

GUIDING FATE



GAME DESTINY'S DESIGN

DONALD J. BRETT

Guiding Fate

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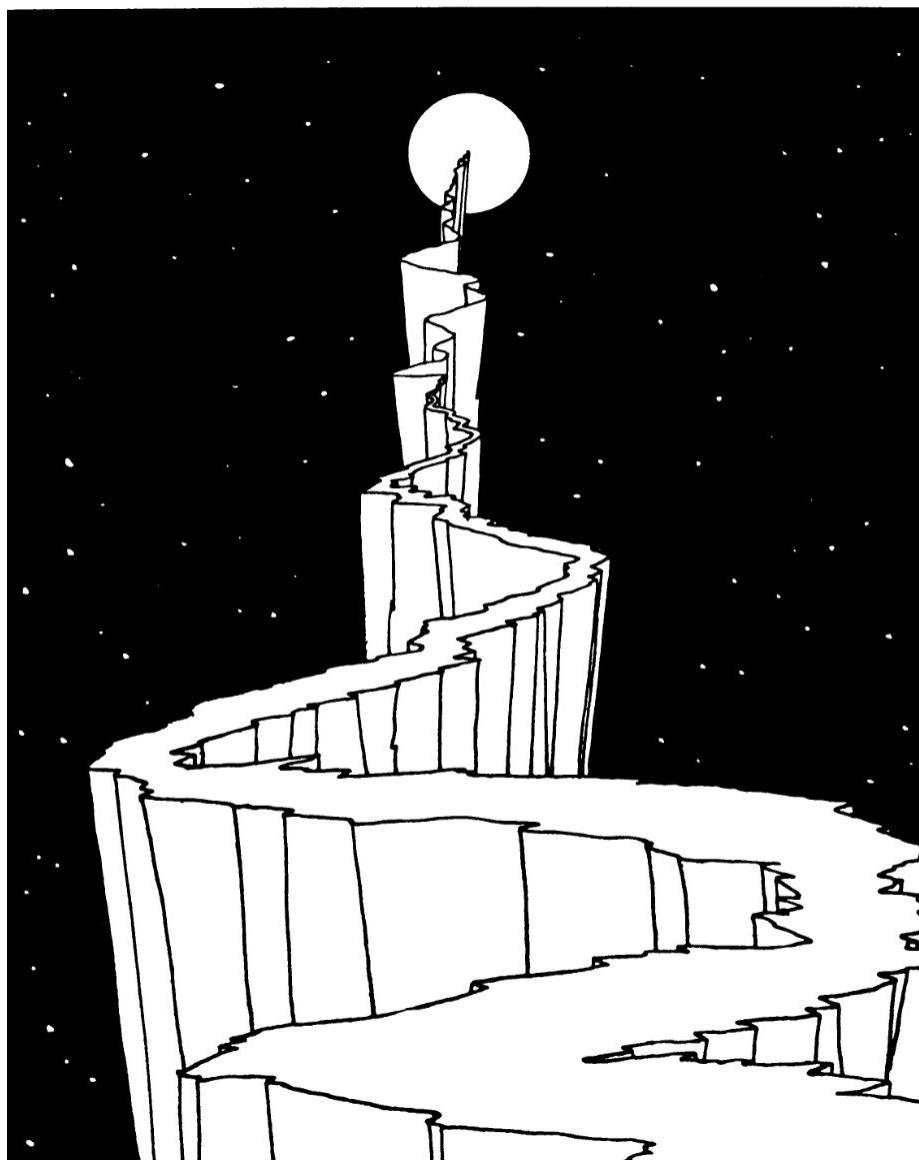


