

# NGEN MARU



Liangolo

FELIPE REAL

A WORLD OF  
ADVENTURE FOR

**FATE**  
CORE SYSTEM

*This adventure was made awesome thanks to our Patreon patrons at [patreon.com/evilhat](https://patreon.com/evilhat)—thanks folks!*

## INSIDERS

Amanda Rönne Idänge Amelia Aronsohn Andrew Turbott Andy Arminio Arlo B Evans brian allred C.K. Lee Charles Albrecht Chris Angelini Chris Flipse Chris Jahn	Christopher Cassino Christopher Hatty Christopher Vollick D.C. Upton Daniel Gutiérrez Martínez David Dorward David Hayes Dedan Feeny Demian Buckle Denise Atwood Don Arnold	Dustin Evermore Dylan Greene Edward MacGregor Eric Nething Frank Frédéric POCHARD Gawan George Harnish Graham Wills Griffin Mitchell Howard M Thompson	J Hunter J Quincy Sperber jal wu Jamie Smith Jan Heltger Jason Cotton Javier Velez Jeremy Tidwell Joakim Andersson Joe Trzos John Rogers John Rudd	Jon-Pierre Gentil Joshua Forisha Joshua Lutz Justin Evans K T Ken Ditto Kris Herzog Kurt Blanco LilFluff Linda Larsson MAINGUET Francois Malc Arnold	Marius Mark Matty and Matt Anderson Nykki Boersma Michael Bowman Mike C Mitchell Evans Morgan Ellis Nicola Went Nicolas Marjanovic	Philippe Herve Remy Sanchez Rhel Richard Bellingham Rick rancel4 Russell Hay Ryan Singer Sarah Vakos Scott Vesely Sean M. Dunstan Selene O'Rourke	Stephen Rider The Catholic Kids The Roach Tristan Smith Troy Ray vargr1 William J. White William Lee Zach Zach H. Zach Hunt
---	--	---	---	---	--	--	---

## ADVENTURERS

1d4Cast Podcast A Darker Tale Aron W Scott Adam Gutschentner Adam Rinehart Adrian Arias-Palomo Adrian Chalupka AJ Real Al Billings Alan Phillips Alan Timothy Rogers Alan Twigg Alejandro Alessandro Gagliardi Alexander Grafé Allyed Amanda Valentine Amazing Rand Anders Jonsson Andrew Andrew Dacey Andrew Grant Andrew Horn Anthony Damiani Arthur Lace Ask Charly Leetham Backwards of conduit, Sparkle. Barac Wiley Becca Ben Benj Benjamin Cush Benjamin Welke Björn Steffen Bleuomme Bo Madsen Bob Hiestand Brandon Wiley Brandt Bjornsen Brent Ritch Brett Taylor Brian Brian Colin Brian Paul Brian S. Holt Brook Freeman Bruce Bryan Botz Bryan Brake Bryan Gillispie Bryan Lyon	Bryce Perry BurninChrome Carlos Martin Cerity Charles Charles Evans Chip Dunning Chris King Chris Little Chris Newton Chris Nolen Christian Christian Ebel Christoph Thill Christopher Allen Christopher Dennis Christopher Mason Christopher W. Dolunt Chuck Deed Clemens Schmitz Fide Clyde Clark Colin Matter Craig Maloney Craig Mason Creative Play and Podcast Network Curt Meyer Curtis Hay Dain Damon Richard Daniel Chapman Daniel Ellingsen Lund Daniel Gallant Daniel Kraemer Daniel Ley Daniel Markwig Daniel Taylor Darin Henley Dave Joria David Bellinger David Goodwin David Maple David Morfin David Starnier David Thornley Davide Oriandi Delos W Dennis Groome Dennis Groome Derek Hiernforth Deus Ex Logica Dillard	Dirk Methner Doug Blakeslee Doug Bolden Douglas Molineu Dr. Mitch Duane Cathey Duncan Dylan Green Ebenezer Arviguenis Edward Sturges Ehedei Elizabeth Creegan Elsa S. Henry Enrique Esturillo Cano eric Erik Ingersen Ernie Sawyer Fabrice Breau FelTK Fide Frank Beaver Free Xenon gamesaved Garrett Jones Genevieve Geoff Geoffrey Walter Gian Domenico Facchini Glynn Stewart Grant Greg Conant Greg Matyola Gregg Workman Gregory Adams Guillermo Calvo Gustavo Campanelli Haakon Thunestvedt Hal J Neat Heather Herman Duyker Hourousha Mokujin Ian Charlton Irene Strauss Ivan Begley Jack Gulick James Hoag James Husum James Marz James Mendez Hodes James Pacheco James Wheller Jan Oetjen	Janet Oblinger Jared Hunt Jarrett Jason Bean Jason L Blair Jason Pasch Jason Penney Jason Weaver Jayna Pavlin Jeff Craig Jeff M Jeff Pittman Jeff Vincent Jeff Xilon Jeffrey Boman Jeffrey Colyer Jennifer Steinhurst Jens Altkie Jere Austin Jeremiah McCoy Jeremy Hamaker JF Paradis Jim Hart Jim Nicholson Joanna Joe Mason Johannes Oppermann John John John Beynon John Fiala John Helmut John Lake John Lambert John Portley John T John Taber John Tobin John William McDonald Jon Smejkal Jonathan Jonathan Finke Jonathan Korman Jonathan Perrine Jose A. Joseph Joseph Formoso Josh Salyers Joshua Reubens Juan Francisco Gutierrez Juan Trillo Jua	Juliana Backer Kaarchin Karl Thiebolt Katherine Malloy Katie Baker Katie Berger Tremaine Keith R. Potempa Keith Stanley Kelculus Kesh Kevin L. Nault Kevin Lindgren Kevin McDermott Kevin Payne Kielo Maja Klaas Boek KP Krzysztof Chyla Kyle Kym Malycha Landon Laura Lester Ward Liam Martinez Lore Graham Loren Lp and Nick Daly Luca Agosto Maia S Marc Kevin Hall Marcel Lotz Marcel Wittram Marcus Mark Chu-Carroll Mark Durheim Mark Tyygart Markus Haberstock Markus Sauerbrey Martin Deppe Martin Terrier Marty Gentillon Matt Houck Matt Landis Matt Larson Matthew J. Hanson Max Kaehn Michael Michael Bradford Michael Brewer Michael Brown Michael D. Ranalli Jr. Michael Feldhusen	Michael Friese Michael Hopcroft Michael Riabov Michael Thompson Mike Vermont Mirko Froehlich Mo Mook My Humble Assault myrandomscabbings Nat Nat Nicholas Hopkins Nicholas Pilon Nick Nick Reale Nicola Urbinati Nicolas Decomble Nos Doughty Olav Müller Owien Nisole Oliver Thompson Pablo Martinez Merino paolo castelli Patrice Héde Patrice Merroud Patrick Chapman Patrick Ewing Patrick McElfresh Paul Paul Arezina Paul Maanen Paul Olson Paul Rivers Pavel Ngei Peter Curry Peter Bingham Peter James Burczyk Peter Kahle Peter Smith Phil Groff Philippe Marichal Phillippe Saner Phillip James Phillip Webb Pint Wakefield Piper Thurstrom Porter R Roy Rachael Hixon Ralf Wagner Randall Wright	Raun Sedlock Rebecca Harison Rebecca Hubbard Renzo Crispieri Richard Greene Mirko LaRue Riggah Rob Knop Rob Meyers Robb Neumann Robert Bersch Robert Carmel Robert Huss Robert Lally Robert Slaughter Ron Miller Ruben Smith-Zempel Ryan Curran Ryan Junk Ryusaku Sarah Williams Schubacca Scott Ryder Scott Acker Scott Beattie Scott Millward Scott Puckett Scott Vachalek Scott Velez Sean O'Dell Sean Smith Sean Walsh Sean West Money Serge Beaumont Seth Clayton Seth Hartley Shervyn von Hoeri Shiuro Shoshana Kessock Simon Brunning Simon White Stefan Feltmann Stefano Monachesi Stephan Stephanie Bryant (Mortaine) Stephen Figgins Stephen Fleetwood Stephen Waugh Steve Discort Steve Kuncic Steve Radabaugh	Steven Code Steven O Warble Steven desJardins Steven K. Watkins Steven Markley Stu Adams Stuart Dollar Susanna Talberg Svend Andersen Stawomir Wrzesie tcoistic Teppo Pennanen Teresa O Level Drinkwater The Older Avocado The Vampires of San Francisco Thierry De Gagné Thomas Thomas Thomas Balls-Thies Thomas Maund Thomas Ryan Tim Davis Timothy Carroll Timothy Masamitsu Timothy Miller Todd Estabrook Todd Willey Tom Lommel Tony Lwing TR Merchen Travis Stodter Tshit Ty Volpo Tyson Monagle Tyson Streich Urs Blumentritt Veronica Hamilton Victor Allen Ville Lavonius Vladimir Filipovi Volker Mantel waelcyrg William Hutton William Johnson William McEuff Zeb Walker
--	--	--	--	---	--	--	---

# NGEN MAPU

A WORLD OF  
ADVENTURE FOR

**FATE**<sup>™</sup>  
CORE SYSTEM

WRITING & ADVENTURE DESIGN  
**FELIPE REAL**

DEVELOPMENT  
**ROB DONOGHUE  
& MIKE OLSON**

EDITING  
**JOSHUA YEARSLEY**

PROJECT MANAGEMENT  
**SEAN NITTNER**

ART DIRECTION  
**BRIAN PATTERSON**

LAYOUT  
**FRED HICKS**

INTERIOR & COVER ARTWORK  
**JOYCE MAUREIRA**



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

### **Ngen Mapu**

Copyright ©2019 Evil Hat Productions, LLC and Felipe Real.  
All rights reserved.

First published in 2019 by Evil Hat Productions, LLC.  
10125 Colesville Rd #318, Silver Spring, MD 20901.

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

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

That said, if you're doing it for personal use, knock yourself out.  
That's not only allowed, we encourage you to do it.

For those working at a copy shop and not at all sure if this means  
the person standing at your counter can make copies of this thing, they can.  
This is “express permission.” Carry on.

This is a game where people make up stories about wonderful, terrible,  
impossible, glorious things. All the characters and events portrayed in this  
work are fictional. Any resemblance to real people, immaterial preternatural  
beings, sentient plants, talking animals, weirdly innocent humans, or  
shapeshifting ecologists is purely coincidental, but kinda hilarious.

Thanks once again to Mike Olson for editing my fledgling mechanics into  
solid subsystems; to my internal playtesters—Marley Clevenger, Paulette  
Rompeltien, and Luna Aqueveque—for their invaluable feedback and overall  
disposition; and to Joshua Yearsley for his Legendary (+8) editing skills, Sean  
Nittner (the best manager EVER), Rob Donoghue, Fred Hicks, and the rest of  
the crew at Evil Hat Productions for giving me another chance to turn a dream  
into a reality. Thanks also to all the members of the Darkpodcast at Pifia.net for  
being plain awesome people, including María Consuelo Gómez Martín, Daniel  
Infante Pérez, Gustavo Ampuero, Tao Zamorano, Maximiliano Rivas Campos  
and Camilo Fernández. Finally, I'd also like to thank Martín Álvarez for his  
thorough reading and commentary of the first playtest version of this book.

