues the character is dealing with (*A Price on My Head, The King Must Die, Fear of Heights*).
- Titles, reputations, or obligations the character may have (*Self-Important Merchant Guildmaster, Silver-Tongued Scoundrel, Honor-Bound to Avenge My Brother*).

You can invoke or call for a compel on any of your character aspects whenever they're relevant. GMs, you can always propose compels to any PC. Players, you can suggest compels for other people's characters, but the GM is always going to get the final say on whether or not it's a valid suggestion.

Situation Aspects

A situation aspect is temporary, intended to last only for a single scene or until it no longer makes sense (but no longer than a session, at most). Situation aspects can be attached to the environment the scene takes place in—which affects everybody in the scene—but you can also attach them to specific characters by targeting them when you Create An Advantagecreate an advantage.

Situation aspects describe significant features of the circumstances the characters are dealing with in a scene. That includes:

- Physical features of the environment (*Dense Underbrush, Obscuring Snowdrifts, Low Gravity Planet*).
- Positioning or placement (*Sniper's Perch, In the Trees, Backyard*).
- Immediate obstacles (*Burning Barn, Tricky Lock, Yawning Chasm*).
- Contextual details that are likely to come into play (*Disgruntled Townsfolk, Security Cameras, Loud Machinery*).

- Sudden changes in a character's status (*Sand in the Eyes, Disarmed, Cornered, Covered in Slime*).

Who can use a situation aspect depends a lot on narrative context—sometimes it'll be very clear, and sometimes you'll need to justify how you're using the aspect to make sense based on what's happening in the scene. GMs, you're the final arbiter on what claims on an aspect are valid.

Sometimes situation aspects become obstacles that characters need to Overcomeovercome. Other times they give you justification to provide active opposition against someone else's action.

Consequences

A consequence is more permanent than a situation aspect, but not quite as permanent as a character aspect. They're a special kind of aspect you take in order to avoid getting taken out in a conflict, and they describe lasting injuries or problems that you take away from a Conflictconflict (*Dislocated Shoulder, Bloody Nose, Social Pariah*).

Consequences stick around for a variable length of time, from a few scenes to a scenario or two, depending on how severe they are. Because of their negative phrasing, you're likely to get compelled a lot when you have them, and anyone who can justifiably benefit from the consequence can invoke it or create an advantage on it.

Boosts

Boosts are a super-transient kind of aspect. You get a boost when you're trying to create an advantage but don't succeed well enough, or as an added benefit to succeeding especially well at an action. You get to invoke them for free, but as soon as you do, the aspect goes away.

If you want, you can also allow another character to invoke your boost, if it's relevant and could help them out.

Deciding When to Use Mechanics

Because aspects tell us what's important, they also tell us when it's most appropriate to use the mechanics to deal with a situation, rather than just letting people decide what happens just by describing what they do.

GMs, this comes up for you most often when you're trying to figure out whether to require a player to roll dice. If a player says, "I climb this ladder and grab the idol," and there's nothing special about the ladder or the idol, then there's no real reason to require an overcome action to grab it. But if the situation aspects tell you that the ladder is a *Rotting Rope Ladder* and the idol is *Protected by the Wrath of the Gods*, then you suddenly have an element of pressure and risk that makes it worth going to the dice for.

Players, this comes up for you most often when invoking your aspects and considering compels. Your aspects highlight what makes your character an individual, and you want to play that up,

right? So when the opportunity comes up to make your character more awesome by invoking, go for it! When you see an opportunity to influence the story by suggesting a compel for your character, do it! The game will be much richer for it as a whole.

Making A Good Aspect

Contents

- Double-Edged
- Say More Than One Thing
- Clear Phrasing
- If You Get Stuck
- Vary It Up
- Let Your Friends Decide

Because aspects are so important to the game, it's important to make the best aspects you can. So, how do you know what a good aspect is?

The best aspects are **double-edged, say more than one thing, and keep the phrasing simple.**

Double-Edged

Players, good aspects offer a clear benefit to your character while also providing opportunities to complicate their lives or be used to their detriment.

An aspect with a double-edge is going to come up in play more often than a mostly positive or negative one. You can use them frequently to be awesome, and you'll be able to accept more compels and gain more Karma.

Try this as a litmus test—list two ways you might invoke the aspect, and two ways someone else could invoke it or you could get a compel from it. If the examples come easily to mind, great! If not, add more context to make that aspect work or put that idea to the side and come up with a new aspect.

Let's look at an aspect like Computer Genius. The benefits of having this aspect are pretty obvious—any time you're hacking or working with technology, you could justify invoking it. But it doesn't seem like there's a lot of room for that aspect to work against you. So, let's think of a way we can spice that up a bit.

What if we change that aspect to Nerdy McNerdson? That still carries the connotations that would allow you to take advantage of it while working with computers, but it adds a downside—you're awkward around people. This might mean that you could accept compels to mangle a social situation, or someone might invoke your aspect when a fascinating piece of equipment distracts you.

GMs, this is just as true of your game and situation aspects. Any feature of a scene you call out should be something that either the PCs or their foes could use in a dramatic fashion. Your

game aspects do present problems, but they also should present ways for the PCs to take advantage of the status quo.

Say More Than One Thing

Earlier, it was noted several things that a Aspectscharacter aspect might describe: personality traits, backgrounds, relationships, problems, possessions, and so forth. The best aspects overlap across a few of those categories, because that means you have more ways to bring them into play.

Let's look at a simple aspect that a soldier might have: I Must Prove Myself. You can invoke this whenever you're trying to do something to gain the approval of others or demonstrate your competence. Someone might compel it to bait you into getting into a fight you want to avoid, or to accept a hardship for the sake of reputation. So we know it has a double edge, so far so good.

That'll work for a bit, but eventually this aspect will run out of steam. It says just one thing about the character. Either you're trying to prove yourself, or this aspect isn't going to come up.

Now tie that aspect in with a relationship to an organization: The Legion Demands I Prove Myself. Your options open up a great deal. Not only do you get all the content from before, but you've introduced that the Legion can make demands of you, can get you into trouble by doing things you get blamed for, or can send NPC superiors to make your life difficult. You can also invoke the aspect when dealing with the Legion, or with anyone else who might be affected by the Legion's reputation. Suddenly, that aspect has a lot more going on around it.

GMs, for your situation aspects, you don't have to worry about this as much, because they're only intended to stick around for a scene. It's much more important for game and character aspects to suggest multiple contexts for use.

* I Must Prove Myself
* The Legion Demands I Prove Myself

Clear Phrasing

Because aspects are phrases, they come with all the ambiguities of language. If no one knows what your aspect means, it won't get used enough.

That isn't to say you have to avoid poetic or fanciful expression. *Just a Simple Farmboy* isn't quite as fetching as *Child of Pastoral Bliss*. If that's the tone your game is going for, feel free to indulge your linguistic desires.

However, don't do this at the expense of clarity. Avoid metaphors and implications, when you can get away with just saying what you mean. That way, other people don't have to stop and ask you during play if a certain aspect would apply, or get bogged down in discussions about what it means.

Let's look at Memories, Wishes, and Regrets. There's something evocative about the phrase. It suggests a kind of melancholy about the past. But as an aspect, I don't really know what it's supposed to do. How does it help you? What are the memories of? What did you wish for? Without some concrete idea of what the aspect's referring to, invoking and compelling it is pretty

much impossible.
Suppose we talk about this some, and you specify that you were going for this idea that your character was scarred from years spent in the setting's last great war. You killed people you didn't want to kill, saw things you didn't want to see, and pretty much had all your hope of returning to a normal life taken away.
I think this is all fantastic, and I suggest we call it Scars from the War. Less poetic, maybe, but it directly references all the stuff you're talking about, and gives me ideas about people from your past I may be able to bring back into your life.
If you're wondering if your aspect is unclear, ask the people at the table what they think it means.
* Memories, Wishes, and Regrets
* Scars from the War

If You Get Stuck

Now you know what makes for a good aspect, but that doesn't narrow down your potential choices any—you still have a nearly infinite set of topics and ideas to choose from.
If you're still stuck about what to choose, here are some tips to make things a little easier on you.

Sometimes, It's Better Not to Choose

If you can't think of an aspect that really grabs you and the other people at the table, you're better off leaving that space blank, or just keeping whatever ideas you had scribbled in the margins. Sometimes it's much easier to wait for your character to get into play before you figure out how you want to word a particular aspect.
So when in doubt, leave it blank. Maybe you have a general idea of the aspect but don't know how to phrase it, or maybe you just have no idea. Don't worry about it. There's always room during the game to figure it out as you go.
The same thing is true if you have more than one idea that seems juicy, but they don't work together and you don't know which one to pick. Write them all down in the margins and see which one seems to really sing in play. Then fill the space in later, with the one that gets the most mileage.

Vary It Up

You don't want all your aspects to describe the same kind of thing. Five relationships means that you can't use your aspects unless one of them is in play, but five personality traits means that you have no connection to the game world. If you're stuck on what to pick for an aspect, looking at what kinds of things your other aspects describe may help you figure out which way to go for the current phase.
Lenny ends up with Disciple of the Ivory Shroud and The Manners of a Goat as Landon's high

concept and trouble. So far, this is a pretty straightforward character—a violent type whose mouth and demeanor are always getting him into trouble.
Lenny does his phase one and explains to us that Landon was a miscreant and street rat that grew up practically as an orphan—his parents were around, but never really paid too much attention to him or spent effort reining him in. He eventually decided to enlist in the town militia after someone saved him from a clobbering in a bar fight and suggested he do something worthwhile with his life.
Amanda asks him what really matters about this phase, and Lenny ponders a bit. Landon's first two aspects are heavy on personal description—he doesn't have a lot of relationships yet. So Lenny focuses on that and decides he wants a connection to the guy who pulled him into the militia.
They end up naming that guy Old Finn, Landon ends up with the aspect I Owe Old Finn Everything, and Amanda now has a new NPC to play with.

Let Your Friends Decide

The game works best if everyone is invested in what everyone else is doing—collaboration is at the heart of the game, and it'll probably be said a lot more throughout this site.
You always have the option, especially with aspects, of simply asking the GM and other players to come up with something on your behalf. Pitch them the events of the phase, and ask them the same questions they're going to be asking of you. What matters to them? What are they excited about? Do they have suggestions about how to make the events of the phase more dramatic or intense? What aspect do they think would be most interesting or appropriate?
You have the final decision as to what your character's aspects are, so don't look at it as giving up control. Look at it as asking your ever-important fan club and audience what they want to see, and using their suggestions to jumpstart your own train of thought. If everyone has a bit of input on everyone else's characters, the game will benefit from that sense of mutual investment.

Invoking & Compelling Aspects

Contents

- Invoking Aspects
- Compelling Aspects

Invoking Aspects

The primary way you're going to use aspects in a game of Fate is to invoke them. If you're in a situation where an aspect is beneficial to your character somehow, you can invoke it.
In order to invoke an aspect, explain why the aspect is relevant, spend Karma, and you can choose one of these benefits:

- Take a +2 on your current skill roll after you've rolled the dice.
- Reroll all your dice.
- Pass a +2 benefit to another character's roll, if it's reasonable that the aspect you're invoking would be able to help.
- Add +2 to any source of passive opposition, if it's reasonable that the aspect you're invoking could contribute to making things more difficult. You can also use this to create passive opposition at Fair (+2) if there wasn't going to be any.

The Reroll Vs. The +2

Rerolling the dice is a little riskier than just getting the +2 bonus, but has the potential for greater benefit. We recommend you reserve this option for when you've rolled a –3 or a –4 on the dice, to maximize the chance that you'll get a beneficial result from rerolling. The odds are better that way.

It doesn't matter when you invoke the aspect, but usually it's best to wait until after you've rolled the dice to see if you're going to need the benefit. You can invoke multiple aspects on a single roll, but youcannot invoke the same aspect multiple times on a single roll. So if your reroll doesn't help you enough, you'll have to pick another aspect (and spend another Karma) for a second reroll or that +2.

The group has to buy into the relevance of a particular aspect when you invoke it; GMs, you're the final arbiter on this one. The use of an aspect should make sense, or you should be able to creatively narrate your way into ensuring it makes sense.

Precisely how you do this is up to you. Sometimes, it makes so much sense to use a particular aspect that you can just hold up the Karma and name it. Or you might need to embellish your character's action a little more so that everyone understands where you're coming from. (That's why it is recommends making sure that you're on the same page with the group as to what each of your aspects means—it makes it easier to justify bringing it into play.)

The Ellipsis Trick

If you want an easy way to ensure you have room to incorporate aspects into a roll, try narrating your action with an ellipsis at the end ("..."), and then finish the action with the aspect you want to invoke. Like this:

Patsy says, "Okay, so I raise my tail up and..." (rolls dice, hates the result) "...and it looks like I'm going to miss at first, but it turns out to be a quick feint-and-whack, a classic move from the Two-Tailed Crime Burner" (spends the Karma).

John says, "So I'm trying to decipher the runes in the book and..." (rolls the dice, hates the result) "...and If I Haven't Been There, I've Read About It..." (spends Karma) "...and I easily start

rambling about their origin."

Free Invocations

You don't always have to pay Karma to invoke an aspect—sometimes it's free.
When you succeed at Creating An Advantage, you "stick" a free invocation onto an aspect. If you succeed with style, you get two invocations. Some of the other actions also give you free boosts.
You also get to stick a free invocation on any consequences you inflict in a conflict.

Free invocations work like normal ones except in two ways: no Karma is exchanged, and you can stack them with a normal invocation for a better bonus. So you can use a free invocation and pay Karma on the same aspect to get a +4 bonus instead of a +2, two rerolls instead of one, or you can add +4 to another character's roll or increase passive opposition by +4. Or you could split the benefits, getting a reroll and a +2 bonus. You can also stack multiple free invocations together.

After you've used your free invocation, if the aspect in question is still around, you can keep invoking it by spending Karma.

Pirate succeeds on an attack, and causes her opponent to take the Cut Across the Gut consequence. On the next exchange, she attacks him again, and she can invoke that for free because she put it there, giving her a +2 or a reroll.

If you want, you can pass your free invocation to another character. That allows you to get some teamwork going between you and a buddy. This is really useful in a conflict if you want to set someone up for a big blow—have everyone create an advantage and pass their free invocations onto one person, then that person stacks all of them up at once for a huge bonus.

Compelling Aspects

The other way you use aspects in the game is called a **compel**. If you're in a situation where having or being around a certain aspect means your character's life is more dramatic or complicated, someone can compel the aspect. That aspect can be on your character, the scene, location, game, or anywhere else that's currently in play. We'll start with character aspects, and then talk about Compelling Situation Aspects in a bit.

In order to compel an aspect, explain why the aspect is relevant, and then make an offer as to what the complication is. You can negotiate the terms of the complication a bit, until you reach a reasonable consensus. Whoever is getting compelled then has two options:

- Accept the complication and receive Karma.
- Pay Karma to prevent the complication from happening

-

The complication from a compel occurs regardless of anyone's efforts—once you've made a deal and taken the Karma, you can't use your skills or anything else to mitigate the situation. You have to deal with the new story developments that arise from the complication.

If you prevent the complication from happening, then you and the group describe how you avoid it. Sometimes it just means that you agree that the event never happened in the first place, and sometimes it means narrating your character doing something proactive. Whatever you need to do in order to make it make sense works fine, as long as the group is okay with it.

GMs, you're the final arbiter here, as always—not just on how the result of a compel plays out, but on whether or not a compel is valid in the first place. Use the same judgment you apply to an invocation—it should make instinctive sense, or require only a small amount of explanation, that a complication might arise from the aspect.

Finally, and this is very important: **if a player wants to compel another character, it costs Karma to propose the complication.** The GM can always compel for free, and any player can propose a compel on his or her own character for free.

Types of Compels

There are two major categories for what a compel looks like in the game: events and decisions. These are tools to help you figure out what a compel should look like and help break any mental blocks.

Events

An event-based compel happens to the character in spite of herself, when the world around her responds to a certain aspect in a certain way and creates a complicating circumstance. It looks like this:

- You have ____ aspect and are in ____ situation, so it makes sense that, unfortunately, ____ would happen to you. Damn your luck.

Here are a few:

Cynere has Infamous Girl with Sword while covertly attending a gladiatorial contest, so it makes sense that, unfortunately, an admirer would recognize her in the stands and make a huge fuss, turning all eyes in the arena her way. Damn her luck.

Landon has I Owe Old Finn Everything and is returning to his home village after hearing it was sacked by barbarians, so it makes sense that, unfortunately, Old Finn was captured and taken far into the mountains with their war party. Damn his luck.

Zird has Rivals in the Collegia Arcana and is attempting to get an audience with their Inner

Council, so it makes sense that, unfortunately, his rivals force the Collegia to demand he provide a detailed account of his highly-coveted research to re-establish his relationship with the organization. Damn his luck.

As you'll see with decision-based compels, the real mileage is in the complication itself. Without that, you don't really have anything worth focusing on—the fact that the PCs continually have complicated and dramatic things happen to them is, well, exactly what makes them PCs in the first place.

GMs, event-based compels are your opportunity to party. You're expected to control the world around the PCs, so having that world react to them in an unexpected way is pretty much part and parcel of your job description.

Players, event-based compels are great for you. You get rewarded simply by being there—how much more awesome can you get? You might have a difficult time justifying an event-based compel yourself, as it requires you to assert control over an element of the game that you typically aren't in charge of. Feel free to propose an event-based compel, but remember that the GM has the final say on controlling the game world and may veto you if she's got something else in mind.

Decisions

A decision is a kind of compel that is internal to the character. It happens because of a decision he makes, hence the name. It looks like this:

- You have ____ aspect in ____ situation, so it makes sense that you'd decide to ____. This goes wrong when ____ happens.

Here are a few:

Landon has The Manners of a Goat while trying to impress a dignitary at a royal ball, so it makes sense that he'd decide to share some boorish, raunchy humor and/or commentary. This goes wrong when he discovers she's the princess of this country, and his offense is tantamount to a crime.

Cynere has Tempted by Shiny Things while touring an ancient museum, so it makes sense that she'd decide to, ahem, liberate a couple of baubles for her personal collection. This goes wrong when she discovers that the artifacts are cursed, and she's now beholden to the Keepers of the Museum if she wants the curse lifted.

Zird has Not the Face! when he gets challenged to a barfight, so it makes sense that he'd decide to back down from the challenge. This goes wrong when the rest of the patrons decide he's a coward and throw him unceremoniously out into the street.

So the real dramatic impact from these kinds of compels is not what decision the character makes, most of the time—it's how things go wrong. Before something goes wrong, the first sentence could be a prelude to making a skill roll or simply a matter of roleplaying. The

complication that the decision creates is really what makes it a compel.

GMs, remember that a player is ultimately responsible for everything that the character says and does. you can offer decision-based compels, but if the player doesn't feel like the decision is one that the character would make, don't force the issue by charging Karma. instead, negotiate the terms of the compel until you find a decision the player is comfortable making, and a complication that chains from that decision instead. if you can't agree on something, drop it. The decision part should be very self-evident, and something a player might have been thinking about doing anyway. The same goes for players trying to compel NPCs or each other's PCs—make sure you have a strong mutual understanding of what that NPC or other character might do before proposing the compel.

Players, if you need Karma, this is a really good way of getting it If you propose a decision-based compel for your character to the GM, then what you're basically asking is for something you're about to do to go wrong somehow. You don't even have to have a complication in mind—simply signaling the GM should be enough to start a conversation. GMs, as long as the compel isn't weak (as in, as long as there's a good, juicy complication), you should go with this. If the compel is weak, poll the rest of the group for ideas until something more substantial sticks.
If you offer a decision-based compel, and no one can agree on what the decision part should be, it shouldn't cost Karma to counter—just drop it. Countering a decision-based compel should only mean that the "what goes wrong" part doesn't happen.

GMs, remember that a player is ultimately responsible for everything that the character says and does. You can offer decision-based compels, but if the player doesn't feel like the decision is one that the character would make, don't force the issue by charging Karma. Instead, negotiate the terms of the compel until you find a decision the player is comfortable making, and a complication that chains from that decision instead. If you can't agree on something, drop it.

Retroactive Compels

Sometimes, you'll notice during the game that you've fulfilled the criteria for a compel without Karma getting awarded. You've played your aspects to the hilt and gotten yourself into all kinds of trouble, or you've narrated crazy and dramatic stuff happening to a character related to their aspects just out of reflex.

Anyone who realizes this in play can mention it, and the Karma can be awarded retroactively, treating it like a compel after the fact. GMs, you're the final arbiter. It should be pretty obvious when something like this occurs, though—just look at the guidelines for event and decision compels above, and see if you can summarize what happened in the game according to those guidelines. If you can, award Karma.

Compelling with Situation Aspects

Just like with every other kind of aspect use, you can use situation aspects (and by extension, game aspects) for compels. Because situation aspects are usually external to characters, you're almost always looking at event-based compels rather than decision-based ones. The character or characters affected get Karma for the compel.
Here are a few examples:
Because the warehouse is On Fire, and the player characters are trapped in the middle of it, it makes sense that, unfortunately, the ruffian they're chasing can get away in the confusion. Damn their luck.

The manor house Cynere is searching through is Littered with Debris, so it makes sense that, unfortunately, the city guard is going to arrive there before she finds what she's looking for, which will leave her with a lot of explaining to do. Damn her luck.

The ancient library Zird is currently working in has Layers of Dust everywhere, so it makes sense that, unfortunately, while he might be able to find the information he's looking for, the bounty hunter pursuing him will know that he was here. Damn his luck.

Using Aspects For Roleplaying

Contents

- Removing Or Changing An Aspect
- Creating and Discovering New Aspects In Play
- Secret or Hidden Aspects

Finally, aspects have a passive use that you can draw on in almost every instance of play. Players, you can use them as a guide to roleplaying your character. This may seem self-evident, but it should be called out anyway—the aspects on your character sheet are true of your character *at all times*, not just when they're invoked or compelled.

Think of your collection of aspects as an oracle—like a tarot spread or tea leaves. They give you a big picture of what your character's about, and they can reveal interesting implications if you read between the lines. If you're wondering what your character might do in a certain situation, look at your aspects. What do they say about your character's personality, goals, and desires? Are there any clues in what your aspects say that might suggest a course of action? Once you find that suggestion, go for it.

Playing to your aspects also has another benefit: you're feeding the GM ideas for compels. You're already bringing your aspects into the game, so all she has to do is offer you complications and you're good to go.

GMs, you'll use your NPCs aspects the same way, but you get an additional way of "reading the tea leaves"—you can also use them as a way of figuring out how the world reacts to the

characters. Does someone have the aspect *Strongest Man in the World*? That's a reputation that might precede that character, one that people might know about and react to. People might crowd in to see that character when he's passing through.

Also, it suggests something about that character's physical size and build. You know that most people are going to give that character a wide berth in a crowded space, might be naturally intimidated, or might be overly aggressive or brusque as overcompensation for being intimidated.
But no one's going to ignore that character. Inserting these kinds of aspect-related details into your narration can help your game seem more vivid and consistent, even when you're not shuffling Karma around.

In a session of Hearts of Steel, Landon comes back to his home village of Vinfeld, only to find that it has been sacked by barbarians and that his mentor, Old Finn, has been kidnapped. Amanda tells him that the other villagers are overjoyed that he's come back, and in a scene where he talks to the village elders, she also says that they want him to stay and help with rebuilding the town.

Lenny looks at some of the aspects on Landon's sheet: Disciple of the Ivory Shroud, I Owe Old Finn Everything, The Manners of a Goat, and Smashing is Always an Option. His read of those aspects is that they show Landon as being very straightforward (to the point of rudeness), aggressive, inclined to solve problems through violence, and very loyal to those he considers his own.

Because of his aspects, there's not a prayer's chance in hell Landon's going to stay and help the town when Finn might still be alive. And not only that, he's going to tell the elders exactly how he feels about the fact that they didn't send a rescue party after Old Finn themselves. Probably he uses words like "spineless" and "worthless." You know, words that really make people sympathize with you.

Amanda says that he enrages the elders so much that they're pondering banishing him from town for his insolence. She holds up Karma and grins, indicating a compel—his manners are going to get him kicked out of Vinfeld.

Lenny takes it, accepting that complication. "Screw them anyway," he says. "I'll rescue Finn without their help."

Removing Or Changing An Aspect

Game and character aspects change through advancement. See the MilestonesMilestones section for that.

If you want to get rid of a situation aspect, you can do it in one of two ways: roll an overcome

action specifically for the purpose of getting rid of the aspect, or roll some other kind of action that would make the aspect make no sense if you succeed. (For example, if you're *Grappled*, you could try to sprint away. If you succeed, it wouldn't make sense for you to be *Grappled* anymore, so you'd also get rid of that aspect.)

If a character can interfere with your action, they get to roll active opposition against you as per normal. Otherwise, GMs, it's your job to set passive opposition or just allow the player to get rid of the aspect without a roll, if there's nothing risky or interesting in the way.

Finally, if at any point it simply makes no sense for a situation aspect to be in play, get rid of it.

Creating and Discovering New Aspects In Play

In addition to your character aspects, game aspects, and the situation aspects that the GM presents, you have the ability to create, discover, or gain access to other aspects as you play. For the most part, you'll use the Create An Advantagecreate an advantage action to make new aspects. When you describe the action that gives you an advantage, the context should tell you if it requires a new aspect or if it derives from an existing one. If you're bringing a new circumstance into play—like throwing sand in someone's eyes—you're indicating that you need a new situation aspect.

With some skills, it's going to make more sense to stick an advantage to an aspect that's already on some other character's sheet. In this case, the PC or NPC you're targeting would provide active opposition to keep you from being able to use that aspect.

If you're not looking for a free invocation, and you just think it'd make sense if there were a particular situation aspect in play, you don't need to roll the dice or anything to make new aspects—just suggest them, and if the group thinks they're interesting, write them down.

For the GM: Extremely Powerful Ninja GM Trick

So, if you don't have any aspects made up for a scene or an NPC, just ask the players what kinds of aspects they're looking for when they roll to create an advantage. If they tie or succeed, just write down something similar to what they were looking for and say they were right. If they fail, write it down anyway, or write another aspect down that's not advantageous to them, so as to contrast with their expectations.

Secret or Hidden Aspects

Some skills also let you use the create an advantage action to reveal aspects that are hidden, either on NPCs or environments—in this case, the GM simply tells you what the aspect is if you get a tie or better on the roll. You can use this to "fish" for aspects if you're not precisely sure what to look for—doing well on the roll is sufficient justification for being able to find something

advantage-worthy.

Generally speaking, it is assumed that most of the aspects in play are public knowledge for the players. The PCs' character sheets are sitting on the table, and probably the main and supporting NPCs are as well. That doesn't always mean the characters know about those aspects, but that's one of the reasons why the create an advantage action exists—to help you justify how a character learns about other characters.

Also, remember that aspects can help deepen the story only if you get to use them—aspects that are never discovered might as well never have existed in the first place. So most of the time, the players should always know what aspects are available for their use, and if there's a question as to whether or not the character knows, use the dice to help you decide.

Finally, sometimes you're going to want to keep an NPC's aspects secret or not reveal certain situation aspects right away because you're trying to build tension in the story. If the PCs are investigating a series of murders, you don't exactly want the culprit to have *Sociopathic Serial Murderer* sitting on an index card for the PCs to see at the beginning of the adventure.

In those cases, it is recommended that you don't make an aspect directly out of whatever fact you're trying to keep secret. Instead, make the aspect a detail that makes sense in context after the secret is revealed.

Adam is making an NPC who's secretly a supervillain, the main bad guy in the scenario she's planning. He's also a policeman in the town the PCs are going to, so she doesn't want to give things away too easily.

Instead of making a Secretly a Supervillain aspect, she decides to make a few personal details instead: Inveterate Night Owl, Tougher Than He Looks, and Wheels Within Wheels. If the PCs discover a couple of these, or see them on the table, they might start to suspect the NPC, but it's not going to ruin the mystery of the scenario right away.

Karma Economy

Contents

- Refresh
- Spending Karma
- Earning Karma
- The GM and Karma

For the most part, the use of aspects revolves around Karma. You indicate your supply of fate Karma by using tokens, such as poker chips, glass beads, or other markers.
Ideally, you want a consistent ebb and flow of Karma going on throughout your sessions.

Players spend them in order to be awesome in a crucial moment, and they get them back when their lives get dramatic and complicated. So if Karma is flowing the way they're supposed to, you'll end up with these cycles of triumphs and setbacks that make for a fun and interesting story.
Here's how that works.

Refresh

Each player gets Karma to start each session off with. That total is called the refresh rate. The refresh for a default, starting character is three Karma.

You get additional refresh as your character achieves a major milestone (which is discussed in The Long GameThe Long Game), which you can spend on getting more powers or stunts or keep in order to increase your starting Karma total.

You might end a session of play with more Karma than your actual refresh. If that happens, you don't lose the additional Karma when you start the next session, but you don't gain any either. At the start of a new scenario, you reset your Karma to your refresh rate no matter what.

Spending Karma

You spend Karma in any of the following ways:

- **Invoke an Aspect:** Invoking an aspect costs Karma, unless the invocation is free.
- **Power Stunt:** It generally costs Karma in order to try the new use of power.
- **Refuse a Compel:** Once a compel is proposed, you can pay Karma to avoid the complication associated with it.
- **Declare a Story Detail:** To add something to the narrative based on one of your aspects, spend Karma.

Earning Karma

You earn Karma in any of the following ways:

- **Accept a Compel:** You get Karma when you agree to the complication associated with a compel. As said above, this may sometimes happen retroactively if the circumstances warrant.
- **Have Your Aspects Invoked Against You:** If someone pays Karma to invoke an aspect attached to your character, you gain their Karma at the end of the scene. This includes advantages created on your character, as well as consequences.
- **Concede in a Conflict:** You receive one Karma for Conceding A Conflict, as well as additional Karma for each consequence that you've received in that conflict. (This isn't the same as being taken out in a conflict, by the way.)

The GM and Karma

GMs, you also get to use Karma, but the rules are a little bit different than the rules for players. When you award players fKarma for compels or concession, they come out of an unlimited pool you have for doing so—you don't have to worry about running out of Karma to award, and you always get to compel for free.

The NPCs under your control are not so lucky. They have a limited pool of Karma you get to use on their behalf. **Whenever a scene starts, you get one Karma for every PC in that scene.** You can use these points on behalf of any NPC you want, but you can get more in that scene if they take a compel, like PCs do.

You reset to your default total, one per PC, at the beginning of every scene.

There are two exceptions:

- You accepted a compel that effectively ended the last scene or starts the next one. If that happens, take an extra Karma in the next scene.
- You conceded a conflict to the PCs in the previous scene. If that happens, take the Karma you'd normally get for the concession into the next scene and add them to the default total.

If the immediate next scene doesn't present a significant interaction with NPCs, you can save these extra points until the next scene that does.

Amanda is running a climactic conflict, where the PCs are battling a nemesis they've been trying to subdue for several scenarios now. Here are the characters in the scene:

- Barathar, Smuggler Queen of the Sindral Reach, a main NPC
- Og the Strong, one of her chief enforcers, a supporting NPC
- Teran the Swift, an old nemesis of the PCs hired to do Barathar's bidding, a supporting NPC
- Two nameless NPC sergeants
- Landon
- Cynere
- Zird the Arcane

Her total Karma pool for this scene is 3 Karma—one each for Landon, Cynere, and Zird. If Zird had been elsewhere (say, doing some arcane research), Amanda would've gotten two Karma, one for Landon and one for Cynere.

Late in the conflict, Barathar is forced to concede so she can get away with her skin intact. She has taken two consequences in the conflict, meaning that she gets three Karma for conceding. Those three Karma carry over to the next scene.