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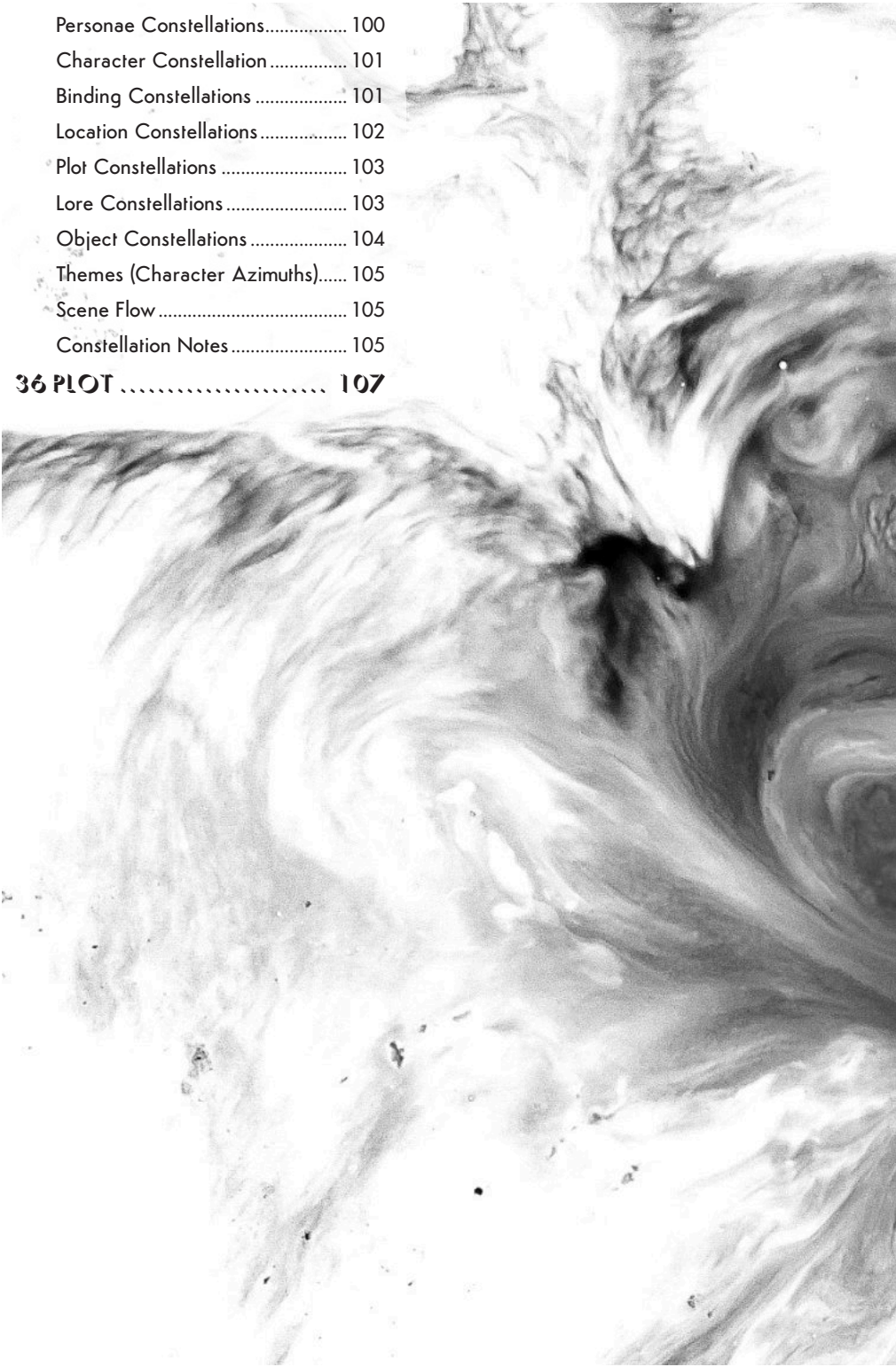
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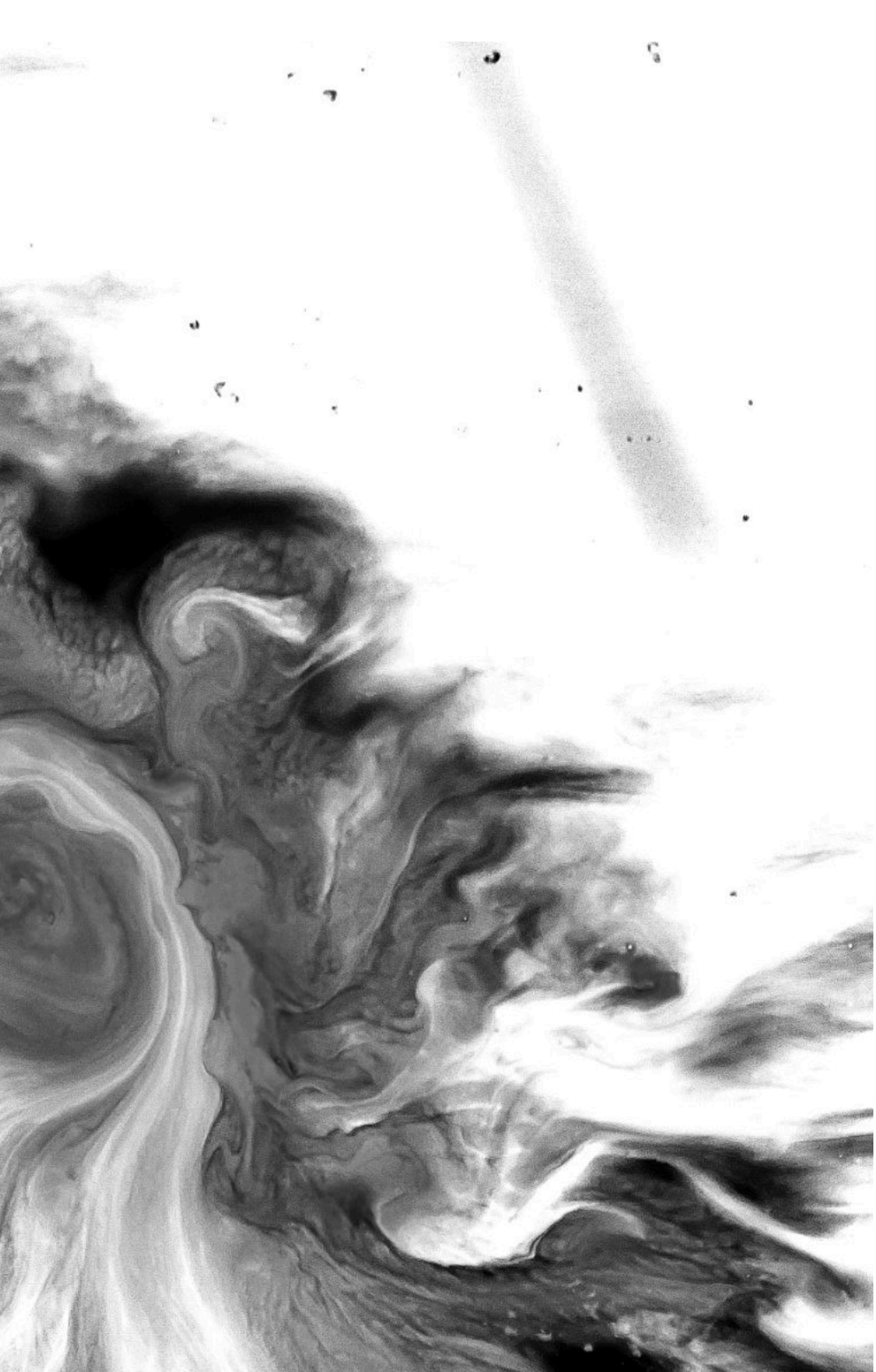
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INTRODUCTION

BASE OF FATE

Guiding Fate uses *FATE Core* as the basis for its gameplay. Familiarity with *FATE Core* is highly recommended for enjoyment of *Guiding Fate*, an admittedly involved system.