## CONTENTS

---

<b>Introduction .....</b>	<b>3</b>
What Is a Ngen? .....	3
The Importance of a Ngen's Duty .....	3
Preservation and Corruption .....	4
Pronunciation Guide .....	5
<b>The Land of the Ngen .....</b>	<b>7</b>
Origins .....	7
The Life of the Ngen: Before .....	8
The Life of the Ngen: Now .....	10
The Ngen's Methods Today .....	11
The Ngen's Arsenal .....	12
<b>The Ngen's Battlefield: Human Cities.....</b>	<b>13</b>
Why an Urban Setting? .....	13
City Aspects .....	14
<b>Creating a Ngen.....</b>	<b>15</b>
Name.....	15
Aspects.....	16
New Skills .....	18
Forms.....	21
Skill Ratings.....	23
Corruption .....	24
Character Advancement .....	25
<b>Running Ngen Mapu.....</b>	<b>26</b>
The Ngen Mapu Scale .....	26
Challenges, Not Conflicts.....	28
The Opposition .....	30
<b>The Mother in the Doorstep.....</b>	<b>32</b>
Adventure Premise.....	32
Adventure Setup .....	32
Prelude: Arriving in the Wallmapu .....	34
The Hook: La Cascada .....	35
Investigating: The Park .....	37
Investigating: The Man with a Lisp (Contest) .....	38
Investigating: The Girl in the Wheelchair (Contest) .....	40
The Revelation: The Mother in the Threshold (Challenge).....	42
Epilogue.....	43

You're new here, aren't you? Good, good: we're always in need of new recruits.

Relax and try to take it easy. I know exactly how you're feeling right now. The bombardment of stimuli is overwhelming, but if you use those lungs your human body has—fill them with air and then let the air out—I promise the pandemonium will become more bearable. You may never enjoy it—most of us don't—but it's a necessary evil. The first you'll need to accept.

OK, let's cut to the chase: you are here to use all your *Newen*-given gifts to stop a catastrophe. The specifics change from incursion to incursion, but some things are common to them all. We have to infiltrate human cities—maddening places, much worse than this when it comes to the noises, smells, and sights—and find the human responsible for destroying a part of the Wallmapu, the natural world. Of course they don't know what they're doing—how could they?—but that doesn't mean that they would stop even if they knew. Humans are, in my experience, empty beings with a hollow in their hearts so big that nothing in this or any Land could fill it. But I digress.

Once you find the human responsible, you have to change their mind. I don't care how, but you have to make them realize that what they're trying to do is *really* bad. We need to go for the people in charge because humans are also quite stupid, and most of them just follow orders; so, we need to convince those that give the orders. And, before you even ask: we cannot harm humans. That's what the *wekufe*—the Corruptors and Despoilers—do. Harm comes in many forms when it's human-related, but let's leave it at: don't harm their bodies or their minds. If you do, you'll end up becoming a *wekufe*, and then we'll have to fight *you* as well.

Any questions? Good. One final piece of advice: don't trust in appearances. The human world is made up of many illusions, and if you fall for them, you'll end up trusting in the wrong people. See through their deceptions and remember: if you fail, a part of reality dies. And no: it won't reappear after the next flood. There may very well be *no* next flood. If something disappears now, it's gone.

Forever.



## INTRODUCTION

---

*Ngen Mapu* is a Fate World of Adventure about the *ngen*, mighty preternatural beings from before the dawn of time who are forced by our current circumstances to infiltrate cities by adopting a material form. Once they're there, they must find the human responsible for destroying a part of the natural world. To do so, they must rely on peaceful means; if they harm humans, the *ngen* become corrupted. This is an almost impossible task, however, because human beings are incredibly resistant to the *ngen*'s powers and abilities—and the *ngen*, in turn, are terribly weak against humans and human-made things. Because of this, these forays into cities are highly dangerous and potentially deadly for the *ngen*.

### What Is a Ngen?

A *ngen* is a “Master and Owner” of a discrete part of the Land. In their original form they are incorporeal, everlasting beings with complete control and power over a limited part of the natural world. That's why a *ngen*'s name is formed by joining a part of the Land with their role—examples include *Ngenko* (the Master and Owner of Water), *Ngenkoliwe* (the Master and Owner of *Koliwe* Trees), *Ngenpangi* (the Master and Owner of Pumas), and *Ngentukulpan* (the Master and Owner of Memory). You can find more examples, and tables with appropriate names, in “*Creating a Ngen*” (page 15).

### The Importance of a Ngen's Duty

When a particular tree is cut down, its *pillañ*—the preternatural being who Inhabits and Animates it—dies. The essence of that tree, however, remains, guarded and looked after by a specific *ngen*. If all trees of a particular kind are cut down, however, not only do their respective *pillañ* die; the *ngen*—and with it, the essence of that tree—disappears. When that happens, a part of the Land is destroyed and can never be restored...not until this version of the world ends, drowned in the watery jaws of *Kaykayfilu*, the Serpent Fish with a Hundred Feet. Every time something like this happens, whether it's a species of tree, animal, plant, or even an idea, the *Mapu*—literally the “Land,” but closer in meaning to reality—grows weaker and *Kaykayfilu* grows stronger. If this process is not stopped, existence as we know it will end sooner rather than later—and the human species and their marvels will vanish along with everything else.

This is where the *ngen* enter. In ancient times their duty was easy to accomplish. People were wiser and respected the fundamental truth that Humanity cannot survive without the Land. The *ngen* in those times even forged alliances with people, and the latter respected the *ngen*'s will and paid tribute to them, be it in song, dance, word, or deed. As time passed by, however, people lost their love and respect for nature, as they became more and more enamored by the fruits of their own hands. They forgot that those creations were only possible because the Land supported their existence, and now the natural world is in danger of being destroyed. In this, the direst of situations, the *ngen* were forced to change tactics. From counsellors and advisors to wary watchers, they must now risk their own existences to try to save the last remaining pockets of Land still standing.

## Preservation and Corruption

The two main themes of *Ngen Mapu* are preservation and corruption. Preservation is central because a ngen's job is essentially to protect and rescue wildlife. This preservation also has to do with the way a ngen perceives the world; as creatures of primordial order, the ngen are horrified with the increasing chaos and destruction in the world, and have been forced to act in a more direct way to avert the fast-approaching end of reality.

Corruption is a complimentary theme to preservation. The origins of humanity's downfall are not clear, but the ngen are sure of one thing: the *wekufe*—the Corruptors and Despoilers—have been fanning those flames since they were minuscule embers. What's worse, some ngen lose their way in their struggle to preserve the natural world and become one of the *wekufe*. It may start as something insignificant, such as enjoying the suffering of a human being (who deserves it, of course), but it can rapidly turn into a full-on crusade to end the human species. After all, are they not the main reason for the debacle all beings—natural and preternatural—are in? At this point, it takes only the slightest of nods to turn what is fundamentally a pure being into their nemesis.

## Disclaimer from the Author

*Ngen Mapu's* underlying mythology is based on that of the Mapuche people. The Mapuche are the original inhabitants of central Chile and Argentina, and were the only native people in Central and South America who not only resisted but finally defeated the Spanish conquistadors who tried to destroy and supplant their culture since the early 1500s CE. To this day the Mapuche people are still fighting to recover their homeland, violently usurped by both the Argentinian and Chilean governments after the Spanish invaders left.

In writing this book I've researched Mapuche culture and customs as much as I've been able to. Still, I'm not a Mapuche, so this is a work of love and respect from an outsider—a *wingka*—who can only dream that this little grain of sand can help somewhat to support the Mapuche's noble cause to recover what belongs to them by right. I hope that this book will encourage you to learn more about the Mapuche people and their culture and, with any luck, motivate you to add your voice to theirs. As you'll be able to see here, the Mapuche mythology is not only admirable, but can provide us with much-needed guidance in this world we live in, especially in ecology and spirituality.

Finally, I've taken some creative liberties when it comes to adapting Mapuche myths and legends to fit the contemporary setting of *Ngen Mapu*. As such, any incoherencies or flaws are my responsibility and should not be attributed to Mapuche people and their culture.



## Pronunciation Guide

The Mapuche people in both Argentina and Chile spoke—and still speak—*Mapudungun*, a language with many forms and dialects that vary significantly from place to place. As such, it would be impossible to account for all of these differences in *Ngen Mapu*. The following is only a rough guideline, presented to help you and your group incorporate as many Mapudungun words as possible into play.

<b>a</b>	<b>/a/</b>	This is a more central “a” than usual in English, closer to the “u” sound in <i>cut</i> . Equivalent sounds are the “a” in French <i>la</i> or the “a” in any Spanish word, such as <i>casa</i> .
<b>ch</b>	<b>/tʃ/</b>	Like the “ch” in <i>church</i> or <i>watch</i> .
<b>d</b>	<b>/ð/</b>	Like the “th” in <i>this</i> or <i>either</i> .
<b>e</b>	<b>/e/</b>	Like the “a” in <i>bait</i> or <i>made</i> .
<b>f</b>	<b>/f/</b>	Like the “f” in <i>fife</i> or the “gh” in <i>laugh</i> .
<b>g</b>	<b>/g/</b>	Like the “g” in <i>gag</i> .
<b>i</b>	<b>/i/</b>	Like the “ee” in <i>see</i> or the “i” <i>diva</i> .
<b>k</b>	<b>/k/</b>	Like the “k” in <i>kick</i> or <i>cake</i> .
<b>l</b>	<b>/l/</b>	Like the “l” in <i>lip</i> .
<b>ll</b>	<b>/ʒ/</b>	Like the “g” in <i>rouge</i> or the “s” in <i>vision</i> .
<b>m</b>	<b>/m/</b>	Like the “m” in <i>mom</i> .
<b>n</b>	<b>/n/</b>	Like the “n” in <i>none</i> .
<b>ñ</b>	<b>/ɲ/</b>	This is the “ñ” sound in Spanish, used in words such as <i>niño</i> or <i>piña</i> , or like the “gn” in Italian <i>gnocchi</i> . It is nonexistent in English.
<b>ng</b>	<b>/ŋ/</b>	Like the “ng” in <i>singer</i> .
<b>o</b>	<b>/o/</b>	Like the “o” in <i>go</i> , <i>hope</i> , and <i>boat</i> .
<b>p</b>	<b>/p/</b>	Like the “p” in <i>pep</i> .
<b>r</b>	<b>/r/</b>	Like the “r” in <i>run</i> or <i>sorry</i> .
<b>s</b>	<b>/s/</b>	Like the “s” in <i>sit</i> or <i>hiss</i> .
<b>t</b>	<b>/t/</b>	Like the “t” in <i>stop</i> .
<b>u</b>	<b>/u/</b>	Like the “oo” in <i>ooze</i> or the “u” in <i>prune</i> .
<b>ü</b>	<b>/i/</b>	Like the “e” in <i>roses</i> .
<b>w</b>	<b>/w/</b>	Like the “w” in <i>witch</i> .
<b>y</b>	<b>/j/</b>	Like the “y” in <i>yes</i> .