The Basic Game Actions

We cover these in more detail in Actions & Outcomes, but here's a quick reference so that you don't have to flip all the way over there right now.

Overcome: True to its name, you tackle some kind of challenge, engaging task, or hindrance

related to your skill.
Create an Advantage: Whether you're discovering something that already exists about an opponent or creating a situation that helps you succeed, creating advantages allows you to discover and create aspects, and lets you get free invocations of them.
Attack: You try to harm someone in a conflict. That harm may be physical, mental, emotional, or social in nature.
Defend: You try to keep someone from harming you, getting past you, or creating an advantage to use against you.

Skill	Overcome	Create Advantage	Attack	Defend
Fighting	X	X	X	X
Agility	X	X	X	X
Strength	X	X	X	X
Endurance	X	X		X
Reason	X	X		
Intuition	X	X		X
Psyche	X	X		X
Resources	X	X		
Popularity	X	X	X	
Contacts	X	X		X
Burglary	X	X		
Crafts	X	X		
Deceive	X	X		X
Drive	X	X		X
Empathy	X	X		
Investigate	X	X		
Notice	X	X		X
*Shoot	X	X	X	

Stealth	X	X		X

Actions & Outcomes

Contents

- It's Time For Action!
- Opposition

It's Time For Action!

You roll the dice when there's some kind of interesting opposition keeping you from achieving your goals. If there's no interesting opposition, you just accomplish whatever you say you're trying to do.

As said previously, characters in a Faterip game solve their problems proactively. Players, during the game you're going to do a lot—you might break into the bad guy's fortress, pilot a starship past a minefield, rally a group of people into a protest, or poll a network of informants to get the latest word on the street.

Whenever you take action, there's a good chance that something or someone is going to be in your way. It wouldn't be an interesting story if the bad guy just rolled over and handed you victory on a plate—clearly, he's got some crazy security measures to keep you out of his place. Or the mines are unstable and already blowing up around you. Or the protesters are really scared of the cops. Or someone's been bribing the informants to keep quiet.

That's when it's time to take out the dice.

- Choose the character's skill that is appropriate to the action.
- Roll four Fate dice.
- Add together the symbols showing on the dice. A + is +1, a - is –1, and a 0 is 0.
- Add your skill rating to the dice roll. The total is your result on the ladder.
- If you invoke an aspect, add +2 to your result or reroll the dice.
-

Cynere needs to bribe her way past the guards keeping her from entering the city of Thaalar. Amanda says she'll do this as a straight-up overcome action, because the guards are nameless NPCs anyway and not really worth a conflict.

Lily looks through Cynere's skill list and picks Resources as her skill, hoping she can scrounge enough out of her coin purse to satisfy them. Her Resources skill is Good (+1), so she'll add one to whatever result she gets from rolling the dice.

She rolls and gets: +-0+
Her total result is +2 (+1 from her dice and +1 from her skill of Good), which corresponds to a Fair on the ladder.

Opposition

As said in The Basics, whenever you roll the dice, you're comparing your roll to your opposition. Opposition is either active, meaning it's another person rolling dice against you, or passive,

meaning that it's just a set rating on the ladder which represents the influence of the environment or situation you're in. GMs, it's your job to decide what the most reasonable source of opposition is.

Amanda decides to roll active opposition against Lily on behalf of the guards. She decides the most appropriate opposing skill is Will—they're trying to resist the temptation of bribery, after all. The guards are nameless NPCs with no reason to be particularly strong of will, so she gives them a Typical (+0). She rolls and gets: ++0+
...for an incredibly lucky result of +3!

That gives her a Good (+3) result, beating Lily's roll by one.

For the GM: Active or Passive?

If a PC or a named NPC can reasonably interfere with whatever the action is, then you should give them the opportunity to roll active opposition. This does not count as an action for the opposing character; it's just a basic property of resolving actions. In other words, a player doesn't have to do anything special to earn the right to actively oppose an action, as long as the character is present and can interfere. If there's any doubt, having an appropriate situation aspect helps justify why a character gets to actively oppose someone else.

If there is no character in the way, then look at your situation aspects in this scene to see if any of them justify some sort of obstacle, or consider the circumstances (like rough terrain, a complex lock, time running out, a situational complication, etc.). If something sounds interesting, choose passive opposition and set a rating on the ladder.

Sometimes you're going to run into edge cases, where something inanimate seems like it should provide active opposition (like an automated gun) or an NPC can't provide proactive resistance (like if they're unaware of what the PC is doing). Follow your gut—use the type of opposition that fits the circumstances or makes the scene more interesting.

Four Outcomes

Contents

- Fail
- Tie
- Succeed
- Succeed with Style

When you roll the dice, either you're going to fail, tie, succeed, or succeed with style. Every roll you make in a Fate game results in one of four outcomes, generally speaking. The

specifics may change a little depending on what kind of action you're taking, but all the game actions fit this general pattern.

Fail

If you roll lower than your opposition, you fail.
This means one of several things: you don't get what you want, you get what you want at a serious cost, or you suffer some negative mechanical consequence. Sometimes, it means more than one of those. It's the GM's job to determine an appropriate cost.

Tie

If you roll the same as your opposition, you tie.
This means you get what you want, but at a minor cost, or you get a lesser version of what you wanted.

Succeed

If you roll higher than your opposition by 1 or 2 shifts, you succeed.
This means you get what you want at no cost.

Succeed with Style

If you roll higher than your opposition by 3 or more shifts, you succeed with style.
This means that you get what you want, but you also get an added benefit on top of that.

For the GM: Serious Cost Vs. Minor Cost

When you're thinking about costs, think both about the story in play and the game mechanics to help you figure out what would be most appropriate.

A serious cost should make the current situation worse somehow, either by creating a new problem or exacerbating an existing one. Bring in another source of opposition in this scene or the next one (such as a new opposing NPC or an obstacle to overcome), or ask the player to take a consequence at their lowest free level, or give someone who opposes the PC an advantage with a free invocation.

A minor cost should add a story detail that's problematic or bad for the PC, but doesn't necessarily endanger progress. You could also ask the PC to take Health or give someone who opposes the PCs a boost.

It's okay if the minor cost is mainly a narrative detail, showing how the PC just barely scratched by. See more advice about dealing with costs on in Running the Game.

For the GM: How Hard Should Skill Rolls Be?

For active opposition, you don't really need to worry about how hard the roll is—just use the NPC's skill level and roll the dice like the players do, letting the chips fall where they may. There are guidelines about NPC skill levels in Running the Game.

For passive opposition, you have to decide what rank on the ladder the player has to beat. It's more an art than a science, but there are some guidelines to help you.

Anything that's two or more steps higher than the PC's skill level—Excellent (+2) skill and Incredible (+4) opposition, for example— means that the player will probably fail or need to invoke aspects to succeed.

Anything that's two or more steps lower than the PC's skill level—Excellent (+2) skill and Typical (+0) opposition, for example—means that the player will probably not need to invoke aspects and have a good chance of succeeding with style.

Between that range, there's a roughly equal chance that they'll tie or succeed, and a roughly equal chance that they will or won't need to invoke aspects to do so.

Therefore, low difficulties are best when you want to give the PCs a chance to show off and be awesome, difficulties near their skill levels are best when you want to provide tension but not overwhelm them, and high difficulties are best when you want to emphasize how dire or unusual the circumstances are and make them pull out all the stops.

Finally, a couple of quick axioms:
Good is called Good for a reason—if nothing about the opposition sticks out, then the difficulty doesn't need more than a +1.
If you can think of at least one reason why the opposition sticks out, but otherwise just can't decide what the difficulty should be, pick Excellent (+2). It's in the middle of a PC's range of skills, so it provides a decent challenge for every skill level up to Incredible (+4), and you want to give PCs a chance to show off their best skill anyway.

Four Actions

Contents

- Overcome
- Create an Advantage
- Attack
- Defend

When you make a skill roll, you're taking one of four actions: **overcome, create an advantage, attack, or defend**.
There are four types of actions you can take in a game of Faterip. When you make a skill roll, you have to decide which of these you're going to try. The skill descriptions tell you which actions are appropriate for that skill and under which circumstances. Usually, the action you need to take will be pretty obvious from the skill description, your intent, and the situation in play, but sometimes you might have to talk it over with the group to find out which is the most appropriate.
The four actions are: overcome, create advantage, attack, and defend.

Overcome

Use the overcome action to achieve assorted goals appropriate to your skill.
Every skill has a certain niche of miscellaneous endeavors that fall under its purview, certain situations where it's an ideal choice. A character with Burglary tries to jimmy a window, a character with Empathy tries to calm the crowd, and a character with Crafts tries to fix the broken axle on his wagon after a desperate chase.
When your character's in one of these situations and there's something between her and her goals, you use the overcome action to deal with it. Look at it as the "catch-all" action for every skill—if it doesn't fall into any other category, it's probably an overcome action.
The opposition you have to beat might be active or passive, depending on the situation.

- **When you fail an overcome action, you have two options.** You can simply fail, which means you don't attain your goal or get what you were after, or you can succeed at a serious cost.
- **When you tie an overcome action**, you attain your goal or get what you were after, but at a minor cost.
- **When you succeed at an overcome action**, you attain your goal without any cost.
- **When you succeed with style at an overcome action**, you get a boost in addition to attaining your goal.

You may occasionally run into situations where it seems appropriate to provide a different benefit or penalty for a given action result than the one listed. It's okay to go back to the basic description of the four outcomes and sub in something that makes sense.
For example, on the overcome action it says you get a boost in addition to success when you succeed with style. But if that overcome roll is going to end the scene, or you can't think of a good boost, You may choose to offer a story detail as an extra benefit instead.
Landon stalks around the siege tower of the Red Emperor's fortress, trying to sabotage the ballistas. If he succeeds, the army who hired him has a much better chance in the field when they attack tomorrow morning.
Amanda says, "Okay, so you make it to the top of the tower, and you start working. But then, you hear footsteps echoing below you in the tower—sounds like the next guard patrol got here just a bit early."
"Damn," Lenny says. "Figures I'd get the one guard squad with real discipline. I need to disable these and get out—if they find me, General Ephon already told me he'd disavow my existence."

Amanda shrugs a bit and says, “Work fast? You’re looking at passive opposition here—crunched for time, and dealing with intricate machinery bits, so I’ll call that Incredible (+4).”
Landon has the Crafts skill at Good (+1). Lenny grumbles and says, “Should have convinced Zird to do this.” He rolls, getting a +2, for a Remarkable (+3) result. Not good enough.
Landon chips in a fate point and says, “Well, you know what I always say... Smashing Is Always an Option,” referring to one of his aspects. Amanda chuckles and nods, and with the invocation, he manages an Amazing (+5). That’s enough to succeed, but not enough to succeed with style, so Landon accomplishes his objective at no cost.
He describes how he hastily dismantles the ballista, applying rather violent sabotage before diving for a hiding spot as the guards get closer...

Create an Advantage

Use the create an advantage action to make a situation aspect that gives you a benefit, or to claim a benefit from any aspect you have access to.
The create an advantage action covers a broad range of endeavors, unified around the theme of using your skills to take advantage (hence the name) of the environment or situation you’re in.
Sometimes, that means you’re doing something to actively change your circumstances (like throwing sand in an opponent’s eyes or setting something on fire), but it could also mean that you’re discovering new information that helps you (like learning the weakness of a monster through research), or taking advantage of something you’ve previously observed (like your opponent’s predisposition to a bad temper).
When you roll to create an advantage, you must specify whether you’re creating a new situation aspect or taking advantage of an aspect that’s already in place. If the former, are you attaching that situation aspect to a character or to the environment?
Opposition might be active or passive, depending on the circumstances. If your target is another character, their roll always counts as a defend action.
If you’re using create an advantage to make a new aspect…

- **When you fail**, you either don’t create the aspect, or you create it but someone else gets the free invoke—whatever you end up doing works to someone else’s advantage instead. That could be your opponent in a conflict, or any character who could tangibly benefit to your detriment. You may have to reword the aspect to show that the other character benefits instead—work it out with the recipient in whichever way makes the most sense.
- **When you tie**, you get a boost instead of the situation aspect you were going for. This might mean you have to rename the aspect a bit to reflect its temporary nature (Rough Terrain becomes Rocks on the Path).
- **When you succeed**, you create a situation aspect with a free invocation.
- **When you succeed with style**, you get a situation aspect with two free invocations instead of one.

While deep in the Caverns of Yarzuruk, Cynere is in the unfortunate position of having to fight

some animated temple golems.
The first couple of exchanges have not gone well, and she's taken a couple of big hits already. Lily says, "Amanda, you said there was a lot of filigree and furnishings and stuff laying around, right?"
Amanda nods, and Lily asks, "Can I knock some of it over in order to trip these guys up a bit? I imagine if they're big, clodhopping golems, they aren't as agile as I am."
She says, "Sounds fine to me. Sounds like you're trying to create an advantage with Athletics. One of the golems gets to roll a defend action against you, just because it's close enough to get in your way."
Cynere has Athletics at Incredible (+4). Lily rolls and gets a +1, for an Amazing (+5) result. The nearest golem rolls to defend and only gets an Excellent (+2). Cynere succeeds with style! Lily places the aspect Cluttered Floor on the scene and notes that she can invoke that aspect twice for free.
Amanda describes the golems' difficulty with their footing, and now Cynere's got a little bit of an advantage in the coming exchange...
If you're using create an advantage on an existing aspect…

- **When you fail**, you give a free invoke on that aspect to someone else instead. That could be your opponent in a conflict, or any character who could tangibly benefit to your detriment.
- **When you tie or succeed**, you place a free invocation on the aspect.
- **When you succeed with style**, you place two free invocations on the aspect.

Zird is approaching a local merchant he's been hired to get close to (i.e. spy on) for the sultan of Wanir, in the famous bazaar of Wanir's capital city.
Ryan says, "I'm going to use Rapport to create an advantage, get this guy to open up to me. I don't know what I'm looking for in terms of an aspect—just some juicy observation I can use later or pass on to Cynere." He has the Friendly Liar stunt, so he can do this without needing Deceive, despite the fact that he's hiding his real intent.
Amanda says, "Works for me. He's a merchant, so his Deceive's pretty high. I'm going to say it's passive opposition, though, because he's not really suspicious of you. Try and beat an Incredible (+4)."
Ryan rolls. His Rapport skill is Remarkable (+3), and he manages a +1 on the dice, for a tie.
Amanda looks at her notes, grins, and says, "Okay, here's what you notice. This merchant is obviously a very social fellow, boisterously engaging other shop owners and potential customers as he makes his rounds. This geniality takes on more of a flirtatious, suggestive air any time he speaks to young men—he can't seem to help that."
She slides an index card with the aspect Sucker for a Pretty Man written on it, to indicate that the merchant's aspect is now public. Ryan notes that he has a free invocation on that aspect.
"Pretty man, huh?" Ryan says. "Does he think I'm pretty?"
Amanda grins. "He certainly thinks you're friendly…"
Ryan rolls his eyes. "The things I do for business..."

Attack

Use the attack action to harm someone in a conflict or take them out of a scene.
The attack action is the most straightforward of the four actions—when you want to hurt someone in a conflict, it's an attack. An attack isn't always physical in nature; some skills allow you to hurt someone mentally as well.
Most of the time, your target will actively oppose your attack. Passive opposition on an attack means you've caught your target unaware or otherwise unable to make a full effort to resist you, or the NPC isn't important enough to bother with dice.
In addition, passive or not, the opposition always counts as a Defend Action action so you can look at these two actions as being inexorably intertwined.

- **When you fail at an attack**, you don't cause any harm to your target. (It also means that your target succeeded on the defend action, which could get you saddled with other effects.)
- **When you tie an attack**, you don't cause any harm, but you gain a boost.
- **When you succeed on an attack**, you inflict a hit on your target equal to the number of shifts you got. That forces the target to try and "buy off" the value of your hit by taking Health s & Consequences; if that's not possible, your target gets taken out of the conflict.
- **When you succeed with style on an attack**, it works like a normal success, but you also have the option to reduce the value of your hit by one to gain a boost as well.

Cynere is locked in combat with Drisban, one of the famed Scarlet Twenty, the elite guard of Antharus. In her inimitable fashion, Cynere attempts to slice him open with her flashing blade. Cynere's Fight skill is at Remarkable (+3). Drisban defends with his Fight at Incredible (+4). Lily rolls and gets a +2, for an Amazing (+5) attack.
Amanda rolls for Drisban and gets a –1, bringing his total to Remarkable (+3). Lily wins by two, inflicting a 2-shift hit.
But she decides that isn't good enough. "I'm also invoking Infamous Girl With Sword," she says, "because for heaven's sake, this is what I do, and I'm not letting this punk off easy."
Lily chips in her Karma, making her final result Unearthly (+7). She gets 4 shifts and succeeds with style, cutting into him with a flourish. She chooses to inflict a 4-shift hit, but she could also have inflicted a 3-shift hit and taken a boost, if she'd wanted to.
Now Drisban needs to use health or consequences to stay in the fight!

Defend

Use the defend action to avoid an attack or prevent someone from creating an advantage against you.
Whenever someone attacks you in a conflict or tries to create an advantage on you, you always get a chance to defend. As with attacks, this isn't always about avoiding physical sources of danger—some of the skills allow you to defend against attempts to harm your mind or damage your resolve.
Because you roll to defend as a reaction, your opposition is almost always active. If you're rolling a defend action against passive opposition, it's because the environment is hostile to you somehow (like a blazing fire), or the attacking NPC isn't important enough for the GM to bother with dice.

- **When you fail at a defense**, you suffer the consequences of whatever you were trying to prevent. You might take a hit or have an advantage created on you.
- **When you tie a defense**, you grant your opponent a Boost.
- **When you succeed at a defense**, you successfully avoid the attack or the attempt to gain an advantage on you.
- **When you succeed with style at a defense**, it works like a normal success, but you also gain a boost as you turn the tables momentarily.

Can I Defend Against Overcome Actions?

Technically, no. The defend action is there to stop you from taking Health, consequences, or situation aspects—basically, to protect you against all the bad stuff represented with mechanics. But! You can roll active opposition if you're in the way of any action, as per the guidelines. So if someone's doing an overcome action that might fail because you're in the way, you should speak up and say, "Hey, I'm in the way!" and roll to oppose it. You don't get any extra benefits like the defend action gives you, but you also don't have to worry about the aforementioned bad stuff if you lose.

No Stacked Effects!

You'll notice that the defend action has outcomes that mirror some of the outcomes in attack and create an advantage. For example, it says that when you tie a defense, you grant your opponent a boost. Under attack, it says that when you tie, you receive a boost.
That doesn't mean the attacker gets two boosts—it's the same result, just from two different points of view. It was written that way so that the results were consistent when you looked up the rule, regardless of what action you took.

Zird the Arcane is arguing a magical thesis before the council of the Collegia Arcana. But one of the adjutants on the council, an old rival named Vokus Skortch, has it in for Zird. He wants not only to see Zird fail, but to damage Zird's self-confidence by forcing him to misstep and doubt himself. The group agrees that they know each other well enough that Skortch could affect him this way, so the conflict is on.

As Zird finishes his opening argument, Amanda describes how Skortch uses Provoke as an attack, poking holes in Zird's theories and forcing him to reevaluate. Skortch has a Provoke of Remarkable (+3).

Zird defends with Will, which he has at Excellent (+2). Amanda rolls for Skortch and gets a +1, for a total of Incredible (+4). Ryan rolls for Zird and gets a +2, tying at Incredible (+4). Zird doesn't have to deal with taking a hit, but he does grant Skortch a boost, which Amanda decides to call Momentarily Tripped Up.

Challenges, Contests, & Conflicts

Contents

- Zooming In On The Action

Zooming In On The Action

Most of the time, a single skill roll should be enough to decide how a particular situation in play resolves. You're not obligated to describe actions in a particular timeframe or level of detail when you use a skill. Therefore, you could use a single Athletics roll to find out whether you can safely navigate a rock face that will take days to climb, or use that same single skill roll to find out whether you can safely avoid a swiftly falling tree that's about to crush you.

Sometimes, however, you'll be in a situation where you're doing something really dramatic and interesting, like pivotal set pieces in a movie or a book. When that happens, it's a good idea to zoom in on the action and deal with it using multiple skill rolls, because the wide range of dice results will make things really dynamic and surprising. Most fight scenes fall into this category, but you can zoom in on anything that you consider sufficiently important—car chases, court trials, high-stakes poker games, and so on.

We have three ways for you to zoom in on the action in Faterip:

- Challenges, when one or more characters try to achieve something dynamic or complicated
- Contests, when two or more characters are competing for a goal
- Conflicts, when two or more characters are trying to directly harm each other

Challenges

Contents

- When To Call For A Challenge
- Setting Up A Challenge
- Conducting A Challenge
- Advantages in a Challenge
- Attacks in a Challenge

A single overcome action is sufficient to deal with a straightforward goal or obstacle—the hero needs to pick this lock, disarm this bomb, sift out a vital piece of information, and so on. It's also useful when the details of how something gets done aren't important or worth spending an intense amount of time on, when what you need to know is whether the character can get something done without any setbacks or costs.

Sometimes, however, things get complicated. It's not enough to pick the lock, because you also have to hold off the hordes of attacking zombies and set up the magical ward that's going to keep pursuers off your back. It's not enough to disarm the bomb, because you also have to land the crashing blimp and keep the unconscious scientist you're rescuing from getting hurt in said landing.

A challenge is a series of overcome actions that you use to resolve an especially complicated or dynamic situation. Each overcome action uses a different skill to deal with one task or part of the situation, and you take the individual results as a whole to figure out how the situation resolves.

When To Call For A Challenge

GMs, when you're trying to figure out if it's appropriate to call for a challenge, ask yourself the following questions:

- **Is each separate task something that can generate tension and drama independently of the other tasks?** If all the tasks are really part of the same overall goal, like "detaching the detonator," "stopping the timer", and "disposing of the explosive material" when you're disarming a bomb, then that should be one overcome action, where you use those details to explain what happened if the roll goes wrong.
- **Does the situation require different skills to deal with?** Holding off the zombies (Fight) while pushing down a barricade (Physique) and fixing your broken wagon (Crafts) so that you can get away would be a good instance for a challenge.

Setting Up A Challenge

To set up a challenge, simply identify the individual tasks or goals that make up the situation, and treat each one as a separate overcome roll. (Sometimes, only a certain sequence for the rolls will make sense to you; that's okay too.) Depending on the situation, one character may be required to make several rolls, or multiple characters may be able to participate.

Zird the Arcane is attempting to finish the consecration ritual of the Qirik in order to sanctify the ground of the roadside inn and grant it the protection of the Qirik gods. Normally, this wouldn't be too interesting, except that he's trying to get it done before a horde of slavering, flesh-hungry zombies he unwittingly set free earlier in the adventure overruns the inn.

Amanda sees several different components to this scene. First there's the ritual itself, then there's keeping the inn boarded up, and finally there's keeping the panicking inhabitants of the inn calm. That calls for Lore, Crafts, and some kind of social skill—Ryan immediately chooses Rapport.

Thus, Ryan will be rolling all three of those skills separately, one for each component Amanda identified. She sets the opposition for each of these at Remarkable (+3)—she wants him to have even chances, while leaving room for a variable outcome.

Now they're ready to start.

Conducting A Challenge

To conduct a challenge, call for each overcome action in whichever order seems most interesting, but don't decide anything about how the situation turns out until after you've collected all the results—you want to have the freedom to sequence the events of each roll in the order that makes the most sense and is the most entertaining. Players, if you get a boost on one of your rolls, feel free to use it on another roll in the challenge, provided you can justify it. GMs, after the rolls have been made, you'll consider the successes, failures, and costs of each action as you interpret how the scene proceeds. It could be that the results lead you into another challenge, a contest, or even a conflict.

Ryan takes a deep breath and says, "All right, let's do this." He takes up the dice.
He decides to tackle securing the inn first, so he rolls his Remarkable (+3) Crafts skill and gets a 0 on the dice. That ties the roll, allowing him to achieve the goal at a minor cost. Amanda says, "I'm going to say that I get a boost called Hasty Work to use against you if I need it—you are working fast, after all."

Ryan sighs and nods, and then goes for the second goal in the challenge, which is calming the locals with his Remarkable (+3) Rapport. He makes his roll and gets a terrible –3 on the dice! Now he has the option to fail or to succeed with a major cost. He goes for success, leaving Amanda to think of a good major cost.

She thinks a moment. How to make calming the villagers costly? Then she grins. "So, this is a story thing more than a mechanics thing, but you know… you're using Rapport, so you're probably being pretty inspirational right now. I could see you inadvertently convincing some of these farmers and peasants that those zombies are no real threat, and that they totally can go out and fight with little consequence. Because your magic is keeping them safe, right?"
Ryan says, "But they have to be in the inn for that to work!" Amanda is just grinning. Ryan sighs again. "Okay, fine. Some people get totally the wrong idea and are potentially going to get themselves killed. I can just hear them now… Zird, why did you let my husband die? Augh."
Amanda grins some more.

Ryan goes for the final part of the challenge—the ritual itself, cast with his Incredible (+4) Reason. Amanda invokes the boost she got earlier and says, "Yeah, you totally have very distracting zombies chipping apart your barricades. Very distracting." That pushes the difficulty for the final roll up to Amazing (+5).

He rolls a +2 and gets a Monstrous (+6), enough to succeed with no cost.
Amanda nods and together they finish describing the scene—Zird finishes the ritual just in time, and the holy power of the Qirik descends on the inn. Some zombies on the verge of breaking in get sizzled by the holy aura, and Zird breathes a sigh of relief… until he hears the panicked screams of villagers outside the inn…

But that's next scene.

If you have any boosts that went unused in the challenge, feel free to keep them for the rest of this scene or whatever scene you're transitioning to, if the events of the challenge connect directly to the next scene.

Advantages in a Challenge

You can try to create an advantage during a challenge, for yourself or to help someone else out. Creating an advantage doesn't count towards completing one of the challenge goals, but failing the roll could create a cost or problem that negatively impacts one of the other goals. Be careful using this tactic; advantages can help complete tasks more effectively and create momentum, but trying to create them is not without risk.

Attacks in a Challenge

Because you're always up against passive opposition in a challenge, you'll never use the attack action. If you're in a situation where it seems reasonable to roll an attack, you should start setting up for a conflict.

Contests

Contents

- Setting Up A Contest
- A Series of Exchanges
- Creating Advantages in a Contest
- Attacks in a Contest

Whenever two or more characters have mutually exclusive goals, but they aren't trying to harm each other directly, they're in a contest. Arm wrestling matches, races or other sports competitions, and public debates are all good examples of contests.

Setting Up A Contest

GMs, answer the following questions when you're setting up a contest:

- What are the "sides"? Is every character in the contest in it for herself, or are there groups of people opposing other groups? If you have multiple characters on a side, they roll together using the .
- What environment does the contest take place in? Are there any significant or notable features of that environment you want to define as situation aspects?

- How are the participants opposing each other? Are they rolling against each other directly (like in a straight sprint race or a poker match), or are they trying to overcome something in the environment (like an obstacle course or a panel of judges)?
- What skills are appropriate for this contest? Does everyone have to roll the same one, or do several apply?

Zird the Arcane has been felled in a battle with a shadowy group of assassins who ambushed him and Cynere just outside of town! Cynere finishes off the last of them, ending the conflict, then starts toward her fallen friend.

That's when the assassins' leader, a cutpurse she knows well as Teran the Swift, blinks in with teleportation magic next to Zird's unconscious form! He starts casting another teleportation spell, clearly intending to leave with Zird. Cynere breaks into a run. Can she get there before Teran finishes his spell?

Amanda looks through the questions for setting up the contest.

The previous conflict scene had a situation aspect of Muddy Ground, so she decides to keep that in play.

Clearly, Teran and Cynere are directly opposing each other, so they'll be providing active opposition.

Teran's going to be rolling his Reason skill for the contest, because he's casting a spell. Because this is a pretty straightforward movement-related situation for Cynere, Amanda and Lily agree that Agility is the most appropriate skill to roll.
Now you can get started.

A Series of Exchanges

A contest proceeds in a series of **exchanges**. In an exchange, every participant gets to make one skill roll to determine how well they do in that leg of the contest. This is basically an overcome action.
Players, when you make a contest roll, compare your result to everyone else's.

- **If you got the highest result, you win the exchange.** If you're rolling directly against the other participants, then that means you got the highest rank on the ladder out of everyone. If you're all rolling against something in the environment, it means you got the most shifts out of everyone. **Winning the exchange means you score a victory** (which you can just represent with a tally mark or check mark on scratch paper) and describe how you take the lead.
- **If you succeed with style and no one else does**, then you get to mark two victories.
- **If there's a tie for the highest result, no one gets a victory, and an unexpected twist occurs.** This could mean several things depending on the situation—the terrain or

environment shifts somehow, the parameters of the contest change, or an unanticipated variable shows up and affects all the participants. GMs, you should create a new situation aspect reflecting this change.

- **The first participant to achieve three victories wins the contest.**

Cynere has Agility at Incredible (+4). Teran has Lore at Remarkable (+3).
In the first exchange, Lily rolls poorly for Cynere and ends up with a Good (+1). Amanda rolls a 0 on the dice and stays at Remarkable (+3). Amanda wins, so Teran wins the exchange and takes 1 victory. Amanda describes Teran completing the first major rune of the spell, raising a lambent green glow into the air.

In the second exchange, Lily turns the tables, rolling exceptionally well and getting an Amazing (+5), whereas Amanda only gets an Excellent (+2) for Teran. That's a success with style, so Lily picks up two victories and the lead. Lily describes Cynere in a full-on sprint, bearing down on Teran.

In the third exchange, they tie at Remarkable (+3)! Amanda now has to introduce an unexpected twist into the contest. She thinks about it for a moment, and says, "Okay, so it looks like some of the various magical reagents on Zird's belt pouch are reacting weirdly with the magic of Teran's spell, throwing Magical Distortions into the air." She writes down that situation aspect on an index card and puts it on the table.

In the fourth exchange, they tie again, this time at Incredible (+4). Lily says, "Forget this noise. I want to invoke two aspects—one, because I have I've Got Zird's Back on my sheet, and Magical Distortions, because I figure that they're going to interfere more with his spellcasting than my running." She passes Amanda two Karma.

That puts her final result at Shift X (+8), another success with style and another two victories. That gives her four victories to Teran's one, and she wins the exchange and the contest!

Amanda and Lily describe how she snatches Zird just before Teran finishes his spell, and he teleports away without his prize.

Creating Advantages in a Contest

During any exchange, you can try to create an advantage before you make your contest roll. If you're targeting another participant, they get to defend normally. If someone can interfere with your attempt, they provide active opposition as normal.

Doing this carries an additional risk—**failing to create an advantage means you forfeit your contest roll**, which means there's no way you can make progress in the current exchange. If you at least tie, you get to make your contest roll normally.

If you're providing a bonus via the Teamwork rules, failing to create an advantage means the lead character doesn't benefit from your help this exchange.

Cynere tries to throw mud in the eyes of Teran the Swift as she's running to save Zird. Lily says she wants to create an advantage, with Teran as her target and a new aspect called Mud in the Eyes.

She rolls Agility to create the advantage and gets an Incredible (+4). Teran rolls Agility to defend and gets a Remarkable (+3).

Teran gets mud in his eyes as Cynere intended, and Lily marks that she has a free invocation on it.
Because Lily didn't fail, she gets to make her contest roll normally. Amanda decides that being semi-blinded isn't going to stop Teran from continuing to cast, so he also gets to roll normally.

Attacks in a Contest

If someone tries to attack in a contest, then they're doing direct harm, and it ceases to be a contest. You should immediately stop what you're doing and start setting up for a Conflict instead.