A digital copy of *FATE Core* can be obtained here ([Evil Hat FATE Core](#)) at the Evil Hat website. Additionally the *FATE SRD* can be found on the web here ([FATE-SRD](#)).

Half system and half philosophy, *Guiding Fate* is a meditation on why we game, and even more, how we can take the observations and epiphanies we have in the small world of our table tops into the larger world. *Guiding Fate* takes the Bronze Rule of *FATE Core* and truly runs with it, making the almost everything about the game fractal in nature. This can be both a wonder and frustration as this approach demands a distinctly different mindset to running a game. Hopefully this guide will provide you with not just the ruleset but also the mindset needed to enjoy using the *Guiding Fate* system, so that you are not feel hampered by the rules, but confident enough to bend and add to them were you feel they could best benefit from your groups preferences.

OVERARCHING VISION

To help provide guidance on how to think about and use the rules presented in the following chapters, here are some of the principles which drove the game's

development.

Systems to Grow. Let us for a moment wonder on why we even have game systems. Why even subject ourselves to these restrictions of imagination? Could we not just tell tales to each other, without needing dice or tables to consult with? But the restrictions lend something to the experience as well. They take our minds to places they might otherwise not go, they allow us to mirror the fact that we cannot do whatever we might choose in the world, we have to make our decisions around what we think we can achieve and the foreseeable obstacles during it. We try to construct experiences which contain those elements of decisions we make in the world and decisions made for us.

Everyone Guides the Narrative.

Guiding Fate tries to allow everyone to help develop the narrative, not just on the small scale of their individual character's actions but on the macro scale of what stories and plot lines they want to experience or even what type of gameplay they want to engage in. At times it can seem a little like a snake eating its own tail, having player's try to create the game as they play it using the "rules" of the game to create the new "rules" they are to follow, but *Guiding Fate* tries to provide enough of a framework to adapt to new rules being thrown at it during the course of play.

Set Expectations for Script Changes.

This system further tries to permit both the GM and the players to make larger bolder changes to the plan without the fear of taking things off the rails. Sidequests which seem to have little

to do with the plot, verbal duels with local judiciary, introducing new side characters, these can all be more easily tied into overarching narratives and gameplay. If a player wants to solve most of their problems through talking rather than fighting, *Guiding Fate* serves as the contract between players and GM that both approaches will always have a viable path of advancing the story forward (or not, for those groups which decide to they don't want one or the other type of scenario).

The Story Goes On. At times it can seem like *Guiding Fate* doesn't close enough doors, that it usually leaves the group with a way forward. *Guiding Fate* might at times seem to lower the difficulty by doing things like, ensuring players can tackle the plot using the types of scenes they want and making it harder for the party to be wiped out, those decisions always fall under the idea that success in *Guiding Fate* means telling your story and failure means your story is told to you. While you might think your character quick enough to elude the city watch, fate (and the dice!) might have other ideas. You will have to adapt to the constraints placed upon your character and decide what it means when aspects of themselves prove not as true as you had thought.

LAYERS OF TRUTH

Guiding Fate is designed such that there are various levels of "concreteness". Or at least there are varying layers of openness to modification.

The lowest layer is referred to as the narrative background layer. This is the various story elements about your setting as well as all the things that the players and GMs state about their characters. That thousand year history of wars and conflict surrounding the players' base city? That is all true, but as just part of the narrative background, it both does not come into the gameplay automatically and is subject to more modification and revision.

Then there is the aspect web layer. These are the ties which bind the characters and agents into the larger world and narrative background. Aspects are declarations of what various threads of the narrative background are needed to uniquely identify the Agents they tether.

What do you need to know about these individuals which set them apart from everyone else? Aspects are thus a bit more "true" and immutable than just narrative background and represent areas where players can not as easily change things.

Finally there is the mechanical foreground layer. This is all the characters, skill values, stress boxes, number and crunch which come up during play in *Guiding Fate*. This layer has the most rules as to what changes can be made and in theory the broadest agreement among the table as to the state of things.

A brief explanation of Scenarios

In *FATE Core*, Scenarios would be considered conflicts. You would think of a Scenario in terms of an encounter with characters moving from zone to zone, attacking and defending. They are called Scenarios in *Guiding Fate* to denote that they are changed a bit in how they are used.

Scenarios are conflicts which tie together on different levels. Like in an RPG video game where clashing with an enemy on the world map creates a new battle map instance, taking actions in higher level Scenarios creates lower level Scenarios which are played out to determine the consequences.

Safety Tools

Guiding Fate provides players with a lot of tools to direct the course of the game and while that communal participation can increase everyone's enjoyment it is also important to make sure that everything is generally moving in direction everyone is comfortable with and if it isn't, to provide tools to get things back on course.

In order to facilitate that, *Guiding Fate* recommends the use of Lines and Veils as well as X-Cards to maximize everyone's enjoyment of their narrative control.

STANDARD FATE

This section will provide a brief overview of *FATE Core*. If you are familiar with *FATE Core* you can skip this section and move onto the next chapter, Guidance Systems. Additionally, if you would like an even more in-depth explanation of the rules, you can consult the *FATE Core* rulebook.

The first step in *Guiding Fate* is determining the setting you wish to play in. *Guiding Fate* can be used in a wide variety of settings, from **Time-Displaced Merit Scouts** trying to find their way home, to **Retro-Video Game Archaeologists**, A.I.s who shift through forgotten cities, trying to find the games and save files of the lost peoples who created them and understand their own history through the evolution of A.I.s in games. Just about any setting that can be thought up can be made to work with *Guiding Fate*.

The most important properties in the setting are brought into play through **Aspects**. Aspects are phrases that allow the significant facets of the world to be highlighted. This highlighting provides opportunities to mechanically shift things around in the game.

Aspects promote a great deal of flexibility in *FATE* games. Whatever you feel is important or that you want to convey in a scene can be added as an aspect.