## THE LAND OF THE NGEN

---

### Origins

Before time began, there was darkness. Yet this darkness was not empty, for an immense Strength—*Newen*—filled it. So great was *Newen* that everything that was, is, or ever will be descends from it.

The first thing that emerged from *Newen* was a little ball of clay. As time passed the ball grew and grew, until it grew so large that it filled the darkness. One day the gargantuan ball became so huge it exploded! And from this explosion the world—the *Mapu* or “Land”—was born. But the darkness covered the *Mapu*; no features were distinguishable there.

Many mighty preternatural beings dwelt high on the Land, however. They were the *el*, the Creators and Destroyers of Things. And from them all the things that are, were, or ever will be sprung. In time, the *Mapu* became filled with things, from the deepest trenches of the earth to the highest mountain peaks, from the bottomless sea to the endless air. There was no rhyme or reason to these things, though. Chaos reigned.

Then the *ngen*, the Masters and Owners of Things, came, and with them they brought order. The *Mapu* became now divided, and Four Lands were allotted. The highest one was called *Wenu Mapu*, the “Land Above,” and that’s where most preternatural beings have their home. This Land the *ngen* divided again into Four Orders (*Meli Ñom*). In the first the *el* make their abode. The second the *ngen* took for themselves, and that’s why it’s sometimes called *Ngen Mapu*, or “the Land of the *Ngen*.” In the Third Order the greatest among the *pillañ*, the Inhabitants and Animators of Things, dwell. These include *Küyen*, the Moon, and *Antü*, the Sun. In the Fourth Order of the Land Above the *wangülen* or stars reside—the spirits of people’s ascended ancestors, watching their descendants from above.

Below the *Wenu Mapu* is the *Wallmapu*, the “Surrounding Land,” and there all the material beings live. Finally there is a Land below all others, as its name says: the “Land Below” or *Minche Mapu*. This place, deep in the bowels of the earth, is the one the *wekufe*—the “harmful preternatural beings”—inhabit.

In time, and a little after the first human beings appeared on the Land, a Fourth Land was populated, called the *Angka Wenu* or “Above in the Middle,” between the *Wallmapu* and the *Wenu Mapu*. The regretful spirits of people go there to lament their mistakes and reflect on their wasted lives, waiting until one of their descendants finally delivers them through their actions.



## The Life of the Ngen: Before

Since their arrival to the Mapu, the ngen have been the most active of the preternatural beings. Their role as Masters and Owners compelled them to stay in close contact with the affairs of the Wallmapu. In those, the earliest of days, the ngen were the truly undisputed masters of all. They went on and about, enjoying the creations of the el—who were (and still are) their superiors in might—and administering their own allotment of reality as they saw fit. Balance was to be found throughout the Land; every thing was in its place, and there was a place for every thing.

And then, the humans arrived.

No ngen knew where they came from, but they knew immediately that these creatures were not under the ngen's rule and supervision. There was a ngen in charge of humanity—*Ngenche*, the Master and Owner of People—but they were nowhere to be found. When other ngen tried to subdue a human or bend their will, the ngen were severely harmed. These ngen became spiteful and filled with hatred toward people, whom they saw as the harbingers of destruction. The rest of the ngen became afraid of human beings, and tried to help their brethren who had become hateful—but they were beyond help. Finally, and with heavy hearts, the ngen sent their corrupted fellows to the Miñche Mapu, to dwell with the wekufe whom they now resembled most closely in heart and mind.

In time, though, the words of these corrupted ngen became true. The bipedal creatures that roamed the Land were ignorant and violent, taking what they wanted out of Her without asking for permission or considering any of the consequences of their acts. The ngen grew worried and tried to become the people's advisors and counselors. All their nudges, gestures, and words fell on deaf ears, though, and humanity continued on their path. These first humans thought they were the most powerful, majestic beings in the world...and they died while celebrating their own greatness.

Every time someone destroys a part of the Land, this destruction feeds Kaykayfilu, the Serpent Fish with a Hundred Feet. This being, as old—if not older—than the ngen, fulfills a very particular role in reality. Once it grows large enough, it rises out of the sea and drowns the whole Land in its watery jaws. In its very first





inundation it left no one alive. Many parts of the Land disappeared, never to return—and their ngen along with them. After the waters descended, the few ngen that survived began the task of rebuilding the world.

Since then, Kaykayfilu has risen up two more times. Every time the Serpent Fish with a Hundred Feet has done so, more things have disappeared from the Land—and the numbers of ngen have dwindled accordingly. The surviving ngen predict that the fourth flood will be the last; the Land cannot sustain any more destruction and, most probably, once Kaykayfilu rises up again, there will be nothing left under its waves.

At first the humans feared nature, but after the second flood, they respected it. Then they forgot why Kaykayfilu had risen in the first place, and the third flood occurred. This time the survivors told stories of what happened, and the ngen and the humans remember these as their halcyon days. Things were better than ever...and then the invaders came from the north.

The first ones were ambitious fools, but at least they were wise enough to see they couldn't overcome the people allied with the ngen. Then, in the blink of an eye, new invaders came. These ones were stupid and cruel, and their hearts were black with the desire for gold and power. The wekufe were delighted to stand side-by-side with these new invaders from afar, and war ensued.

This was bad—*very* bad. The invaders had brought with them *inventions*, things created solely in human minds and brought to existence by human hands. These inventions had no el, ngen, or pillañ for the ngen to negotiate with, so they had a hard time exercising power over them. The war seemed lost but, somehow, the Mapuche—the “People of the Land”—resisted. Once allied with the ngen, they could push back against the Spanish conquistadors long enough for the invaders to abandon their dreams of conquest.

It was then that a new people was born in the places where the invaders remained, a mix of Mapuche and Spanish. On the eastern side of the Cordillera de los Andes, they called themselves “Argentinians;” on the west side, “Chileans.” Yet the Mapuche endured in their ancestral homelands. That is, until the Argentinians and Chileans stole most of those lands, with false promises of good will and cooperation.



## The Life of the Ngen: Now

If the ngen thought the situation was bad after the first flood, there are no words to describe how bad they are today. Humans have become more and more disconnected from the natural world. The Land shrinks with each passing year, and the humans grow exponentially in the monstrosities they call “cities.” There they huddle together like an infection, and from there they spread, like a cancer, devouring the natural resources all around them.

Right before the advent of the modern world, the ngen were too debilitated to keep showing their powers openly. Besides, the humans that now occupied the ngen’s former lands had no knowledge of them, and ignored and disrespected them constantly. These humans, usually come from afar, do not know that all living creatures are the children of the Land and that She owns *them*—and not the other way around.

Because of this, the ngen chose to withdraw from the Wallmapu and return to their allotted Land in the Wenu Mapu. In some places where the ancient traditions are still kept, the ngen still appear from time to time. In others they have become corrupted, as human beings twist and deform the natural world for their own nefarious purposes. Then the Land reacts accordingly, destroying the humans’ creations and unleashing Her wrath upon them. But it’s not enough, nor is it productive. With every one of these tantrums, people become more and more estranged from nature. They have once again turned to fear Her, and are doing everything they can to subdue or tame Her. What they don’t know, of course, is that the Land cannot be subdued or tamed, and that the only thing their attempts have accomplished is to strengthen Kaykayfilu—and to bring the end of all ever nearer.

Understanding that the situation is more desperate than ever, the ngen have decided to adopt a more active position in our contemporary world. They have descended from the Second Order of the Land Above to infiltrate the human cities they so despise. Their objective now is the same as always: protect and preserve the natural world. But they are now going to the root of the problem, hoping against all hope that they can sway the human beings’ minds and hearts. The ngen are risking their endless existence to change the humans’ ways and make them stop their senseless destruction of the natural world. After all, this is in the bipedal creatures’ best interest as well; without the Land, there would be no humans.

## The Ngen's Methods Today

People have no understanding or knowledge about the natural world. Yes, they have created names and classifications for every little thing they are able to perceive, but therein lies the problem. There are so many *more* things that are invisible to their eyes, and to these they pay no respect.

Because of this, the ngen have decided that to have any chance of influencing a human being, they must adopt a form that people can see—or at least that's what some ngen argue they have to do. These **forms** (page 21) are seemingly perfect imitations of any living creature, and the ngen use them to roam the cities in search of those human beings in charge of destroying the natural world.

Throughout the millennia, the ngen have discovered that even if they manage to make an executioner have a change of heart—thus avoiding the imminent destruction of some part of the Land—those giving orders from afar need most for their eyes to be opened. Since these humans can effectively decide whether a section of the natural world lives or dies, they must be persuaded at any cost. These people are tough bones to gnaw on, though, and are protected by other human beings and many inventions, each more devious than the last. As a result, many a ngen has been destroyed while performing their duty in our world.

The ngen's goal is even more difficult to achieve because the Masters and Owners cannot afford to simply destroy these troublesome human beings. First, because others would replace them, probably worse than before. Second, because doing so corrupts the very essence of a ngen, effectively transforming them into their ancient enemies, the wekufe. And lastly because they are, for the most part, *unable* to do so. The ngen don't know why, but human beings are extraordinarily resilient against their powers, and in turn the ngen are incredibly vulnerable to anything that was created or even touched by a human being.

This puts direct action out of the question, leaving ngen with only one avenue of resolution. If they cannot harm human beings, they can at least try to persuade them. In some cases, people act with indifference simply because they don't know about the consequences of their actions. Once they are shown how harmful their actions are, both to nature and to themselves, these humans are more than willing to change their ways.

Other human beings require a more specific approach; these ones are cut off not only from the Land, but from other human beings as well. They require a special treatment, one that shows them how all living beings are connected and entangled in the same net. Finally, there are those who cannot be persuaded in any way. For them, the ngen have to trust in other humans to carry out their duty. This course of action, however, the ngen try to avoid as much as they can, as involving humans in such a way seems to attract unwanted attention and risk valuable information falling into the wrong hands.





## The Ngen's Arsenal

Although the ngen's cause may seem lost, it is not. After all, the ngen are some of the most powerful preternatural beings in existence. They have complete mastery over one part of reality, and they are nothing if not creative in applying that mastery. As long as that part of reality is available to them, the ngen can command it to do their bidding as easily as a human being can operate a machine. Moreover, the ngen's mastery in that area cannot be contested, whether by mortals or by other preternatural beings.

The ngen are also quite capable of adopting any form they choose, which allows them to maintain their operations in human cities as a well-kept secret. After all, what kind of human would suspect a dog, a fly, a simple leaf carried by the wind, or another human just like them?

The ngen have further advantages that, though they're second nature to the ngen, can be used to impress or otherwise deal with people. They are, to begin with, immortal—except if their part of nature is destroyed, of course. They have experienced reality in immaterial form since right after its inception and, moreover, know of things human can only dream of. What was the origin of the world? The ngen were there and know it firsthand. Who—or what—created reality? The ngen understand the Strength that did so—Newen—better than any other living being ever could. Is there such a thing as a soul? The ngen not only know about it; they can speak to it, producing the effect most human beings refer to as “enlightenment.” What happens with that soul when a person dies? The ngen know about the Four Lands and can even show a glimpse of them to a human. The ngen can share these and other transcendental pieces of knowledge, using them as bargaining chips, means of persuasion, or ways to awaken people's better nature.