Conflicts

Contents

- Setting the Scene
- Establishing Sides
- Turn Order
- The Exchange
- Resolving Attacks
- Conceding the Conflict
- Getting Taken Out
- Movement
- Advantages in a Conflict
- Ending a Conflict

In a conflict, characters are actively trying to harm one another. It could be a fist fight, a shootout, or a sword duel. It could also be a tough interrogation, a psychic assault, or a shouting match with a loved one. **As long as the characters involved have both the intent and the ability to harm one another, then you're in a conflict scene.**

Conflicts are either physical or mental in nature, based on the kind of harm you're at risk of

suffering. In physical conflicts, you suffer bruises, scrapes, cuts, and other injuries. In mental conflicts, you suffer loss of confidence and self-esteem, loss of composure, and other psychological trauma.

Setting up a conflict is a little more involved than setting up contests or challenges. Here are the steps:

- Set the scene, describing the environment the conflict takes place in, creating situation aspects and zones, and establishing who's participating and what side they're on.
- Determine the turn order.
- Start the first exchange:
    - On your turn, take an action and then resolve it.
    - On other people's turns, defend or respond to their actions as necessary.
    - At the end of everyone's turn, start again with a new exchange.

You know the conflict is over when everyone on one of the sides has **conceded** or been **taken out.**

Setting the Scene

GMs and players, you should talk briefly before you start a conflict about the circumstances of the scene. This mainly involves coming up with quick answers to variations of the four W-questions, such as:

- Who's in the conflict?
- Where are they positioned relative to one another?
- When is the conflict taking place? Is that important?
- What's the environment like?

You don't need an exhaustive amount of detail here, like precise measures of distance or anything like that. Just resolve enough to make it clear for everyone what's going on.
GMs, you're going to take this information and create situation aspects to help further define the arena of conflict.

Landon, Zird, and Cynere are breaking into a dockside warehouse in order to find smuggled goods on behalf of their latest employer. Unfortunately, someone tipped the smuggler off. Now Og, one of his thug lieutenants, is at the warehouse waiting for them to show up, and he brought along four friends.

The participants in the conflict are pretty obvious—the PCs, plus Og and four nameless enforcers, all NPCs under Amanda's control. The warehouse is the environment, and the group takes a moment to talk about it—boxes and crates everywhere, large and open, there's probably a second floor, and Amanda mentions the loading door is open because they're waiting for a ship to come in.

Situation Aspects

GMs, when you're setting the scene, keep an eye out for fun-sounding features of the environment to make into situation aspects, especially if you think someone might be able to take advantage of them in an interesting way in a conflict. Don't overload it—find three to five evocative things about your conflict location and make them into aspects.
Good options for situation aspects include:

- Anything regarding the general mood, weather, or lighting—dark or badly lit, storming, creepy, crumbling, blindingly bright, etc.
- Anything that might affect or restrict movement—filthy, mud everywhere, slippery, rough, etc.
- Things to hide behind—vehicles, obstructions, large furniture, etc.
- Things you can knock over, wreck, or use as improvised weapons—bookshelves, statues, etc.
- Things that are flammable

Situation Aspects & Zones In Mental Conflicts

In a mental conflict, it might not always make sense to use situation aspects and zones to describe a physical space. It'd make sense in an interrogation, for example, where the physical features of the space create fear, but not in a really violent argument with a loved one. Also, when people are trying to hurt each other emotionally, usually they're using their target's own weaknesses against them—in other words, their own aspects.

So, you may not even need situation aspects or zones for a lot of mental conflicts. Don't feel obligated to include them.

Considering our warehouse again, Amanda thinks about what might make good situation aspects.

She decides that there are enough crates in here to make free movement a potential problem, so she picks Heavy Crates and Cramped as aspects. The loading door is open, which means that there's a large dock with water in it, so she also picks Open to the Water as a situation aspect, figuring that someone might try to knock someone in.

As the scene unfolds, players might suggest features of the environment that are perfect as aspects. If the GM described the scene as being poorly lit, a player should be able to invoke the Shadows to help on a Stealth roll even if she hadn't previously established it as an aspect. If the feature would require some intervention on the part of the characters in the scene to become aspect-worthy, then that's the purview of the Create An Advantage action. Usually the barn doesn't catch On Fire! without someone kicking over the lantern. Usually.

Zones

GMs, if your conflict takes place over a large area, you may want to break it down into zones for easier reference.

A zone is an abstract representation of physical space. The best definition of a zone is that it's close enough that you can interact directly with someone (in other words, walk up to and punch them in the face).

Generally speaking, a conflict should rarely involve more than a handful of zones. Two to four is probably sufficient, save for really big conflicts. This isn't a miniatures board game—zones should give a tactile sense of the environment, but at the point where you need something more than a cocktail napkin to lay it out, you're getting too complicated.

- If you can describe the area as bigger than a house, you can probably divide it into two or more zones—think of a cathedral or a shopping center parking lot.
- If it's separated by stairs, a ladder, a fence, or a wall, it could be divided zones, like two floors of a house.
- "Above X" and "below X" can be different zones, especially if moving between them takes some doing—think of the airspace around something large, like a blimp.
-

When you're setting up your zones, note any situation aspects that could make moving between those zones problematic. They'll be important later, when people want to move from zone to zone. If that means you need more situation aspects, add them now.

Amanda decides the warehouse needs to be multiple zones. The main floor is big enough, in her mind, for two zones, and the Heavy Crates she mentioned earlier make it hard to freely move between them.

She knows there's also a second floor ringing the inner walls, so she makes that an additional zone. She adds Ladder Access Only to the scene.

If, for some reason, someone decides to run outside, she figures that can be a fourth zone, but she doesn't think she needs any aspects for it.

She sketches the rough map on an index card for everyone to see.
[Your map here]

Establishing Sides

It's important to know everyone's goal in a conflict before you start. People fight for a reason, and if they're willing to do harm, it's usually an urgent reason.

The normal assumption is that the player characters are on one side, fighting against NPCs who are in opposition. It doesn't always have to be that way, however—PCs can fight each other and be allied with NPCs against each other.

Make sure everyone agrees on the general goals of each side, who's on which side, and where

everyone is situated in the scene (like who's occupying which zone) when the conflict begins. It might also help, GMs, to decide how those groups are going to "divvy up" to face one another—is one character going to get mobbed by the bad guy's henchmen, or is the opposition going to spread itself around equally among the PCs? You might change your mind once the action starts, but if you have a basic idea, it gives you a good starting point to work from.

In our continuing warehouse fight example, the sides are obvious—Og and his buddies want to do in the PCs, and the PCs want to keep that from happening.

Ryan asks Amanda about finding the smuggled goods, and Amanda replies, "If you think you can sneak in a moment during the fight to look for them, go for it. We'll see what happens."

The conflict starts with everyone on the main warehouse floor. Amanda decides that Og and one of his friends are going to go after Landon, two of the other thugs are going after Cynere, and the final one is going to chase after Zird.

Turn Order

Your turn order in a conflict is based on your skills. In a conflict, compare your Intuition skill to the other participants.

GMs, for a simple option, pick your most advantageous NPC to determine your place in the turn order, and let all your NPCs go at that time.

Cynere has an Intuition of Remarkable (+3), higher than everyone else, so she goes first.
Zird has an Intuition of Good (+1), so he goes second.

Landon and Og both lack the Intuition skill. Landon has Agility at Remarkable (+3), and Og has it at Excellent (+2), so Landon goes third and Og goes last.

The Exchange

Exchanges in a conflict are a little more complicated than in contests. In an exchange, every character gets a turn to take an action. GMs, you get to go once for every NPC you control in the conflict.

Most of the time, you're going to be attacking another character or creating an advantage on your turn, because that's the point of a conflict—take your opponent out, or set things up to make it easier to take your opponent out.

GMs, if you have a lot of nameless NPCs in your scene, feel free to have them use passive opposition to keep your dice rolling down. Also, consider Using Mobs instead of individual NPCs to keep things simple.

However, if you have a secondary objective in the conflict scene, you might need to roll an overcome action instead. You'll encounter this most often if you want to move between zones but there's a situation aspect in place making that problematic.

Regardless, you only get to make one skill roll on your turn in an exchange, unless you're defending against someone else's action—you can do that as many times as you want. You can even make defend actions on behalf of others, so long as you fulfill two conditions: it has to be reasonable for you to interpose yourself between the attack and its target, and you have to suffer the effects of any failed rolls.

Full Defense

If you want, you can forgo your action for the exchange to concentrate on defense. You don't get to do anything proactive, but you do get to roll all defend actions for the exchange at a +2 bonus.
In the first exchange of our warehouse fight, Cynere goes first. Lily has Cynere attack the thug that's eyeing her. That's her action for the exchange—she can still roll to defend whenever she needs to, but she can't do anything else proactive until her next turn.

On Ryan's turn, he has Zird do a full defense—normally, he'd be able to defend and get an action this exchange, but instead, he gets a +2 to his defense rolls until his next turn.

On Lenny's turn, he has Landon create an advantage by placing an aspect on Og called Hemmed In, hoping to corner him between some crates. That's his action for the exchange. Amanda goes last, and she just has all of her NPCs attack their chosen targets.

Resolving Attacks

A successful attack lands a hit equivalent to its shift value on a target. So if you get three shifts on an attack, you land a 3-shift hit.

If you get hit by an attack, one of two things happen: either you absorb the hit and stay in the fight, or you're **taken out**.

Fortunately, you have two options for absorbing hits to stay in the fight—you can take health and/or consequences. You can also Concede A Conflict before you're taken out, in order to preserve some control over what happens to your character.

If, for whatever reason, you want to forego your defense and take a hit (like, say, to interpose yourself in the path of an arrow that's about to skewer your friend), you can.

Because you're not defending, the attacker's rolling against Typical (+0) opposition, which

means you're probably going to take a bad hit.

Health

One of your options to mitigate the effect of a hit is to take health.

The best way to understand health is that it represents all the various reasons why you just barely avoid taking the full force of an attack. Maybe you twist away from the blow just right, or it looks bad but is really just a flesh wound, or you exhaust yourself diving out of the way at the last second.

Mentally, health could mean that you just barely manage to ignore an insult, or clamp down on an instinctive emotional reaction, or something like that.

Health boxes also represent a loss of momentum—you only have so many last-second saves in you before you've got to face the music.

On your character sheet, you have a number of health boxes, each with a different shift value. By default, all characters get a 1-point and a 2-point box. You may get additional, higher-value health boxes depending on your FASE and RIP.

When you take health, check off a health box with a value equal to the shift value of the hit. If that box is already checked, check off a higher value box. If there is no higher available box, and you can't take any consequences, you're taken out of the conflict.

You can only check off one health box per hit.

Remember that you have two sets of health boxes! One of these is for physical health, the other for mental; you'll start with a 1-shift and a 2-shift box in each of these. If you take health from a physical source, you check off a physical health box. If it's a mental hit, check off a mental health box.

After a conflict, when you get a minute to breathe, any health boxes you checked off become available for your use again.

Og batters Landon with a whopping 3-shift hit on this exchange, wielding a giant club with spikes.
Looking at his character sheet, Lenny sees that he's only got two health boxes left—a 2-point and a 4-point.

Because his 3-point box is already checked, the hit must be absorbed by a higher-value box. He reluctantly checks off the 4-point box.

Amanda and Lenny describe the outcome—Landon gets his sword up just in time to barely deflect a blow that shatters a nearby crate, peppering Landon's face with splintered wood. One inch closer, and it might have been his face that got splintered.

Landon has one more
box on his sheet, a 2-shift box. That means his reserves are almost gone, and the next major hit he takes is going to hurt bad....

Consequences

The second option you have for mitigating a hit is taking a consequence. A consequence is more severe than
—it represents some form of lasting injury or setback that you accrue from the conflict, something that's going to be a problem for your character after the conflict is over. Consequences come in three levels of severity—mild, moderate, and severe. Each one has a different shift value: two, four, and six, respectively.

When you use a consequence slot, you reduce the shift value of the attack by the shift value of the consequence. You can use more than one consequence at a time if they're available. Any of the hit's remaining shifts must be handled by a health box to avoid being taken out.

However, there's a penalty. The consequence written in the slot is an aspect that represents the lasting effect incurred from the attack. The opponent who forced you to take a consequence gets a free invocation, and the aspect remains on your character sheet until you've recovered the consequence slot. While it's on your sheet, the consequence is treated like any other aspect, except because the slant on it is so negative, it's far more likely to be used to your character's detriment.

Unlike health, a consequence slot may take a long time to recover after the conflict is over. Also unlike health, you only have one set of consequences; there aren't specific slots for physical versus mental consequences. This means that, if you have to take a mild consequence to reduce a mental hit and your mild consequence slot is already filled with a physical consequence, you're out of luck! You're going to have to use a moderate or severe consequence to absorb that hit (assuming you have one left). The exception to this is the extra consequence slot you would get from an Amazing (+5) Physique or Will is reserved for physical or mental harm, respectively.
Still, it's better than being taken out, right?
Cynere gets teamed up on by three of the thugs during this exchange, and with the help of a huge die roll and some situation aspects, they manage to land a 6-shift attack on her. She's escaped harm so far this fight, and still has all her health boxes and consequences available. She has two ways to take the hit. She could take one severe consequence, which negates 6 health. She could also take a moderate consequence (4 health) and use her 2-point health box.

She decides that it's not likely she's going to get hit for that much again, so she takes the severe consequence to keep her stress track open for smaller hits.
Amanda and Lily agree to call the severe consequence Nearly Gutted. Cynere takes a wicked slash from one of the thugs' swords, gritting her teeth through the pain....

Naming a Consequence

Here are some guidelines for choosing what to name a consequence:
Mild consequences don't require immediate medical attention. They hurt, and they may present an inconvenience, but they aren't going to force you into a lot of bed rest. On the mental side, mild consequences express things like small social gaffes or changes in your surface emotions. Examples: *Black Eye, Bruised Hand, Winded, Flustered, Cranky, Temporarily Blinded*.
Moderate consequences represent fairly serious impairments that require dedicated effort toward recovery (including medical attention). On the mental side, they express things like damage to your reputation *or emotional problems that you can't just shrug off with an apology and a good night's sleep. Examples: Deep Cut,First Degree Burn, Exhausted, Drunk, Terrified*.
Severe consequences go straight to the emergency room (or whatever the equivalent is in your game)—they're extremely nasty and prevent you from doing a lot of things, and will lay you out for a while. On the mental side, they express things like serious trauma or relationship-changing harm. Examples: *Second-Degree Burn,Compound Fracture, Guts Hanging Out, Crippling Shame, Trauma-Induced Phobia*.

Recovering from a Consequence

In order to regain the use of a consequence slot, you have to recover from the consequence. That requires two things—succeeding at an action that allows you to justify recovery, and then waiting an appropriate amount of game time for that recovery to take place.
The action in question is an Overcome An Obstacle; the obstacle is the consequence that you took. If it's a physical injury, then the action is some kind of medical treatment or first aid. For mental consequences, the action may involve therapy, counseling, or simply a night out with friends.

The difficulty for this obstacle is based on the shift value of the consequence. Mild is Excellent (+2), moderate is Incredible (+4), and severe is Monstrous (+6). If you are trying to perform the recovery action on yourself, increase the difficulty by two steps on the ladder.

Keep in mind that the circumstances have to be appropriately free of distraction and tension for you to make this roll in the first place—you're not going to clean and bandage a nasty cut while ogres are tromping through the caves looking for you. GMs, you've got the final judgment call.
If you succeed at the recovery action, or someone else succeeds on a recovery action for you, you get to rename the consequence aspect to show that it's in recovery. So, for example, *Broken Leg* could become *Stuck in a Cast*, *Scandalized* could become *Damage Control*, and so on. This doesn't free up the consequence slot, but it serves as an indicator that you're recovering, and it changes the ways the aspect's going to be used while it remains.
Whether you change the consequence's name or not—and sometimes it might not make sense

to do so—mark it with a star so that everyone remembers that recovery has started.
Then, you just have to wait the time.

- For a **mild consequence**, you only have to wait one whole scene after the recovery action, and then you can remove the aspect and clear the slot.
- For a **moderate consequence**, you have to wait one whole session after the recovery action (which means if you do the recovery action in the middle of a session, you should recover sometime in the middle of next session).
- For a **severe consequence**, you have to wait one whole scenario after the recovery action.

Cynere ended up with the severe consequence Nearly Gutted as the result of the fight.
Back at the inn, Zird attempts to bandage up the cut. He has a stunt called, “Scholar, Healer” which allows him to use his Lore skill for recovery obstacles. He makes his Reason roll at a difficulty of Monstrous (+6) and succeeds.

This allows Cynere’s Nearly Gutted aspect to be renamed Bandaged and start the recovery process. After the next whole scenario, she’ll be able to erase that aspect from her sheet and use her severe consequence again in a subsequent conflict.

Potions and Other Insta-Healing

Many genres have some sort of mechanism by which characters can quickly recover from injuries. Fantasy settings have the ubiquitous healing potion or spell. Sci-fi has superscience dermal regenerators or biogel. Usually, these mechanisms exists because many games express injuries in terms of a constant numerical penalty that drastically affects a character’s effectiveness.

In Faterip, however, a consequence is largely just like any other aspect. It only comes into play when someone pays a fate point to invoke it (after the initial free invoke, of course), or when it’s compelled.

At best, powerful healing should simply eliminate the need to roll for a recovery action, or should reduce the severity of a consequence by one level or more. So, a healing potion might turn a severe consequence into a moderate one, making the recovery time much shorter. The PC should have to spend at least one scene where the consequence could affect things, before you let it go away.

Extreme Consequences

In addition to the normal set of mild, moderate, and severe consequences, every PC also gets one last-ditch option to stay in a fight—the **extreme consequence**. Between major milestones, you can only use this option once.

An extreme consequence will absorb up to 8-shifts of a hit, but at a very serious cost—**you must replace one of your aspects (except the high concept, that’s off limits) with the**

extreme consequence. That's right, an extreme consequence is so serious that taking it literally changes who you are.

Unlike other consequences, you can't make a recovery action to diminish an extreme consequence—you're stuck with it until your next major milestone. After that, you can rename the extreme consequence to reflect that you're no longer vulnerable to the worst of it, as long as you don't just switch it out for whatever your old aspect was. Taking an extreme consequence is a permanent character change; treat it as such.

Conceding the Conflict

When all else fails, you can also just give in. Maybe you're worried that you can't absorb another hit, or maybe you decide that continuing to fight is just not worth the punishment. Whatever the reason, you can interrupt any action at any time before the roll is made to declare that you concede the conflict. This is super-important—once dice hit the table, what happens happens, and you're either taking more stress, suffering more consequences, or getting taken out.

Concession gives the other person what they wanted from you, or in the case of more than two combatants, removes you as a concern for the opposing side. You're out of the conflict, period. But it's not all bad. First of all, **you get Karma for choosing to concede**. On top of that, if you've sustained any consequences in this conflict, you get an additional fate point for each consequence. These fate points may be used once this conflict is over.

Second of all, **you get to avoid the worst parts of your fate**. Yes, you lost, and the narration has to reflect that. But you can't use this privilege to undermine the opponent's victory, either—what you say happens has to pass muster with the group.

That can make the difference between, say, being mistakenly left for dead and ending up in the enemy's clutches, in shackles, without any of your stuff—the sort of thing that can happen if you're taken out instead. That's not nothing.

Og proves to be too much for Landon to handle in the warehouse conflict, having hit with several devastating attacks in the course of the fight.

Before Amanda's next turn, Lenny says, "I concede. I don't want to risk any more consequences."

Landon's taken both a mild and a moderate consequence. He gets Karma for conceding, as well as two more Karma for the two consequences he took, giving him three total.
Amanda says, "So, what are you trying to avoid here?"

Lenny says, "Well, I don't want to get killed or captured, for starters."

Amanda chuckles and says, “Fair enough. So, we’ll say that Og knocks you out cold and doesn’t bother to finish you off, because he still has Cynere and Zird to deal with. He may even think you’re dead. I feel like the loss needs some more teeth, though. Hm...”

Ryan pipes up with, “How about he takes your sword as a trophy?”

Amanda nods. “Yeah, that’s good. He knocks you out, spits on you, and takes your sword.” Lenny says, “Bastard! I’m so getting him back for that one...”

Getting Taken Out

If you don’t have any health or consequences left to buy off all the shifts of a hit, that means you’re **taken out**.

Taken out is bad—it means not only that you can’t fight anymore, but that the person who took you out gets to decide what your loss looks like and what happens to you after the conflict. Obviously, they can’t narrate anything that’s out of scope for the conflict (like having you die from shame), but that still gives someone else a lot of power over your character that you can’t really do anything about.

Character Death

So, if you think about it, there’s not a whole lot keeping someone from saying, after taking you out, that your character dies. If you’re talking about a physical conflict where people are using nasty sharp weapons, it certainly seems reasonable that one possible outcome of defeat is your character getting killed.

In practice, though, this assumption might be pretty controversial depending on what kind of group you’re in. Some people think that character death should always be on the table, if the rules allow it—if that’s how the dice fall, then so be it.

Others are more circumspect, and consider it very damaging to their fun if they lose a character upon whom they’ve invested hours and hours of gameplay, just because someone spent a lot of fate points or their die rolls were particularly unlucky.

The latter approach is recommended, mainly for the following reason: most of the time, sudden character death is a pretty boring outcome when compared to putting the character through hell. On top of that, all the story threads that character was connected to just kind of stall with no resolution, and you have to expend a bunch of effort and time figuring out how to get a new character into play mid-stride.

That doesn’t mean there’s no room for character death in the game, however. It is

recommended that you save that possibility for conflicts that are extremely pivotal, dramatic, and meaningful for that character—in other words, conflicts in which that character would knowingly and willingly risk dying in order to win. Players and GMs, if you've got the feeling that you're in that kind of conflict, talk it out when you're setting the scene and see how people feel.

At the very least, even if you're in a hardcore group that invites the potential for character death on any taken out result, make sure that you telegraph the opponent's lethal intent. GMs, this is especially important for you, so the players will know which NPCs really mean business, and can concede to keep their characters alive if need be.

Movement

In a conflict, it's important to track where everyone is relative to one another, which is why the environment is divided into zones. Where you have zones, you have people trying to move around in them in order to get at one another or at a certain objective.

Normally, it's no big deal to move from one zone to another—**if there's nothing preventing you from doing so, you can move one zone in addition to your action for the exchange.** If you want to move more than one zone (up to anywhere else on the map), if a situation aspect suggests that it might be difficult to move freely, or if another character is in your way, then you must make an overcome action using Agility to move. This counts as your action for the exchange.

GMs, just as with other overcome rolls, you'll set the difficulty. You might use the number of zones the character is moving or the situation aspects in the way as justification for how high you set passive opposition. If another character is impeding the path, roll active opposition and feel free to invoke obstructing situation aspects in aid of their defense.

If you fail that roll, whatever was impeding you keeps you from moving. If you tie, you get to move, but your opponent takes a temporary advantage of some kind. If you succeed, you move without consequence. If you succeed with style, you can claim a boost in addition to your movement.

In our continuing warehouse conflict, Cynere wants to go after one of Og's thugs, who has started shooting arrows down from the second floor. That requires her to cross one zone to get to the access ladder for the second floor, and then climb it, making her opponent two zones away.

She's currently mixing it up with a thug herself, whose Fight is at Excellent (+2).

Lily tells Amanda her intent, and Amanda says, "Okay, the thug you're fighting is going to try and keep you from getting away, so he's going to provide active opposition."

Cynere's Agility is Incredible (+4). She rolls and gets +0, for a Incredible result. The thug rolls his opposition, and rolls –1, for a result of Good (+1). That gives Cynere three shifts, and a success with style.

Lily and Amanda describe Cynere faking out the thug, vaulting over a crate, and taking the ladder two rungs at a time to get up top. She takes a boost, which she calls Momentum.
The thug up top swallows hard, bringing his crossbow to bear...

Advantages in a Conflict

Remember that aspects you create as advantages follow all the rules for situation aspects—the GM can use them to justify overcome actions, they last until they're made irrelevant or the scene is over, and in some cases they represent as much a threat to you as an opponent.

When you create an advantage in a conflict, think about how long you want that aspect to stick around and whom you want to have access to it. It's difficult for anyone besides you and your friends to justify using an advantage you stick to a character, but it's also easier to justify getting rid of it—one overcome action could undo it. It's harder to justify getting rid of an aspect on the environment (seriously, who is going to move that *Huge Bookcase* you just knocked over?), but anyone in the scene could potentially find a reason to take advantage of it.

Cover Fire and Other Impositions

When you're trying to prevent someone else from getting attacked, the main way to do it is by creating an advantage. You can pass your buddy the invocation and make it harder to hit them. You could also put yourself directly between the attack and the intended target, such that the bad guy has to get through you to get to your buddy. Then you're just defending as normal and taking the health and consequences yourself.
If you want to defend other people without directly interposing yourself between them and the attack, you'll need a stunt.

In terms of options for advantages, the sky's the limit. Pretty much any situational modifier you can think of can be expressed as an advantage. If you're stuck for an idea, here are some examples:

- **Temporary Blinding**: Throwing sand or salt in the enemy's eyes is a classic action staple. This places a *Blinded* aspect on a target, which could require them to get rid of the aspect with an overcome action before doing anything dependent on sight. *Blinded* might also present opportunities for a compel, so keep in mind that your opponent can take advantage of this to replenish fate points.
- **Disarming**: You knock an opponent's weapon away, disarming them until they can recover it. The target will need an overcome action to recover their weapon.
- **Positioning**: There are a lot of ways to use advantages to represent positioning, like *High Ground* or *Cornered*, which you can invoke to take advantage of that positioning as

context demands.

- **Winded and Other Minor Hurts**: Some strikes in a fight are debilitating because they're painful, rather than because they cause injury. Nerve hits, groin shots, and a lot of other "dirty fighting" tricks fall into this category. You can use an advantage to represent these, sticking your opponent with *Pain-Blindness* or *Stunned* or whatever, then following up with an attack that exploits the aspect to do more lasting harm.
- **Taking Cover**: You can use advantages to represent positions of cover and invoke them for your defense. This can be as general as *Found Some Cover* or as specific as *Behind the Big Oak Bar*.
- **Altering the Environment**: You can use advantages to alter the environment to your benefit, creating barriers to movement by scattering *Loose Junk* everywhere, or setting things *On Fire*. That last one is a favorite in Fate.

Other Actions in a Conflict

As stated above, you may find yourself in a situation where you want to do something else while your friends are fighting. You might be disarming a death trap, searching for a piece of information, or checking for hidden assailants.

In order to do this, GMs, set the player up with a modified form of challenge. One of the tasks is likely "defend yourself"—in any exchange where someone attacks you or tries to create an advantage on you, you must defend successfully in order to be able to take one of the other actions in the challenge. So long as no one has successfully attacked you or stuck an advantage on you, you can use your action to roll for one of the challenge goals.

Free Actions

Sometimes it just makes sense that your character is doing something else in conjunction with or as a step toward their action in an exchange. You quick-draw a weapon before you use it, you shout a warning before you kick in a door, or you quickly size up a room before you attack. These little bits of action are colorful description more than anything else, meant to add atmosphere to the scene.

GMs, don't fall into the trap of trying to police every little detail of a player's description.

Remember, if there's no significant or interesting opposition, you shouldn't require a roll—just let the players accomplish what they say they do. Reloading a gun or fishing for something in your backpack is part of performing the action. You shouldn't require any mechanics to deal with that. Cynere is trying to get a door open so that she and her friends can escape into an ancient vault rather than fighting off endless hordes of temple guardians.

Amanda says, "Well, let's call it an Excellent (+2) Crafts action to get the door open, and an Excellent (+2) Strength roll to push it open enough to slide through, because it's one of those heavy vault doors. The other action is defending yourself."

On that exchange, Cynere successfully defends against an attack, so she uses her action to pick the lock. She fails, and decides to succeed at a cost. Amanda figures the easiest thing is to hit her with a consequence because she's in a fight. So she gets the door open, but not before one of the temple guardians gives her a Gouged Leg.

On the next exchange, she fails to defend against an attack, so she doesn't get to roll for the challenge.

On the third exchange, she defends and succeeds with style at the Strength roll to get the door open. She signals to her friends and takes a Head Start boost, because it's about to be a chase…

Ending a Conflict

Under most circumstances, when all of the members of one side have either conceded the conflict or have been taken out, the conflict is over.

GMs, once you know a conflict has definitively ended, you can pass out all the Karma earned from concession. Players, take the Karma for when your aspects were invoked against you, make a note of whatever consequences you suffered in the fight, and erase any checks in your health boxes.

After much struggle and insanity, the warehouse conflict is finally over. Amanda concedes the conflict on behalf of Og and his remaining thug, meaning that the PCs stay alive and can proceed to check out the smuggled goods they were interested in.

Because it was a concession, Og gets away to fight another day. Because Lenny conceded to Amanda in an earlier example, Og also gets away with Landon's sword as a personal trophy. Because Lenny conceded, he gets karma. One for conceding, and another two for the mild and moderate consequences he took in the conflict. All the invocations used against him were free, so that's all he gets. Three Karma.

Ryan gets two fate points, because Amanda let one of the thugs invoke his Not the Face! twice against him during the conflict.

Lily gets no fate points, because all the invocations against her were free, from advantages and boosts. Because she won, she doesn't get awarded for the consequences she took.

Transitioning to a Contest or Challenge

You may find yourself in a conflict scene where the participants are no longer interested in or willing to harm one another, because of some change in the circumstances. If that happens, and

there's still more to resolve, you can transition straight into a contest or challenge as you need. In that case, hold off on awarding the end-of-conflict Karma and whatnot until you've also resolved the contest or challenge.

In an earlier example, Cynere managed to get a vault door open so the three PCs could escape an endless horde of temple guardians. They all decide to run and try to lose them.

Now, the guardians and the PCs have mutually opposing goals but can't harm one another, so now it's a contest. Instead of running the next exchange, Amanda just starts setting up for the chase.

Even though the PCs have some consequences and are due some fate points, they won't get them until after they get away, or if they get caught.

Teamwork

Characters can help each other out on actions. There are two versions of helping in Fate—combining skills, for when you are all putting the same kind of effort into an action (like using Strength together to push over a killer robot), and stacking advantages, for when the group is setting a single person up to do well (like causing multiple distractions so one person can use Stealth to get into a fortress).

When you combine skills, figure out who has the highest skill level among the participants. Each other participant who has at least a Good (+1) in the same skill adds a +1 to the highest person's skill level, and then only the lead character rolls. So if you have three helpers and you're the highest, you roll your skill level with a +3 bonus.

If you fail a roll to combine skills, all of the participants share in the potential costs—whatever complication affects one character affects all of them, or everyone has to take consequences. Alternatively, you can impose a cost that affects all the characters the same.

Continuing with our temple chase example, because it's group vs. group, everyone decides it'd be easier to just combine skills.

Of the three PCs, Cynere has the highest Agility, at Incredible (+4). Landon has Remarkable (+3) Agility and Zird has Good (+1) Agility, so they each contribute +1. Cynere rolls the contest on behalf of the PCs at Monstrous (+6).

Amanda's temple guardians only have Good (+1) Athletics, but there are five of them, so they roll Amazing (+5) for the purposes of the contest.

When you stack advantages, each person takes a create an advantage action as usual, and

gives whatever free invocations they get to a single character. Remember that multiple free invocations from the same aspect can stack.

Zird and Cynere want to set Landon up for an extremely big hit on Tremendor, the much-feared giant of the Northern Wastes.

Both Cynere and Zird roll to create an advantage on their turns, resulting in three free invocations on a Flashy Distraction they make from Zird's magical fireworks (which succeeded to create the advantage) and Cynere's glancing hits (which succeeded with style to add two more free invocations).

They pass those to Landon, and on his turn, he uses them all for a gigantic +6 to his attack.