When initially creating your character, you will describe them with 5 aspects. One

Table – Fate Skill Ladder

Fate Core uses a ladder to describe the various level of skill ratings and results encountered during play

+8	Legendary
+7	Epic
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
+0	Mediocre
-1	Poor
-2	Terrible

will be your **high concept**, one will be your **trouble** and your other aspects can be created wholly by yourself or use some other process to put them together.

Once your aspects are selected, you will select your character's skills. These provide the ways you will dispatch the obstacles you encounter in the game. They

Table – Fateful Approach Skill Groups

Taking the theory about breaking a task down fractally by thinking in terms of Direct, Skillful, Reflexive, and Social approaches, the standard *FATE* Core skills are referenced in *Guiding Fate* by the Fateful Approach they fall under (and much less often by the secondary approach they fall under).

When *Guiding Fate* refers to certain Fateful Approach skillset, please consult the chart below to determine which skills fall under it.

		Primary Mode			
		Direct	Skillful	Reflective	Integral
Secondary Mode	Direct	Physique	Athletics	Notice	Will
	Skillful	Fight	Drive/Burglary	Crafts	Resources
	Reflective	Shoot	Stealth	Investigate/Lore	Rapport
	Integral	Provoke	Deceive	Empathy	Contacts

show the domains in which your character shines or needs outside help with.

Skills start at rating +0 and generally range up to around +5. In *Guiding Fate*, skills are grouped under domains for further classification. The domains are Direct, Skillful, Reflective and Integral.

PERSONAL ASPECTS

When first creating your character, you will need to select 5 aspects to describe them. The following provide tips for selecting them.

HIGH CONCEPT

Your high concept describes the most important attributes of your character. Often, it will describe how your character will try to go about solving the main problems of the campaign. Usually that means the high concept touches on your occupation, like being a **Leviathan Herder**. However, you may also want to discuss how the character became or will become involved in the world's conflict. A **Well-Meaning Dragon Hunter** or a **Relentless Spirit Detective**, for

example, can provide some insight into the character's motivations and actions.

TROUBLE

Your trouble provides the GM with a lever to pull you towards the action. It is a personal problem or social complication that allows you to be enmeshed in the action. When wondering how your character ended up in a difficult situation, your trouble provides a quick suggestion.

Your character might have **Nightmares About the Looming Comet**, or be **Known to Law Enforcement**, or be **Highly Superstitious**. You might discuss things with your GM to make sure that your trouble is a thread that can be easily pulled during the campaign.

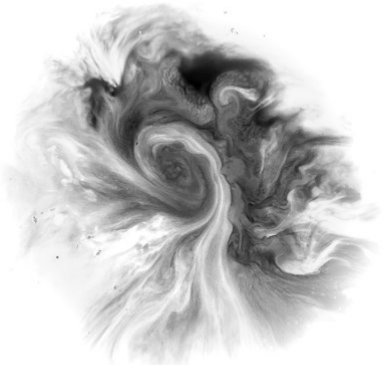
OTHER ASPECTS

Once your high concept and trouble have been chosen, you will need to select three additional aspects for your character.

You are free to fill in aspects that help flesh out your character's backstory or personality. As you progress in the story, you might change your character's aspects during milestones, so you will not be locked into your choices forever and will

have some opportunity to adjust your aspects.

FATE Core includes an additional process that has each player take turns expanding their character's backstory and tying that story together with other player characters. You then select aspects that reflect these ties. Consult with the *FATE Core SRD* for further details.



ACTIONS

In order for your characters to achieve their goals, they are going to need to take actions. If your character faces a challenge that could fail in an interesting way, then it is time to roll the dice.

Of course, not all actions require dice rolls. Some things your character can just do. Even strange or extreme actions can be performed by your character without the need for dice rolls, assuming they have the right aspects and the action they are taking does not change the scenario (doesn't try to remove an enemy or create an advantage, etc.). Generally, if the player is performing the action more for the flavor than to advance the plot, they should be given leeway in accomplishing it.

If there is a situation where the character might fail in an interesting way, then you will want to use dice to decide the outcome.

- ◆ Decide on a character skill that matches what you are trying to accomplish.
- ◆ Roll four Fate dice and add up the total.
- ◆ Add your skill rating to the result.
- ◆ Choose if you want to modify the result by invoking an aspect. This allows you to add +2 to your result or reroll your Fate dice.

DIFFICULTY

When deciding on your next course of action, consider how you want to change the fiction.

In *Guiding Fate*, there are six main actions: attack, defend, create advantage, overcome, create entity, and unify.

Once you know what type of action you wish to take, the skill appropriate to accomplishing it will need to be selected. Some situations might have an obvious alignment with certain skills, while other situations might need to be discussed with the GM to determine which skill should be used for an action.

ATTACK

Used to try to knock someone or something out of the action of a scenario.

A scenario tries to encompass the various moves and changes characters can make when pursuing a goal, and an attack represents the most straightforward action to achieving victory. Usually.

The skill used to make an attack action is usually specified by the scenario type you are participating in.

An attack allows the opposition to make a reactive defend action. Even if the opponent takes a defend action, they can still take a regular action when it is their turn.

DEFEND

Used to actively oppose an action that another character is taking in the scenario.

Whereas attack actions are moves to achieve victory in a scenario, defend actions are moves to prevent losing.

Defend actions are reactive actions and taking them does not limit the character from being able to take a regular action during their turn.

CREATE AN ADVANTAGE

Create or discover a useful advantage to your current situation.

You might be starting up a factory conveyor belt to create some **Hazardous Terrain** or you might maneuver an enemy into a **Disadvantageous Position**. Any new aspect can be created that interests the player and is approved by the GM.

Once created, you gain a free invocation of the newly created aspect. This effectively grants you a free Fate point, which can only be used to invoke the aspect you have created.