## THE NGEN'S BATTLEFIELD: HUMAN CITIES

---

*Ngen Mapu* is all about taking on the role of the ngen and telling stories about their dangerous adventures into human cities. Before you start creating the protagonists, however, you may want to take some time to think about the environment in which those stories will take place.

### Why an Urban Setting?

Our contemporary cities are the pinnacles of human creativity. They are where humanity is most concentrated and where the latest technological innovations can be acquired. Cities, in this sense, are examples of the best the human species has to offer in the 21st century.

They are also where one can find the worst features of humanity's progress.

From the ngen's viewpoint, cities demonstrate everything that's wrong with humans. These crammed urban environments are hideous monstrosities of steel and stone, places where nature is mostly dead or, at best, imprisoned in ridiculously small spaces. Cities are filled with noise, suffering, and, most of all, *trash*. People's waste by and large comes from cities, and it is there where the ngen witness how oblivious humans can use plastic bags for ten minutes that will take the Land 10,000 years to decompose, for example.

## City Aspects

We recommend that you use a real-life city that you and your group know and love. So you can all agree on what kind of story you want to tell together, we suggest that every player contribute one **city aspect** for the GM to write down. These aspects define the characteristics of the city you'll highlight during play and, moreover, will provide the GM with various dramatic hooks right away.

City aspects might include a mood or feeling in it, a neighborhood, a feature of its citizens, or a particular NPC.

---

Paulette, Luna, Loreto, Consuelo, and Marley want to play *Ngen Mapu*. Marley wants to try her hand as a GM and, after reading the book, pitches the game to the group. "It's about shapeshifting spirits infiltrating cities to save the natural world by changing people's hearts!" Everybody seems excited about the idea, so they sit down to get started.

Marley explains that they have to choose a city to explore. They decide to play in Santiago—the city they all live in—so now they have to translate what they know, like, and even dislike about the place into four city aspects, since there are four players and one GM. "This city is so big that is actually hard to describe it," Paulette comments. "Well, that's actually something we can include," Marley says. After consulting with the rest of the group, she writes down the first city aspect: SPRAWLING CONURBATION.

"But it's not only big," adds Consuelo, "it has anything and everything you can imagine." The players agree, and Marley proposes a new aspect: YOU CAN FIND ALMOST ANYTHING HERE. "I like it," Luna says, "but I think we also have to mention that it is the country's capital. If you want to do anything in another city in the country they always say, 'We have to ask the people in Santiago.'" Marley uses that to write a third city aspect: SEAT OF POWER.

"What are you thinking about?" Marley asks Loreto, who answers, "I want to include the immigrants. For me Santiago is no longer a city of one color or language, but many." Marley smiles and passes a piece of paper and pencil, and Loreto writes down IMMIGRANT CITY. "Are we missing anything?" Marley asks. Paulette responds, "I think we should include the Metropolitan Park. After all, our characters are supposed to be connected to nature, aren't they?" After talking with the rest of the group, Marley hands the paper to Paulette, who writes down the final city aspect: THE LARGEST URBAN PARK IN CHILE.

---

## CREATING A NGEN

The player characters in *Ngen Mapu* are the ngen, mighty preternatural beings forced to take physical form. These are not their preferred forms, so the ngen struggle to move and perceive things in the material world. Even more, cities are terrifying places for the ngen to navigate, but they must do so in order to sway people’s minds and hearts. If they don’t, the most probable outcome is that part of the natural world will be forever destroyed by human hands.

*Ngen Mapu* is based on *Fate Core* with a few significant changes.

### Name

A ngen’s name is formed by adding the *ngen-* particle (meaning “Master and Owner”) to, usually, a natural element. The following table offers examples, but if none of these appeal to you, I encourage you to create your own—even without the Mapudungun name—by just writing something like “Ngen of X” or even “Master and Owner of X.” The only limit here is that your ngen cannot be Master over something created by human beings; it must be something that exists even without the touch of humanity.

NAME AND ELEMENT

	■	+	++	+++	++++
■	Volcanoes ( <i>Degün</i> )	Running Water ( <i>Trayengko</i> )	Still Water ( <i>Lafken</i> )	Native Forest ( <i>Mawida</i> )	Earth ( <i>Mapu</i> )
■=	Stone ( <i>Kura</i> )	Air ( <i>Kürüf</i> )	Fire ( <i>Kütral</i> )	Great Animals ( <i>Füta Kullñi</i> )	
■=■	Birds ( <i>Üñüm</i> )	Paths ( <i>Rüpü</i> )	Medicinal Herbs ( <i>Lawen</i> )		
■=■=■	Songs ( <i>Ül</i> )	Insects ( <i>Isike</i> )			
■=■=■=■	Light ( <i>Pelo</i> )				

### A Note on Gender

As beings that existed before humanity appeared, the ngen have no concept of gender as we understand it. To be more specific, the ngen’s only idea of gender comes from the observation of biological sex in living beings in the natural world. Added to that, they can change forms relatively easily, and they can even change the aspects related to their various forms. Given all this, ngen have a hard time understanding why some human beings seem so fixated on defining their own gender (and others’) and assigning values to strict definitions about what being a “man” or a “woman” means. In other words: ngen are by default gender fluid and have no problem adopting male, female, or non-binary forms.



## Aspects

Characters in *Ngen Mapu* have five aspects: a **high concept**, a **weakness**, a **form**, a **bond**, and a **free aspect**.

### High Concept

The **high concept** in *Ngen Mapu* works in the same way as described in *Fate Core*.

**Examples:** NEWLY ARRIVED TO THE WALLMAPU; VETERAN OF A THOUSAND INCURSIONS; BELIEVER IN HUMANITY; DIVINER OF THINGS TO COME; AN UNSWERVING PACIFIST

### Weakness

Each ngen, as soon as they come in contact with humanity and their creations, discovers that they are powerfully attracted to at least one thing related to or created by humans. This becomes their **weakness**.

**Examples:** FASCINATED BY COMPUTERS; FEARFUL OF MOVING PICTURES; DAZZLED BY ARTIFICIAL LIGHTS; ATTRACTED TO HUMAN-MADE FOOD; IN LOVE WITH BOOKS

### Form

While a ngen can adopt a physical form, they are not bound by it. They can change from one form to another (page 19), and when they do, their **form** aspect changes.

To begin, create four form aspects describing your ngen's three material forms—plant, animal, and human—and their immaterial form.

**Examples:** A BLOSSOMING KOPIWE (“CHILEAN BELLFLOWER”) [PLANT FORM]; A DANGEROUSLY BEAUTIFUL WIÑA (“KODKOD”) [ANIMAL FORM]; A WISE OLD MAPUCHE MAN [HUMAN FORM]; A PLEASANT, CALM BEACH DURING SUNSET [IMMATERIAL FORM]

You can find more examples as well as explanations of these forms in “Forms” (page 21).





## Bond

In these, the direst of times, the ngen have grown closer to one another than ever before. As their numbers dwindle and their missions into human cities become more desperate, they must rely on each other if they expect to succeed. Because of this, each ngen has a **bond** aspect.

A ngen's bond aspect describes their relationship to another ngen in the group. That second ngen's aspect does not relate to the first ngen, but rather relates to yet another ngen in the group. In this manner, all the player characters will be joined to one another in a tightly knit circle.

**Examples:** FALLING IN LOVE WITH NGENLLÜFKE (“MASTER AND OWNER OF LIGHTNING”); AFRAID FOR NGENAYÜ (“MASTER AND OWNER OF LOVE”); ENVIOUS OF NGENNAMPÛLKA (“MASTER AND OWNER OF TRAVELING”); PROTECTIVE OF NGENAYE (“MASTER AND OWNER OF LAUGHTER”); ANGERED AT NGENPEWMA (“MASTER AND OWNER OF DREAMS”)

## Free Aspect

Your character gets one free aspect of your choosing. You can write down this aspect now or wait until you've got some experience playing *Ngen Mapu*. This aspect can be anything that fits the ngen and the urban setting you've chosen.

**Examples:** KNOWS HOW TO NAVIGATE THE STREETS; THERE ARE HUMANS WORTH SAVING; LOST A PARTNER DURING ANOTHER INCURSION; TECHNOLOGY'S NOTHING TO BE AFRAID OF; ONE OF MY ALLIES IS A WEKUFÉ

## New Skills

Since it is based on *Fate Core*, *Ngen Mapu* uses skills to determine what the characters are capable of. Here is the list of skills, with new skills in bold:

Athletics	Notice
Contacts	Provoke
Deceive	Resources
Empathy	<b>Shapeshift</b>
Fight	Stealth
<b>Heart</b>	Strength ( <i>replaces Physique</i> )
Humanity ( <i>replaces Lore</i> )	Thieving ( <i>replaces Burglary</i> )
Investigate	Will
Kindness ( <i>replaces Rapport, only works on human beings</i> )	<b>Wisdom</b>

### Heart

Heart—*Piwke* in Mapudungun—means many other things in the Mapuche language, including center, axis, and core. It also refers to a family member or a loved one who may be alive or dead.

In *Ngen Mapu*, Heart measures the emotional and spiritual well-being of a ngen, as well as the strength of their relationships with one another and with other preternatural beings. In this sense, Heart is the equivalent of Strength and Will but for spiritual and emotional fortitude.



**Overcome:** You can use Heart to overcome a variety of obstacles where spiritual and emotional strength would be useful. For example, you could help a pillañ get out of a state of shock, or you could try to sway a wekufe's heart to change their wicked ways. Heart is also great for motivating ngen to keep on going in a difficult situation.



**Create an Advantage:** When you have the time and attention of others, you can create advantages with Heart. For example, you could rouse a group of ngen with the truth that comes from your Heart, leaving them with their HOPE RENEWED. Or you could bring an aching pillañ or a harmful wekufe closer to your position by appealing to their better side, making them OPEN TO LISTENING.



**Attack:** You cannot usually use Heart to attack directly. If you wish to apply your spiritual and emotional understanding to make a preternatural being change their behavior, that is better represented as overcoming or creating an advantage. However, you *can* use Heart to attack a wekufe in the *Ngen Mapu* or another non-material Land, such as the Angka Wenu or the Miñche Mapu.



**Defend:** You can use Heart to defend against the corruptive attacks of the wekufe.



## HEART STUNTS


**Armor of Love:** You can use Heart to defend against Fight attacks, but only the first time you are attacked in a conflict. You can make your opponent hesitate to attack, but once you show them that you're as bad as any other, your advantage disappears.


**Keep Your Eyes on Me:** When you create an advantage on an opponent by using Heart, you can immediately spend a free invoke on the created aspect to become the target of that opponent's next relevant action, drawing their attention toward you.


**Violence Leads Us Nowhere:** You gain +2 to defend with Heart against wekufe attacks done to tempt you to succumb to violence and rage.