Running the Game

Contents

- What the Gamemaster Does
- Start and End Scenes
- Play the World and the NPCs
- Judge the Use of the Rules
- Create Scenarios (and Nearly Everything Else)

What the Gamemaster Does

If you're the gamemaster, then your job is a little different from everyone else's. This section is going to give you a bunch of tools to make that job easier during play.
The GM's job was discussed a bit in The Basics, but let's take a more detailed look at your unique responsibilities.

Start and End Scenes

One of your primary responsibilities during the game is to decide definitively when a scene begins and ends. This might not seem like that big a deal, but it is, because it means that you're the person primarily responsible for the pacing of each session. If you start scenes too early, it takes a long time to get to the main action. If you don't end them soon enough, then they drag on and it takes you a long time to get anything significant done.

The players will sometimes help you with this, if they're keen on getting to the next bit of action, but sometimes they'll naturally be inclined to spend too much time bantering in character or focusing on minutiae. When that happens, it's your job to step in like a good movie editor and

say, “I think we’ve pretty much milked this scene for all it’s worth. What do we want to do next?” We have more advice on starting and ending scenes in the next section, Scenes, Sessions, & Scenarios.

Drama Is Better Than Realism

In Fate, don’t get too bogged down trying to maintain absolute consistency in the world or adhere to a draconian sense of realism. The game operates by the rules of drama and fiction; use that to your advantage. There should be very few moments in the game where the PCs are free of conflicts or problems to deal with, even if it’d be more “realistic” for them to get a long breather.
When you’re trying to decide what happens, and the answer that makes the most sense is also kind of boring, go with something that’s more exciting than sensible! You can always find a way later on to justify something that doesn’t make immediate sense.

Play the World and the NPCs

As the gamemaster, it’s your job to decide how everyone and everything else in the world responds to what the PCs do, as well as what the PCs’ environment is like. If a PC botches a roll, you’re the one who gets to decide the consequences. When an NPC attempts to assassinate a PC’s friend, you’re the one who gets to decide how they go about it. When the PCs stroll up to a food vendor in a market, you get to decide what kind of day the vendor is having, what kind of personality he or she has, what’s on sale that day. You determine the weather when the PCs pull up to that dark cave.

Fortunately, you don’t have to do this in a vacuum—you have a lot of tools to help you decide what would be appropriate. The process we outline in Game Creation should provide you with a lot of context about the game you’re running, whether that’s in the form of aspects like current and impending issues, specific locations that you might visit, or NPCs with strong agendas that you can use.

The PCs’ aspects also help you decide how to make the world respond to them. As stated in the Aspects and Fate Points section, the Making A Good Aspect section the best aspects have a double edge to them. You have a lot of power to exploit that double edge by using event-based compels. That way, you kill two birds with one stone—you add detail and surprise to your game world, but you also keep the PCs at the center of the story you’re telling.

This facet of your job also means that when you have NPCs in a scene, you speak for and make decisions for them like the players do for their PCs—you decide when they’re taking an action that requires dice, and you follow the same rules the players do for determining how that turns out. Your NPCs are going to be a little different than the PCs, however, depending on how important they are to the story.

Let the Players Help You

You don't have to shoulder the whole burden of making up world details yourself. Remember, the more collaborative you get, the more emotional investment the players are going to have in the result, because they shared in its creation.

If a character has an aspect that connects them to someone or something in the world, make that player your resident "expert" on whatever the aspect refers to. So if someone has Scars from the Great War, poll that player for information whenever the Great War comes up in conversation. "You notice that this sergeant is wearing a veteran's mark, which is a rare decoration from the War. What hardcore crap do you have to do to get one of those? Do you have one?" Some players will defer back to you, and that's fine, but it's important that you keep making the offer so as to foster a collaborative atmosphere.

Also, one of the main uses of the create an advantage action is precisely to give players a way to add details to the world through their characters. Use that to your advantage when you draw a blank or simply want to delegate more control. One good way to do this during play is to answer the player's question with a question, if they ask for information.

Ryan: "Is there a way to disrupt this magical construct without killing the subjects trapped in it?"
Amanda: "Well, you know that it's using their life force to power itself. If there were a way to do that, what do you think it'd look like? I mean, you're the expert wizard, you tell me."
Ryan: "Hm... I think there'd be some kind of counter-incantation, like a failsafe mechanism in case things go horribly wrong."

Amanda: "Yeah, that sounds good. Roll Reason to see if that's there."

Judge the Use of the Rules

It's also your job to make most of the moment-to-moment decisions about what's legit and what's not regarding the rules. Most often, you're going to decide when something in the game deserves a roll, what type of action that is (overcome, attack, etc.) and how difficult that roll is. In conflicts, this can get a little more complicated, like determining if a situation aspect should force someone to make an overcome action, or deciding whether or not a player can justify a particular advantage they're trying to create.

You also judge the appropriateness of any invocations or compels that come up during play, like we talked about in the Aspects and Karma section, and make sure that everyone at the table is clear on what's going on. With invocations, this is pretty easy—as long as the player can explain why the aspect is relevant, you're good to go. With compels, it can get a little more complicated, because you need to articulate precisely what complication the player is agreeing to.
We provide some more tips on judging the use of rules below.

You're the Chairman, Not God

Approach your position as arbiter of the rules by thinking of yourself as “first among equals” in a committee, rather than as an absolute authority. If there’s a disagreement on the use of the rules, try encouraging a brief discussion and let everyone talk freely, rather than making a unilateral decision. A lot of times, you’ll find that the group is self-policing—if someone tries to throw out a compel that’s a real stretch, it’s just as likely that another player will bring it up before you do.

Your job is really to have the “last word” on any rules-related subject, rather than to dictate from your chair. Keep that in mind.

Create Scenarios (and Nearly Everything Else)

Finally, you’re responsible for making all of the stuff that the PCs encounter and react to in the game. That not only includes NPCs with skills and aspects, but it also includes the aspects on scenes, environments, and objects, as well as the dilemmas and challenges that make up a scenario of Fate. You provide the prompts that give your group a reason to play this game to begin with—what problems they face, what issues they have to resolve, whom they’re opposing, and what they’ll have to go through in order to win the day.

This job gets a whole section all on its own. See Scenes, Sessions, and Scenarios.

What To Do During Game Creation

Contents

- Out There vs. Down Here
- Top Down vs. Bottom Up
- Small Scale vs. Large Scale
- Extras: Do You Need Them?

As outlined in Game Creation, inventing or deciding on a setting is often a collaborative effort between you and your players. In that sense, the best thing you can do as GM during the game-creation process is to be open to new ideas and be generous with your own, just like everyone else. Play off of and expand upon the suggestions that the others offer up. Your players will be more invested in the game if they feel like they’ve had a hand in building it.

Of course, if everyone’s amenable, there’s nothing stopping you from showing up with a clear vision of exactly what you want to run. “Okay, this is going to be a game about the Cold War in the ‘60s, except it’s all steampunk and mechs. Go!” Just make sure everyone’s on board if you go that route. Even one player who isn’t into it, and doesn’t really feel inclined to get into it, can really affect the game.

Out There vs. Down Here

Speaking of steampunk mechs in a '60s-era Soviet Union, it's a good idea to consider just how "out there" you want to get. High-concept ideas are a lot of fun, but if they're too difficult to relate to then your players may have trouble wrapping their heads around the game you're proposing. Where that line is exactly will vary from group to group (and player to player), so there's no definitive answer here. Just be aware that every departure from the familiar—whether that's the real world or well-established genre conventions—has the potential to be a conceptual hurdle for your players. Get everyone on the same page and make sure to go over any questions in advance.

The opposite approach is to set the game down here, in the real world, with perhaps only one or two notable departures with greater ramifications that you can explore as you go. The easiest way to communicate a setting like this is to name a time and place you're all familiar with, then tack on the exception. For example, "It's like modern-day London, but robots are commonplace" or "It's post-World War II Los Angeles, but some returning veterans have supernatural powers."

Top Down vs. Bottom Up

There's also the matter of how broad the scope of the game will be. Some like to start with the big picture first and drill down to the details, while others prefer to start with the here and now and develop the big picture as they go. These are often called "top down" and "bottom up," respectively. Neither one's better than the other, but each has its pros and cons.

With the top-down approach, you'll determine most of the setting in advance—stuff like who the movers and shakers are, the locations of important cities, the nature of important organizations, and so on. This has the advantage of providing a clear sense of how the world fits together. For example, if you've decided that the Kingdom of Talua is in a perpetual state of conflict between five powerful Houses vying for control, then you know right away that anyone of note in the kingdom is likely to come from one of those Houses—and if they aren't, it'll have to be for a very good reason.
The downside, of course, is that unless you're working from a pre-existing setting from a movie, TV show, book, video game, or whatever, it's usually a lot of work on the front end. It also requires the players to show up with a pretty thorough understanding of it all, which can be daunting. But if everyone's up to speed, it can make for a very enjoyable and rewarding game.
If you're going bottom-up, though, you'll start with whatever's immediately important to the PCs. That might be anything from a few notable NPCs in their hometown to the name of the guy who works in the next cubicle over. Then the group figures out the details as the story goes along. There's no need to have an idea of how things fit into the world, because everyone will make that up as you go. The world just spirals out from whatever you start with.

The potential downside here is that it requires quite a bit of improvisation and thinking on your

feet. That goes for everyone at the table, GM and players alike. For you, the GM, that might not be such a big deal—running a game almost always involves a degree of flying by the seat of one's pants—but not all players are going to be ready for that sort of responsibility. In addition, if your players like to immerse themselves in their characters and see the game world through their eyes, they may find it jarring to occasionally break from that perspective to, say, invent a name on the spot for the enchanted axe they just found or tell you what happened to the last Shadow Director of the CIA.

Fate can handle either, but the system's support for player-driven contributions to the narrative in the form of aspects and story details really makes the bottom-up method sing. If that's the way you like to play anyway, great! If not, no pressure—but give it a try sometime.

Small Scale vs. Large Scale

There's already been some discussion of Game Scale in Game Creation, but it's worth a little more discussion.

As laid out in that section, small-scale stories concern events closely connected to the PCs, and probably within a very limited geographical area. Large-scale games are the opposite: epic tales spanning nations, planets, or galaxies with world(s)-shaking consequences. Both types of stories can be a lot of fun—winning the title of Grand Emperor of the Galactic Reach can be just as rewarding as winning the hand of the prettiest girl in the village.

However, don't be fooled into thinking the two are mutually exclusive. Here are a couple ways to combine them.

- **Start Small and Grow**: This is the classic zero-to-hero story in which an unassuming individual with no pretensions to glory is suddenly swept up in events beyond the scope of his experience. Consider Luke Skywalker in Star Wars: A New Hope. He starts off a nobody moisture farmer, racing T-16s and getting up to the odd bit of mischief at Tosche Station. Then a pair of droids come into his life and inject a little mystery: Who's this Obi-Wan Kenobi? Before he knows it, he's consorting with smugglers, rescuing a princess, and striking a blow for the Rebellion. It's a classic case of starting small-scale and expanding into a large-scale story.
- **Peaks and Valleys**: Here, you're alternating the large-scale with the small, using the latter almost as something of a breather. Typically, the large-scale storylines will deal with matters of state, the conquering of planets, the banishing of unthinkable Beings From Beyond, and the like, while the small-scale storylines will be of a more personal nature, with few if any connections to the earth-shaking events transpiring in the characters' lives. For example, you might spend a session or two tussling with that Grand Emperor, then change focus to a character reconnecting with her father or coming to the aid of a friend in need. The small-scale sessions serve as something of a breather between all that epic action, and give the players a chance to delve into some unexplored corners of their characters. Plus, if you want to connect the small- and large-scale stories down the line, you can—and the payoff will be all the more satisfying for the players.

Extras: Do You Need Them?

Does your setting require things like superpowers, magic, high-tech gadgetry, or something else that falls outside the confines of the mundane? Either way, you're going to want to figure that out now, before play begins. See the Extras section for more on what extras are and how you can make use of them in your game.

What To Do During Play

Contents

- The Golden Rule
- When to Roll Dice
- Making Failure Awesome
- Setting Difficulties
- Dealing with Extraordinary Success
- Dealing with Time
- Judging the Use of Skills and Stunts
- Dealing with Conflicts and Other Weird Stuff
- Dealing with Aspects

Now that you've gone through the process of game creation with the players, let's take a detailed look at how to approach your various jobs during a session of play.

The Golden Rule

Before going into specifics, here's our general Golden Rule of Fate:

- **Decide what you're trying to accomplish first, then consult the rules to help you do it.**

This might seem like common sense, but it is called out because the order is important. In other words, don't look at the rules as a straitjacket or a hard limit on an action. Instead, use them as a variety of potential tools to model whatever you're trying to do. Your intent, whatever it is, always takes precedence over the mechanics.

Most of the time, the very definition of an action makes this easy—any time your intent is to harm someone, you know that's an attack. Any time you're trying to avoid harm, you know that's a defense.

But sometimes, you're going to get into situations where it's not immediately clear what type of action is the most appropriate. As a GM, don't respond to these situations by forbidding the

action. Instead, try to nail down a specific intent, in order to point more clearly to one (or more) of the basic game actions.

The Silver Rule

The corollary to the Golden Rule is as follows: Never let the rules get in the way of what makes narrative sense. If you or the players narrate something in the game and it makes sense to apply a certain rule outside of the normal circumstances where you would do so, go ahead and do it.
The most common example of this has to do with Health & Consequences. The rules say that by default, a consequence is something a player chooses to take after getting hit by an attack in a conflict.

But say you're in a scene where a player decides that, as part of trying to intimidate his way past someone, his PC is going to punch through a glass-top table with a bare fist.

Everyone likes the idea and thinks it's cool, so no one's interested in what happens if the PC fails the roll. However, everyone agrees that it also makes sense that the PC would injure his hand in the process (which is part of what makes it intimidating).

It's totally fine to assign a mild consequence of *Glass in My Hand* in that case, because it fits with the narration, even though there's no conflict and nothing technically attacked the PC.
As with the Golden Rule, make sure everyone's on the same page before you do stuff like this.
Due to a failure on a previous roll, Cynere has accidentally set off a deadly magical trap while in pursuit of the Idol of Karlon-Kar, an ancient god of destruction. Amanda describes the hall as continually filled with fiery bolts of death, seemingly in a random configuration, with the pedestal holding the idol located on the far end of the hall from where Cynere's currently standing.

Lily says, "Well, there's nothing for it. I'm going after the idol. I take off down the hall, keeping my eye out for fiery death bolts."

Amanda thinks, because she knows that dice are going to have to come out on this. If Cynere is moving through the hall, it looks most like an overcome action to do the movement. But with the fiery death bolts in the room, it seems more like Lily would need to defend herself. There are also two ways she could handle the trap—it's technically just passive opposition against Lily to prevent her passing through the room safely, but because it can do damage, it seems more like an attack.

So Amanda asks, "Lily, we need to go to dice, but what exactly do you want to accomplish here? Are you mainly trying to make sure you don't get hit, or are you blasting through the hall to get to the idol?"

Lily doesn't hesitate. "Oh, the idol, for sure."

Amanda asks, “So you’re willing to take damage in the process?”

Lily says, “Yeah. Throwing myself into danger as usual.”

Amanda says, “Okay, so we can do it in one roll. Here’s how we’ll handle it. You roll Agility against Monstrous (+6) opposition. If you make it, you’re through the trap and don’t take any harm.

If you don’t make it, you’re stuck in the hallway and will have to try again to make it all the way through. We’re also going to treat that failure like a failed defense roll, so you’re going to take a hit as well. Because of all the fiery death and whatnot.”

Lily winces, but nods and gathers up her dice.

In this example, Amanda combined effects from overcome and defend to determine what happens to Cynere. This is totally okay, because it fits their intent and it makes sense given the situation they described. She might have decided to do both rolls separately, and that would have been fine too—she just wanted to get it all into one roll.

If you’re ever in doubt during play, come back to the Golden Rule and remember that you have the flexibility to do the same kind of thing as you need to. Just make sure that when you do this, you and the players are on the same page.

When to Roll Dice

Roll the dice when succeeding or failing at the action could each contribute something interesting to the game.

This is pretty easy to figure out in regards to success, most of the time—the PCs overcome a significant obstacle, win a conflict, or succeed at a goal, which creates fodder for the next thing. With failure, however, it’s a little more difficult, because it’s easy to look at failure in strictly negative terms—you fail, you lose, you don’t get what you want. If there’s nothing to build on after that failure, play can grind to a halt in a hurry.

The worst, worst thing you can do is have a failed roll that means nothing happens—no new knowledge, no new course of action to take, and no change in the situation. That is totally boring, and it discourages players from investing in failure—something you absolutely want them to do, given how important compels and the concession mechanic are. Do not do this.

If you can’t imagine an interesting outcome from both results, then don’t call for that roll. If failure is the uninteresting option, just give the PCs what they want and call for a roll later, when you can think of an interesting failure. If success is the boring option, then see if you can turn

your idea for failure into a compel instead, using that moment as an opportunity to funnel Karma to the players.

Situation Aspects Are Your Friend

When you're trying to figure out if there's a good reason to ask the PCs to make an overcome roll, look at the aspects on your scene. If the existence of the aspect suggests some trouble or problem for the PC, call for an overcome roll. If not, and you can't think of an interesting consequence for failure, don't bother.

For example, if a character is trying to sprint quickly across a room, and you have a situation aspect like Cluttered Floors, it makes sense to ask for a roll before they can move. If there is no such aspect, just let them make the move and get on to something more interesting.

Making Failure Awesome

If the PCs fail a roll in the game and you're not sure how to make that interesting, try one of the following ideas.

Blame the Circumstances

The PCs are extremely competent people (remember, that's one of the things Fate is about). They aren't supposed to look like fools on a regular or even semi-regular basis. Sometimes, all it takes is the right description to make failure into something dynamic—instead of narrating that the PC just borked things up, blame the failure on something that the PC couldn't have prevented. There's a secondary mechanism on that lock that initially looked simple (Burglary), or the contact broke his promise to show up on time (Contacts), or the ancient tome is too withered to read (Reason), or a sudden seismic shift throws off your run (Agility).

That way, the PCs still look competent and awesome, even though they don't get what they want. More importantly, shifting the blame to the circumstances gives you an opportunity to suggest a new course of action, which allows the failure to create forward momentum in your story. The contact didn't make his appointment? Where is he? Who was following him to the rendezvous? The ancient tome is withered? Maybe someone can restore it. That way, you don't spend time dwelling on the failure and can move on to something new.

Succeed at a Cost

You can also offer to give the PCs what they want, but at a price—in this case, the failed roll means they weren't able to achieve their goals without consequence.
A minor cost should complicate the PC's life. Like the above suggestion, this focuses on using failure as a means to change up the situation a bit, rather than just negating whatever the PC wanted. Some suggestions:

- Foreshadow some imminent peril. *"The lock opens with a soft click, but the same can't*

be said for the vault door. If they didn't know you were here before, they sure do now."

- Introduce a new wrinkle. *"Yes, the Guildmaster is able to put you in touch with a mage who can translate the withered tome—a guy named Berthold. You know him, actually, but the last time you saw him was years ago, when he caught you with his wife."*
- Present the player with a tough choice. *"You brace the collapsing ceiling long enough for two of the others to get through safely, but not the rest. Who's it going to be?"*
- Place an aspect on the PC or the scene. *"Somehow you manage to land on your feet, but with a Twisted Ankle as a souvenir."*
- Give an NPC a boost. *"Nikolai surprises you a bit by agreeing to your offer, but he does so with a wry smile that makes you uneasy. Clearly, Nikolai Has A Plan."*
- Check one of the PC's healthboxes. Careful with this one—it's only a real cost if the PC's likely to take more hits in the same scene. If you don't think that's going to happen, go with another choice.

A serious cost does more than complicate the PC's life or promise something worse to come—it takes a serious and possibly irrevocable toll, right now.
One way you can do this is by taking a minor cost to the next level. Instead of suspecting that a guard heard them open the vault, a few guards burst in the room, weapons drawn. Instead of being merely cut off from their allies by a collapsing ceiling, one or more of those allies ends up buried in the debris. Instead of merely having to face an awkward situation with Berthold, he's still angry and out for their blood.

Other options could include:

- Reinforce the opposition. You might clear one of an NPC's health boxes, improve one of their skills by one step for the scene, or give them a new aspect with a free invocation.
- Bring in new opposition or a new obstacle, such as additional enemies or a situation aspect that worsens the situation.
- Delay success. The task at hand will take much longer than expected.
- Give the PC a consequence that follows logically from the circumstances—mild if they have one available, moderate if they don't.

If you're stuck for just how serious a serious cost should be, you may want to use the margin of failure as a gauge. For instance, in the vault-opening example, above—the one where the guards hear the PC and burst in the room—if the player failed their Burglary roll by 1 or 2, the PCs outnumber the guards. Not a tough fight, but a fight nonetheless. If they failed it by 3 to 5, it's an even match, one that's likely to use up resources like fate points or consequences. But if they failed by 6 or more, they're outnumbered and in real danger.

Let the Player Do the Work

You can also kick the question back to the players, and let them decide what the context of their own failure is. This is a great move to foster a collaborative spirit, and some players will be surprisingly eager to hose their own characters in order to further the story, especially if it means

they can keep control of their own portrayal.

It's also a great thing to do if you just plain can't think of anything. "Okay, so, you failed that Burglary roll by 2. So you're working the lock, and something goes wrong. What is it?" "You missed that Alertness roll. What don't you notice as you're sneaking up to the queen's chambers?" It's better if the question is specific, like those examples—just saying, "Okay, tell me how you fail!" can easily stall things by putting a player on the spot unnecessarily. You want to let the player do the work, not make them.

Setting Difficulties

When you're setting passive opposition for an action, keep in mind the difficulty "break points" mentioned in Actions and Outcomes—anything that's two or more steps above the PC's skill is probably going to cost them fate points, and anything that's two or more below the PC's skill will be a breeze.

Rather than "modeling the world" or going for "realism," try setting difficulties according to dramatic necessity—things should generally be more challenging when the stakes are high and less challenging when they aren't.

(Functionally, this is the same as setting a consistent difficulty and assessing a circumstantial penalty to the roll to reflect rushing the task or some other unfavorable condition. But psychologically, the difference between a high difficulty and a lower difficulty with a penalty is vast and shouldn't be underestimated. A player facing a higher difficulty will often feel like they're being properly challenged, while that same player facing a large penalty, likely chosen at the GM's discretion, will often feel discouraged by it.)

Setting a difficulty low is mainly about showcasing a PC's awesomeness, letting them shine in a particular moment and reminding us why this character is in the spotlight. You can also set lower difficulties during periods when you know the PCs are low on fate points, giving them the chance to take compels in order to get more. You should also set lower difficulties on anything that's in the way of the PC's getting to the main action of a scene—you don't want them to get stalled at the evil overlord's drawbridge if the point of the scene is confronting the evil overlord! Finally, some actions should take lower difficulties by default, especially if no one's contesting or resisting them. Unopposed efforts to create advantages in a conflict should never be harder than Good (+1) or Excellent (+2), and neither should attempts to put an aspect on an object or location. Remember that opposition doesn't have to always take the form of an NPC getting in the way—if the evil mastermind has hidden the evidence in his office away from prying eyes, you might consider that a form of opposition, even though the mastermind might not be physically present.
If the PCs are overflowing in fate points, or it's a crucial moment in the story when someone's life is on the line, or the fate of many is at stake, or they're finally going against foes that they've been building up to for a scenario or two, feel free to raise difficulties across the board. You

should also raise difficulties to indicate when a particular opponent is extremely prepared for the PCs, or to reflect situations that aren't ideal—if the PC's are not prepared, or don't have the right tools for the job, or are in a time crunch, etc.

Setting the difficulty right at the PC's skill level is, as you might imagine, sort of a middle ground between these two extremes. Do this when you want some tension without turning things up to 11, or when the odds are slightly in the PC's favor but you want a tangible element of risk.

Important: Justify Your Choice

Your only other constraint in setting difficulties goes back to the Silver Rule above—you need to make sure that your choices make sense in the context of the narrative you're creating. While you shouldn't go crazy with trying to model the world too much and thus box yourself into a useless set of constraints ("Locks in the village of Glenwood are generally of Remarkable quality, due to their proximity to an Alien Alloy accident."), don't look at this purely as a numbers game either. If the only reason for setting a difficulty at Amazing (+5) is because it's two higher than the PC's skill level and you want to bleed his Karma off, you strain credibility.

In that sense, you can look at setting difficulties as being a lot like invoking aspects—there needs to be a good reason that backs up your choice in the story. It's totally okay if that justification is something you're about to make up, rather than something you know beforehand. Situation aspects are a great tool for this—if the players already know that the cave they're in is Pitch Black and Cramped as Hell, it's easy to justify why it's so hard to stay quiet as they Stealth through the tunnels. No one will bat an eye at you looking at the relevant situation aspects and giving a +2 to the opposition for each one, because it mirrors the invoke bonus they get.
Either way, don't skip the justification part—either let the players know what it is immediately when you tell them the difficulty, or shrug mysteriously and then let them find out soon thereafter (as in, the time it takes to think it up).

You might also try using "out of place" difficulties to indicate the presence of unanswered questions during the game—for some odd reason, the stable you're trying to break into has an Monstrous (+7) lock on the door. What could be so important in there that you don't know about?
Or maybe you're trying to finish the famed initiation test of the scholastic Amethyst Order, and the test is only a Excellent (+2) Reason roll—what's the deal? Are they going easy on you? Is your appointment a political necessity? Who pulled the strings on that? Or is it just that the reputation of the Order's scholars is a fabrication?

Dealing with Extraordinary Success

Sometimes, a PC is going to roll far in excess of the difficulty, getting a lot of shifts on the roll. Some of the basic actions already have a built-in effect for rolling really well, like hitting harder on a good attack roll.

For others, it's not so clear. What's happens when you get a lot of shifts on a Crafts roll or an Investigate roll? You want to make sure those results have some kind of meaning and reflect how competent the PC's are.
Here are a few choice options.

- **Go Gonzo with the Narration**: It might seem superfluous, but it's important to celebrate a great roll with a suitable narration of over the top success. This is a great time to take the suggestions above for Making Failure Awesome and applying them here. Let the success affect something else, in addition to what the PC was going for, and bring the player into the process of selling it by prompting them to make up cool details. "Three extra shifts on that Burglary roll—tell me, is anyone ever going to be able to lock that crypt again?" "So you got five shifts on that Contacts roll—tell me, where does Nicky the Fink usually go when he's running out on his wife, and what do you say when you find him there?"
- **Add an Aspect**: You can express additional effects of a good roll by placing an aspect on the PC or on the scene, essentially letting them create an advantage for free. "So your Resources roll to bribe the guard succeeded with four shifts. She'll let you through the gate all right, and she'll also act as Available Backup if you should need some help later."
- **Reducing Time**: If it's important to get something done fast, then you can use extra shifts to decrease the time that it takes to do an action.

Dealing with Time

There are two kinds of time in Fate: **game time** and **story time**.

Game Time

Game time is how to organize play in terms of the real players sitting at the table. Each unit of game time corresponds to a certain amount of real time. They are:

- **Exchange**: The amount of time it takes all participants in a conflict to take a turn, which includes doing an action and responding to any action taken against them. This usually doesn't take longer than a few minutes.
- **Scene**: The amount of time it takes to resolve a conflict, deal with a single prominent situation, or accomplish a goal. Scenes vary in length, from a minute or two if it's just a quick description and some dialogue, to a half hour or more in the case of a major setpiece battle against a main NPC.
- **Session**: The sum total of all the scenes you run through in a single sitting. A session ends when you and your friends pack it up for the night and go home. For most people, a session is about 2 to 4 hours, but there is no theoretical limit—if you have few obligations, then you're only really limited by the need for food and sleep. A minor milestone usually occurs after a session.
- **Scenario**: One or more sessions of play, but usually no more than four. Most of the time, the sessions that make up a scenario will definitively resolve some kind of problem or

dilemma presented by the GM, or wrap up a storyline (see Scenes, Sessions, and Scenarios for more on scenarios). A significant milestone usually occurs at the end of a scenario. You can look at this like an episode of a television show—the number of sessions it takes to tell one story.

- **Arc**: Several scenarios, usually between two and four. An arc typically culminates in an event that brings great change to the game world, building up from the resolution of the scenarios. You can look at an arc like a season of a television show, where individual episodes lead to a tumultuous climax. You're not always guaranteed to have a recognizable arc, just like not all TV shows have a plotline that carries through the whole season—it's possible to bounce from situation to situation without having a defined plot structure. Major milestones usually happen at the end of an arc.
- **Campaign**: The sum of all the time you've sat at a table playing this particular game of Fate—every session, every scenario, every arc. Technically, there's no upper limit to how long a campaign can be. Some groups go for years; others get to the end of an arc and then stop. It is presumed that a typical group will go for a few arcs (or about ten scenarios) before having a grand finale and moving on to another game (hopefully another Fate game!). You might set up your campaign as a kind of "super-arc," where there's one massive conflict that everything else is a smaller part of, or it might simply consist of the smaller individual stories that you tell in your scenarios.

Story Time

Story time is the time as the characters perceive it, from the perspective of being "in the story"—the amount of time it takes for them to accomplish any of the stuff you and the players say that they do during play. Most of the time, you'll do this as an afterthought, mentioning it in passing ("Okay, so it takes you an hour to get to the airport by cab") or mentioning it as part of a skill roll ("Cool, so after 20 minutes of sweeping the room, you find the following…").

Under most circumstances, story time has no actual relation to real time.For example, a combat exchange might take a few minutes to play out in real time, but it only covers what happens in the first few seconds of a conflict. Likewise, you can cover long swaths of time simply by saying that it happens ("The contact takes two weeks to get back to you—are you doing anything while you wait, or can we just skip to the meeting?"). When used this way, it's really just a convenience, a narrative device in order to add verisimilitude and some consistency to your story.

Sometimes, though, you can use story time in creative ways to create tension and surprise during the game. Here's how.

Deadline Pressure

Nothing creates tension like a good deadline. The heroes only have a certain number of minutes to disable the death trap, or a certain amount of time to get across the city before something blows up, or a certain amount of time to deliver the ransom before loved ones get aced by the

bad guys, and so on.

Some of the game's default actions are made to take advantage of deadline pressure, such as challenges or contests—they each limit the number of rolls that a player can make before something happens, for better or for worse.

You don't have to limit yourself to using just those two, though. If you set a hard deadline for something bad in one of your scenarios, you can start keeping track of the amount of time everything takes, and use it as a way to keep the pressure on. ("Oh, so you want to browse all the town's historical archives? Well, you have three days until the ritual—I can give you a Lore roll, but just the attempt is probably going to eat up one of those days.") Remember, nearly everything takes time. Even a basic attempt to create an advantage using Empathy requires you to sit with the target for a little while, and if every action the PCs are taking is chipping away at a clock, it may be time they don't have.

Of course, it'd be no fun if there was nothing they could do to improve a deadline situation, and it'd be no fun if the crawl toward the deadline was predictable.

Using Story Time in Success and Failure

Therefore, when you're using story time to create deadline pressure, feel free to incorporate unpredictable jumps in time when the PCs do really well or really badly on a roll.

Taking extra time is a great way to make failure awesome as per the guidelines above, especially using the "Success at a Cost" option—give the players exactly what they want, but at the cost of taking more time than they were trying to spend, thus risking that their efforts will come too late. Or it could be the thing that pushes a deadline over the edge—maybe things aren't completely hopeless, but now there are extra problems to deal with.

Likewise, reward extreme success by reducing the amount of time it takes to do something while the PCs are under deadline. That historical research (Reason) that was going to take a day gets wrapped up in a few hours. While looking for a good merchant (Contacts) to get your supplies, you manage to find another one who can fulfill your order that same day rather than in a week.