When creating an advantage, you can choose to add the created advantage to any entity appropriate to the situation in the scenario. You can create an advantage for the zone you are in, or place an advantage on an opponent. When you place an advantage on an opponent, they will have the option to defend against the creation of the advantage.

OVERCOME

Overcome obstacles currently in your path.

Whenever your character is trying to push past a situation, they can use an overcome action using an appropriate skill to get past it.

When your character is moving to a different zone during a conflict, they might be prevented from doing so by aspects that are in the way, such as a **Barbed-Wire Fence**, or they might have a **Nasty Leg Injury**. The GM can allow that character to make a reactive

overcome action as part of their move to be able to shift to the other zone.

SPLIT UNITY

Forcefully separate characters.

Splitting unity separates characters that have unified during play (*Guiding Fate's* version of teamwork). This can allow you to target the characters separately as well as weaken them by dividing their strength.

Splitting unity is covered in more detail in the *Guidance System* chapter's *Split Unity Action* section. The action depends on several new concepts, so the detailed mechanics of the action are saved until then.

CREATING AN ENTITY

Add a new character or thing to the scenario.

Creating a new entity allows new Non-Player Characters (NPCs) to be added to a scenario. Once added, they can be expanded upon, have their alliance changed, and will otherwise take actions to advance their objectives.

The GM can of course add new characters to a scene as needed, but this action provides some rules and constraints that allow characters to be added in a mechanical fashion to a scenario.

The details of the action can be found in the *Guidance System* chapter's *Creating Entities* section.

ROLLING THE DICE

Once you know what mechanical action a character wants to take and have selected a skill for that action, it is time to roll the dice and see the outcome.

Guiding Fate uses four Fate dice to determine the outcome of an action.

Fate dice have six sides. On two sides, there is a +1, on two, a -1, and on the other two, a 0.

If you do not have any Fate dice specifically, you can use regular six-sided dice, with 1-2 equating to a -1, 3-4 to 0, and 5-6 to a +1.

When trying to determine the outcome of an action, the four Fate dice are rolled, then added together, and then the selected skill value is added.

Let us say you were trying to overcome a **Pit of Ensnaering Vines** by leaping over it using your Athletics skill, which is Fair (+2). After rolling your Fate dice, you got a -1, +1, 0, and +1 for a total of (+1). The result of your Fate dice roll would be added to your skill value for a total of +3. The GM set the difficulty of the overcome action at +2, meaning the character succeeded in the act of leaping past the pit and sprints on to the next challenge.

OPPOSITION

After choosing the action to take and the skill to use, the difficulty will need to be determined.

When the target of the action is another character, the difficulty usually comes from the skill value used to oppose the action of the instigator. If the opposition is active, such as an NPC making a defend action against being attacked, you might roll Fate dice for that NPC and add their defending skill value to the roll to obtain the difficulty. Alternatively, you can just set their skill value as the difficulty without rolling.

When there is no specific character being targeted by an action, then the GM sets the difficulty. However, if there is a Celestial in play in a scenario (large scale entities as detailed in the *Celestial Mechanics* chapter), the difficulty can come from the Celestial by selecting an appropriate skill they oppose the action with.

It should be noted that the setting of difficulty via the Celestial does not always represent the Celestial actively opposing an action. Rather, it represents the Celestial's narrative presence and force on the scenario.



OUTCOMES

Once the dice have been cast and the values totaled, it is time to determine the outcome of the rolls. Generally, there are four outcomes.

FAIL

When the roll result is lower than the difficulty, you have failed the roll.

This can mean that you outright fail at what you were trying to achieve or that you are only able to succeed at great cost or with major consequences.

Attack. If you fail an attack action, you do not inflict any impairment or stress on your opponent.

Defend. If you fail your defend action, you fail to prevent the action you were opposing. This can result in being harmed or the opposition creating an advantage on you.

Create an Advantage. If you fail a create advantage action, either no new aspect is created or one of your opponents gains free invocation on the aspect you created.

If you are trying to use the action to add a free invocation on an existing aspect, then likewise, you can give a free invocation on

Guiding Fate breaks down the various layers of a conflict into scenarios. These scenarios recursively stack on one another, allowing actions in a higher level scenario to be experienced in lower level ones.

Of course, if you can just keep expanding more and more lower level scenarios, where do you stop? The scenario or scene in which you just roll the dice and don't create lower level scenarios can represent the cutoff for how deeply you wish to drill down into your characters' actions.

Indeed, the results of each dice roll can be thought of as the result of subscenarios that, instead of playing out, you just roll the dice for. So rather than Jude the **Psychic Investigator** having to play out their shooting at the **Energy Vampire** in lower level scenarios, the dice tell the results of the lower scenarios. A (+1) on a dice might mean that Jude was able to solidly line up their shot or managed to find the right moment to sight in the vampire. A (-1) in the results might translate to a moment of hesitation or temporarily losing her footing while taking the shot.

the aspect to an opponent or can be used by the GM to create conflict.

Overcome. If you fail an overcome action, you either fail to surmount the obstacle you were targeting or you have to pay a great cost to do so. If you are attempting an overcome action as part of a move action, that might mean you are unable to move to the zone you intend. Of course, it might also result in you taking stress or consequence aspects in order to pass the overcome action.

Split Unity. If you fail a split unity action, you are not able to separate the two agents from each other.

Create Entity. If you fail a create entity action, you are not able to create the agent or character you were working to add to the scene.

TIE

When the roll result is the same as the difficulty, you have tied.

This can mean that you are successful with a minor cost or, alternatively, that you only partially succeed at what you were trying to achieve.

Attack. If you tie an attack action, you do not cause any stress or harm to your opponent, but you are able to add a boost (a temporary aspect that disappears after using the free invoke on it).

Defend. If you tie a defend action, your opponent gains a boost (this is the other side of tying an attack, so to clarify, an attacker who ties their attack only gains one boost).

Create an Advantage. If you tie a create advantage action, you only get a boost instead of a full advantage aspect.