## Shapeshift

The ngen, as primarily immaterial beings, can adopt a physical form for a time. This form is not as stable as its material counterpart, so the ngen can change their form in minor and major ways with minimal effort. That is, they can **shapeshift** (*kalew*) at will. Any transformation—complete or partial—can change your available skills or aspects. For more details, see “Forms” (page 21).

 **Overcome:** You can use Shapeshift to change from one complete form to another—indeed, this is its basic use. Shapeshift can also be used to overcome when adopting a different form would render an obstacle meaningless, such as transforming from a human into a fly to pass through a door.

 **Create an Advantage:** You can use Shapeshift to create an advantage when you partially transform, such as by taking the form of a human with a LEG OF A PUMA or of an animal able to speak with the THROAT OF A HUMAN.

 **Attack:** You cannot use Shapeshift to attack.

 **Defend:** You cannot use Shapeshift to defend.

## SHAPESHIFT STUNTS

**Adept Shapeshifter:** Your first transformation, whether partial or full, during each scene doesn't make you gain a tainted fate point.

**Battle Instincts:** You gain +2 to overcome and create an advantage with Shapeshift during conflicts.

**Preferred Form:** Choose one of your forms. You can shapeshift into this form without gaining a tainted fate point.

## Wisdom

*Ngen Mapu* divides information into two skills: **Humanity** covers all human-related information and culture. **Wisdom** (*Kimün*), in contrast, includes all things related to the ngen. As such, whenever a ngen wants to act according to their tradition, consults precedents in order to make an informed decision, or remembers any piece of information they could have access to, Wisdom is the go-to skill.



**Overcome:** You can use Wisdom to overcome any obstacle that requires applying your knowledge as a ngen. You might roll Wisdom to remember the weakness of a wekufe, presuming your character might have known that during their millennia-long existence. Also, use Wisdom anytime you need to know if you can answer a difficult question, where some consequence exists in not knowing the answer.



**Create an Advantage:** Wisdom is very flexible for creating advantages, because ngen have a vast and profound understanding of any subject in reality that is not human-related. More often than not, you'll use Wisdom in this way to get a story detail or to use the ngen tradition to find a new way of approaching a given problem.



**Attack:** You cannot use Wisdom to attack.



**Defend:** You cannot use Wisdom to defend.

### WISDOM STUNTS

**Well of Wisdom:** You've lived the equivalent of hundreds—if not thousands—of human lives. By spending a fate point, you can use Wisdom in place of any skill for one roll, provided you can justify having experienced or heard about the action you're attempting.

**Wisdom Protects Me!:** You can use Wisdom to defend against Provoke attacks by (foolish) human beings.

**Wise Person:** Choose a field of specialization among ngen wisdom, such as ngen tradition, the Lands, ancient history, ngen cosmology, or wekufe. You gain +2 to Wisdom rolls related to this field.

## Forms

Since time immemorial the ngen have had the ability to adopt different shapes or forms (ad) when interacting in the Wallmapu. These forms depended on who they were interacting with and, as such, they developed material forms in addition to their original, immaterial form (*püllü*).

These three material forms are a **plant form** (*anümka*), an **animal form** (*kullin*), and a **human form** (*che*). Each of these four forms has a **form aspect**, which is in play while you are in that form.

A ngen may adopt any of their three forms at the start of a scene, and during a scene they can change form by gaining a tainted fate point (“*Corruption*,” page 24). A ngen can change forms as much as they want during a scene, but every time they do so beyond the first they acquire more tainted fate points.

Staying in one form for a long time, however, is unnatural for the ngen. If a ngen spends longer than one scene in a material form, they gain a tainted fate point and also risk becoming corrupted.

### Immaterial Form

The original form of the ngen, the immaterial form (*püllü*) is the form they feel most comfortable with and, according to the most traditional ngen, the only form they should ever adopt if they hope to avoid corruption. This is their most abstract form, so while in it most ngen have trouble interacting with any material being or thing. The only exception to this is when battling the ngen’s sworn enemy, the wekufe. In those cases the ngen adopt their immaterial form to battle the wekufe, hopefully sending them back to their dreaded dominion in the Miñche Mapu.

**Examples:** A WISP OF WIND; AN INCOMPREHENSIBLE SHAPE BEYOND HUMAN UNDERSTANDING; A GHOSTLY PUMA OUTLINE; A LONELY AND LARGE LIDLESS EYE; A WHOLE FIELD OF EVERGREEN GRASS

### Plant Form

The plant form (*anümka*) was the first material form the ngen adopted, and they did so out of the desire to know what the material experience was like. Some ngen became so enthralled and fascinated by it that they chose the plant as their preferred form. In this manner they spent more time in the Wallmapu interacting with other plant beings than dwelling in their immaterial form in the Ngen Mapu. Now the ngen adopt this form to communicate with plant creatures, to connect with the Mother Land (*Nuke Mapu*) and receive Her advice, and to avoid detection by human beings. There’s few humans who pay attention to plants, so this is an excellent way to go unnoticed.

**Examples:** A MIGHTY PEWEN (“MONKEY PUZZLE”) TREE; A WITHERED LEAF CARRIED BY THE WIND; A NAKED BRANCH OF A FOYE (“CINNAMON”) TREE; A SEED OF A PENGU (“CHILEAN ACORN”) TREE; A FLOWER OF CHINGEKACHU (“CHAMOMILE”)



## Animal Form

After experiencing the Wallmapu from a static viewpoint, the ngen wanted more. They tried to adopt the form of seeds or lonely leaves carried by the wind, but that movement was chaotic and uncontrollable, so the ngen didn't enjoy it.

And then, the first animals appeared.

The ngen were immediately fascinated by these new creatures and rapidly learned how to adopt their forms. In this animal form (*kullin*) the ngen could move through the Wallmapu according to their own will and desire for the first time in their existences. Suffice it to say, many of their numbers fell in love with these new animal forms. They spent a long time experimenting with the fascinating and ever-changing existence of animals.

Now, the more warlike ngen adopt animal forms to intimidate and put fear into the hearts of humans. Others use it to observe and sometimes even live among them, while a few go as far as to take the forms of animals the human beings seem to like—those they keep by their side, well-fed and taken care of.

**Examples:** A NO-NONSENSE TRAPIAL (“MALE PUMA”); A CUTE-LOOKING TREWA (“DOG”); AN IMPRESSIVE MAÑKE (“CONDOR”); A SLIPPERY DEWÜ (“MOUSE”); AN ALMOST IMPERCEPTIBLE TREFKÜFE (“GRASSHOPPER”)

## Human Form

The human form (*che*) is the form that the ngen resisted to adopt for the longest time. Only after the first flood did they try it, and even then they used it sparingly, presenting themselves as fleeting images to human beings. After the third flood, they used it to become the counsellors and advisors of people, and during that time the ngen thought that a fourth and final flood could be averted through this indirect intervention.

Nowadays, the ngen must adopt this form more and more, as human beings cannot be trusted to not destroy a plant or animal just for the sake of doing so. But most of the ngen have trouble adjusting to the human form, and for some it's totally unbearable. A minority, however, adapt easily and even change the specific human form they adopt from time to time. A few select ngen actually enjoy adopting a human form, but those that do usually don't share their sentiments with other ngen. After all, human beings may not be the enemy, but they are certainly not friends either.

**Examples:** HANDSOME YOUNG BLACK MAN; DISTINGUISHED OLD LADY; STRONG ANDROGYNOUS ADULT; AFFECTIONATE OVERWEIGHT BOY; NERDY KNOWLEDGEABLE GIRL



## Skill Ratings

In *Ngen Mapu* you won't use a skill pyramid or columns. Instead, you'll assign skill points to increase your skill ratings.

Your ngen begins play with 20 skill points, which you can distribute among any skills you want, each point increasing the rating by one step, to a maximum of Great (+4).

Also, you must assign each skill to one of your forms. Each form can have any number of skills assigned, but each skill can only be assigned to one form at a time.

---

Now that they have determined the city aspects, the group is ready to create their characters. After discussing her ideas with Marley, Paulette decides to play the Master and Owner of Soil, **Ngentuwe**. After determining her character's aspects, she's ready to distribute skill points among Ngentuwe's forms. She starts by setting Thieving to Average (+1) and assigning it to Ngentuwe's immaterial form. "The soil gets all sorts of unintended gifts, doesn't it?" she mentions with a smile. Following her aspects, she decides to spend most of her points on her animal form, assigning Wisdom at Great (+4), Investigate and Fight at Good (+3), and Shapeshift at Fair (+2). Also, because her character detests humans, Paulette assigns Deceive and Empathy at Fair (+2) to her animal form. "Ngentuwe knows a thing or two about human nature—and especially how good they are at lying!" With her final three skill points, she assigns Perception at Fair (+2) and Humanity at Average (+1) to Ngentuwe's plant form. "The ground perceives many things, including human drivel about much stuff," she jokes.

---

If you need to use a skill that's not assigned to your ngen's current form, you can always roll at Mediocre (+0)—or shapeshift into the form that has the skill, though this makes you gain a tainted fate point (page 24).

---

Consuelo, who's playing the Master and Owner of Bad Weather (**Ngenwedantü**), is in her animal form, to make the most out of her Fair (+2) Stealth while infiltrating a politician's highly guarded mansion. One of the guards, however, doesn't move from his post, and after she fails her Stealth roll against him, she has no choice but to fool him. She has Good (+3) Deceive...but only in her human form! After evaluating the situation, she decides to roll the bones, still in animal form, at Mediocre (+0) and see what happens.

---

## Corruption

Since the human beings appeared on the Land, the ngen have suffered. Many won't admit to it, but they blame these bipedal creatures for everything that's gone wrong with the world—and they have reason to.

If it weren't for the unspoken prohibition that forbids ngen from harming human beings, most ngen would be corrupted by now. Corruption, in this sense, comes from two sources: from harming humans, intentionally or unintentionally, and from remaining in the same form for too long or changing between forms too quickly.

## Tainted Fate Points

Tainted fate points can be spent just like fate points. However, whenever you spend a tainted fate point, you must change one of your uncorrupted aspects into a **corrupted aspect**. Rewrite this aspect as you see fit—usually you can write it as the inverted or negative form of the original—and mark it with an asterisk or something else.

If your ngen ever reaches five corrupted aspects, you have lost the battle. You must retire your ngen as a player character, as they have become a *wekufe*, a harmful preternatural being whose sole intent is to destroy and spread chaos across the Land. It may be a good—i.e., dramatic—idea to make this former PC into an antagonist.

## A Broken Heart

Whenever your ngen harms a human being, you suffer an immediate backlash. First, you gain tainted fate points equal to the shifts of harm you dealt to the human. Second, if those shifts of harm inflict consequences, you must also corrupt aspects. If you inflict a mild consequence, you must corrupt two of your aspects, and if you inflict a moderate consequence, you must corrupt four of your aspects. If you ever inflict a severe consequence upon a human being, you are corrupted immediately.

## The Weight of Mutable Flesh

The ngen are beings of primordial order. As such, their ability to shapeshift goes against their nature to an extent. If you change forms too quickly—or remain in a material form for too long—you start losing your sense of self. You get a tainted fate point each time you change form beyond the first time in a given scene. Also, if you remain longer than one scene in the same material form, you gain a tainted fate point at the beginning of the new scene.