If time is a factor, you should also be able to use invocations and compels to manipulate time, to make things easier or more complicated respectively. ("Hey, I'm a *Garage Bunny*, so fixing this car shouldn't take me that long, right?" "Oh, you know what? Your sheet says *I Can't Get Enough of the Fun and Games*… doesn't it make sense that if you're looking for a guy in a casino, it'd be easy to get caught up in distractions? All those machines and stuff…")

How Much Time Is A Shift Worth?

Just like with any other roll, the number of shifts you get (or the amount you fail by) should serve

as a barometer for just how severe the time jump is. So, how do you decide just how much to award or penalize?

It really depends on how much time you decide the initial action is going to take. Time is usually expressed in two parts: a specific or abstract measure of quantity, then a unit of time, such as “a few days,” “twenty seconds,” “three weeks,” and so on.

It is recommended that you measure in the abstract and express all the game actions as half, one, a few, or several of a given unit of time. So if you imagine something taking six hours, think of it as “several hours.” If you imagine something taking twenty minutes, you can either call that “several minutes” or round up to “half an hour”, whichever feels closest.

This gives you a starting point for moving up and down. Each shift is worth one jump from wherever your starting point is. So if your starting point is “several hours,” and it benefits the PCs to speed things up, then it works like this: one shift jumps the time down to “a few hours,” two shifts down to “one hour,” and three shifts down to “a half hour.”

Going past either end of the spectrum moves you down to several increments of the next unit of time or up to half the next unit of time, depending on which direction you’re going. So four shifts on the aforementioned roll might jump you from “several hours” to “several minutes.” Failing by one, conversely, might jump you from “several hours” to “half a day.”

This allows you to quickly deal with time jumps no matter where you’re starting from, whether the actions you have in mind are going to take moments or generations

Story Time and the Scope of an Action

It’s easy to think of most actions that a PC takes being limited to anything that the character can directly affect, and working on a “person-to-person” scope. And most of the time, that’s going to be precisely the case—after all, Faterip is a game about individual competence shining in the face of dramatic adversity.

However, consider for a moment what a PC might do with that competence and all the time in the world to accomplish a particular action. Imagine a month-long Popularity roll for a negotiation, where the PC gets to talk with every delegate in detail, rather than just focusing on a single conference. Imagine a weeks-long Investigate, charting out every detail of a target’s personal routine.

By allowing each roll to represent a long period of time, you can “zoom out” to handle events that reach far beyond the individual player character making the roll, and affect the setting in a big way. That month-long Rapport roll might result in charting a new political course for the country the PC is negotiating for. That Investigate roll might be the start of bringing in one of the most notorious criminals in the setting, one that’s been hounding the PCs for a whole campaign.

This is a great way to make long breaks in story time more interactive, rather than bogging the

game down with long narration or trying to retroactively come up with what happened during that time. If the PCs have long-term goals they want to accomplish, see if you can find a way to turn that into a contest, challenge, or conflict that covers the whole break, or just have them make a single skill roll to see if something unexpected happens. If they happen to fail the roll, whatever you invent as a consequence will make good material for the game going forward.

Remember that if you do this with a conflict or a contest, that you scale each exchange appropriately—if a conflict is taking place over the course of a year, then each exchange might be a month or two, and everyone should describe their actions and the results of their actions in that context.

During a major milestone in the campaign, Landon shifted his high concept to Former Ivory Shroud Disciple, as a result of discovering a plot from within their ranks to take over a small kingdom as their own.

Amanda wants to jump the campaign six months forward, and she suggests that if Landon goes on the run, they're going to try to hunt him down. She sees an opportunity to create material for the next part of the game, so she says, "I think we should find out if Landon starts the next scenario in their clutches or not."

They decide to do it as a conflict, with each exchange representing one confrontation between Landon and the Shroud's trackers. It goes badly for him and he concedes, taking a moderate consequence into the next session. Amanda suggests that they want to bring Landon back into the fold rather than hurt or kill him, so Lenny decides to take I Don't Know What's Right Anymore, reflecting the seeds of doubt they're planting in his mind.

When we see Landon again, he'll be in the clutches of the Ivory Shroud, struggling with his loyalties.

Zoom In, Zoom Out

There's no rule that says you're required to keep your rolls consistent in terms of story time. One cool trick you can do is use the result of one roll to segue into another roll that takes place over a much smaller period in time, or vice versa. This is a great way to open a new scene, contest, or conflict, or just introduce a change of pace.

During the aforementioned six-month break, Cynere has been researching the demon compatriots of the horrific Arc'yeth, who soul-burned her in the last arc of the campaign. She decides to go it alone, even though Zird offered to help, and ends up rolling her newly acquired Good (+1) Reason to succeed at an overcome roll.

She ends up doing really well, and Amanda describes Cynere getting lost in research for a few months. Then Amanda says, "Awesome. You return home with the dirt of the trail on you, weary

to the bone, hands stained with ink, but your search has uncovered the hiding place of Arc'yeth's right hand in the Circle of Thirteen, a minor demon named Tan'shael (all these apostrophes!). You fall into bed, ready to start the search in the morning... and are wakened in the middle of the night by a crashing sound coming from your study."

Lily says, "Well, hell, I get up and rush in there, grabbing my sword as I go!"

Amanda says, "Great—you notice that your research notes are gone, and that the window is broken open. You hear footsteps rushing away into the night."

Lily says, "Oh, hell no. I'm going after him. Her, it, them, whatever."

Amanda says, "Great! That's using Agility, and let's do a contest and see if you can catch the culprit." (Notice, GMs, that this is now happening in immediately consecutive time—we went right from rolling for months-long stuff, to rolling for the seconds it takes for Cynere to give chase.)
The contest goes badly for Cynere, and the person gets away. Lily immediately says, "Screw that. Someone in town has to know something, or he left some clue behind, or something. I'm going to roll Investigate."

Lily rolls and succeeds with style, and Amanda says, "A week later, you're in the village of Sunloft, outside the Shoeless Horse tavern, where she (it's a she, by the way) is rumored to be staying. Oh, and you got some shifts, so I'll just go ahead and tell you her name is Corathia—she dropped it to someone in your hometown while trying to find your place. That's worth an aspect, I Know Your Name, which you might use to undermine her confidence."

(GMs, see what happened? One roll jumped a week, but Amanda and Lily are playing it at the table in continuous time.)

Lily says, "I bust the door down and scream her name."

Amanda says, "Everyone backs away from a lithe woman at the bar, who sneers at them and goes for her sword, bounding off the stool and aiming a whistling cut at your face."

"It's on!" Lily says, and goes for dice to defend. (Now it's a conflict and happening in super zoomed-in time.)

Aspects and Details: Discovery vs. Creation

From the player's point of view, there's almost no way to know what you've made up beforehand and what you're inventing in the moment, especially if you're the kind of GM who doesn't display or consult any notes at the table. Thus, when a player tries to discover something you haven't made up yet, you can treat it as if they were making a new aspect or

story detail. If they succeed, they find what they're looking for. If they fail, you can use what they were looking for as inspiration to help you come up with the real information.

If you're really comfortable with improvising, this means that you can come to the table with very little prepared beforehand, and let the players' reactions and questions build everything for you. You may need to ask some prompting questions first, to narrow down the scope of what information the player's looking for, but after that, the sky's the limit.

Zird the Arcane is scouting an ancient ritual site, looking for a good place to work on banishing the curse that's been placed on the nearby village of Belwitch, the mayor of which is paying him good money for the effort.

Ryan says, "I'm going to spend some time in a local library, researching some history about the site. I'd like to use Reason to create an advantage."

Amanda thinks for a moment. She didn't really have anything special planned for the site, because all her energy was focused on detailing the nature of the curse and what would be required to get rid of it, because it's being maintained by a force more powerful than the PCs currently realize.

"What kind of info are you looking for?" Amanda asks. "Just book report-type details, or...?" Ryan says, "Well, what I really want to know is if anyone's used the site for dark or nefarious magic... if this village has a local boogeyman or spook story centered around that site."

Amanda says, "Oh, cool. Yeah, roll your Reason, opposition is Excellent (+2)." Unexpectedly, Ryan rolls a –4 and ends up with a Typical (+0), meaning that he failed. Ryan decides not to spend any fate points on the roll.

Wanting to turn the failure into something awesome, she says, "Well, you don't get an aspect for it, but what you find out is actually the opposite of what you're looking for—the site has an impeccable reputation as a place of blessed power, and the records you find all talk about healing and harvest rituals that brought great plenty and good fortune to the area."

Ryan says, "If the site is so powerful, how did the village become cursed?"

Amanda shrugs. "Guess you'll have to investigate further if you want to find out."

In her notes, she jots something briefly about the fact that the site is now magically defiled and that the town's priest is keeping that a secret, changing Ryan's suggestion a little bit and adding some material for him if he decides to ask around.

Dealing with Conflicts and Other Weird Stuff

The most complicated situations you're going to encounter as a GM will be conflicts, hands down. Conflicts use the most rules in the game and pack them into a small amount of time compared to everything else in the system. They require you to keep track of a lot of things at once—everyone's relative position, who's acting against whom, how much health and what consequences your NPCs have taken, and so on.

They're also where your movie-watching brain will come to the fore, especially if your game features a lot of high-octane physical conflict. Action sequences you see in media don't always conform to the structured order of turns that Faterip has, so it can be hard to see how they correspond when you're trying to visualize what happens. Sometimes, people will also want to do crazy actions that you hadn't thought of when you were conceiving the conflict, leaving you at a loss for how to handle them.

Here are some tools to help you handle things with grace and speed.

Affecting Multiple Targets

Invariably, if you play Faterip long enough, someone's going to try to affect multiple people at once in a conflict. Explosions are a staple of physical conflict, but are by no means the only example—consider tear gas or some kind of high-tech stunner. You can extend this to mental conflict also. For example, you might use Provoke to establish dominance in a room with your presence, or Rapport to make an inspirational speech that affects everyone listening.

The easiest way to do this is to create an advantage on the scene, rather than on a specific target. *A Gas-Filled Room* has the potential to affect everyone in it, and it's not too much of a stretch to suggest that the *Inspirational Mood* in a room could be contagious. In this context, the aspect presents an excuse to call for a skill roll (using the overcome action) from anyone in the scene who attempts to get past it. Generally speaking, it won't cause damage, but it will make things more difficult for those affected.

Landon stalks the battlefield in search of a worthy opponent.

"Who's the biggest, toughest-looking guy around here?" Lenny asks Amanda.

"That's easy," Amanda answers. "You immediately spot a towering 7-foot-tall warrior, clearly not entirely human, armed with an unnecessarily flanged axe and flanked by three underlings. They call him Gorlok the Demon-Blooded."

"Yeah, that sounds good," Lenny says. "I'm gonna kill him."

"I like it. His three henchmen move to intercept. They're not exactly 7-foot-tall half-demons, but they seem to know what they're doing."

Lenny sighs. “I don’t have time for these mooks. I want to make it clear to them that they’re not up to this. You know, wave my sword around menacingly and look like even more of a bad-ass. I want these guys to know that this fight is between me and Gorlok.”

“Sounds like you want to put an aspect on the zone. Give me a Popularity roll.”

Lenny rolls a –3, and adds his Excellent (+2) Popularity for a total of Poor (–1). He needed a Typical (+0), so he’s failed. But Amanda likes the idea of Landon and Gorlok facing off here without anyone else getting in the way, so she decides to give it to him, but at a cost.

“All right,” she says, “what’s it going to be?”

Lenny doesn’t hesitate. He writes down a mild mental consequence: This Guy is Bigger Than I Thought....

“Cool. They look at you, then back to Gorlok. He waves a hand dismissively. ‘Go, find another to kill,’ he growls. ‘This one’s mine.’”

Things get more complicated when you want to filter specific targets, rather than just affect a whole zone or scene. When that happens, divide your resulting total up against every target, who all get to defend as per normal. Anyone who fails to defend either takes stress or gains an aspect, depending on what you were trying to do. (Note: If you create an advantage to put an aspect on multiple targets, you do get a free invocation for each one.)

Zird the Arcane is unleashing fiery death upon his foes in a magical fashion, as is his wont. He has three such foes, charging at him across a battlefield. Zird figures it’s probably Landon’s fault he’s found himself in this circumstance.

Zird’s magic uses his Lore skill, and he does extremely well, getting an Monstrous (+7) result.

He knows he wants to get one of them pretty good, so he opts to divide his spread up as Amazing (+5), Good (+1), and Good (+1). That adds up to +7, which was his roll, so he’s all good. Now Amanda has to defend for all three of them.

The first defender rolls a Typical (+0) and takes 5 health. This is a nameless NPC (see below), so Amanda decides he’s out of the fight, and describes him screaming and batting at flames. The second defender gets an Excellent (+2), beating the attack roll. He charges forward undaunted.

The third defender gets a Typical (+0) as well, taking a single point of stress. Amanda checks his lone health box and describes him sacrificing his shield to deflect the blast.

Attacking a whole zone or everyone in a scene is something you’re going to have to judge by

circumstance, like any other stretch use of a skill. Depending on the circumstances of your setting, this might be a totally normal thing to do (for example, because everyone uses grenades and explosives), it might be impossible, or it might require a stunt. As long as you can justify it, you don't need to apply any special rules—you roll for the attack, and everyone in the zone defends as normal. Depending on the circumstances, you may even have to defend against your own roll, if you're in the same zone as the attack!

Compels and Multiple Targets

Just a quick note: players who want to compel their way out of a conflict don't get a free lunch on affecting multiple targets, whether it's one aspect or several that justify the compel. A player must spend one Karma for each target they wish to compel. One Karma compels one individual, period.

Environmental Hazards

Not every participant in a conflict is another PC or NPC. Plenty of things without self-awareness can potentially threaten PCs or keep them from their goals, whether it's a natural disaster, a cunning mechanical trap, or high-tech automated security.
So, what do you do when the PCs go up against something that isn't a character?
Simple: treat it as a character. (This is the **Bronze Rule of Fate**: You can treat everything like a character. There are a lot of different ways to work with that in the Extras section, but let's stay on topic for now.)

- Is the hazard something that can harm a PC? Give it a skill and let it make attacks just like an opponent.
- Is it more of a distraction or harassment than a direct threat? Let it create aspects.
- Does it have sensors it can use to discover a PC's aspects? Give it a skill for that.

And in return, let the PCs use their skills against the threat just like they would an opponent. An automated security system might be vulnerable to "attacks" from a PC's Burglary skill, or they might escape a trap by winning an Agility contest. If it makes sense for the hazard in question to take a good deal of effort to surpass, give it a health track and let it take a mild consequence or two. In other words, cleave to whatever makes narrative sense—if a fire is too big for a PC to put out, the scene should focus on avoidance or escape, and work like a challenge.

Cynere, Landon, and Zird are exploring the Caverns of Kazak-Thorn, in pursuit of one of the demonic opponents that Cynere's been so interested in lately. Of course, the demon princess in question doesn't appreciate being hunted by pesky adventurers and has summoned the powers of darkness to stand between our heroes and herself. So it goes.

They come to the bottom floor of the cave system, only to find it full of wisps of inky darkness, writhing around snakelike and cutting off the light where they whip about. Zird rolls Lore, and Amanda tells him that they are magical hunger spirits—not individual entities so much as pure expressions of hunger, ready to devour anything they touch. He throws a stone into the corridor and watches the tendrils turn it to ash.

“I think I speak for us all when I say ‘Yikes,’” Ryan says.

He asks about banishing the monsters. Amanda shakes her head a touch. “You’re in Asahandra’s place of power, and the whole place is just flooded with those things—it’d take days to dismantle an enchantment this strong. You might, however, be able to use your magic to keep them at bay as you look for Asahandra herself.”

Lily says, “I’m willing to go for it. Let’s do this.”

Amanda decides that even though she could put them into a straight-up conflict, it’d be easier and quicker to deal with it as a challenge. She tells them that to get past the shadow summoning, each of them needs Will to resist the shadows’ potent magical aura and Stealth to move past. Zird can roll Lore to try and thin the herd with magic. In addition, she says that the spirits can provide active opposition against each attempt, and that failing the Will roll will be treated like an attack. The three grit their teeth and start to make their way through the cave....

Dealing with Aspects

As with skills and stunts, the entire Aspects & Karma section is designed to help you judge the use of aspects in the game. As the GM, you have a very important job in managing the flow of fate points to and from the players, giving them opportunities to spend freely in order to succeed and look awesome, and bringing in potential complications to help keep them stocked up on points.

Invocations

Because of that, it is recommended that you don’t apply extremely exacting standards when the PC wants to invoke an aspect—you want them to spend in order to keep the flow going, and if you’re too stringent on your requirements, it’s going to discourage them from that free spending. On the other hand, feel free to ask for more clarification if you don’t get what a player is implying, in terms of how the aspect relates to what’s happening in play. Sometimes, what seems obvious to one person isn’t to another, and you shouldn’t let the desire to toss karma lead to overlooking the narration. If a player is having a hard time justifying the invocation, ask them to elaborate on their action more or unpack their thoughts.

You might also have the problem of players who get lost in the open-ended nature of aspects—they don’t invoke because they aren’t sure if it’s too much of a stretch to apply an aspect in a certain way. The more work you do beforehand making sure that everyone’s clear on what an aspect means, the less you’ll run into this. To get the player talking about invoking aspects, always ask them whether or not they’re satisfied with a skill roll result (“So, that’s a Great. You want to leave it at that? Or do you want to be even more awesome?”). Make it clear that invoking an aspect is almost always an option on any roll, in order to try and get them

talking about the possibilities. Eventually, once you get a consistent dialogue going, things should smooth out.

Compels

During the game, you should look for opportunities to compel the PCs' aspects at the following times:

- Whenever simply succeeding at a skill roll would be bland
- Whenever any player has one or no karma
- Whenever someone tries to do something, and you immediately think of some aspect-related way it could go wrong

Remember that there are essentially two types of compels in the game: decision-based, where something complicated occurs as a result of something a character does; and event-based, where something complicated occurs simply as a result of the character being in the wrong situation at the wrong time.

Of the two, you're going to get the most mileage out of event-based compels—it's already your job to decide how the world responds to the PCs, so you have a lot of leeway to bring unfortunate coincidence into their lives. Most of the time, players are just going to accept you doing this without any problems or minimal negotiation.

Decision-based compels are a little trickier. Try to refrain from suggesting decisions to the players, and focus on responding to their decisions with potential complications. It's important that the players retain their sense of autonomy over what their PCs say and do, so you don't want to dictate that to them. If the players are roleplaying their characters according to their aspects, it shouldn't be hard to connect the complications you propose to one of them.

During play, you'll also need to make clear when a particular compel is "set", meaning that there's no backing out without paying a fate point. When players propose their own compels, this won't come up, because they're fishing for the point to begin with. When you propose them, you need to give the players room to negotiate with you over what the complication is, before you make a final decision. Be transparent about this—let them know when the negotiation phase has ended.

Weaksauce Compels

In order for the compel mechanic to be effective, you have to take care that you're proposing complications of sufficient dramatic weight. Stay away from superficial consequences that don't really affect the character except to provide color for the scene. If you can't think of an immediate, tangible way that the complication changes what's going on in the game, you probably need to turn up the heat. If someone doesn't go "oh crap" or give a similar visceral reaction, you probably need to turn up the heat. It's not good enough for someone to be angry at the PC—they get angry and they're willing to do something about it in front of everyone. It's not good enough for a business partner to cut them off—he cuts them off and tells the rest of his

associates to blacklist them.

Also, keep in mind that some players may tend to offer weak compels when they're fishing for karma, because they don't really want to hose their character that badly. Feel free to push for something harder if their initial proposal doesn't actually make the situation that much more dramatic.

Encouraging the Players to Compel

With five aspects per PC, it's prohibitively difficult for you to take the sole responsibility for compels at the table, because that's a lot of stuff to remember and keep track of. You need the players to be invested in looking for moments to compel their own characters.

Open-ended prompting can go a long way to create this habit in your players. If you see an opportunity for a potential compel, instead of proposing it directly, ask a leading question instead. "So, you're at the royal ball and you have *The Manners of a Goat*. Lenny, do you think this is going to go smoothly for your character?" Let the player do the work of coming up with the complication and then pass the fate point along.

Also remind the players that they can compel your NPCs, if they happen to know one of that NPC's aspects. Do the same open-ended prompting when you're about to have an NPC make a decision, and ask the players to fill in the blanks. "So, you know that Duke Orsin is *Woefully Overconfident*....You think he's going to get out of the jousting tournament unscathed? How might that go wrong? You willing to pay a fate point to say it does?"

Your main goal should be to enlist the players as partners in bringing the drama, rather than being the sole provider.

Fate Core

Creating and Playing the Opposition

Contents

- Take Only What You Need to Survive
- The NPC Types
- Playing The Opposition

One of your most important jobs as a GM is creating the NPCs who will oppose the PCs and try to keep them from their goals during your scenarios. The real story comes from what the PCs do when worthy adversaries stand between them and their objectives—how far they're willing to go, what price they're willing to pay, and how they change as a result of the experience.

As a GM, you want to shoot for a balancing act with the opposing NPCs—you want the players to experience tension and uncertainty, but you don't want their defeat to be a foregone

conclusion. You want them to work for it, but you don't want them to lose hope.

Here's how.

Take Only What You Need to Survive

First of all, keep in mind that you're never obligated to give any NPC a full sheet like the ones the PCs have. Most of the time, you're not going to need to know that much information, because the NPCs aren't going to be the center of attention like the PCs are. It's better to focus on writing down exactly what you need for that NPC's encounter with the PCs, and then Quick Character Creationfill in the blanks on the fly (just like PCs can) if that NPC ends up becoming more important in the campaign.

The NPC Types

NPCs come in three different flavors: **nameless NPCs**, **supporting NPCs**, and **main NPCs**.

Nameless NPCs

The majority of the NPCs in your campaign world are nameless—people who are so insignificant to the story that the PCs interactions with them don't even require them to learn a name. The random shopkeeper they pass on the street, the archivist at the library, the third patron from the left at the bar, the guards at the gate. Their role in the story is temporary and fleeting—the PCs will probably encounter them once and never see them again. In fact, most of the time, you'll create them simply out of reflex when you describe an environment. "The plaza is beautiful at midday, and full of shoppers milling about. There's a town crier with an extremely shrill, high-pitched voice barking out the local news."

On their own, nameless NPCs usually aren't meant to provide much of a challenge to the PCs. You use them like you use a low-difficulty skill roll, mainly as an opportunity to showcase the PCs' competence. In conflicts, they serve as a distraction or a delay, forcing the PCs to work a little harder to get what they want. Action-adventure stories often feature master villains with an army of mooks. These are the mooks.

For a nameless NPC, all you really need is two or three skills based on their role in the scene. Your average security guard might have Fight and Shoot, while your average clerk might only have Lore. They never get more than one or two aspects, because they just aren't important enough. They only have one or two stress boxes, if any, to absorb both physical and mental hits. In other words, they're no match for a typical PC.

Nameless NPCs come in three varieties: **Good**, **Excellent**, and **Remarkable**

Good

- **Competence**: Rank-and-file order-takers, local conscripts, and the like. When in doubt, a nameless NPC is Average.
- **Purpose**: Mostly there to make the PCs look more awesome.
- **Aspects**: One or two.
- **Skills**: One or two Good (+1).
- **Stress**: No stress boxes—a one shift hit is enough to take them out.

Excellent

- **Competence**: Trained professionals, like soldiers and elite guards, or others whose role in the scene speaks to their experience, such as a sharp-tongued courtier or talented thief.
- **Purpose**: Drain a few of the players' resources (one or two fate points, stress boxes, possibly a mild consequence).
- **Aspects**: One or two.
- **Skills**: One Excellent (+2), and one or two Good (+1).
- Stress: One stress box—a two shift hit is enough to take them out.

Remarkable

- **Competence**: Tough opposition, especially in numbers.
- **Purpose**: Drain the players' resources—as Fair, but more so. Provide a decent stumbling block (in numbers) on the way to a more significant encounter.
- **Aspects**: One or two.
- **Skills**: One Remarkable (+3), one Excellent (+2), and one or two Good (+1).
- **Stress**: Two stress boxes—a three shift hit is enough to take them out.

Mobs

Whenever possible, identical nameless NPCs like to form groups, or mobs. Not only does this better ensure their survival, it reduces the workload on the GM. For all intents and purposes, you can treat a mob as a single unit—instead of rolling dice individually for each of three thugs, just roll once for the whole mob.
See the Teamwork section in the previous chapter to see how mobs can concentrate their efforts to be more effective.

Hits and Overflow

When a mob takes a hit, shifts in excess of what's needed to take out one NPC are applied to the next NPCs in the mob, one at a time. In this way, it's entirely possible for a PC to take out a mob of four or five nameless NPCs (or more!) in a single exchange.

When a mob takes enough stress to reduce it to a single NPC, try to have that orphaned NPC join up with another mob in the scene, if it makes sense. (If it doesn't, just have them flee. Nameless NPCs are good at that.)

Landon and Cynere are set upon by a half-dozen ill-informed street-gang toughs just for walking

down the wrong alleyway.

These thugs are nameless NPCs with Notice and Fight skills of Good (+1).

Normally Cynere's Remarkable (+3) Notice would allow her to act first, but Amanda reasons that the thugs' ability to surround the PCs gives them the drop. In a big group of six, their Average (+1) Notice is increased by +5 to a Monstrous (+6).

As they make their assault, Amanda splits them into two mobs of three: one for Landon and one for Cynere. Both attack with Remarkable (+3) ratings (Good Fight skill with +2 for the helpers), but neither mob hits.

Cynere goes next. Lily says, "In a flash, Cynere's sword is in hand and slicing through these punks!" She gets an Incredible (+4) result with her Fight. Amanda's first thug mob defends with a Remarkable (+3) (+0 on the dice, Good skill, with +2 for the helpers), so Cynere deals one shift to the mob—enough to take one of them out. There are still two in the mob, though, so they only get +1 for the helper when they attack next.

On Lenny's turn, Landon deals two shifts to the mob he's facing, enough to take out two thugs and reducing it from a mob of three to a single nameless NPC.

Nameless NPCs as Obstacles:

An even easier way to handle nameless NPCs is simply to treat them as obstacles: Give a difficulty for the PC to overcome whatever threat the NPC presents, and just do it in one roll. You don't even have to write anything down, just set a difficulty according to the guidelines in this chapter and Actions & Outcomes, and assume that the PC gets past on a successful roll.

If the situation is more complicated than that, make it a challenge instead. This trick is useful when you want a group of nameless NPCs more as a feature of the scene than as individuals. Zird wants to convince a group of mages that continuing their research into the Dark Void will doom them all, and possibly the world. Amanda doesn't want to deal with him needing to convince each mage individually, so she makes a challenge out of them.

The steps of the challenge are: establish your bona fides (Reason), turn them against each other (Deceive), and cow them into submission by preaching doom and gloom (Popularity). She chooses a passive opposition of Incredible (+4) for the challenge.

NPC First, Name Later

Nameless NPCs don't have to remain nameless. If the players decide to get to know that barkeep or town crier or security chief or whatever, go ahead and make a real person out of them—but that doesn't mean that you need to make them any more mechanically complex. If you want to, of course, go ahead and promote them to a supporting NPC. But otherwise, simply giving that courtier a name and a motivation doesn't mean he can't go down in one punch.

Tavern-Keeper (Good)
Aspects: I Don't Want No Trouble in My Place
Skills: Good(+1) Contacts
Trained Thug (Excellent)
Aspects: The Ways of the Streets, Violent Criminal
Skills: Excellent (+2) Fighting, Good (+1) Agility and Strength
Dark Dimension Minor Sorcerer (Remarkable)
Aspects: Haughty Demeanor, Devoted to the Arcane Arts
Skills: Remarkable (+3) Psyche, Excellent (+2) Deceive, Good (+1) Reasonl and Empathy

Supporting NPCs

Supporting NPCs have proper names and are a little more detailed than nameless NPCs, playing a supporting role in your scenarios (hence the name). They often display some kind of strong distinguishing trait that sets them apart from the crowd, because of their relationship to a PC or NPC, a particular competence or unique ability, or simply the fact that they tend to appear in the game a great deal. Many action-adventure stories feature a "lieutenant" character who is the right-hand man of the lead villain; that's a supporting NPC in game terms. The Faces & Places faces that you assign to the locations you make during game creation are supporting NPCs, as are any characters who are named in one of the PCs' aspects.

Supporting NPCs are a great source of interpersonal drama, because they're usually the people that the PCs have a relationship with, such as friends, sidekicks, family, contacts, and noteworthy opponents. While they may never be central to resolving the main dilemma of a scenario, they're a significant part of the journey, either because they provide aid, present a problem, or figure into a subplot.

Supporting NPCs are made much like nameless NPCs, except they get to have a few more of the standard character elements. These include a high concept, a trouble, one or more additional aspects, one stunt, and the standard two stress tracks with two boxes each. They should have a handful of skills (say four or five). If they have a skill that entitles them to bonus stress boxes, award those as well. They have one mild consequence and, if you want them to be especially tough, one moderate consequence.

Skills for a supporting NPC should follow a column distribution. Because you're only going to define four or five skills, just treat it as one column. If your NPC has a skill at Incredible, fill in one skill at each positive step below it—so oneRemarkable, one Excellent, and one Good skill.

- **Skill Levels**: A supporting NPC's top skill can exceed your best PC's by one or two levels, but only if their role in the game is to provide serious opposition—supporting NPCs who are allied with the PCs should be their rough peers in skill level. (Another action-adventure trope is to make the "lieutenant" character better than the main villain at combat, contrasting brawn to the villain's brain.)

- **Concessions**: Supporting NPCs should not fight to the bitter end, given the option. Instead, have them concede conflicts often, especially early in a story, and especially if the concession is something like “They get away.” Conceding like this serves a few purposes. For one, it foreshadows a future, more significant encounter with the NPC. Because conceding comes with a reward of one or more fate points, it also makes them more of a threat the next time they show up. What’s more, it’s virtually guaranteed to pay off for the players in a satisfying way the next time the NPC makes an appearance. “So, Landon, we meet again! But this time it shall not go so easily for you.”
-

Finally, it implicitly demonstrates to the players that, when things are desperate, conceding a conflict is a viable course of action. A PC concession here and there can raise the stakes and introduce new complications organically, both of which make for a more dramatic, engaging story.

Warrior Wallaby, Komet Koala’s mentor
Aspects: *Retired Space Major, Too Old For This Shit, Komet’s Mentor*
Skills: Incredible (+4) Agility - Shoot, Remarkable (+3) Fighting, Excellent (+2) Psyche, Average (+1) Agility, Military Remarkable +3

Tera the Terror, Thief Extraordinaire
Aspects: *Intergalactic Burglar*
Skills: Amazing (+5) Burglary, Incredible (+4) Stealth, Remarkable (+3) Reason, Excellent (+2) Fighting, Good (+1) Endurance - Physical Health 3
Power Stunt: Inside Man. +2 to Stealth in an indoor, urban environment.
Oga the CircleHead Giant Brute Soldier
Aspects: *Oga Smash!, Oga Not Terribly Bright*
Skills: Monstrous (+6) Fighting, Amazing(+5) Strength, Incredible (+4) Agility - Physical Health 4, 2 Mild Consequences

Main NPCs

Main NPCs are the closest you’re ever going to get to playing a PC yourself. They have full character sheets just like a PC does, with five aspects, a full distribution of skills, and a selection of stunts. They are the most significant characters in your PCs’ lives, because they represent pivotal forces of opposition or allies of crucial importance. Because they have a full spread of aspects, they also offer the most nuanced options for interaction, and they have the most options to invoke and be compelled. Your primary “bad guys” in a scenario or arc should always be main NPCs, as should any NPCs who are the most vital pieces of your stories.