Overcome. If you tie an overcome action, you achieve what you set out to do, whether it was moving to a different zone, overcoming an obstacle, or removing an aspect in the scene. However, there is a minor consequence. You take stress, the opposition gets a boost placed on you, or some story detail works against you.

Split Unity. If you tie a split unity action, you do not succeed in separating the targets, but you do gain a boost on the character you were trying to split the unity of.

Create Entity. If you tie a create entity action, you do not create the entity, but you do gain a boost, which can be used to assist a future creation attempt.

SUCCESS

When the roll result is 1 or 2 points higher than the difficulty, you have succeeded.

You achieve the action you were attempting.

The enemy is hit, the advantage is created, the obstacle overcome, whatever

the narrative change you were trying to make was made.

Attack. If you succeed on an attack action, you hit your opponent for a number of shifts equal to the amount your attack roll exceeded the difficulty.

Defend. If you succeed on a defend action, you prevent your opponent from performing their action against you, whether that was an attack or a create advantage action.

Create an Advantage. If you succeed on a create advantage action, you are able to create a new aspect in the scene, whether that aspect is attached to a situation, zone, or object within the scene. Additionally, when you create the advantage, you gain a free invocation of that aspect that you can use.

Overcome. If you succeed on an overcome action, you are able to surmount the obstacle which was obstructing you.

If the overcome action was a reaction roll to an impediment trying to prevent you from moving, you are able to do so. If you were trying to remove an aspect in a scene, the aspect is removed.

Split Unity. If you succeed at a split unity action, the entities are separated. They lose any advantages they had gained from working together and can be targeted separately.

The two entities cannot unify again until the next round starts.

Create Entity. If you succeed at a create entity action, you are able to add a new agent to the scene. Add the number of shifts you rolled over the difficulty to one skill you choose for the agent. This will be the agent's highest skill, referred to as the apex skill.

For additional information about the creation of agents and the different things you can do with their creation, please consult the *Creating Entities* section in the *Guidance Systems* chapter.

When the roll result is 3 or more points higher than the difficulty, you have succeeded with style.

You not only succeed at your task but gain some additional advantage.

Attack. If you succeed with style on an attack action, you can have the attack function normally or you can choose to lose one shift of your hit in exchange for a boost on the target.

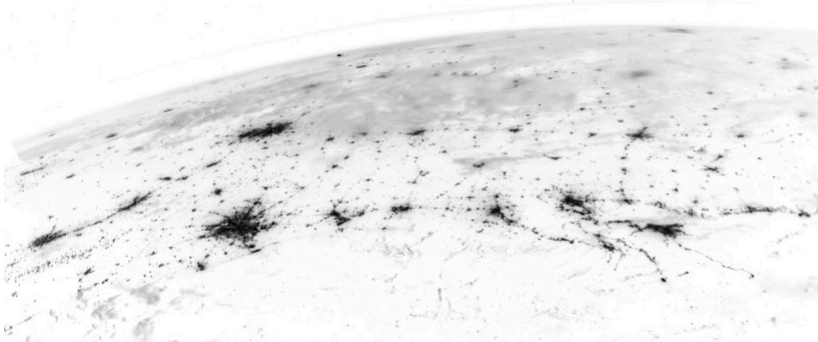
Defend. If you succeed with style on a defend action, you both prevent your opponent's action and gain a boost.

Create an Advantage. If you succeed with style when creating an advantage, you create the advantage and gain an additional free invocation of it, granting you two free invocations.

Overcome. If you succeed with style when performing an overcome action, you surpass your difficulty and gain a boost.

Split Unity. If you succeed with style on a split unity action, you are not able to separate the entities, but the agents are not able to reunite until the round after the next.

Create Entity. If you succeed with style when creating an entity, you can reduce your result by one shift in order to grant the agent an aspect.



ASPECTS AND FATE POINTS

Aspects help tie the narrative and the harder mechanics of the system together. If a player has an aspect that ties them to an organization within the setting, such as **Target of the Red Hand**, that provides the player with a connection to the Red Hand and a reason to have a say about their activities. If questions about the organization arise and the GM is unable to answer them, the player would be the first to consult with in order to add narrative details to the group.

Aspects are always true, which means you will need to either address them in the fiction or use mechanical actions to work around existing aspects. If someone is **Stuck Under a Net**, they will probably either need to take an overcome action or provide some justification for why being stuck under a net does not interfere with their actions.

TYPES OF ASPECTS

Aspects can be associated with anything in the game. Some are attached to characters, some are attached to the scene itself. All aspects can be used in the same way, by invoking them using Fate points or using them to compel actions.

Agent Aspects — Aspects attached to specific characters or agents in the scene. These aspects are permanent aspects attached to their characters and do not fade or change from scene to scene.

Changing these aspects requires the character to be defeated in a scenario of the appropriate level, in which case the aspect might be changed. The mechanical details of this are discussed in the *Scenarios* section of the *Guidance Systems* chapter.

Both the player and the GM may invoke the character's aspect, and both the player and the GM can suggest compels for the aspects to propel the character to act in a certain way that would cause trouble for themselves or the group, though both need to agree on the compel. If the GM makes the compel and the player disagrees, the GM can tempt the player with a Fate point into accepting the compel. If the player still does not wish to take the compel, the player will need to pay a Fate point.

These can be permanent aspects, like those the player characters start out with, or they can be aspects added through circumstance or an advantage created with an action.

They might refer to their personality, such as being **Obsessed with Cars**. Personality aspects can present the internal workings of a character or how they see the world. A personality aspect allows a character's inner perspective of the world to be present in the setting in a clearer, cleaner way.

The aspect could refer to their connection to society. It could represent their occupation or a relationship with someone else. It could be something like **Well Liked in Salem**, to represent a character's connection with the town.

Situation Aspects — Aspects which are attached to a scene or zone within a conflict. They are temporary aspects that do not carry over from scene to scene or from scenario to scenario.