## Character Advancement

The rules for advancement in *Ngen Mapu* follow those in *Fate Core* with the following additions.

### Minor Milestone

When renaming one of your aspects that isn't your high concept, you can also rename your form aspect.

### Significant Milestones

As another option, you can move a skill, keeping its current rating, from one form to another.





## RUNNING NGEN MAPU

---

This chapter is a compendium of advice, additional rules, and miscellanea designed to help you run your *Ngen Mapu* adventures.

### The Ngen Mapu Scale

The ngen are preternatural beings of immense power, capable of astonishing and unimaginable feats...except when it comes to humans and human-related things. Because of this, *Ngen Mapu* uses a variant of the scale rules found in the *Fate System Toolkit* (page 67) fitted to this setting.

There are five **scale steps** in *Ngen Mapu*. In ascending order they are: Preternatural, Natural, Human-touched, Human-made, Humans.

#### Preternatural

This step includes everything from before the Mapu was born. This includes the beings from before time existed—the el, the pillañ, and the wekufe—and even the wangülen, humans' ascended ancestors. All the Other Lands—the Wenu Mapu, the Angka Wenu, and the Míñche Mapu—are also included in this step. The ngen belong to this step, as do all immaterial, invisible, and spiritual components of reality.

#### Natural

Everything that belongs to the physical world belongs to this step, except for human beings and their creations. All other living beings, as well as the natural, untouched environment are part of this category as well. To determine whether something belongs here, consider whether it exists without the intervention or influence of human beings. If it does, then it belongs here. Otherwise, look at the next steps.

#### Human-Touched

Human beings have modified the natural environment all around them to their heart's content. Every time they have done so, they have left their imprint, and the Land and the ngen have usually suffered for it. Wood is a natural element of the world, for example, but when humans turn it into tables or doors, it stops being wood.

#### Human-Made

Sometimes humans go beyond just changing the shape or structure of a natural element; in these instances they just turn it into something that can't be found in the natural world. Following the previous example, paper may be made from wood, but it bears no resemblance to its original material. All human inventions, from philosophy to smartphones, are part of this category too.

## Humans

The ngen may find it difficult to interact with the physical world in its natural state. After all, they are fundamentally creatures of spirit, not flesh. Everything modified or created by humans is even more difficult, but nothing is as difficult for the ngen as dealing with human beings themselves. As far as it concerns the ngen, humans are the unknowable, the undecipherable—the greatest, most complicated enigma in all of reality.

## Using Scale

Every time a ngen encounters a part of reality that isn't at Preternatural scale, count how many steps separated from Preternatural the thing or being in question is. For each step, apply one of the following effects the next time it applies:

- Increase the opposition to the ngen's roll by +1
- On a successful defense, increase the harm dealt to the ngen by 2 shifts
- On a successful attack, decrease the harm dealt by ngen by 2 shifts

SCALE IN NGEN MAPU

Scale	Modifier vs. Ngen	Usual Difficulty for Ngen
Preternatural	+0	Fair (+2)
Natural	+1	Good (+3)
Human-touched	+2	Great (+4)
Human-made	+3	Superb (+5)
Humans	+4	Fantastic (+6)

---

Loreto is taking on the role of the Master and Owner of Time (*Ngenrul*) and is on a mission to find out what is ailing the trees in the Metropolitan Park. She first approaches the pillañ of one of them, but despite her best efforts she's unable to get anything out of the trees. She then decides to materialize in the Wallmapu and investigate the material manifestation of the trees. Marley, the GM, decides that Ngenrul's Investigate attempt faces a base difficulty of Fair (+2). Because the trees are Natural scale, one step removed from the ngen, the final difficulty is Good (+3). Ngenrul might want to feel some of the trees' bark so he can get a better sense of what might be the matter with them. Since the trees have been irrigated with poisoned water, they are Human-touched scale, so in this case the final difficulty would be Great (+4).

After that, Ngenrul realizes there's a written sign beside some of the trees. His attempt to read it and understand it faces Superb (+5) difficulty, because written language is Human-made scale.

---



## Challenges, Not Conflicts

*Ngen Mapu* centers on investigations and mysteries, and its stories are closer to (supernatural) cozy mysteries. As such, conflict is mostly resolved through conversation and exchange of ideas rather than physical or psychological violence. This is emphasized through the rules for scale (page 26) and corruption (page 24). The PCs should never feel comfortable inflicting harm on anybody, from the tiniest blade of grass to a human being.

Because of this, tension in *Ngen Mapu* comes more from challenges—and contests, to a lesser extent—than from conflicts. Since an ngen cannot harm human beings—the setting’s main antagonists—without themselves suffering grievous consequences, they must focus their efforts on changing humans’ minds and hearts through peaceful means.

The ngen will need to help each other and apply their complementary areas of expertise if they want to uncover the truth behind their current mystery, which usually boils down to figuring out who is in charge and why they are doing what they’re doing.

If the ngen want to escape from a difficult situation, investigate without raising suspicions, or simply go unnoticed despite their obvious awkwardness when in any of their material forms, running a challenge is often the way to go.

Apart from all of these examples, perhaps the most emblematic challenge is the envisioned climatic scene of any *Ngen Mapu* adventure. This comes when the PCs finally meet face-to-face with the human responsible for destroying a part of the natural world. This situation should usually be resolved by framing a challenge where the ngen are trying to use the information they’ve gathered about this human to change their mind and heart, without causing them any harm in the process.



## Contests

Though much less common than challenges, contests can be a good frame for any situation in which the ngen encounter indirect opposition from humans or wekufe.

---

The ngen are negotiating with a drug dealer, trying to make her reveal who's her supplier without resorting to violence or anything else that could inflict stress, which would corrupt the ngen's souls. The ngen were able to find the drug dealer alone, but her goons are coming! Marley, the GM, sees that this is the perfect situation for a contest. If the drug dealer gets 3 victories before the ngen do, her goons will appear en masse, guns blazing!

For each success the ngen get, they'll get one piece of information without any consequences. For each failure, they'll get the information, but the drug dealer's goons will increase in number, violent disposition, or lethality. The skills relevant to the contest will depend on how the players describe their characters' actions, but Marley already has an idea of some that could come up, such as Deceive, Empathy, Humanity, Kindness, Provoke, and Resources.

---

## Conflicts

The only instance in *Ngen Mapu* where conflict can be used more or less without consequence is when the ngen fight wekufe in one of the Other Lands. Even in those cases, however, the ngen risk becoming corrupted because the wekufe usually prefer to tempt (see below) rather than fight them. In all other instances, conflict is painful and costly for the ngen. Even taking out a minor human, such as a nameless NPC, could break a ngen's heart and turn them from Masters and Owners into Corruptors and Spoilers.

## The Opposition

The main opposition in *Ngen Mapu* comes in two forms: wekufe and humans. In this section, you'll find some concepts and tools you can use to make the most out of each.

### Wekufe

Before the ngen arrived, the Corruptors and Despoilers could be found everywhere in the Mapu, but after the ngen ordered reality, the wekufe were banished to the Land Below. There they stayed...until the first human witch—a *kalku*—summoned one of them to the Wallmapu in exchange for power over the Land and other human beings. After that the wekufe trickled from the Miñche Mapu, but their numbers were never significant. As such, the ngen mostly chose to ignore them. Some ngen were capable of seeing even then that the wekufe were dangerous, but their warnings were disregarded.

Until the first flood came.

Kaykayfilu led their legions—the wekufe—to the Wallmapu, and there they wreaked havoc and corrupted everything around them. When the Land rose up from the waters, it was no longer the same.

From that moment, the harmful preternatural beings became more and more prominent in the Wallmapu. The ngen chose to fight them by advising the humans about their presence, and by protecting human beings from them as much as possible. That brought a time when the Corruptors and Despoilers were held at bay, but after each successive flood their presence and power grew.

Now the wekufe enjoy the commodities of the contemporary world. People are, more than ever, willing to listen to their corrupting whispers, and the wekufe feed on the human desire for more power and control over the natural world. From there the humans just need a nudge in the “right”—i.e., despoiling—direction, and they'll do the rest. Some humans even go as far as to allow wekufe to possess their bodies, basically providing the Corruptors and Despoilers with a new way to unleash their destructive ways in the physical world.

As such, when designing or roleplaying wekufe as opposition, subtle manipulation and corruption are more important than direct confrontation. The wekufe will tempt, bribe, and negotiate with the ngen. If push comes to shove, however, the harmful preternatural beings will have no problem in unleashing their full power at the ngen.

One last thing to consider about the wekufe: usually, they should be on an even playing field against the ngen. As such, you should design them with the same, if inverted, power level as the ngen. In other words: the wekufe should have various aspects, stunts and, more importantly, a lot of stress and consequences.

### USING TAINTED FATE POINTS AND CORRUPTED ASPECTS

One edge the wekufe have against the ngen is that they can feed on corruption, including the corruption of the ngen themselves.

During any scene with a wekufe and a ngen with any tainted fate points, a wekufe can overcome with *Provoke* against Fair (+2) difficulty. On a success, the wekufe can transfer tainted fate points from the ngen to themselves up to the number of shifts they rolled.

Also, each corrupted aspect gets one free invoke per scene, though only a wekufe can spend these free invokes.

## Humans

The wekufe are interesting and flavorful, but the intended antagonists in *Ngen Mapu* are simple human beings—ones with no supernatural powers and no special knowledge or understanding of the reality of the Other Lands, or of the existence of preternatural beings such as the ngen.

In fact, *Ngen Mapu* sees human beings as unknowable and challenging creatures. That's why navigating the cities is an arduous task for the ngen, why they fear the touch of and contact with human beings, and why they often fail to change people's minds and hearts. Their difficulty in dealing with humans comes mostly from their inability to treat with them, especially through conversation. You can emphasize how mysterious and difficult humans are by using the rules for scale (page 26) and corruption (page 24).

Otherwise, human beings should be as simple as possible. They can have one or two aspects—perhaps only their drive and mask (see below)—and one or two stress boxes at most, with one mild consequence and, rarely, a moderate consequence.

That is not to say that a *kalku* (“witch”) or other human being with access to the supernatural cannot appear here and there, but they're the exception. However, any and every invention of humans, from arrows to Tasers, should *scare* a ngen. And that's not even considering knives or guns, so common in our contemporary world and so lethal to the ngen.

### DRIVE AND MASK

The drive and mask are fundamental parts of making humans in *Ngen Mapu* interesting, challenging, and yet easy to run.

In simple words, a **drive** is an aspect that defines *why* a character—usually a human being—does something. For an ngen to challenge a human being to change their behavior, drive is the centerpiece of the puzzle. Until they discover the human's drive—and use it to their advantage—the difficulty (before the scale modifier) should be high, likely at least Great (+4). This is one of the reasons why the ngen should almost never approach a human being without understanding what motivates them.

A **mask**, though, is an aspect that indicates *how* a character will present themselves in a given situation. As such, it's an excellent tool for interpreting an NPC, especially the mysterious human beings the ngen must face.