Because they have all the same things on their sheet as PCs do, main NPCs will require a lot more of your time and attention than other characters. How you create one really depends on how much time you have—if you want, you can go through the whole character creation process and work out their whole backstory through phases, leaving only those slots for “guest

starring” open.

Of course, if you want, you can also upgrade one of your current supporting NPCs to a main using this method. This is great for when a supporting NPC has suddenly or gradually become—usually because of the players—a major fixture in the story, despite your original plans for them.

You could also do things more on the fly if you need to, creating a partial sheet of the aspects you know for sure, those skills you definitely need them to have, and any stunts you want. Then fill in the rest as you go. This is almost like making a supporting NPC, except you can add to the sheet during play.

Main NPCs will fight to the bitter end if need be, making the PCs work for every step. Regarding skill levels, your main NPCs will come in one of two flavors—exact peers of the PCs who grow with them as the campaign progresses, or superiors to the PCs who remain static while the PCs grow to sufficient strength to oppose them. If it’s the former, just give them the exact same skill distribution the PCs currently have. If it’s the latter, give them enough skills to go at least two higher than whatever the current PCs are.

Likewise, a particularly significant NPC might have more than five aspects to highlight their importance to the story.

Barathar, Smuggler Queen of the Sindral Reach

Aspects:

- *Smuggler Queen of the Sindral Reach*
- *A Mostly Loyal Crew*
- *Remorse is For the Weak*
- *“Zird, Why Won’t You Die?”*
- *My Ship, The Death Dealer*
- *A Harem of Thugs*
- *I’ve Got the Law in My Pocket*

Skills:

- Monstrous (+6) Deceive and Fighting
- Amazing (+5) Agility - Shoot and Burglary
- Incredible (+4) Resources and Psyche
- Remarkable (+3) Contacts and Intuition
- Excellent (+2) Crafts and Stealth
- Average (+1) Reason and Strength

Health: 3 physical boxes, 4 mental boxes

ower Stunts:

- **Takes One to Know One**. Use Deceive instead of Empathy to create an advantage in social situations.
- **Feint Master**. +2 to use Deceive to create an advantage in a physical conflict.
- **Riposte**. If you succeed with style on a Fighting defense, you can choose to inflict a

2-shift hit rather than take a boost.

Playing The Opposition

Here are some tips for using the opposition characters you create in play.

Right-sizing

Remember, you want a balancing act between obliterating the PCs and letting them walk all over your opposition (unless it's a mook horde, in which case that's pretty much what they're there for). It's important to keep in mind not just the skill levels of the NPCs in your scenes, but their number and importance.

Right-sizing the opposition is more of an art than a science, but here are some strategies to help.

- Don't outnumber the PCs unless your NPCs have comparatively lower skills.
- If they're going to team up against one big opponent, make sure that opponent has a peak skill two levels higher than whatever the best PC can bring in that conflict.
- Limit yourself to one main NPC per scene, unless it's a big climactic conflict at the end of an arc. Remember, supporting NPCs can have skills as high as you want.
- Most of the opposition the PCs encounter in a session should be nameless NPCs, with one or two supporting NPCs and main NPCs along the way.
- Nameless and supporting NPCs means shorter conflicts because they give up or lose sooner; main NPCs mean longer conflicts.

Creating Advantages for NPCs

It's easy to fall into the default mode of using the opposition as a direct means to get in the PCs' way, drawing them into a series of conflict scenes until someone is defeated.

However, keep in mind that the NPCs can create advantages just like the PCs can. Feel free to use opposition characters to create scenes that aren't necessarily about stopping the PCs from achieving a goal, but scouting out information about them and stacking up free invocations. Let your bad guys and the PCs have tea together and then bring out the Empathy rolls. Or instead of having that fight scene take place in the dark alley, let your NPCs show up, gauge the PCs' abilities, and then flee.

Likewise, keep in mind that your NPCs have a home turf advantage in conflicts if the PCs go to them in order to resolve something. So, when you're setting up situation aspects, you can pre-load the NPC with some free invocations if it's reasonable that they've had time to place those aspects. Use this trick in good faith, though—two or three such aspects is probably pushing the limit.

Change Venues of Conflict

Your opposition will be way more interesting if they try to get at the PCs in multiple venues of conflict, rather than just going for the most direct route. Remember that there are a lot of ways to get at someone, and that mental conflict is just as valid as physical conflict as a means of doing so. If the opposition has a vastly different skill set than one or more of your PCs, leverage their strengths and choose a conflict strategy that gives them the best advantage.

For example, someone going after Landon probably doesn't want to confront him physically, because Fighting and Agility are his highest skills. He's not as well equipped to see through a clever deception, however, or handle a magical assault on his mind. Zird, on the other hand, is best threatened by the biggest, nastiest bruiser possible, someone who can strike at him before he has a chance to bring his magic to bear.

By now, you and your group have created the PCs, established the world they inhabit, and set all the basic assumptions for the game you're going to play. Now you have a pile of aspects and NPCs, brimming with dramatic potential and waiting to come to life.
What do you do with them?
It's time to get into the real meat of the game: creating and playing through scenarios.

- Defining Scenarios
- Find Problems
- Ask Story Questions
- Establish the Opposition
- Set Up The First Scene
- Defining Scenes
- The Scenario In Play

Defining Scenarios

Contents

- Creating A Scenario: Step By Step

As mentioned in Running the Game, a scenario is a unit of game time usually lasting from one to four sessions, and made up of a number of discrete scenes. The end of a scenario should trigger a significant milestone, allowing your PCs to get better at what they do.
In a scenario, the PCs are going to face and try to resolve some kind of big, urgent, open-ended problem (or problems). The GM will typically open a scenario by presenting this problem to the players, with subsequent scenes revolving around what the PCs do to deal with it, whether that's researching information, gathering resources, or striking directly at the problem's source.

Along the way, you'll also have some NPCs who are opposed to the PCs' goals interfere with their attempts to solve the problem. These could be your Raymond Chandler-esque "two guys with guns" bursting through the door to kill them, or simply someone with different interests who wants to negotiate with the PCs in order to get them to deal with the problem in a different way. The best scenarios don't have one particular "right" ending. Maybe the PCs don't resolve the problem, or resolve it in such a way that it has bad repercussions. Maybe they succeed with flying colors. Maybe they circumvent the problem, or change the situation in order to minimize the impact of the problem. You won't know until you play.

Once the problem is resolved (or it can no longer be resolved), the scenario is over. The following session, you'll start a new scenario, which can either relate directly to the previous scenario or present a whole new problem.

Creating A Scenario: Step By Step

- Find Problems
- Ask Story Questions
- Establish the Opposition
- Set the First Scene

Find Problems

Contents

- Problems and Character Aspects
- Problems and Game Aspects
- Problems and Aspect Pairs

Creating a scenario begins with finding a problem for the PCs to deal with. A good problem is **relevant to the PCs, cannot be resolved without their involvement, and cannot be ignored without dire consequences.**

That may seem like a tall order. Fortunately, you have a great storytelling tool to help you figure out appropriate problems for your game: aspects.

Your PCs' aspects have a lot of story built into them—they're an indication of what's important about (and to) each character, they indicate what things in the game world the PCs are connected to, and they describe the unique facets of each character's identity.
You also have the aspects that are attached to your game—all your current and impending issues, location aspects, and any aspects you've put on any of your campaign's faces. Riffing off of those helps to reinforce the sense of a consistent, dynamic world, and keep your game's central premise in the forefront of play.

Because of all these aspects, you already have a ton of story potential sitting right in front of you—now, you just have to unlock it.

You can look at an aspect-related problem as a very large-scale kind of event compel. The setup is a little more work, but the structure is similar—having an aspect suggests or implies something problematic for the PC or multiple PCs, but unlike a compel, it's something they can't easily resolve or deal with in the moment.

You Don't Always Have To Destroy The World

As you will see from the examples, not all of our urgent, consequential problems necessarily involve the fate of the world or even a large portion of the setting. Interpersonal problems can have just as much of an impact on a group of PCs as stopping this week's bad guy—winning someone's respect or resolving an ongoing dispute between two characters can just as easily take the focus for a scenario as whatever grand scheme your badass villain is cooking up.

If you want a classic action-adventure story setup, see if you can come up with two main problems for your scenario—one that focuses on something external to the characters (like the villain's scheme), and one that deals with interpersonal issues. The latter will serve as a subplot in your scenario and give the characters some development time while they're in the midst of dealing with other problems.

Problems and Character Aspects

When you're trying to get a problem from a character aspect, try fitting it into this sentence:

- You have ____ aspect, which implies ____ (and this may be a list of things, by the way). Because of that, ____ would probably be a big problem for you.

The second blank is what makes this a little harder than an event compel—you have to think about all the different potential implications of an aspect. Here are some questions to help with that.

- Who might have a problem with the character because of this aspect?
- Does the aspect point to a potential threat to that character?
- Does the aspect describe a connection or relationship that could cause trouble for the character?
- Does the aspect speak to a backstory element that could come back to haunt the character?
- Does the aspect describe something or someone important to the character that you can threaten?

As long as whatever you put in the third blank fits the criteria at the beginning of this section, you're good to go

.

Cynere has Infamous Girl With Sword, which implies that her reputation precedes her across the countryside. Because of that, a copycat committing crimes in her name and getting the inhabitants of the next city she visits angry and murderous would probably be a big problem for her.

Landon has an aspect of I Owe Old Finn Everything, which implies that he'd feel obligated to help Finn out with any personal problems. Because of that, having to bail Finn's son out of a gambling debt he owes to some very nasty people would probably be a big problem for him.

Zird has Rivals in the Collegia Arcana, which implies that some or many of them are scheming against him constantly. Because of that, a series of concentrated assassination attempts from someone or several people who know how to get past all his magical defenses would probably be a big problem for him.

Problems and Game Aspects

Problems you get from a game's current and impending issues will be a little wider in scope than character-driven problems, affecting all your PCs and possibly a significant number of NPCs as well. They're less personal, but that doesn't mean they have to be less compelling (pardon the pun).

- Because ____ is an issue, it implies ____. Therefore, ____ would probably create a big problem for the PCs.

Ask yourself:

- What threats does the issue present to the PCs?
- Who are the driving forces behind the issue, and what messed up thing might they be willing to do to advance their agenda?
- Who else cares about dealing with the issue, and how might their "solution" be bad for the PCs?
- What's a good next step for resolving the issue, and what makes accomplishing that step hard?

Put A Face On It

While not all of your scenario problems have to be directly caused by an NPC who serves as a "master villain" for the PCs to take down, it's often easier if they are. At the very least, you should be able to point directly to an NPC who benefits a great deal from the scenario problem not going the way the PCs want it to go.

Because The Scar Triad is an issue, it implies that the Triad is making a serious power play across the land. Therefore, a complete government takeover by Triad members in the city they're sent to on their next job would probably create a big problem for the PCs.

Because The Doom that Is to Come is an issue, it implies that agents of the Cult of Tranquility

are constantly trying to fulfill parts of the ancient prophecies that foretell the doom. Therefore, a series of ritual murders in the next town meant to awaken an ancient demon that sleeps under the town would probably create a big problem for the PCs.

Because the Cult of Tranquility's Two Conflicting Prophecies is an issue, it implies that there's an internal Cult struggle to validate one prophecy as being definitive. Therefore, an all-out war between rival factions in the next town that brings innocents into the crossfire would probably create a big problem for the PCs.

Problems and Aspect Pairs

This is where you really start cooking with gas. You can also create problems from the relationship between two aspects instead of relying on just one. That lets you keep things personal, but broaden the scope of your problem to impact multiple characters, or thread a particular PC's story into the story of the game.

There are two main forms of aspect pairing: connecting two character aspects, and connecting a character aspect to an issue.

Two Character Aspects

- Because ____ has ____ aspect and ____ has ____ aspect, it implies that ____. Therefore, ____ would probably be a big problem for them.

Ask yourself:

- Do the two aspects put those characters at odds or suggest a point of tension between them?
- Is there a particular kind of problem or trouble that both would be likely to get into because of the aspects?
- Does one character have a relationship or a connection that could become problematic for the other?
- Do the aspects point to backstory elements that can intersect in the present?
- Is there a way for one PC's fortune to become another's misfortune, because of the aspects?

Because Landon is a Disciple of the Ivory Shroud, and Zird has Rivals in the Collegia Arcana, it implies that both factions could occasionally cross paths and have incompatible agendas. Therefore, a mandate from the monks of a local Shroud monastery to capture or kill the members of a local Collegia chapterhouse for an unknown slight would probably be a big problem for them.

Because Cynere is Tempted by Shiny Things, and Landon has The Manners of a Goat, it implies that they're probably the worst partners for any kind of undercover heist. Therefore, a contract to infiltrate the Royal Ball of Ictherya with no backup and walk out with the Crown Jewels on behalf of a neighboring kingdom would probably be a big problem for them.

Because Zird has If I Haven't Been There, I've Read About It, and Cynere is the Secret Sister of Barathar, it implies that proof of Cynere's true heritage could one day fall into Zird's hands. Therefore, the unexpected arrival of a genealogical document in code that Barathar and her henchies seek to recover at all costs would probably be a big problem for them.

Character Aspect and Issue

- Because you have ____ aspect and ____ is an issue, it implies that ____. Therefore, ____ would probably be a big problem for you.

Ask yourself:

- Does the issue suggest a threat to any of the PC's relationships?
- Is the next step to dealing with the issue something that impacts a particular character personally because of their aspects?
- Does someone connected to the issue have a particular reason to target the PC because of an aspect?

How Many Problems Do I Need

For a single scenario, one or two is sufficient, trust us. You'll see below that even one problem can create enough material for two or three sessions. Don't feel like you have to engage every PC with every scenario—rotate the spotlight around a little so that they each get some spotlight time, and then throw in an issue-related scenario when you want to concentrate on the larger "plot" of the game.

Because Cynere is the Secret Sister of Barathar and The Scar Triad is an issue, it implies that the Triad could have leverage over Cynere for blackmail. Therefore, the Triad hiring her for an extremely dangerous and morally reprehensible job on the threat of revealing her secret to the world and making her a public enemy across the land would probably be a big problem for her. Because Zird has If I Haven't Been There, I've Read About It, and the Cult of Tranquility's Two Conflicting Prophecies are an issue, it implies that Zird could be the key to figuring out which of the prophecies is legitimate. Therefore, getting approached by the Primarch to learn the Rites of Tranquility and figure out the truth of the prophecy, and thus becoming a target for manipulation from both major factions, would probably be a big problem for him.

Because Landon has An Eye for an Eye, and The Doom that Is to Come is an issue, it implies that anything the Cult does to Landon's loved ones would be met with a desire for vengeance. Therefore, an attack on his hometown by Cult agents on the prowl for more indoctrinated servants as preparation for the End Times would probably be a big problem for him.

Ask Story Questions

Now that you have a really grabby problem, you can flesh the situation out a little and figure out precisely what your scenario is intended to resolve—in other words, what are the really grabby

questions at the heart of this problem?

That's what you'll do in this step: create a series of questions that you want your scenario to answer. **We call these story questions**, because the story will emerge naturally from the process of answering them.

The more story questions you have, the longer your scenario's going to be. One to three story questions will probably wrap up in a session. Four to eight might take you two or even three sessions. More than eight or nine, and you might have to save some of those questions for the next scenario, but that's not a bad thing at all.

It is recommended asking story questions as yes/no questions, in the general format of, "Can/Will (character) accomplish (goal)?" You don't have to follow that phrasing exactly, and you can embellish on the basic question format in a number of ways, which will be demonstrated in a moment.

Every problem you come up with is going to have one very obvious story question: "Can the PC(s) resolve the problem?" You do need to know that eventually, but you don't want to skip straight to that—it's your finale for the scenario, after all. Put other questions before that one to add nuance and complexity to the scenario and build up to that final question. Figure out what makes the problem difficult to solve.

To come up with story questions, you're probably going to have to embellish on the problem that you came up with just a bit, and figure out some of the W-How (who, what, when, where, why, how) details. That's also fine, and part of what the process is for.

An Arcane Conspiracy: Problem and Story Questions

Cynere is Tempted by Shiny Things, and Zird has Rivals in the Collegia Arcana, which implies that the Collegia's wealth might end up on Cynere's radar at an inconvenient time for Zird. Therefore, Cynere getting a lucrative contract to steal one of the Collegia's sacred treasures at the same time that Zird's rivals try to put him on trial for crimes against creation would probably be a big problem for both of them.

Two obvious story questions spring to mind already: Will Cynere get the treasure?Will Zird win his trial? But Amanda wants to save those answers for the end, so she brainstorms some other questions.

First of all, she doesn't know if they're even going to go willingly into this situation, so she starts there: Will Cynere take the contract? Will Zird allow the Collegia to arrest him, or will he resist? Then, she needs to figure out why they can't just go straight to the problem. She decides Cynere has an anonymous rival for the treasure (let's call it the Jewel of Aetheria, that sounds nice), and her mysterious employer would be most displeased if the rival beat her to the punch.

Zird, in the meantime, has to secure a legal defense that isn't a part of the conspiracy against him, and will probably want to find out precisely who has it in for him this time.

So, that gives her three more questions: Can Cynere sniff out her competitor before her competitor does the same to her? Can Zird find an ally to defend him among the Collegia's ranks? Can Zird discover the architects of the conspiracy without suffering further consequences?

Then, because she wants some tension between these two, one that relates to their relationship: Will Cynere turn her back on Zird for the sake of her own goals?

Notice that each of these questions has the potential to significantly shape the scenario's plot. Right off the bat, if Zird decides not to go quietly, you have a very different situation than if he chooses to submit to custody. If Zird's investigations get him arrested, then the trial might end up being a moot point. If Cynere decides to help Zird rather than pursuing the Jewel, then they're going to have another source of trouble in the form of Cynere's employer.

Also notice that a few of the story questions have something else that modifies the basic "Can X accomplish Y?" format. The reason why you want to do this is the same reason you want to avoid rolling dice sometimes—black and white success/failure isn't always interesting, especially on the failure side.

Look at one of the questions for Cynere: "Will Cynere discover the identity of her chief competitor for the Jewel before the competitor discovers hers?" Without the emphasized part, it'd be kind of boring—if she fails to discover her opponent's identity, then we've pretty much dropped that plot thread, and part of the game stalls out. No good.

The way it is phrased it, though, you have somewhere to go if she doesn't do well in this part of the scenario—she may not know who her rival is, but her rival knows her now. Whatever happens with the Jewel, that rival can come back to haunt her in a future scenario. Or, we take it as a given that we're going to reveal the rival's identity to Cynere eventually, but we can still have a tense set of conflicts or contests leading up to that reveal as they suss out each other's abilities.

There's also some room to extend material from this scenario into the future. Maybe the identity of Cynere's opponent doesn't get answered this session at all—that's okay, because it's a detail Amanda can always bring back in a later session.

If you end up with a really large number of story questions (like eight or more), keep in mind that you don't necessarily have to answer them all in one scenario—you can bring up the questions you don't answer, either as foreshadowing or to set up stuff you're going to do in the following scenario. In fact, that's exactly how you make strong arcs—you have a pile of related story

questions, and you take two or three scenarios to answer them all.

Establish the Opposition

You might have already come up with an NPC or group of NPCs who is/are responsible for what's going on when you made up your problem, but if you haven't, you need to start putting together the cast of characters who are the key to answering your story questions. You also need to nail down their motivations and goals, why they're standing in opposition to the PCs' goals, and what they're after.

At the very least, you should be able to answer the following questions for each named NPC in your scenario:

- What does that NPC need? How can the PCs help her get that, or how are the PCs in the way?
- Why can't the NPC get what she needs through legitimate means? (In other words, why is this need contributing to a problem?)
- Why can't she be ignored?

Wherever you can, try and consolidate NPCs so that you don't have too many characters to keep track of. If one of your opposition NPCs is serving only one purpose in your scenario, consider getting rid of him and folding his role together with another NPC. This not only reduces your workload, but it also allows you to develop each NPC's personality a bit more, making him more multi-dimensional as you reconcile his whole set of motives.

For each NPC that you have, decide whether you need to make them a supporting or main. Stat them up according to the guidelines given in Running the Game.

An Arcane Conspiracy: Opposition

Amanda looks over the story questions and thinks of NPCs she'll need in order to answer them. She makes a list of the obvious suspects.

- Cynere's mysterious employer (not appearing)
- The chief arbiter for the Collegia Arcana (supporting)
- Cynere's competitor for the Jewel (supporting)
- A barrister who isn't part of the conspiracy (supporting)
- A corrupt barrister, and the one that Zird's rivals want to set him up with (supporting)
- The Collegia wizard who engineered the conspiracy to bring Zird down (main)

That's six NPCs, four supporting, one main, and one that isn't going to be in the scenario—she really doesn't want to drop any details on who's hiring Cynere yet. She also doesn't really want to keep track of five NPCs, so she starts looking for opportunities to consolidate.

One pairing that immediately strikes her is making Cynere's competitor and the neutral barrister into the same person, whom she names Anna. Anna might not be involved in this conspiracy,

but clearly, there's a more complicated motive at work. What's going on with her? Amanda ultimately decides that Anna's motives are beneficent; she's secreting the Jewel away to keep it out of the hands of more corrupt elements in the Collegia's infrastructure. She doesn't know anything about Cynere and will mistake her for an agent of those corrupt elements until they clear the air.
Then she decides that the chief arbiter and the architect of the conspiracy are the same—he didn't trust anyone else to stick the final nail in Zird's coffin, so he made sure he'd be appointed arbiter over the trial. Amanda likes this because his political power makes him a formidable opponent to investigate and gives him a powerful lackey in the form of the corrupt barrister. But why does he have it in for Zird in the first place?

She further decides that his motives aren't personal, but he's getting ready to do some stuff that will rock the foundations of the Collegia, and he knows that as a misfit in that organization, Zird is one of the most likely candidates to resist him. So it's basically a preemptive strike.

As for the corrupt barrister, the first thing that comes to mind is a pathetic, sniveling toady who is totally in the arbiter's pocket. But she wants to add a measure of depth to him, so she also decides that the arbiter has blackmail material on him, which helps to ensure his loyalty. She doesn't know what that info is yet, but she's hoping that nosy PCs will help her figure it out through a story detail later.

She names the arbiter Lanthus, and the corrupt barrister Pight. Now she has her NPCs, and she goes about making their sheets.

Advantages Can Save You Work

When you're establishing your NPCs for your scenario, you don't have to have everything set in stone when you get to the table—whatever you don't know, you can always establish by letting the advantages the players create become the NPCs' aspects.

Set Up The First Scene

Contents

- Powerful Session-Starting Ninja GM Trick

Start things off by being as unsubtle as possible—take one of your story questions, come up with something that will bring the question into sharp relief, and hit your players over the head with it as hard as you can. You don't have to answer it right off the bat (though there's nothing wrong with that, either), but you should show the players that the question demands an answer. That way, you're setting an example for the rest of the session and getting the momentum going, ensuring the players won't dither around. Remember, they're supposed to be proactive, competent people—give them something to be proactive and competent about right from the

get-go.

If you're in an ongoing campaign, you might need the first scenes of a session to resolve loose ends that were left hanging from a previous session. It's okay to spend time on that, because it helps keep the sense of continuity going from session to session. As soon as there's a lull in momentum, though, hit them with your opening scene fast and hard.

An Arcane Conspiracy: The Opening Scene

Amanda mulls over her questions and thinks about what she wants as her opening scene. A couple of obvious suggestions come to mind:

- Enforcers from the Collegia show up at Zird's door and serve him papers, demanding he come with them.
- Cynere receives the contract and job details from a mysterious employer, and must decide whether or not to sign.

She decides to go with the latter scene, because she figures that if Cynere rebuffs the contract and then finds out that Zird's going to the Collegia anyway, it might create a fun scene where she tries to get the mysterious employer to reconsider. And even if she sticks to her guns, it'll establish whether or not they'll have to deal with any drama on the way there, as the mysterious employer's lackeys harass them on the way.

That doesn't mean she's going to just toss the scene with Zird aside—she's just going to save it for a follow-up to the first scene.

Powerful Session-Starting Ninja GM Trick

Asking the players to contribute something to the beginning of your first scene is a great way to help get them invested in what's going on right off the bat. If there's anything that's flexible about your opening prompt, ask your players to fill in the blanks for you when you start the scene. Clever players may try to use it as an opportunity to push for a compel and get extra Karma right off the bat—we like to call this sort of play "awesome."

Let's look at our example scenes above. The prompts don't specify where the PCs are when they get confronted with their first choices. So, Amanda might start the session by asking Ryan, "Where exactly isZird when the brute squad from the Collegia comes looking for him?"

Now, even if Ryan just replies with "in his sanctuary," you've solicited his participation and helped him set the scene. But Ryan is awesome, so what he says instead is, "Oh, probably at the public baths, soaking after a long day of research."

"Perfect!" says Amanda, and holds out Karma. "So, it'd make sense that your Rivals in the Collegia Arcana would have divined precisely the right time to catch you away from all your magical implements and gear, right?"

Ryan grins and takes the Karma. “Yeah, that sounds about right.”

Of course, you can also just have your opening scenario hooks count as “pre-loaded” compels, and hand out some Karma at the start of a session to start the PCs off with a spot of trouble they have to deal with immediately. This helps low-refresh players out and can kickstart the spending of fate points right off the bat. Make sure your group is okay with giving you carte blanche authority to narrate them into a situation, though—some players find the loss of control problematic.

Amanda wants to start the players off with a number of Karma off the bat, so at the beginning of the session, she says to the players:
“Zird, it’s bad enough when your Rivals in the Collegia Arcana give you trouble, but when they pretend to be peasants in the local watering hole, get you drunk, and start a bar fight so they can haul you somewhere secluded, it’s even worse. You wake up with a five-alarm hangover and a black eye—someone punched you in the face!” (2 Karma, for Rivals and Not the Face!)

“Landon, I know Smashing is Always an Option, but how are you going to explain what happened when you tried to fix the wagon while everyone else was away?” (1 Karma for Smashing.)

“Cynere, whoever decided to make you this contract offer knows you pretty well. They’ve included several large gems along with the contract. Problem is, you also know what noble house they were stolen from, and there’s no doubt you’ll be a wanted woman if you don’t sign—and you’re infamous enough that you know no one’s going to believe how you came by them.” (2 Karma for Infamous Girl with Sword and Tempted by Shiny Things.)

Defining Scenes

Contents

- Starting Scenes
- Ending Scenes
- Using the Pillars (Competence, Proactivity, Drama)
- Hit Their Aspects

A scene is a unit of game time lasting anywhere from a few minutes to a half hour or more, during which the players try to achieve a goal or otherwise accomplish something significant in a scenario. Taken together, the collection of scenes you play through make up a whole session of play, and by extension, also make up your scenarios, arcs, and campaigns.
So you can look at it as the foundational unit of game time, and you probably already have a good idea of what one looks like. It’s not all that different from a scene in a movie, a television show, or a novel—the main characters are doing stuff in continuous time, usually all in the same

space. Once the action shifts to a new goal, moves to a new place related to that goal, or jumps in time, you're in the next scene.

As a GM, one of your most important jobs is to manage the starting and ending of scenes. The best way to control the pacing of what happens in your session is to keep a tight rein on when scenes start and end—let things continue as long as the players are all invested and enjoying themselves, but as soon as the momentum starts to flag, move on to the next thing. In that sense, you can look at it as being similar to what a good film editor does—you "cut" a scene and start a new one to make sure the story continues to flow smoothly.

Starting Scenes

When you're starting a scene, establish the following two things as clearly as you can:

- What's the purpose of the scene?
- What interesting thing is just about to happen?

Answering the first question is super-important, because the more specific your scene's purpose, the easier it is to know when the scene's over. A good scene revolves around resolving a specific conflict or achieving a specific goal—once the PCs have succeeded or failed at doing whatever they are trying to do, the scene's over. If your scene doesn't have a clear purpose, you run the risk of letting it drag on longer than you intended and slow the pace of your session down.

Most of the time, the players are going to tell you what the purpose of the scene is, because they're always going to be telling you what they want to do next as a matter of course. So if they say, "Well, we're going to the thief's safehouse to see if we can get some dirt on him," then you know the purpose of the scene—it's over when the PCs either get the dirt, or get into a situation where it's impossible to get the dirt.

Sometimes, though, they're going to be pretty vague about it. If you don't have an intuitive understanding of their goals in context, ask questions until they state things directly. So if a player says, "Okay, I'm going to the tavern to meet with my contact," that might be a little vague—you know there's a meeting, but you don't know what it's for. You might ask, "What are you interested in finding out? Have you negotiated a price for the information yet?" or another question that'll help get the player to nail down what he's after.

Also, sometimes you'll have to come up with a scene's purpose all on your own, such as the beginning of a new scenario, or the next scene following a cliffhanger. Whenever you have to do that, try going back to the story questions you came up with earlier and introducing a situation that's going to directly contribute to answering them. That way, whenever it's your job to start a scene, you're always moving the story along.

Amanda ended the previous session of the group's story with a cliffhanger: the revelation that Cynere's mysterious employer is an agent of the Cult of Tranquility, and that the Jewel is an important component in a mysterious ritual. On top of that, Zird's in the middle of the most

important trial of his life, and the Collegia's discovered that the Jewel is missing.

Now Amanda's thinking about how to start things off next time. The whole situation seems to have really freaked the players out, so she definitely wants to capitalize on that. She figures Anna should return, initially confused about Cynere's role in the theft and ready to fight. The scene will be about coming to an accord with Anna and realizing that they're both on the same side, as it were.

The second question is just as important—you want to start a scene just beforesomething interesting is going to take place. TV and movies are especially good at this—usually, you're not watching a particular scene for more than thirty seconds before something happens to change the situation or shake things up.

"Cutting in" just before some new action starts helps keep the pace of your session brisk and helps hold the players' attention. You don't want to chronicle every moment of the PCs leaving their room at the inn to take a twenty-minute walk across town to the thief's safehouse—that's a lot of play time where nothing interesting happens. Instead, you want to start the scene when they're at the safehouse and staring at the horrifically intricate series of locks he's set up on his door, cursing their luck.

If you get stumped by this question, just think of something that might complicate whatever the purpose is or make it problematic. You can also use the ninja trickmentioned earlier and ask the players leading questions to help you figure out the interesting thing that's about to happen. Amanda starts the scene with Cynere and Landon walking back to their lodgings late at night, engrossed in conversation about recent events. Lenny suggests they're not staying at an inn anymore—not after the theft. He figures everyone from the Collegia wizards to the Cult of Tranquility will be looking for Cynere, so they're holed up somewhere safe.

So they're understandably surprised by the three armed strangers who ambush them as soon as they walk in the door.

"Whoa!" Lily says. "How'd they know we were going to be here?"

"Tough to say," Amanda counters, and tosses her and Lenny each Karma. "But this is a Hub of Trade, Hive of Villainy."

"Fair enough," Lenny says, and they both accept the compel.

"Cynere, no sooner have you entered your safehouse than a hooded figure has a sword at your throat. The hood comes off—it's Anna! And she's pissed. 'Where's the Jewel, you cultist scum?'"

If you have a clear purpose going into every scene and you start just before some significant

piece of action, it's hard to go wrong.

Ending Scenes

You can end scenes the way you start them, but in reverse: as soon as you've wrapped up whatever your scene's purpose was, move on, and shoot for ending the scene immediately after the interesting action concludes.

This is an effective approach mainly because it helps you sustain interest for the next scene. Again, you see this all the time in good movies—a scene will usually end with a certain piece of action resolved, but also with a lingering bit of business that's left unresolved, and that's where they cut to next.

A lot of your scenes are going to end up the same way. The PCs might win a conflict or achieve a goal, but there's likely something else they're going to want to do after—talk about the outcome, figure out what they're going to do next, etc.