They can be invoked on and used as compels as normal, just like agent aspects can.

Consequences — Consequences are aspects that are usually gained in order to absorb some of the stress inflicted upon a character during a conflict to prevent them from being taken out.

Consequences will vary in how long they stick to a character based on the level and severity of the harm they avoided. This aspect has a negative slant to allow for more easy hostile invokes and compels.

Boosts — Boosts are temporary aspects that only last as long as their free invocation lasts on them. They tend to be easier aspects to overcome.

INVOKING ASPECTS

Aspects can be invoked to gain beneficial effects. Whenever there is a roll made such that it would be reasonable for an aspect to assist with that roll, a Fate point can be spent to gain the invocation benefits.

When you invoke an aspect, you can

- ◆ Gain +2 on a skill roll after you have rolled the dice.
- ◆ Re-roll a skill roll you have just made.
- ◆ Add +2 to another character's roll.
- ◆ Add +2 to the difficulty of any passive opposition.

When invoking a benefit on an aspect, you can only invoke that aspect once per roll, though you can invoke multiple aspects on

the same roll. So, if you were trying to overcome a **Mechanical Pit Trap**, you might invoke your character's **Light as a Feather** aspect by spending a Fate point and adding +2 to the result. If you wanted to spend another Fate point to either re-roll the results or increase the result by another +2 (to a total of +4), you would need to invoke a different aspect.

Justifying the invocation of an aspect helps to define what is happening in the story. If you are trying to use your **Electric Personality** in a Rapport skill roll, it shapes the picture in everyone's mind as to what is happening. When aspects line up with the skill they are being invoked for, it can be a fairly straightforward process.

Sometimes, the player will need to justify how the aspect is being used. If the player is trying to use an **Ancestral Blade** aspect in a social skill roll, they would need to elaborate more on how their **Ancestral Blade** is being brought into play. Perhaps the player calls on their family history, or the NPC recognizes the blade.

As long as the way the aspect is being used is straightforward, there is usually little discussion about it at the table, but if it is unclear if the aspect truly connects to the situation at hand, consult with the group. The GM has the final say on whether an aspect can be invoked under the circumstances.

CREATED ADVANTAGES

Be aware that when you successfully add an aspect to a scenario using a create advantage situation, that aspect comes with a free invocation that can be spent by the person who created it.

Invoking this aspect follows the same rules and grants the same advantages as invoking other aspects.

Additionally, you can use the create advantage action to add free invocations to existing aspects. Success on the action grants one free invocation, while success with style grants two free invocations.

You can invoke the free invocation to assist someone else's roll, providing the same types of effects as regular invocations (adding +2 to the roll, etc.).

HOSTILE INVOKES

Aspects can also be invoked to enhance a roll's difficulty. You can invoke aspects to increase the difficulty of a roll (by +2) when it is being made against a passive difficulty, or it can be used to increase the outcome of a roll (by +2) or re-roll the outcome of an active opposition.

If the aspect invoked is a character or agent aspect, then that character gains a Fate point for having their aspect invoked against them.

This Fate is awarded to them after the current scene in which they gained the Fate point is finished.

GAINING FATE POINTS

A character starts play with a refresh rate of 3 by default. What this means is that when starting a gaming session, each character starts with their three Fate points (their refresh number). Characters reset to this number at the start of each gaming session, so Fate points accumulated above this number are lost.

During a session, a character can gain Fate points through their aspects, both by having their aspects invoked against them and by being compelled by them.

Aspects are expected to serve as both advantages and disadvantages to players. They provide both the avenue to spend Fate points by invoking them and to gain Fate points by having them invoked against you or being compelled by them.

COMPELS

As discussed, aspects can be invoked against characters in order to affect dice rolls. However, in addition to that mechanic, you can also negotiate story changes against a character based on their aspects.

Compels can be made to put characters into tighter situations. They help propel the plot in directions that the players are interested in. When selecting aspects, particularly your character aspects, it is best to think about the complications they can introduce as well as the paths they could steer the story in. Character aspects can serve as guidance to the GM from the player for where they might like the story to go.

An aspect can serve as a compelled from two directions. It can be an internal compulsion, where the aspect compels your character to behave in a certain way or make a certain action to their detriment. Suppose your character has the aspect **Good Samaritan** and they find themselves in a shootout with the **Dropstreet Mafia** in which an innocent old lady is trying to get to safety. That character might be compelled to assist the old woman to cover, placing themselves in danger.

Internal compulsions are an excellent way to gain Fate points by acting in character. Players are encouraged to propose internal compulsions that the character might follow to the GM and then allow the GM to add complications resulting from the character's actions.

The GM can always propose a new internal compel, though if the player suggests that the action is not what the character would do, the GM should work with the player to amend the compel to something the player thinks would be more appropriate.

An aspect can also be an external compulsion, an event which occurs driven by the character's aspect. Something unfortunate happens due to factors outside the character's immediate control, but because of who they are (as described by their aspect). A character with the aspect **Former Royal Eye** might find that their past intelligence work lands them in trouble when an agent from an opposing agency notices the character while they are out in the market.

The GM usually initiates external event-based compels. The GM tends to be the

one driving the forces in the world outside of the character's immediate control, so it can make sense for the GM to offer these compels to the story. However, the player can offer the GM one of these external convolutions, though the GM ultimately decides whether or not to take the player up on their offer.

PAYING FATE

Whether the compel is an internal or external one, the character still receives a Fate point for the use of their aspect to drive the plot and add complications to the story.

When the GM first offers the compel, the player has the right to refuse the complication.

If the player accepts the compel, they gain a Fate point, and the results of the complication play out.

If the player does not accept the compel, then the terms of the complication can be renegotiated a bit to make the compulsion more appealing to the player. Perhaps allowing the player to define more of how or why the character acts when performing the compel.