To highlight that mysteriousness, you might combine a drive and a mask in opposition. In other words: make the drive and mask conflict with one another. Since a human's mask is usually evident while their drive is not, the mask can function as an unintended red herring for the ngen.

For example, if the PCs discover that their human antagonist's mask is **BUY EVERYTHING AND EVERYONE WITH MONEY**, the ngen may deduce that they should try to show this human that life has more to offer than money. This could turn into a very interesting, challenging, and surprising situation if later it is revealed that the human's drive is **HELP OTHERS WITH MY RESOURCES**—they don't actually care about money, but they value it because they've seen how much they can help others with it.



## THE MOTHER IN THE DOORSTEP

---

This adventure is an example of what to expect when playing *Ngen Mapu*. It is by no means the only type of adventure the ngen may have, but it should serve as a taste of the setting and the possibilities it offers.

### Adventure Premise

A group of ngen has just arrived in the Wallmapu with one mission: to stop the destruction of a little spring in the most beloved park in Concepción. With different abilities and knowledge of the material world—and almost no experience about human beings—these ngen must navigate the puzzling city and find who’s responsible for the project that will destroy the little spring...and change their minds in time to save it.

### Adventure Setup

Guillermina “Mina” Beza is an architect who holds an important position in the regional government in Concepción. Thanks to her dedication and passion, a project that lingered in red tape and inefficiency for many years has finally come to fruition: a remodeling of Concepción’s most beloved park, *Parque Ecuador* (“Ecuador Park”). However, project is going to cost around USD \$3.5M and has raised some eyebrows in the Concepción community. People who live near the Parque, those who make use of it daily, and even those who used to visit it justly fear that this remodeling will destroy the place they love and remember. Mina has been a staunch defender of the project, going on various shows to explain why the remodeling is great, why it’s worthwhile, and why the fears are unfounded.





What she hasn't mentioned in any interview is that there's one part of the Parque that will inevitably be destroyed if this project moves forward: the little spring, hidden in the middle of the park, that people affectionately call *La Cascada* ("The Waterfall"). Sadly, and despite Mina's best efforts, La Cascada has to go, since it makes the remodeling, as she envisions it, impossible. She has dodged any questions and ignored the pleas and protests, while assuring the rest of the regional government's environment committee that the project must continue in its current form come hell or high water.

Mina appears as a stubborn and ambitious politician who is using the park's remodeling as a springboard to an even better, more powerful position in the government. All of this is true, to a degree, and if she was forced to tell the truth, she would admit that completing this project will benefit her greatly. What she wouldn't admit, even to herself, is that the remodeling means *so* much more to her. It was on the street beside this park where, a decade ago, she crashed her car with her husband and five-year-old daughter inside. Nobody outside her family knows this.

In the crash, Mina lost her husband, Juan, and her only daughter, Adelina, became paralyzed from the neck down. Because of this, the most important aspect of the project—and one she has downplayed throughout months of discussion and debate—is that the remodeling will turn the park into the most disabled-friendly outdoor facility in the country, if not all of South America.

As the adventure starts, Mina's work has almost come to fruition. She has to attend just one more meeting of the regional government's environment committee, repeat her unabashed support of this project, and it will be underway. And, along with it, the last pure water pillañ of the city will disappear—and its ngen along with them.

## Concepción de la Madre Santísima de la Luz

("Conception of the Blessed Mother of Light"), Chilean City and Commune

### ASPECTS

CROSSED BY A POLLUTED RIVER; MOST PEOPLE WILL LOOK THE OTHER WAY; THE STREETS AT NIGHT ARE EMPTY; UNIVERSITY TOWN; WILDLIFE IS RIGHT AROUND EVERY CORNER

### DESCRIPTION

Concepción is one of the largest urban conurbations of Chile. It is part of the most heavily industrialized region in the country, usually known as the *Zona Centro Sur* ("Central South Zone"), and contributes much to domestic trade. Sitting about 500 km south of Santiago, the country's capital, Concepción is the capital of the Concepción Province and the Bío Bío Region. It is the eleventh-largest commune in the country, with a population of almost 230,000 people.

## Prelude: Arriving in the Wallmapu

Although the adventure proper starts once the ngen speak with the pillañ of La Cascada—and get a notion of their plight—playing this scene first may help you establish the mood of the adventure, allowing each player to introduce their character and maybe offer a little clue about the adventure’s main antagonist.

### Scenario

It is late afternoon on a spring day in Concepción. The sun is almost gone and the sky is quickly getting dark. There are still some orange sun rays illuminating Parque Ecuador when the ngen descend upon the Wallmapu.

### Situation

Few people are in the park at this time, but its tall evergreen grass is dotted with some couples and a few children running and screaming. Ngen who just adopted their material form for the first time—or even those that adopted human form—may feel disoriented and overwhelmed by the sensory overload, even in this relatively peaceful setting. The sound of the numerous cars speeding on the street by the park’s side is deafening; the little humans (aka “children”), screaming and stomping, are killing plant and other miniscule life without a care, and some young humans are inhaling foul-smelling, poisonous vapors (aka “smoking”).

Amidst all this pandemonium, a young woman sitting on a metallic structure with small wheels (aka “wheelchair”) is trying to get the attention of a mature man who is behind her guiding the structure while smoking.

### Stakes

**If the ngen approach the girl or talk to the man**, they discover that she’s trying to ask Manuel—a rotund, gruff middle-aged man, and her caretaker—to stop so she can enjoy the sunset and then smell the flowers that bloom in the brief span between twilight and night. If they interact with her, she says her name is Adelina Beza (she’s Mina’s daughter). She is a smart, funny young woman who seems very interested in the ngen and deeply sensitive to the natural world, much more than any other human being any of the ngen have ever met.

**If the ngen ignore the situation**, the young woman passes by, looking with a disappointed, sad face. She glances at the flowers longingly before she’s pushed away, disappearing from the ngen’s line of sight.



## The Hook: La Cascada

In this scene the ngen encounter the pillañ of the park's little spring. This Inhabitant and Animator is suffering; already constrained to a ridiculously small space, their stream has diminished to almost a trickle. Once the remodeling project starts, the pillañ will surely die—and with them the last pure remaining course of water in the city (and its ngen) will disappear from reality forever.

You can start with this scene if you are running this adventure at a convention or over a similarly short period of time.

### Scenario

Night has fallen over the park, and as the blinding, human-made lamp-posts illuminate the place with their dead light, the ngen hear the call of La Cascada, the little spring in the middle of the park. Depending on their aspects (especially their form), skills, and stunts, one or more of the ngen may perceive the pillañ's summoning in different ways. One may literally hear it as a whisper in the wind, another may feel a little tremble in the earth through their plant roots, and yet another may catch a particular smell in their animal nostrils. The ngen move to La Cascada to understand why they were summoned to this part of the Wallmapu.

### Situation

The small, trickling waterfall can barely be heard above the park's noise. As the ngen approach it, they can all clearly perceive, regardless of their form, the suffering of its pillañ. The poor Inhabitant and Animator writhes in pain, hardly flowing down from the slopes of *Cerro Caracol* ("Snail Hill"). The ngen can guess that this stream was once loud and powerful, but has now diminished to a feeble course of water that's about to disappear.

## Stakes

The main goal of this scene is to **collect as much information as possible from the pillañ of La Cascada** so they can start their investigation. Since the pillañ is so hurt and enraged, the base opposition is Good (+3). The ngen can use any skill that makes sense, but examples include:

- **Deceive:** Confound and trick the pillañ into revealing information about how much they have suffered.
- **Empathy:** Understand and feel the suffering of the pillañ so the ngen can communicate with them.
- **Fight:** Make the pillañ submit by force and then extract the information the ngen need to proceed.
- **Heart:** Offer comfort and solace to the pillañ. If the ngen are successful, the pillañ will probably open up and explain their plight—as much as they can understand it—as clearly as they can.
- **Notice:** Uncover the source of the pillañ's plight, hoping to discern something useful amidst all that suffering.
- **Provoke:** Pressure and taunt the pillañ, using their suffering to make them vomit all the information they have.
- **Wisdom:** Consult the vast repositories of tradition the ngen carry to discern how to deal with the pillañ.

Pieces of information the ngen can receive from their successes include:

- The situation of the pillañ has been awful for a *long* time, but it became worse a couple months ago when some humans began damming their already thin stream.
- Humans come and share their feelings and stories beside La Cascada. Those who share their affection for one another sooth the spring, but most only share their pain and suffering, which has just increased the pillañ's suffering and feebleness.
- There are lots of marks all around the park. The pillañ believes the marks were left by those who want to destroy them. They don't want to see them or talk about them anymore, but the ngen may use this information to know where to start looking—see "*The Park*" (page 37).
- A particular group of humans has come many times to prick and probe the pillañ. They were led by a young male with a lisp who treated everybody around him badly—see "*The Man with a Lisp*" (page 38).
- There is a girl who doesn't come very often, but it's the only pleasant recent memory that the pillañ has. She's the only one who has poured some love into them during these terrible times—see "*The Girl in the Wheelchair*" (page 40).

## Investigating: The Park

The closest lead the ngen can follow is to look around the park and try to discover as much as they can about who is harming the pillañ of La Cascada. They'll have to face many obstacles, both natural and human-made.

### Scenario

As the ngen finish speaking with the pillañ, the park becomes deserted. The cool breeze of a spring night has driven people home, and now the park's only visitors are the PCs. Around La Cascada and beyond there's a number of signs with information about the project, along with a little information cubicle (now closed) with even more details of the remodeling.

### Situation

In the cool spring night in the park, the ngen can only obtain information from non-human sources, as no humans are left in the place. The rest of the living beings in the park are available, though, as well as numerous human-made and some human-touched elements.

### Stakes

The main goal of this scene is to **gather as much information as possible about the remodeling project**. The ngen can use any relevant skills, such as the following. The difficulties listed here include the appropriate modifiers for scale (page 26).

- **Contact:** Fantastic (+6). Contact a human being they know and try to obtain information about the project. The difficulty reflects interacting with a human being.
- **Humanity:** Superb (+5). Make use of their understanding of human culture to guide themselves around the park. The difficulty reflects that they have to interact with human-made stuff, such as written language.
- **Investigate:** Superb (+5). Explore the park and gather as much information as possible. The difficulty reflects that most of what they can find is human-made.
- **Notice:** Great (+4). Extend their senses in whatever way they can to receive information from the living beings in the park. The difficulty reflects that nature here is not natural but human-touched.
- **Resources:** Superb (+5). Make use of their material wealth in the Wallmapu to buy information. The difficulty reflects that such resources are human-made.
- **Thieving:** Superb (+5). Open the information cabinet in the park to obtain more details about the remodeling project. The difficulty reflects that the information cabinet is human-made.

Pieces of information the ngen can receive from their successes include:

- The remodeling project is called *Remodelación del Parque Ecuador* (“Ecuador Park’s Remodeling”), and it’s being executed by the Concepción commune in conjunction with the regional government.
- The civil engineer in charge of the remodeling project is called Ruy Toro.
- The public information on the cabinet—or found using Contacts, as another example—informs the community that the last meeting of the commune’s committee with the regional government representative, Guillermina Beza, will occur in two days’ time. It says that after this meeting the mayor will announce the date when the remodeling project will start.