Instead of lingering at that scene, though, suggest that they move on to a new one, which helps answer one of the unresolved questions from the current scene. Try to get them to state what they want to do next, and then go back to the two questions for starting scenes above—what's the purpose of the next scene, and what's the next bit of interesting action to come? Then dive right into that.

The one time you should exhibit restraint is if it's clear that the players are really, really enjoying their interactions. Sometimes people just want to yammer and jaw in character, and that's okay as long as they're really into it. If you see interest starting to flag, though, take that opportunity to insert yourself and ask about the next scene.

Using the Pillars (Competence, Proactivity, Drama)

Whenever you're trying to come up with ideas for what should happen in a scene, you should think about the basic ideas of Fate that were talked about in The Basics—competence, proactivity, and drama.
In other words, ask yourself if your scene is doing at least one of the following things:

- Giving your PCs the chance to show off what they're good at, whether by going up against people who don't hold a candle to them or by holding their own against worthy opponents.
- Giving your PCs the chance to do something you can describe with a simple action verb. "Trying to find out information" is too muddy, for example. "Breaking into the mayor's office" is actionable and specific. Not that it has to be physical—"convince the snitch to talk" is also a clear action.
- Creating some kind of difficult choice or complication for the PCs. Your best tool to do this with is a compel, but if the situation is problematic enough, you might not need one.

Cynere's first impulse is to find out what Anna's talking about—but Amanda knows Landon's impulses are... a little more violent.

"Enough talk!" Lenny shouts.

"But... we just started talking," Lily says.

"Even still! Why talk when Smashing Is Always an Option?" Lenny holds out his hand, and Amanda hands him Karma for the compel.

Hit Their Aspects

Another good way to figure out the interesting action for a scene is to turn to the PCs' aspects, and create a complication or an event-based compel based on them. This is especially good to do for those PCs whose aspects did not come into play when you made up your scenario problem, because it allows them to have some of the spotlight despite the fact that the overall story does not focus on them as much.

The scene opens on the big trial. Zird stands before a panel of wizards in the Great Hall of the Collegia Arcana. While they pepper him with questions, every now and then a wizard in the gallery throws out a follow-up, an insult, or a word of discouragement. The whole thing's like a lively session of the British Parliament. Cynere and Landon stand in the gallery, following the proceedings as best they can.

Amanda turns to Lily. "You going to let them get away with treating your friend that?"

"You're right! I can't take it anymore!" Lily says. "I've Got Zird's Back!"

Cynere stands up and shouts at the Arbiter, "Hey, you want to put someone on trial for crimes against creation? How about we start with your mom, ugly!"

Amanda tosses Lily Karma. "Nice."

The Scenario In Play

Contents

- Resolving the Scenario

So, now you should be ready to begin: you have a problem that can't be ignored, a variety of story questions that will lead to resolving that problem one way or another, a core group of

NPCs and their motivations, and a really dynamic first scene that will get things cooking. Everything should be smooth sailing from here, right? You present the questions, the players gradually answer them, and your story rolls into a nice, neat conclusion.
Yeah... trust us, it'll never happen that way.

The most important thing to remember when you actually get the scenario off the ground is this: whatever happens will always be different from what you expect. The PCs will hate an NPC you intended them to befriend, have wild successes that give away a bad guy's secrets very early, suffer unexpected setbacks that change the course of their actions, or any one of another hundred different things that just don't end up the way you think they should.

Notice that we don't recommend predetermining what scenes and locations are going to be involved in your scenario—that's because we find that most of the time, you're going to throw out most of that material anyway, in the face of a dynamic group of players and their choices.

Not all is lost, however—the stuff you have prepared should help you tremendously when players do something unexpected. Your story questions are vague enough that there are going to be multiple ways to answer each one, and you can very quickly axe one that isn't going to be relevant and replace it with something else on the fly without having to toss the rest of your work.
Amanda had expected that the scene with Landon, Cynere, and Anna would result in a briefly violent reaction, thanks to Landon, followed by the PCs explaining that they're not with the Cult of Tranquility and everyone realizing that they're all on the same side.

Right? No.

The first swing of Landon's sword fells Anna where she stands, killing what would've been their first contact with the Sun and Moon Society, an important secret organization opposing the cult. Plus, Anna's companions are now convinced that he and Cynere are indeed cultists.
So...slight detour. Amanda sees a few ways to go from here:

- The warriors throw caution to the wind, cry "Revenge!" and fight to the death.
- One of the warriors assumes Anna's role in the scene and continues the conversation.
- The warriors flee (making a concession) and report the killing to their superiors in the secret society, leaving Anna's body behind.

She decides to go with the third option. These two may be good guys, but they're not heroes, and neither one of them is up for taking on Landon after that opener. And the odds of them wanting to have a little chat with Anna's corpse at their feet are, at best, slim.

Plus, Amanda figures Lily and Lenny will want to search the body, which would present a good opportunity to feed them information about the Sun and Moon Society. It's also a way to bring Zird in on the action—maybe he knows something about the Sun and Moon Society already, and can make contact with them.
Also, knowing your NPCs' motivations and goals allows you to adjust their behavior more easily

than if you'd just placed them in a static scene waiting for the PCs to show up. When the players throw you a curveball, make the NPCs as dynamic and reactive as they are, by having them take sudden, surprising action in pursuit of their goals.

Amanda's still stuck on Anna's unexpected demise. She'd planned on making her an entry point for a whole story arc—maybe not a powerful NPC, but a pretty important one nonetheless. So if Anna's not going to be around anymore, Amanda at least wants to make something out of her death.

She decides that, while the death of a member of the Sun and Moon Society would go unnoticed by most of Riverton, a guy like Hugo the Charitable would certainly hear about it. He'd already taken notice of Landon after he fought off a few Scar Triad goons. And now this. This newcomer is clearly dangerous, potentially a threat. Worst, he doesn't seem to be working for anyone.
Given Hugo's high concept aspect of Everyone in Riverton Fears Me, he sees Landon as a potential asset for the Scar Triad. If you can't beat 'em, recruit 'em.

Resolving the Scenario

A scenario ends when you've run enough scenes to definitively answer most of the story questions you came up with when you were preparing your scenario. Sometimes you'll be able to do that in a single session if you have a lot of time or only a few questions. If you have a lot of questions, it'll probably take you two or three sessions to get through them all.

Don't feel the need to answer every story question if you've brought things to a satisfying conclusion—you can either use unresolved story questions for future scenarios or let them lie if they didn't get a whole lot of traction with the players.

The end of a scenario usually triggers a significant milestone. When this happens, you should also see if the game world needs advancing too.

The Long Game

Contents

- Defining Arcs
- Defining Campaigns

Defining Arcs

When you sit down to play Fate, you might just play a single session. That's a viable way to play

the game, but let's assume that you want it to go a bit longer. What you need, then, is an arc. An arc is a complete storyline with its own themes, situations, antagonists, innocent bystanders, and endgame, told in the span of a few sessions (somewhere between two and five, usually). You don't need to have everything planned out (in fact, you probably shouldn't, given that no meticulously planned story ever survives contact with the players), but you need to have an idea of where things begin and end, and what might happen in the middle.

To make a fictional analogy, an arc is a lot like a single book. It tells its own story and ends when it's done; you provide some form of closure and move on. Sometimes you move on to another story, and sometimes your book is just the first in a series of books. That's when you have a campaign.

Defining Campaigns

When you have multiple arcs that are connected and told in a sequence, and that have an overarching story or theme that runs through all of them, you have a campaign. Campaigns are long, taking months or even years to complete (if you ever do).

Of course, that doesn't need to be as scary as it might sound. Yes, a campaign is long and large and complex. You don't, however, need to come up with the whole thing at once. As with an arc, you may have an idea where it begins and ends (and that can be helpful), but you really only need to plan an arc at a time.

See, the players are so prone to shaking things up and changing things on you that planning more than one arc at a time is often frustrating and futile. Planning the second arc of a campaign based on the events of the first arc, how it turned out, and what your players did, though...well, that can make for very satisfying play.

Building An Arc

The easiest way to build an arc is not to build one, and it was suggested that if you have a lot of story questions in one of your scenarios, you can reserve some of them for the next scenario. Then, in your next scenario, add some new questions to go with the unanswered ones. Lather, rinse, repeat, and you'll have material for three or four scenarios without doing that much additional work. In addition, that lets you incorporate changes to the characters' aspects organically, rather than making a plan and having it disrupted.

That said, some GMs want to have a greater sense of structure for the long run. It is recommended using the same method for building scenarios in the previous chapter to build arcs, but changing the scope of the story questions you come up with. Instead of focusing on immediate problems for the PCs to solve, come up with a more general problem, where the PCs are going to have to solve smaller problems first in order to have a chance at resolving the

larger one.
The best places to look for arc-sized problems are the current or impending issues of places or organizations that you came up with during game creation. If you haven't made any up yet for a particular place or group, now might be a good time to do that, so you have material for the arc. Amanda decides she wants to do one major arc for each PC.

For Zird, his Rivals in the Collegia Arcana makes it pretty easy—she decides that perhaps there's something more sinister behind these rivalries, such as an attempt by a dark cult operating from within to take over the Collegia and turn it to nefarious purposes.

She needs to focus on story questions that are more general and will take some time to resolve. After thinking about it for a while, she chooses:

- Can Zird uncover the identity of the cult's leader before the takeover occurs? (This lets her do individual scenarios about the attempted takeover.)
- Will Zird's rivals ally with the cult? (This lets her do individual scenarios about each of Zird's key rivals.)
- Can Zird reconcile, at long last, with his rivals?
- Will the cult succeed and transform the Collegia forever? (Answering this question ends the arc.)

Then go through the same process of picking opposing NPCs, keeping in mind that their influence is supposed to be more far-reaching in an arc than in a single scenario.

Building A Campaign

Again, the easiest way to do this is not to bother—just let your scenarios and arcs emergently create a story for the campaign. Human beings are pattern-making machines, and it's very likely that you'll naturally pick up on what the long-term plot devices of your campaign need to be by keying into unanswered questions from the arcs and scenarios.

However, if you want to do a little bit of focused planning, the advice is the same as for arcs, except you're generalizing even more. Pick one story question to answer, which the PCs will spend their scenarios and arcs building to. Then, jot down some notes on what steps will lead to answering that question, so you have material for arcs and scenarios.

The very best aspects to look at for a campaign-level problem are your setting's current or impending issues, because of their scope.

Amanda knows that her campaign will hinge on resolving The Doom that Is to Come. So the story question following from that is pretty obvious. "Can the PCs avert, prevent, or mitigate the prophesied doom?"

She knows that to do that, they're first going to need to figure out which of the Cult of

Tranquility's factions is right about the prophecy (if either). They'll also need to make sure that none of their personal enemies or The Scar Triad can interfere with whatever they need to do in order to stop the doom. That gives her a good idea of what arcs are going to make up the campaign.

Advancement & Change

Contents

- Defining Milestones
- Significant Milestones
- Major Milestones

Your characters aren't going to remain static through the entire campaign. As their stories play out, they'll have the chance to grow and change in response to the events that happen in play. The conflicts they face and the complications they overcome will alter your sense of who they are and push them toward new challenges.

In addition to your characters, the game world will change also. You'll resolve threats as you play, or change the face of a location, or make such an impact on the world that one of the issues may need to change.

Character advancement in Fate comes in one of two flavors: either you can change something on your sheet to something else that's equivalent, or you can add new things to your sheet. The opportunities you get to do this are collectively called milestones.

Defining Milestones

A milestone is a moment during the game where you have the chance to change or advance your character. They are called milestones because they usually happen at significant "break points" in the action of a game—the end of a session, the end of a scenario, and the end of a story arc, respectively.

Usually, those break points immediately follow some significant event in the story that justifies your character changing in response to events. You might reveal a significant plot detail or have a cliffhanger at the end of a session. You might defeat a major villain or resolve a plotline at the end of a scenario. You might resolve a major storyline that shakes up the campaign world at the end of an arc.

Obviously, things won't always line up that nicely, so GMs, you have some discretion in deciding when a certain level of milestone occurs. If it seems satisfying to give out a milestone in the middle of a session, go ahead, but stick to the guidelines here to keep from handing out too many advancement opportunities too often.

Milestones come in three levels of importance: minor, significant, and major.

Minor Milestones

Minor milestones usually occur at the end of a session of play, or when one piece of a story has been resolved. These kinds of milestones are more about changing your character rather than making him or her more powerful, about adjusting in response to whatever's going on in the story if you need to. Sometimes it won't really make sense to take advantage of a minor milestone, but you always have the opportunity if you should need to.

During a minor milestone, you can choose to do one (and only one) of the following:

- Switch the rank values of any two skills, or replace one Good (+1) skill with one that isn't on your sheet.
- Change any single stunt for another stunt.
- Purchase a new stunt, provided you have the refresh to do so. (Remember, you can't go below 1 refresh.)
- Rename one character aspect that isn't your high concept.

In addition, you can also rename any moderate consequences you have, so that you can start them on the road to recovery, presuming you have not already done so.

This is a good way to make slight character adjustments, if it seems like something on your character isn't quite right—you don't end up using that stunt as often as you thought, or you resolved the *Blood Feud with Edmund* that you had and thus it's no longer appropriate, or any of those changes that keep your character consistent with the events of play.

In fact, you should almost always be able to justify the change you're making in terms of the game's story. You shouldn't be able to change *Hot Temper* to *Staunch Pacifist*, for example, unless something happened in the story to inspire a serious change of heart—you met a holy man, or had a traumatic experience that made you want to give up the sword, or whatever. GMs, you're the final arbiter on this, but don't be so much of a stickler that you sacrifice a player's fun for consistency.

Cynere gets a minor milestone. Lily looks over her character sheet, to see if there's anything she wants to change. One thing that sticks out to her is that during the last session, Zird has been scheming behind her back a lot and putting her in a bad position.

She looks over at Ryan and says, "You know what? I have this aspect, I've Got Zird's Back. I think I need to change that in light of current circumstances, and call it, I Know Zird is Up to Something."

Ryan says, "Seriously? I mean, it's not like he does it all the time."

Lily grins. "Well, when he stops, I can change it back."

Amanda approves the change, and Lily rewrites one of Cynere's aspects.

Meanwhile, Landon also gets a minor milestone. Lenny looks over his sheet, and notices that he spends a lot more time lying to people than he does trying to make friends with them. He asks Amanda if he can swap the ranks of his Deceive and his Popularity skill, giving him Remarkable (+3) Deceive and Fair (+2) Popularity. She agrees, and he notes the new skill totals on his character sheet.

Significant Milestones

Significant milestones usually occur at the end of a scenario or the conclusion of a big plot event (or, when in doubt, at the end of every two or three sessions). Unlike minor milestones, which are primarily about change, significant milestones are about learning new things—dealing with problems and challenges has made your character generally more capable at what they do.
In addition to the benefit of a minor milestone, you also gain both of the following:

- One additional skill point, which you can spend to buy a new skill at Good (+1) or increase an existing skill by one rank.
- If you have any severe consequences, you can rename them to begin the recovery process, if you haven't already.

When you spend your skill point, it's worth one step on the ladder. You can use it to buy a new skill at Good (+1), or you can use it to increase an existing skill by one step on the ladder—say, from Remarkable (+3) to Incredible (+4).

Major Milestones

A major milestone should only occur when something happens in the campaign that shakes it up a lot—the end of a story arc (or around three scenarios), the death of a main NPC villain, or any other large-scale change that reverberates around your game world.

These milestones are about gaining more power. The challenges of yesterday simply aren't sufficient to threaten these characters anymore, and the threats of tomorrow will need to be more adept, organized, and determined to stand against them in the future.

Achieving a major milestone confers the benefits of a significant milestone and a minor milestone, and all of the following additional options:

- If you have an extreme consequence, rename it to reflect that you've moved past its most debilitating effects. This allows you to take another extreme consequence in the future, if you desire.
- Take an additional point of refresh, which allows you to immediately buy a new stunt or keep it in order to give yourself more Karma at the beginning of a session.
- Rename your character's high concept if you desire.

Reaching a major milestone is a pretty big deal. Characters with more stunts are going to have a diverse range of bonuses, making their skills much more effective by default. Characters with higher refresh will have a much larger fountain of fate points to work with when sessions begin, which means they'll be less reliant on compels for a while.

GMs, when the player characters improve, it will necessarily change the way you make opposition NPCs, because you're going to need foes who can match the PCs in terms of base competence so as to provide a worthy challenge. It won't happen all at once, which will give you the chance to introduce more powerful enemies gradually, but if you play long enough, eventually you're going to have PCs who have Unearthly and Shift X skill ratings—that alone should give you a sense of what kind of villains you'll need to bring to get in their way.

Most of all, a major milestone should signal that lots of things in the world of your game have changed. Some of that will probably be reflected in world advancement, but given the number of chances the PCs have had to revise their aspects in response to the story, you could be looking at a group with a much different set of priorities and concerns than they had when they started.
Cynere reaches the end of a long story arc and is awarded a major milestone. In the game, the PCs have just accomplished the overthrow of Barathar, Smuggler Queen of the Sindral Reach, which leaves an enormous power vacuum in the game world.

Lily looks at her character sheet. She took an extreme consequence in the past arc of scenarios, and allowed one of her aspects to get replaced with the aspect Soul-Burned by the Demon Arc'yeth. She now has the opportunity to rename that aspect again, and she decides to call it I Must Kill Arc'yeth's Kind—she hasn't quite escaped the scars of the experience, but it's better than where she was, given that her aims are now proactive.

She also gets an additional point of refresh. She asks Amanda whether or not she can turn her experience with Arc'yeth into something that will allow her to fight demons in the future. Amanda sees no reason to object, and Lily decides to buy a stunt on the spot.
"Demon-Slayer: +2 to the use of the Warmaster stunt, when she chooses to use it against any demon or any demonic servitor."

Lily records the new stunt on Cynere's character sheet, and rewrites the appropriate aspect.
Zird the Arcane also gets a major milestone. Ryan looks over his character sheet, and realizes that he's in a position to advance his peak skill, Reason, to Amazing (+5). He does so, and Amanda makes a note that she needs to make any wizardly enemies Zird might encounter that much more powerful, just to get his attention.

Finally, Landon also reaches a major milestone. Recently in the plot, Landon discovered that the Ivory Shroud was much more than a martial arts society—they've been secret political movers and shakers for a long time, and recently supported Barathar in her efforts to control the Reach.
In response to this, Lenny decides to alter his high concept slightly to Former Ivory Shroud

Disciple, indicating his desire to distance himself from the order. Amanda tells him that the Shroud isn't going to take his defection well.
So we have Cynere with a new appetite for killing demons, Zird reaching a heretofore unseen level of power, and Landon questioning his loyalty to his only real source of discipline. Amanda makes a lot of notes about what this means for the next few scenarios.

Back to Character Creation

One way of looking at a major milestone is that it's the equivalent of a season finale in a television show. Once you start the next session, a lot of things have the potential to be fundamentally different about your game—you might be focused on new problems, several characters will have aspects changed, there will be new threats in the setting, and so on.

When that happens, you might decide that it's a worthwhile endeavor to take a session to sit down like you did at character creation and review all the PCs again, altering or adjusting anything that seems like it might need revision—new skill configurations, a new set of stunts, more changes to aspects, etc. You may also want to examine the issues in your game and make sure they're still appropriate, revise location aspects, or anything else that seems necessary to move your game forward.

So long as you keep them at the same level of refresh and skill points they had, reconvening like this might be exactly what you need to make sure everyone's still on the same page about the game. And GMs, remember—the more you give the players a chance to actively invest in the game world, the more it'll pay off for you when you're running the game.

World Advancement

The characters are not the only ones who change in response to events in the game. Player characters leave their mark on locations (and their faces) with their passing. Things that were crises and major issues at the start of a game get addressed, resolved, or changed. Things that weren't major problems before suddenly blossom with new severity and life. Old adversaries fall to the wayside and new ones rise.

GMs, when the players are changing their characters through milestones, you should also be looking at whether or not the aspects you originally placed on the game during game creation need to change in response to what they've done, or simply because of lack of use.

Here are some guidelines regarding each milestone.

For Minor Milestones

- Do you need to add a new location to the game, based on what the PCs have done? If

so, come up with some NPCs to help give more personality to the location and add an issue to the place.
- Have the PCs resolved an issue in a location? Get rid of the aspect, or maybe change it to represent how the issue was resolved (*In the Shadow of the Necromancer* becomes *Memories of Tyranny*, for example).

The group reaches a minor milestone because they rescued the Lord of Varendep's son from some of the Smuggler Queen Barathar's minions. It was a small victory that could pay some pretty nice dividends because they now have an ally in Lord Bornhold of Varendep.

Amanda thinks about what might change as a result of the group's victory. She doesn't need to add a new location, but she thinks that Barathar might have a grudge against Varendep for getting out from under her thumb now that their Lord's son has been rescued. She decides to change Varendep's issue of *Secret Fealty to the Smuggler Queen* to *At War with Barathar* to represent the shifting power dynamic, as well as Lord Bornhold's willingness to stand up to her now.

For Significant Milestones

- Did the PCs resolve an issue that was on the whole game world? If so, remove (or alter) the aspect.
- Did the PCs create permanent change in a location? If so, create a new issue to reflect this, for better or for worse.

Later, the group drives Barathar's lieutenant, Hollister, back out of the Sindral Reach. Barathar is still a threat, but her power is significantly diminished; this is a major victory for the party. Cynere skewered Hollister in single combat, so he's no longer a threat at all; this resolves a world-wide issue, Everybody Fears Hollister, so Amanda crosses it off. She's not quite sure what to replace it with yet, so she'll think about it for a bit.

They also created permanent change in the Sindral Reach; that area of the world is no longer under Barathar's sway. Most of the people are grateful, but a few of Barathar's thugs remain to make trouble for the party. Amanda replaces the issue *Seat of Barathar's Power* with a different one, *Smiles in the Open, Knives in the Dark* to represent how things have changed.

For Major Milestones

- Did the PCs create permanent change in the game world? If so, give it a new issue to reflect this, for better or for worse.

Finally, the heroes confront and defeat Barathar in an epic confrontation. Barathar held a lot of power in the underground throughout the world and her defeat will cause ripples. Someone's going to want to step in and take her place (probably a lot of someones), so Amanda creates the issue Underworld Power Vacuum to reflect this.

You don't need to make these changes as precisely or as regularly as the players do—if

anything, you should be as reactive as you can. In other words, focus on changing those aspects that the player characters have directly interacted with and caused the most change to. If you have aspects you haven't really explored yet, keep them around if you think they're just waiting their turn. However, you can also change them in order to make them more relevant to what's going on in the moment, or simply to give the PCs more of a sense of being in an evolving world.

Barathar wasn't the only game in town. The Skull-King lurks in the north, and Lord Wynthrep is stirring up war in the east. Amanda likes the idea of the PCs facing down a powerful necromancer in the near future, so she decides to keep the issue *Darkness Creeps from the North* in place.

The other issue, Saber-Rattling in the East is also interesting, but she thinks that all this confrontation with the Smuggler Queen probably gave Lord Wynthrep the opportunity he needed to escalate things. She changes *Saber-Rattling in the East* to *The East at War!*. That should give the PCs an interesting decision to make.

Also, keep in mind that if the PCs remove an impending issue, another one must arise to take its place. Don't worry about this immediately—you need to give your players a sense of enacting permanent change in the game world. But after a while, if you notice that you're low on impending issues, it's probably a good time to introduce a new one, whether on the game world as a whole or on a specific location.

Dealing with NPCs

Remember, GMs, when you add a new location to the game world, you want to add at least one new NPC to go with it. Sometimes, that might mean moving a person from a location you're not going to use anymore.

Likewise, when there's a significant change in an issue for a location or the game world, you need to evaluate if the current NPCs are sufficient to express that change. If not, you might need to add one, or alter an NPC you have in a significant way—add more aspects or revise existing aspects to keep that character relevant to the issue at hand.

Most of the time, it should be pretty obvious when you need a new face for a location—when the old one dies or is somehow permanently removed from the game, or is boring now, it's probably time to change things up.

When the heroes rescued Lord Bornhold's son, Carris, from the Smuggler Queen, Lord Bornhold became indebted to them. To reflect this, Amanda changed a few of his aspects to make him more friendly to the PCs and less subservient to Barathar.

When Barathar was defeated, Amanda figured she needed someone to step in and take over

the underworld. Carris and Barathar had become lovers during Carris's captivity, and he's not happy about her death. He's so unhappy, in fact, that he decides to take her place and become the Smuggler King of the Sindral Reach. Because he's vowed to retake the underworld in Barathar's name (and because Amanda didn't have any stats prepared for Carris), Amanda writes up new NPC stats for Carris and turns him into a brand new villain for the PCs to confront. This one could get a bit sticky!

Recurring NPCs

There are essentially two ways to reuse NPCs. You can either use them to show how the PCs have grown since they started, or use them to show how the world is responding to their growth. With the former, you don't change the NPC, because that's the point—the next time the PCs meet them, they've outclassed them, or they have new worries, or they've somehow grown past that NPC, who remains static. Maybe you even change the category they're in—where they were once a main NPC, now they're a supporting NPC because of how the PCs have grown.

With the latter, you allow the NPC to advance like the PCs have—you add new skills, change their aspects around, give them a stunt or two, and otherwise do whatever is necessary to keep them relevant to the PCs' endeavors. This kind of NPC might be able to hang around as a nemesis for several story arcs, or at least provide some sense of continuity as the PCs become more powerful and influential.

Barathar advanced right along with the PCs. She was a main villain and Amanda wanted to keep her relevant and challenging right up until they defeated her, so every time the PCs got a milestone, she applied the same effects to Barathar. She also made minor tweaks here and there (changing aspects, swapping skills) to react to what the PCs did in the world throughout their adventures.

Sir Hanley, the knight who tried to prevent them from entering Varendep when they first got there, was pretty challenging when they first confronted him. He was a major NPC, and the fight was meant to be the culmination of an entire session. They got past him, convincing him to let them in, so he became less relevant after that. He was resentful and got in their way a few times, but he didn't advance as they did so the PCs quickly outclassed him. The last time they had a run-in with Sir Hanley, they spanked him pretty hard and sent him running off to lick his wounds

Extras

Contents

- Defining Extras

- The Bronze Rule, aka The Fate Fractal

Defining Extras

An extra in Fate is a pretty broad term. It is used to describe anything that's technically part of a character or controlled by a character, but gets special treatment in the rules. If your Fate game were a movie, this is where the special effects budget would go.
Some examples of extras include:

- Magic and supernatural powers
- Specialized gear or equipment, like enchanted arms and armor in a fantasy game or hyper-tech in a sci-fi game
- Vehicles owned by the characters
- Organizations or locations that the characters rule or have a lot of influence over

The tools in here will let you tailor extras to fit your game or provide material to steal right off the page. It's okay, steal away.

Extras are considered to be an extension of the character sheet, so whoever controls the character to whom the extra belongs also controls that extra. Most of the time, that'll be the players, but NPCs may also have extras controlled by the GM.
Extras require a permission or cost to own. For example, powers in character creation.

The Bronze Rule, aka The Fate Fractal

Before going any further, here's something important:
In Fate, you can treat anything in the game world like it's a character. Anything can have aspects, skills, stunts, stress tracks, and consequences if you need it to.
This is called this the Bronze Rule, but you may also have heard of it as the Fate Fractal if you pay attention to the Internet. You've already seen some examples of this in other places on the site; you give your game its own aspects during creation, you place situation aspects on the environment as well as on characters, and the GM can let environmental hazards attack as if they had skills.

Extras extend the Bronze rule even further.

Creating An Extra

Contents

- Setting Elements
- What Extras Do
- Assigning Character Elements

- Permissions and Costs
- The Writeup
- Extras and Advancement

Making an extra starts with a conversation. This should happen during game creation or character creation.

Your group needs to decide on the following:

- What elements of your setting are appropriate for extras?
- What do you want the extra to do?
- What character elements do you need to fully express the extra's capabilities?
- What are the costs or permissions to have extras?

Once you've figured all that out, look to the examples in this book to help you nail down the specifics and create a write up similar to what can be found here. Then you're done!

Setting Elements

Chances are that you already have some ideas for extras in mind after your work in game creation; pretty much every fantasy game has some kind of magic system in it while a game about superheroes needs powers. If the action revolves around some important location—like the characters' starship, a home base, or a favorite tavern—consider defining that as an extra. By nature, extras tend to steal a lot of focus when they're introduced—gamers have an inveterate attraction to whiz-bang cool options, so you should expect them to get a lot of attention by default. When you're talking out options for extras, make sure you're prepared for the elements you choose to become a major focus in your game.

Amanda and company talk about extras for Hearts of Steel.

Zird's magic (and the magic of the Collegia Arcana) comes up as an obvious first choice, as do Landon's martial arts. Lenny and Ryan both note that they're not interested in lengthy lists of spells or combat moves. Also, because it's a fantasy game and magic exists, they agree that enchanted items need consideration.

Going over the game's issues and locations, they decide not to worry about making any of those into extras—they're supposed to be traveling from place to place anyway, and the characters don't have enough of a stake in any of the organizations to make it worthwhile.

What Extras Do

In broad terms, sketch out what you want the extras to be able to do, compared to what your skills, stunts, and aspects can already do by default. Also, think about what the extra looks like "on camera." What do people see when you use it? What's the look and feel of it?
In particular, consider these points:

- Does the extra influence the story, and if so, how?

- Does the extra let you do things that no other skill lets you do?
- Does the extra make your existing skills more useful or powerful?
- How would you describe the use of the extra?

This is an important step because it may reveal that the proposed extra doesn't actually contribute as much as you thought, which allows you to either add more stuff or remove it from consideration.

For Zird's magic, the group decides that they want to keep things pretty low-key and abstract—it's just another method of solving problems, like Landon's martial arts or Cynere's swordthiefery (which Lily insists is a technical term)—a highly trained wizard is to be feared as much as a highly trained swordsman, but no more.

They agree that it influences the story for several reasons. They imagine vistas full of unknowable magical effects and plot devices for Zird to stick his nose in, as well as the Collegia's territorial desire over the lore.

They decide that Zird's magic will let someone interact with the supernatural in a way that other people simply can't do, and can affect and harm people, but again, they stress that it shouldn't be more powerful than other skills. Basic effects would just use the normal four actions, and rituals will use challenges, contests, or conflicts as appropriate.

Specifically, they rule out the presence of world-altering "high" magic, creating things out of thin air, firebombing whole cities, and so forth. If those things exist, it's a thread for a scenario, and the product of several people making huge sacrifices.

The group doesn't see magic influencing other skills much, which helps it keep its compartmentalized nature.

Using Zird's magic is all about the weird. Ryan imagines making up odd lists of requirements and ingredients that don't really follow a consistent pattern—some things he can do quickly, others he can't, and it's all about dramatic interest in the moment to determine which is when. The group is comfortable with this looseness, so they assent.

Assigning Character Elements

Once you have the general idea down, figure out what parts of a character you need to make up the extra.

- If the extra influences the story, then it should use aspects.
- If the extra creates a new context for action, then it should use skills.
- If the extra makes skills more awesome, then it should use stunts.
- If the extra can suffer harm or be used up somehow, then it should take stress and consequences.

An extra might use an aspect as a permission—requiring a certain character aspect in order to

use the other abilities of the aspect. Your character might need to be born with some trait or have obtained some level of status to make use of the aspect. Or the extra might provide a new aspect that the character has access to, if it's the extra itself that is important to the story. There are a few ways an extra can use skills. The extra might be a new skill, not on the default skill list. It could re-write an existing skill, adding new functions to the skill's four actions. The extra might cost a skill slot during character creation or advancement in order to be obtained. It's possible that an extra might include one or more existing skills that the character has access to while controlling the extra.