## Investigating: The Man with a Lisp (Contest)

When the ngen decide to investigate this lead, they find themselves in one of the most stuck-up neighborhoods in Concepción: *Lomas de San Andrés* (“St. Andrew’s Mounds”). There they’ll have an opportunity to discover who is involved in the park’s remodeling—and a key clue about who is really pushing the project forward at all costs.

### Scenario

Located in the city’s suburbs, the people in the Lomas are some of the wealthiest in the city. Most of them live in tall buildings with ample apartments or in huge houses with all manner of commodities and comforts. Ruy Toro is one such person. As a ruthless civil engineer he has acquired a lot of wealth very quickly. He has no respect in his heart—not for people, and even less so for the natural world, considering nature only a *thing* to be used—and abused. The little spring in the park won’t stand in the way of his “amazing” (and very profitable) remodeling project.

### Situation

If the ngen approach Ruy’s apartment during the day, they won’t find him at home. They’ll have the chance to look through his belongings, however, and find some key information without risking an encounter with a nasty human being. However, they’ll have to go negotiate their entrance with the building’s janitors, avoid Ruy’s security measures, and comb the engineer’s messy apartment before he arrives.

If they arrive during the late afternoon or at night, they’ll have to deal with Ruy directly.

### Ruy Toro

#### ASPECTS

**Drive:** FILL THE HOLE LEFT IN MY HEART BY YEARS OF MOCKERY AND ABUSE

**Mask:** CRUSH OTHER PEOPLE WITH WORDS—AND COWER WHEN THREATENED

**Free:** RUTHLESS ARCHITECT IN CHARGE OF THE PARK’S REMODELING PROJECT

#### SKILLS

**Good (+3):** Resources

**Fair (+2):** Contacts, Stealth

#### STRESS 1





## Stakes

The main goal of this scene is to **discover who is in charge of the park's remodeling project**. This scene is a contest between the ngen and Ruy, because of all his security measures and because he is coming home early. Examples of the skills the ngen can use for this contest include the following:

- **Contacts, Deceive, or Resources:** Try to talk, lie, or buy their way into the building. The janitors fear the power Ruy derives from his wealth, so Ruy can oppose this with his Good (+3) Resources.
- **Fight:** The janitors at Ruy's building are frail people who won't pose much of a threat if a ngen assaults them. Of course, using violence against the janitors will corrupt the ngen—see “*Corruption*” (page 24). The janitors oppose with their Poor (-1) Fight.
- **Investigate:** Comb through Ruy's apartment looking for information among the deliberate mess that is the place. Ruy opposes them with his Fair (+2) Stealth.
- **Kindness:** Offer unexpected respect and support to the janitors to earn their help. The janitors oppose them with their Mediocre (+0) Will.
- **Stealth:** Bypass Ruy's expensive security measures. Ruy opposes them with his Mediocre (+0) Notice.

Whether they succeed or fail, the ngen obtain one of the following pieces of information per exchange:

- The real person in charge of the park's remodeling project is Guillermina Beza, a representative of the regional government.
- Guillermina says in an email that she's sure she has the commune's committee in her pocket and that, after the next meeting, the project will get the green light to proceed. She'll make sure it does.
- Guillermina is really adamant in her annotations on the project that inclusivity is the most important aspect of the remodeling. She doesn't care about money, time, or the consequences to the environment as long as this objective is achieved.

If Ruy gets three victories before the ngen do, he catches them while they're in his apartment. He immediately threatens to call the police and use all his money and status to make their lives miserable. He tries to offend them by calling them names, like *piojento* (literally “people with lice,” an insult used by rich Chileans).

## Investigating: The Girl in the Wheelchair (Contest)

**Trigger Warning!** This scene includes violence against a disabled young woman. Please make sure your players are OK with it. If not, the ngen just encounter Adelina again and speak with her.

If any of the ngen are interested in going back to the park to see how the pillañ is doing, they encounter the young woman in the wheelchair once again. This time, however, she's being drowned in the little spring by her caretaker!

### Scenario

When the ngen approach La Cascada once more, the air is cool and a cold wind runs around the park, playing with everything in its way. Few people are in the park, and the infrequent car driving past quickly disappears with a roar.

### Situation

Right by La Cascada is Adelina's overturned wheelchair and, in middle of the emaciated stream, Manuel is drowning her. The girl is face down, with her head completely underwater. She moves her head from side to side, trying to get some air as her body lays limp on the grass.

Manuel is not acting out of his own free will—he's possessed by a wekufe called Chima, who's trying to use him to kill the girl so Guillermina has a personal stake in destroying La Cascada during the park's remodeling.

### Stakes

**If the ngen try to subdue Manuel**, they'll find that he's preternaturally strong, as Chima lends him their strength to resist submission. The wekufe does so to accomplish their goal of killing the girl and force the ngen to attack a human.

**If the ngen attack Manuel**, the wekufe tries to let go of the body at the last moment possible so the ngen actually hurt an innocent human being.

**If the ngen adopt their immaterial form**, they can see the wekufe possessing Manuel's body. As soon as the wekufe notices their presence, Chima tries to tempt and bargain with them. If the ngen attack them, the wekufe escapes into the Miñche Mapu, the "Land Below." The ngen can follow them there, but that is A HELLSH PLACE where Chima should have a huge advantage against the ngen, and Adelina will probably be dead by the time they come back to the Wallmapu.

If Manuel/Chima gets three victories before the ngen do, Adelina dies and Guillermina gets the moderate consequence GRIEVING MY DAUGHTER'S DEATH. Even if the ngen succeed in this contest, Adelina will suffer one consequence per victory that Manuel/Chima got: At two victories, Adelina suffers the moderate consequence RECUPERATING FROM ALMOST DROWNING. At one victory, Adelina suffers the mild consequence IN SHOCK.

## Chima, Wekufe of Syphilis

### ASPECTS

CORRUPTOR AND DESPOILER OF PEOPLE; LUST LIES WITHIN US ALL; I'M SURE WE CAN REACH SOME KIND OF AGREEMENT; MY WORDS SWAY PEOPLE'S BODIES AND MINDS

### SKILLS

**Great (+4):** Provoke

**Good (+3):** Deceive, Strength

**Fair (+2):** Humanity, Investigate, Notice

**Average (+1):** Shapeshift, Stealth, Thieving, Will

### STUNTS

**Whispers of Madness:** If a being near Chima has a mental consequence, Chima can spend a fate point to create an aspect with two free invokes related to that consequence.

**Possession:** Chima can invoke a consequence created by their Whispers of Madness stunt to possess that being's body. The possession lasts as long as that being has that consequence.

**Silver Tongue:** Once per session, Chima can use their gift for words to prevent everyone in the scene from attacking. This persists until Chima decides otherwise or until someone overcomes Chima's Good (+3) Deceive.

### STRESS 1 2 3

### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

**Severe (6):**

## Manuel Contreras

### ASPECTS

**Drive:** FIND SOMEONE WHO TRULY SEES ME

**Mask:** DRIVE PEOPLE AWAY WITH MY RUDENESS

**Free:** A FRUSTRATED AND GRUFF CARETAKER

### SKILLS

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

### STRESS

None—a one-shift hit is enough to take him out.



## The Revelation:

### The Mother in the Threshold (Challenge)

This is it: the ngen have finally found the person in charge of the park's remodeling, the one who, if they can change her heart, will stop the project, saving the pillań of La Cascada.

#### Scenario

It's dusk on the evening before the last meeting of the commune's council with the regional government. Guillermina is in her apartment on the sixteenth floor of a building that looks over Parque Ecuador, getting ready for her big day tomorrow, when the ngen arrive. If Adelina is still alive, she's in her room reading a book.

#### Situation

Regardless of how they get to her apartment, Mina is surprised to see the ngen. As a consummate politician, however, she receives them kindly, offers them refreshments, and invites them to her study so they can talk privately—as long as they are in human form.

When the ngen explain why they're there, she first deflects and justifies herself, saying that she'd do anything to save La Cascada if she could, but that progress has its price. If they insist, she tries to maintain a veil of tranquility. If the ngen push the subject, however, she says that she's heard enough and asks them to leave her apartment.



### Guillermina Baeza

#### ASPECTS

**Drive:** MAKE MY DAUGHTER HAPPY

**Mask:** DAZZLE PEOPLE WITH NICE WORDS SO THEY DO WHAT I WANT

**Free:** A STUBBORN AND AMBITIOUS POLITICIAN

#### SKILLS

**Great (+4):** Empathy

**Good (+3):** Kindness, Resources

**Fair (+2):** Contacts, Heart, Humanity

#### STRESS

#### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

**Severe (6):** I BLAME MYSELF FOR THE CAR ACCIDENT

## Stakes

The main goal of this scene is to **convince Guillermina to stop the remodeling project and save the pillañ of La Cascada**. Examples of the skills the ngen can use for this challenge include the following:

- **Deceive:** Fool Mina into thinking that stopping the project is the best thing for her and her family. The ngen may go as far as to insinuate that they'll do something to Adelina if she doesn't comply. Mina, however, is very good at discerning lies—it takes one to know one—so she'll oppose with her Great (+4) Empathy.
- **Empathy:** Discern Mina's emotional state to heal her trauma. (She blames herself for her husband's death and her daughter's state.)
- **Kindness:** Use their own understanding of human emotion to make Mina like and trust in them.
- **Provoke:** Say something about Adelina, talk about Juan (Mina's deceased husband), or otherwise attack her personally. This is an attack, and the ngen risks corruption (page 24).
- **Shapeshift:** Display their shapeshifting abilities in an attempt to awe Mina. Depending on the result, she may react negatively or positively to this display.
- **Wisdom:** Instruct Mina in the great cosmology of the Lands. If successful, Mina believes the ngen and gains a certain new understanding of reality. On a failure, she considers the ngen a charlatan.

## Epilogue

If the ngen are able to convince Mina, she arrives the next day at the meeting and, after an impassioned speech, convinces the city council to stop the project. She then fires Ruy as the civil engineer in charge and looks for a new way to preserve La Cascada while still building an inclusive park, which she now speaks about openly as a priority.

If the ngen fail to convince Mina, everything goes as foretold and the remodeling project comes to fruition. A couple of months later, the pillañ of La Cascada disappears and, with them, the Ngen of Pure Water. Radical groups try to stop this—and the ngen may join them—but the result, sooner or later, is just the same.

NAME:

REFRESH:

# NGEN MAPU

## ASPECTS

High Concept

Weakness

Bond

Free

## STUNTS

## IMMATERIAL FORM

Aspect

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

+1 +2 +3 +4 +5

## PLANT FORM

Aspect

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

+1 +2 +3 +4 +5

## ANIMAL FORM

Aspect

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

+1 +2 +3 +4 +5

## HUMAN FORM

Aspect

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

○○○○○

+1 +2 +3 +4 +5

## STRESS

Physical 1 2 3 4

Mental 1 2 3 4

## CONSEQUENCES

2 Mild

4 Moderate

6 Severe

2 Mild