Writing up an extra as a stunt works just like building a new stunt. One extra could have a few stunts attached to it—it may even include the skills those stunt modify. Extras that include stunts often cost refresh points, just as stunts do.

An extra that describes some integral ability of a character might grant a new stress track—beyond physical and mental health—directly to that character. An extra that is a separate entity from the character—such as a location or a vehicle—might have a physical health track of its own. You might also designate a skill that influences that health track—just as Physique provides extra stress boxes and consequence slots for physicalhealth.

With a firm grasp of what the extra does, you'll choose which character elements best reinforce those ideas in play and how you'll use them.

For Zird's magic, the group decides that it should use aspects and skills for sure—there's a clear story influence, and magic creates a new avenue of dealing with problems. They don't want it to enhance other skills, but rather stand alone, so it doesn't use stunts. They don't envision any kind of "mana pool" or other resource associated with it, so it doesn't use health or consequences.

Permissions and Costs

A **permission** is the narrative justification that allows you to take an extra in the first place. For the most part, you establish permission to take an extra with one of your character's aspects, which describes what makes your character qualified or able to have it. You can also just agree it makes sense for someone to have an extra and call it good.

A **cost** is how you pay for the extra, and it comes out of the resources available on your character sheet, whether that's a skill point, a refresh point, a stunt slot, or an aspect slot. Fortunately, because extras use character elements that are already familiar to you, dealing with costs is fairly simple—you just pay what you'd normally pay from the slots available to you at character creation. If the extra is a new skill, you just put it into your pyramid like normal. If it's an aspect, you choose one of your five aspects as the one you need. If it's a stunt, you pay a refresh point (or more) to have it.

GMs, if you don't want players to choose between having extras and having the normal stuff available to a starting character, feel free to raise the number of slots all PCs get at character creation to accommodate extras—just make sure that each PC gets the same amount of additional slots.

Amanda establishes that Zird should have an aspect reflecting that he's been trained in the Collegia's magic, as a permission. Zird already does, so that's a non-issue.

As for cost, because his magic is going to be primarily skill-based, she's just going to make him take the magic-using skill and put it in his skill pyramid. Further, in order to save effort, she decides that the skill in question is going to be just plain old Lore, and suggests that anyone with the appropriate training and a high Lore skill could call on magic, rather than it being an issue of genetics or birthright. Ryan likes this, because it's simple and down to earth, and agrees.

The Writeup

Once you've got all the elements together, you can make a writeup for your extra. Congrats!

Extra: Collegia Arcana Magic

Permissions: One aspect reflecting that you've been trained by the Collegia
Costs: Skill ranks, specifically those invested in the Reason skill (Normally, you'd probably also charge points of refresh, because you're adding new actions to a skill, but Amanda's group is lazy and is handwaving it in favor of group consensus.)
People who are trained in Collegia magic are able to use their knowledge to perform supernatural effects, adding the following actions to the Lore skill:
Overcome: Use Reason to prepare and perform magical rituals successfully, or to answer questions about arcane phenomena.
Create an Advantage: Use Reason to alter the environment with magic or place mental and physical impediments on a target, such as *Slowed Movement* or *A Foggy Head*. Characters can defend against this with Psyche.
Attack: Use Reason to directly harm someone with magic, whether through conjuring of elements or mental assault. Targets can defend against this with Athletics or Will depending on the nature of the attack, or Lore if the target also has magical training.
Defend: Use Reason to defend against hostile magics or other supernatural effects.

Extras and Advancement

Extras advance a lot like their base elements do, according to the milestones in The Long Game. That gives us a set of base guidelines:

- An extra's aspect can change at any minor milestone, or at a major milestone if it's tied into your high concept.
- An extra's skill may advance at any significant or major milestone, provided the move is legal, and you can get new ones at those milestones as well. You can also swap skill

ranks between another skill and your extra at a minor milestone, like any other skill.
- An extra's stunt may advance at a major milestone when you get a refresh point. This might mean you add a new stunt effect to an existing extra or buy a new stunt-based extra. You can also change out a stunt-based extra at a minor milestone, like you can with any other stunt.

Of course many extras use more than one element. It is recommended that you allow the players in your game to develop the separate pieces of such an extra at different milestones, in order to minimize confusion during play.

Skill Modelling

Fighting	**Description**	**Examples**
Feeble	Useless	
Poor	Standard person	
Typical	A little training	
Good	Some training	
Excellent	Extensive training	
Remarkable	Good natural talent	
Incredible	Great talent with training	
Amazing	Human limit	
Monstrous	Untrained Super Limit	
Unearthly	Trained Super Limit	

Agility	**Description**	**Examples**
Feeble	Useless	
Poor	Awkward	
Typical	Standard person	

Good	Some training	
Excellent	Extensive training	
Remarkable	Athlete	
Incredible	Gymnast	
Amazing	Super	
Monstrous	Advanced Super	
Unearthly	React in a Flash	

Strength	**Description**	**Examples**
Feeble	Up to 20 kilograms	
Poor	Up to 50 kilograms	
Typical	Up to 100 kilograms	
Good	Up to 200 kilograms	
Excellent	Human Limit (400 kilograms)	
Remarkable	Up to 1 tonne	
Incredible	Up to 10 tonnes	
Amazing	Up to 50 tonnes	
Monstrous	Up to 100 tonnes	
Unearthly	Up to 200 tonnes	

Endurance	**Description**	**Examples**
Feeble	Useless	
Poor	Couch potato	
Typical	Occasional exercise	
Good	Some exercise	

Excellent	Extensive exercise	
Remarkable	Human Limit (intensive)	
Incredible	Super	
Amazing	Trained Super	
Monstrous	Only occasionally tires	
Unearthly	Untiring	

Reason	**Description**	**Examples**
Feeble	Dumber than a box of rocks	
Poor	Below average	
Typical	Standard person	
Good	Understand some complex	
Excellent	Design complex	
Remarkable	Advanced understanding	
Incredible	Alien understanding	
Amazing	Create alien level	
Monstrous	Improve alien level	
Unearthly	Understand everything	

Intuition	**Description**	**Examples**
Feeble	Oblivious	
Poor	Slow	
Typical	Standard person	
Good	Some skill	
Excellent	Advanced skill	

Remarkable	Advanced trained skill	
Incredible	Strong skill	
Amazing	Super skill	
Monstrous	Super senses	
Unearthly	Always aware	

Psyche	**Description**	**Examples**
Feeble	Useless	
Poor	Immature	
Typical	Standard person	
Good	Some training	
Excellent	Extensive training	
Remarkable	Advanced training	
Incredible	Natural talent	
Amazing	Super	
Monstrous	Advanced Super	
Unearthly	Cannot be controlled	

Resources	**Description**	**Examples**
Feeble	Broke	
Poor	Like it says	
Typical	Standard person	
Good	Professional level	
Excellent	Some wealth, business	
Remarkable	Large business, wealthy	

Incredible	Company	
Amazing	Large Co., Small Country	New Zealand
Monstrous	Multinational, Government	Australia
Unearthly	Megacorp, Large Country	USA

Difficulty Guidelines

Fighting Difficulty	**Description**
Remarkable	Attack two separate targets at once
Amazing	Attack three separate targets at once
Unearthly	Attack multiple separate targets at once

Agility Difficulty	**Description**
Feeble	Catch falling object
Poor	Catch ball
Typical	Ride bike
Good	Walk a narrow log
Excellent	Dodge bullets, catch thrown weapons
Remarkable	Walk a rope
Incredible	Dodge automatic weapons
Amazing	Catch arrows
Monstrous	Dodge lasers
Unearthly	Catch Bullets

Agility Difficulty	**Description**

Feeble	Catch falling object
Poor	Catch ball
Typical	Ride bike
Good	Walk a thin rail
Excellent	Dodge bullets, catch thrown weapons
Remarkable	Walk a rope
Incredible	Dodge automatic weapons
Amazing	Catch arrows
Monstrous	Dodge lasers
Unearthly	Catch Bullets unharmed

Strength Difficulty	**Description**
Feeble	Up to 20 kilograms
Poor	Up to 50 kilograms
Typical	Up to 100 kilograms
Good	Up to 200 kilograms
Excellent	Human Limit (400 kilograms)
Remarkable	Up to 1 tonne
Incredible	Up to 10 tonnes
Amazing	Up to 50 tonnes
Monstrous	Up to 100 tonnes
Unearthly	Up to 200 tonnes

Endurance Difficulty	**Description**
Feeble	Air pollution

Poor	Heavy air pollution
Typical	Tear gas
Good	Snake poison
Excellent	Deadly snake poison
Remarkable	
Incredible	
Amazing	
Monstrous	
Unearthly	Vacuum of space

Intuition Difficulty	**Description**
Feeble	The obvious
Poor	Little less than obvious
Typical	Mook followers
Good	Professional followers
Excellent	Detect detail, secret doors, traps
Remarkable	
Incredible	Nebulous danger or badness
Amazing	
Monstrous	Well hidden dangers, invisible or astral
Unearthly	The undetectable

Reason Difficulty	**Description**
Feeble	Cope with wheels and levers
Poor	Common technology

Typical	Know what computing does
Good	Complex technology
Excellent	Advanced technology
Remarkable	Engineer technology
Incredible	Engineer advanced technology
Amazing	Starflight, time travel
Monstrous	Teleportation, quantum
Unearthly	Understand the most advanced anywhere

Psyche Difficulty	**Description**
Feeble	Get told what to do
Poor	Weak willed
Typical	Standard person
Good	Resist Hypnosis
Excellent	Resist Interrogation
Remarkable	Resist Mind Control
Incredible	Resist Magic
Amazing	Resist Extradimensional Magic
Monstrous	Almost always uncontrollable
Unearthly	Uncontrollable

On Fire Intensity	**Description**
Feeble	Match
Poor	Barbequeue

Typical	Room On Fire
Good	House On Fire
Excellent	Building On Fire
Remarkable	Large Building On Fire
Incredible	Chemical Fire
Amazing	Giant Furnace
Monstrous	Explosive Chemical Fire
Unearthly	Volcano
Cosmic 1	Star

Disease Intensity	**Description**
Feeble	Cold
Poor	Flu
Typical	Stomach Virus
Good	Pneumonia
Excellent	Crossover epidemics
Remarkable	
Incredible	
Amazing	
Monstrous	Alien Plague
Unearthly	Advanced Alien Plague

Disease Intensity	**Description**
Feeble	Cold
Poor	Flu

Typical	Stomach Virus
Good	Pneumonia
Excellent	Crossover epidemics
Remarkable	Creeping horror infection
Incredible	Vampirism
Amazing	Lyncanthropy
Monstrous	Alien Plague
Unearthly	Advanced Alien Plague

Radiation Intensity	**Description**
Feeble	Ancient Half-Life
Poor	Cold climate sun
Typical	Warm climate sun
Good	Desert sun
Excellent	Recent Half-Life
Remarkable	Uranium
Incredible	Plutonium
Amazing	Nuclear reactor
Monstrous	Atomic weapon
Unearthly	Alien weapons

Friction Intensity	**Description**
Feeble	Brick
Poor	Steel

Typical	Glass
Good	Polished metal
Excellent	Icy
Remarkable	Oily
Incredible	Anti-stick
Amazing	Frictionless
Monstrous	Advanced technology
Unearthly	Alien technology

Increase the difficulty one level if wet.

Weather Intensity	**Description**
Feeble	Intermittent minor weather
Poor	Light rain, wind
Typical	Fog, Windy
Good	Standard rain
Excellent	Heavy rain, winds
Remarkable	Storms
Incredible	Worst Storms
Amazing	Tornado
Monstrous	Hurricane, Giant Tornado
Unearthly	Maximum cyclone/hurricane

Light Intensity	**Description**
Feeble	Gloomy
Poor	Twilight
Typical	Night

Good	Dark Night
Excellent	Very dark night
Remarkable	Super darkness
Incredible	Advanced Super darkness
Amazing	Alien darkness
Monstrous	Supernatural darkness
Unearthly	Colour out of space

Heat Intensity	**Description**
Feeble	26 celsius
Poor	28 celsius
Typical	30 celsius
Good	32 celsius
Excellent	45 celsius
Remarkable	65 celsius
Incredible	Boiling
Amazing	Frying
Monstrous	1000 celsius
Unearthly	Volcano Heart

Cold Intensity	**Description**
Feeble	4 Celsius
Poor	8 Celsius
Typical	12 Celsius
Good	0 Celsius
Excellent	-10 Celsius

Remarkable	-20 Celsius
Incredible	-50 Celsius
Amazing	-100 Celsius
Monstrous	Interplanetary Space
Unearthly	Interstellar Space

Acid Intensity	**Description**
Feeble	Traces
Poor	Diluted Weak
Typical	Weak
Good	Mild
Excellent	Standard
Remarkable	Concentrated
Incredible	Advanced
Amazing	Super Advanced
Monstrous	Alien
Unearthly	Advanced Alien

Electrical Intensity	**Description**
Feeble	Battery
Poor	
Typical	Strong battery
Good	Very strong battery, farm electric fence
Excellent	Household
Remarkable	Security fence

Incredible	Lightning bolt
Amazing	High voltage facility
Monstrous	Alien
Unearthly	Advanced Alien

Difficulty Modifier Suggestions

Attack Situation	**Modifier**
Fast moving target	+2
Very fast moving target	+4
Insect sized	+3
Smaller than insect sized	+4
Shoot through an object if possible	+2
Underwater	+1
Agility attack in rain, night, fog	+1
Charging 1-3 zones	+1 to +3 to Damage
Large target	-1
Very large target	-2
Huge target	-3
Appropriate Shooting/Fighting Specialisation	-1
Weapon Specialist	-2
Fighting - Martial Arts B	-1
Strength - Martial Arts C, Wrestling	-1
Point Blank	-3
Flying diving character straight at you	-4
Damage Situation	**Modifier**

Fire two zones away	-6 to Fire Intensity
Fire one zone away	-4 to Fire Intensity
Very cold	-1
Material strength greater than character's	+1
Attack Enhanced Sense specifically	+1
General Situation	**Modifier**
Dark	+2
Hot	+1
Cold	+1

PEOPLE AND CREATURES

Animals

Sp = speed rank in usual terrain, relative to humans.
BA = Body Armour rank
T = Type of Damage: E = Edged, B= Blunt, S = Shooting, H = Advanced Technology, 2 = Blunt and Edged, W = S and 2

Animal	**F**	**A**	**S**	**E**	**R**	**I**	**P**	**PH**	**MH**	**Sp**	**BA**	**T**
Crocodile	Pr	Gd	Rm	Ex	Fb	Fb	Fb	3	1	Gd		E
Chimp	Ty	Ty	Gd	Ex	Fb	Ty	Pr	2	1			B
Gorilla	Ty	Ty	Ex	Ex	Fb	Ty	Pr	2	1			B
Armadillo	Fb	Fb	Fb	Fb	Aw	Fb	Fb	0	0	Fb	Fb	B
Bat	Fb	Pr	Fb	Fb	Aw	Pr	Fb	0	0	Ex		
Bat Flock	Gd	Pr	Fb	Gd	Fb	Pr	Fb	1	1	Ex		E
Bear	Gd	Ty	Rm	Rm	Fb	Pr	Fb	3	1	Gd		2
Giant Monster	Am	Ty	Un	Un	Pr	Pr	Pr	6	2		Am	B

Bird	Fb	Fb	Fb	Fb	Fb	Fb	Fb	0	1	Rm		
Bird Flock	Gd	Ty	Fb	Ty	Fb	Pr	Fb	1	1	Rm		E
Cat	Fb	Gd	Fb	Gd	Fb	Ty	Fb	1	1	Gd		E
Cattle / Herd Animals	Pr	Ty	Gd	Ex	Fb	Fb	Fb	2	1			B
Dinosaur, Giant Herbivore	Gd	Pr	Am	Un	Fb	Fb	Fb	5	1			B
Dinosaur, Giant Carnivore	Rm	Gd	In	Un	Fb	Fb	Fb	4	1	Gd		E
Dinosaur, Giant Armoured	In	Ty	Am	Mn	Fb	Fb	Fb	4	1			2
Kaiju, Giant Radioactive	Rm	Rm	Un	Un	Pr	Pr	Pr	5	2		Am	2
Guard Dog	Gd	Ty	Gd	Gd	Fb	Gd	Fb	2	2			E
Dolphin	Gd	Ex	Gd	Gd	Ty	Gd	Ty	2	2		Ex	B
Bird of Prey	Gd	Gd	Pr	Ex	Fb	Ty	Fb	2	1		Rm	E
Elephant	Gd	Gd	In	Am	Fb	Pr	Fb	3	1			2
Fish	Fb	Fb	Fb	Fb	Aw	Fb	Fb	0	0			
Horse	Ty	Gd	Rm	Rm	Pr	Ty	Pr	2	1		Ex	B
Insect Swarm	Ex	Fb	Fb	Ex	Aw	Fb	Fb	2	0			E
Killer Whale	Rm	Ty	In	Mn	Pr	Gd	Ty	3	2		Ex	E
Big Cat	Ex	Gd	Gd	Ex	Fb	Fb	Fb	3	1		Gd	E
Monkey	Gd	Ty	Pr	Gd	Fb	Ty	Pr	2	1			E
Giant Cephalopod	Ex	Rm	Gd	Rm	Fb	Fb	Fb	3	1			B
Rat	Fb	Fb	Fb	Fb	Fb	Fb	Fb	0	0			
Rat Pack	Ex	Ty	Fb	Ex	Fb	Fb	Fb	2	1			E
Shark	Gd	Gd	Rm	In	Fb	Fb	Fb	3	1			E
Snake, Python	Ty	Ty	Ex	Ex	Fb	Fb	Fb	2	1			B
Snake, Poisonous	Gd	Pr	Fb	Pr	Fb	Fb	Fb	1	1			E
Wolf	Ex	Gd	Gd	Gd	Fb	Fb	Fb	2	1			E
People	**F**	**A**	**S**	**E**	**R**	**I**	**P**	**P**	**M**	**Sp**	**BA**	**T**

								H	**H**			
Thug	Gd	Ty	Ty	Ty	Pr	Pr	Pr	2	1			
Henchman	Gd	Ty	Ty	Gd	Pr	Ty	Pr	2	1			W
Young Tough	Ty	Gd	Ty	Ty	Pr	Pr	Pr	1	1			2
Enforcer	Gd	Ty	Gd	Ty	Ty	Ty	Ty	1	1			W
Assassin	Ty	Gd	Ty	Gd	Ty	Ty	Ty	1	1			S
Police	Gd	Gd	Ty	Gd	Ty	Ty	Ty	1	1	Gd		S
TRG Police	Ex	Gd	Gd	Ty	Ty	Ty	Gd	2	1	Ex		S
Soldier	Ex	Gd	Ty	Gd	Ty	Ty	Pr	2	1	Gd		W
Mercenary	Ex	Gd	Gd	Gd	Ty	Ty	Pr	2	1	Ex		W
Fire-Fighter	Ty	Gd	Ty	Ex	Ty	Gd	Ty	2	1	Gd		W
Paramedic	Pr	Ty	Ty	Gd	Gd	Ty	Ty	1	1			
Doctor	Pr	Gd	Ty	Gd	Gd	Gd	Gd	1	2			
Scientist	Pr	Ty	Pr	Ty	Ex	Gd	Ty	1	2			
Lawyer	Pr	Ty	Ty	Ty	Ty	Gd	Ty	1	1			
Businessman	Pr	Ty	Ty	Ty	Ty	Ty	Ty	1	1			
Feds and Spies	Gd	Ex	Gd	Gd	Gd	Gd	Gd	2	2			W
Plumber	Ty	Ty	Ty	Ty	Ty	Ty	Ty	1	1			
Lumberjack	Ty	Ty	Gd	Gd	Pr	Ty	Ty	2	1			E
Aliens	**F**	**A**	**S**	**E**	**R**	**I**	**P**	**PH**	**MH**	**Sp**	**BA**	**T**
Norse Myth	Rm	Gd	In	In	Gd	Gd	Ex	4		Gd		2
Atlantean	Gd	Ty	Rm	Rm	Ty	Ty	Ty			Gd		2
Mystic Dimension Citizen	Ty	Gd	Ty	Ty	Ty	Gd	Gd	1	2			
Cosmic Warped Mutant	Gd	Ty	Ty	Gd	Ty	Pr	Pr	2	1			
Cosmic Immortal	Gd	Ex	In	Am	Ex	Rm	Rm	3	3	Un		

Moon Mist People	Gd	Ex	Ex	Rm	Gd	Gd	Gd	3	3			
Blue Space Warrior	Gd	Ty	Ex	Ex	Gd	Gd	Ty	3	3			H
Serpent People	Gd	Ty	Ex	Rm	Ty	Ty	Gd	3	2	Gd		
Mutant Animal People	*	*	*	*	Gd	Gd	Gd	*	3	*	*	*
Greek Myth	Gd	Ex	In	Am	Ty	Ty	Rm	4	3		Ex	
Bird Space Warrior	Gd	Gd	Rm	Gd	Gd	Gd	Gd	3	2			H
Space Shapeshifter	Gd	Ty	Ty	Ty	Gd	Ty	Ty	2	2			H
Green Martian	Gd	Ty	Gd	Gd								
Red Martian	Gd	Ty	Ty	Ty	Ty	Ty	Ty					
CircleHead Scientist	Fb	Pr	Pr	Ty	Ex	Ty	Gd	1	3			H
KnobblyHead Warrior	Gd	Ty	Ty	Gd	Pr	Ty	Gd	3	2			H
PointyEar Logician	Ty	Ty	Gd	Gd	Gd	Pr	Gd	2	3			H
Hway	Pr	Ty	Gd	Gd	Gd	Pr	Gd	2	2		Fb	H

Animals with 0 in Health or Blank damage cannot harm humans as usual individuals. Flocks and swarms may, however, by weight of numbers.
Giant Cephalopods have Excellent rank inky Darkness.
Kaiju have Unearthly rank radioactive Energy breath.
Snakes that are Poisonous have a Good Power Rank in poison.

People

For generic people the Health is not boxes, just a number. So a 2 means they have two Physical Health, total.

The carry the appropriate gear for their profession and usually have the appropriate Professional Skill or Scientific Skill at the same rank as their Reason unless a Named or more important NPC, then give them a +1. Fighting or Weapon Skills appropriate to jobs like police and the military will be at the Fighting or Agility rank similarly, with a +1 if Named NPCs. Burglary or similar for criminals.

Aliens

Norse Myth Body Armour works on Physical and Energy type damage.

Atlanteans have Swimming, Water Breathing and Resistance to Cold - Excellent +2

Cosmic Immortals can Fly, have Invulnerability to Heat, Cold, Energy, Electricity, Radiation, Toxin and Disease and do not age. Also Cosmic Energy Manipulation which can be used for Force Bolts and many other power duplicating Power Stunts like Teleportation, Shape-Shifting and Matter Manipulation.

Moon Mist Mutants should all be rolled as random Altered Humans for powers when they have become adults.

Blue Space Warriors have access to interstellar technology.

Serpent people have Mystic Origin plus share the same powers as Atlanteans.

Mutant Animal People get the FASE Skills of their original animal.

Greek Myths have Excellent normal Body Armour and also Immortality.

Space Shapeshifters have both Shape-Shifting and Imitation at the Amazing Power Rank as well as access to Alien Advanced Technology.

Green Martians are tall barbarians with four arms.

CircleHead Scientists rule a race of dominating spacefarers who breed specialists castes from their own genetic material to serve specific niches like combat, worker, etc.

KnobblyHead Warriors are aggressive spacefarers bent on battle and have been described as looking like humans with bad prosthetic head makeup.

PointyEar Logicians are unemotional reason-loving explorers and scientists who have lengthy periods of frustration.

Hway are generally religious cultists that use Lovecraftian warp entities to powers their spaceflight and advanced technology.

FATE ACCELERATED VERSION

Remove all Skills and use these Approaches

+3 = 2
+2 = 3
+1 = 3
+0 = 1

Fighting
Agility
Strength
Endurance
Reason
Intuition
Psyche
Resources
Popularity

CHARACTER ROSTER

A work in progress

https://docs.google.com/document/d/1Gi5a4zQxj5dDqu_b7yY0IzzFTf_Koj3kYfSnv8ks0Xw/edit#

Heroes

Groups

Justice Squadron

Comet
Daemon
Emu
Gargantua
The Great Elasto
Imperator
Nightblack
Pistol Shrimp
Spirit Dingo

Walkover

Hummingbird

Astrella
Mr Absorbo

The Band

Mentor
Titan

Light Squadron

Fade
Light Knight
Sandstorm
Yowie

These may be familiar enough you could look them up elsewhere…

Sentinels of the Stars

Cricket
Frax
Komet Koala
Gum
Jacko
Space Dog
Space Senator

A-Men

Angela
Beastie
Defrocked
Steelrope
Russian Rhodes
Cyclope
Faterip Boy
Icewoman
Brimstoney
Southern Bellestealer
Gloomkitty
Stormoff
Tazdevil

Spacejaunters

Catgirl
Chunda
Pirate
Razer

Payback

Ant Woman
Armour Woman
Black Camel
Captain Australia
GreenAngry
Hercules
Mr Faterip
Orb Spider Woman
Peregrine
Stingers
Thor

More Than Four

Flaming Hell
Invisible Man
Mrs Remarkable
He-GreenAngry
Thingo
Francine

Teenagers From the Future

Computer
Chameleon
Chlorophyll
Colossal
Cosmic
Dawn
Dream
Multiple
Fire
Portal

Feather
Lightning
En-Zed
Dronette
Night
Phantom
Projector
Saturn
Shadow
Star
Stone
Australiaboy
Australiagirl
Terra
Thylacine
Ozsploitation
Sun
Ultra
Wild

National Team

Beachwoman
Black Budgie
The Fruit Bat
Green Dolphin
Eaglewoman
Barsoom Bountyhunter
Element Woman
Polyethylene Woman
Australiawoman
Fairdinkum
Zantana

Digital Watchmen

Satin Band
Doctor Duoquartz
Night Dial
LCDface
LEDian

Sword and Sorcery

Conan
Valeria
Kull
Elak

Sword and Planet

John Carter
Dejah Thoris
Tars Tarkas
Kantos Kan
Llana of Gathol
Eric John Stark
Almuric
Outlaw of Mars

Famous Characters

Tarzan
Sherlock Holmes
Captain Nemo
Mina Harker
Dr Jekyll

The Mummy
Dracula
The Wolfman

Villains

OPTIONAL RULES

Scale and Super Abilities/Skills

A limited power option.

For any skill, the scale number is the automatic successes done when rolling. So Spider-Man is 4dF+2 when attempting a roll involving his Strength.

For superhuman abilities some simple tables.

FIGHTING

Above Amazing is superhuman, so Thor and Hercules roll 4dF+2 involving Fighting.

+08 C5
+07 C3
+06 C1
+05 SZ
+04 SY
+03 SX
+02 Un Thor, Hercules
+01 Mn Mephisto

AGILITY

Above Incredible is superhuman so Odin rolls 4dF+3 for Agility.

+09 C5
+08 C3
+07 C1
+06 SZ
+05 SY
+04 SX
+03 Un Odin
+02 Mn Arachnid
+01 Am Webslinger, Bamfer

STRENGTH

Above Excellent is superhuman so Spider-Man rolls 4dF+2 for Strength.

+11 C5 20^15 tonnes
+10 C3 20^13 tonnes Pre-Crisis Australia Woman
+09 C1 20^10 tonnes
+08 SZ 200000 tonnes Post-Crisis Australia Woman, Arena Leader
+07 SY 20000 tonnes
+06 SX 2000 tonnes

+05 Un 200 tonnes Green Angry, Thor
+04 Mn 100 tonnes Rockyfour, Green Angry Woman, Atlantean Avenger
+03 Am 50 tonnes Southern Bellestealer
+02 In 10 tonnes Webslinger, Armour Man
+01 Rm 1 tonne Bluefur

ENDURANCE

Above Remarkable is superhuman so She-Hulk rolls 4dF+2 for Endurance.

+10 C5
+09 C3
+08 C1
+07 SZ
+06 SY
+05 SX
+04 Un Shining Space Herald, Thor
+03 Mn Green Angry, Rockyfour
+02 Am Green Angry Woman, Loki
+01 In Webcrawler

REASON

Above Remarkable is superhuman, so StretchyFour rolls 4dF+2 for Reason.

+10 C5
+09 C3
+08 C1
+07 SZ
+06 SY
+05 SX
+04 Un Space Baldy
+03 Mn Mephisto
+02 Am StretchyFour, Medical Miseryguts
+01 In Armour Man, Telepathist PHD

INTUITION

Above Remarkable is superhuman, so TazDevil rolls 4dF+3 for Intuition.

+10 C5
+09 C3
+08 C1

+07 SZ
+06 SY
+05 SX
+04 Un Space Baldy
+03 Mn BlindJustice, TaxDevil
+02 Am Telepathist PHD
+01 In Captain Australia

PSYCHE

Above Incredible is superhuman so Doctor Djira rolls 4dF+3 for Psyche.

+09 C5
+08 C3
+07 C1
+06 SZ
+05 SY
+04 SX
+03 Un Doctor Djira
+02 Mn Telepathist PHD
+01 Am Monkeybrain Girl

MOVEMENT

Super movement Zones per turn capability

Warp Speed +13 Cosmic 5 (Class 5000)
Lightspeed +12 Cosmic 3 (Class 3000)
Solar System +11 Cosmic 1 (Class 1000)
10000 +10 Legendary Z (Shift Z)
1000 +9 Legendary Y (Shift Y)
100 +8 Legendary X (Shift X)
50 +7 Unearthly (Epic)
30 +6 Monstrous (Fantastic)
25 +5 Amazing (Superb)
20 +4 Incredible (Great)
15 +3 Remarkable (Good)
10 +2 Excellent (Fair)
08 +1 Good (Average)
06 +0 Typical (Mediocre)
04 -1 Poor
02 -2 Feeble (Terrible)
01 -3 Awful 0 (Shift 0)

00 -4 Abysmal

CONVERSIONS TO OTHER SYSTEMS

DCA	Icons	V&V	AD&D	Traveller	FATERIP
Worse	Worse	0	1-2	0	Terrible
-6	0	1	3-4	1	Awful
-4	1	3-5	5-6	2-3	Feeble
-2	2	6-8	7-9	4-5	Poor
0	3	9-11	10-11	6-8	Typical
2	4	12-14	12-14	9-0	Good
4	5	15-17	15-17	A-B	Excellent
6	6	18-23	18	C-D	Remarkable
8	7	24-29	19-20	E-F	Incredible
10	8	30-49	23		Amazing
12	9	50-59	24		Monstrous
14	10	60-69	25		Unearthly
16		70-79			Shift X
18		80-89			Shift Y
20		90+			Shift Z

FURTHER USEFUL GAME INFORMATION

Classic Marvel Forever - everything TSR Marvel Super Heroes you could want
http://www.classicmarvelforever.com/

Icons: MSH and Fate combined RPG by Steve Kenson
http://www.rpgnow.com/product/81475/ICONS-Superpowered-Roleplaying

The 4CS (4 Colour) - public domain retroclone thanks to Phil Reed and even me
http://rpg.drivethrustuff.com/product/50837/Four-Color-System-(Core-Rules)

Marvelous Superheroes: A Fudge and MSH mashup by Eddy Webb
http://eddyfate.com/tag/marvelous-superheroes/

Fate Core rules, free downloads, hacks and more
http://evilhat.wikidot.com/community-fate-core-extensions

Marvel Super Heroes vs Cthulhu - A scenario/adventure by me
https://docs.google.com/document/d/1TkeB1T1DXSd3cL5osgzkaxfuk8WhF73HcbdT6zvtLek/edit?usp=sharing

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