If the player still does not want the compel, then the player can pay a Fate point to avoid the consequences of the compel. If the compel ends up not playing out, the group can still describe how they avoided the situation. With the external compel example of the **Former Royal Eye**, perhaps the character noticed the agent before they were spotted and managed to avoid an encounter.

Lastly, if a character wants to create a compel against another character, it will cost a Fate point to add the trouble. The GM can add compels for free without needing to pay any cost.

The internal vs. external axis of aspect compels represent how aspects can be directed both ways in affecting the world. They can change things both by determining what happens externally to the entity that has it (making it so that certain characters or elements are added

to a scene) or directing the smaller internal world of the character (making it so the character believes the complication is worth the risk or not important in the moment).

Aspects represent ways that the character can influence the world without having direct control. They allow the player some agency in that they selected those aspects with an eye towards creating these types of complications as they find them interesting to play out.

They present the GM and the group with sockets through which new plot events can attach themselves to a scene.

INCIDENT PHASE

Later in this guide, we will go in depth into the Incident phase, which is a scene that is used to set up the action to come. It can be found in the Guiding Narrative chapter in the Incident section.

The Incident phase is the scene in which the call to adventure is sounded, the calm before the storm. It is just before the action begins. Which is what makes them a good place for compels.

During the Incident phase, the group has a general idea of what scenario is going to break out next and is setting things up for the next scenario to take place.

This makes it the perfect opportunity for compels or troubles to take place, playing into the incident which is about to break out. There can often be some hesitation from players to self-compel as they are not fully sure of the complications they are bringing into play, but the incident phase allows a little bit of a free pass for characters to play into their foibles for a bit of reward. If the GM truly feels that the compel adds to the opposition, they are free to add that complication into the upcoming scenario.

For instance, suppose a character with the aspect **Prim and Proper** found themselves in an Incident scene that is going to become a Chase scenario. That character might suggest a compel in which the character tells off the **Hammer**

Down Motorcycle Gang for spilling their libations on the floor, which leads to the gang chasing after the character over an open stretch of deserted highway.

Allowing the character to use their aspect to justify the transition from Incident scene to scenario gives the character some agency in kicking things off and even some reward in the form of Fate points.



SKILLS AND STUNTS

Skills mechanically represent how capable a character is in certain domains. Of course, a character cannot be talented at everything, your character will need to rely on the other members of the group to compensate for their deficiencies. Of course, just as your character will have their weaknesses, so will their opponents,

creating a situation where each side tries to shift the setting and story to play to their own strengths.

You will select a rating for your skills. This skill rating will be added to any action roll your character takes that uses that skill. If your character made a quick glance around the room, you might use your Notice skill rating or if your character needed to shake some thugs pursuing him, you might use your high Pilot rating to ditch them.

When creating a character, you assign a rating to your skills according to the following skill pyramid.

- ◆ One Great (+4) skill
- ◆ Two Good (+3) skills
- ◆ Three Fair (+2) skills.
- ◆ Four Average (+1) skills

All other skills that were not selected have a rating of Mediocre (+0).

Each skill falls under the Direct, Skillful, Reflective, or Integral Fateful Approach. Each will be discussed in more detail in the Guidance Systems chapter on Fateful Approaches, but a quick overview will be provided here.

Direct: These skills are used to try to surmount the problem in the most immediate way possible.

Skillful: These skills present the character with alternative approaches to the problem.

Reflective: These skills allow the character to bring previously unknown elements into play.

Integral: These skills grant the ability to draw upon outside forces or resources to surmount the problem.

DIRECT SKILLS

Physique: Physique represents your character's physical strength and stamina. If your character needs to rely on raw

power or direct manipulation of an obstacle, you will usually use Physique.

Fight: Fight is about using fists or weapons to beat your opponent. Martial arts, sword techniques, and pure melee instinct can all be represented by this skill. You can use it directly against your adversary or more abstractly, such as using a fighting technique to create an advantage against them.

Shoot: Use Shoot to perform an act of marksmanship. Shoot is skill with a bow and arrow, a long arm, a six shooter, a throwing knife. Shoot can be applied to any situation that requires your character to hit a distant target.

Provoke: Provoke controls your enemy's attention or general emotional state. Cajoling your opponent into doing something they normally would not in the heat of the moment. It allows your character to know which buttons to press to get the emotional outbursts from people they are looking for.

SKILLFUL SKILLS

Athletics: Athletics allows a character to traverse the world even in the face of opposition. It grants the character dexterity, deftness, and acrobatic acumen.

Burglary: Burglary is used to gain access to places or systems that you normally would not be able to. Cracking into a computer system, picking a lock, or jimmying a window open. Burglary opens the doors that others try to close.

Pilot: Pilot means being able to drive or handle the vehicles of your setting. If yours is a medieval fantasy setting, it might be a horse or a riding lizard. A space opera might have you piloting a star frigate between worlds. Whatever specific transportation it refers to, Pilot gives the ability to handle things with proficiency.

Stealth: Stealth provides the means to avoid detection. With it, a character can trespass areas without consequence as long as they are successful. Whether blending with a crowd or tailing a car, Stealth grants freedom from observation.

Deceive: Deceive permits a character to manipulate the beliefs of another. The deceiver can lie or mislead the other into making a mistaken judgment or action.

REFLECTIVE SKILLS

Notice: Notice comes into play when the character needs to find or observe something. It might be used passively, to spot someone lurking about, or actively, when searching for lab papers before they burn up in the fire.

Crafts: Crafts is used when a character needs to forge or make something material. Create advantages by making a quantum-charged magnet to disarm an opponent or defend a device of yours, using your knowledge of how to bypass the coupling to increase the power.

Lore: Lore allows a character to know more about the setting and how it works. Lore provides a way to bring new knowledge and information into a scenario or conflict. If your character wants to recall which aristocratic houses are antagonistic to each other or what medicine would cure Yeti Mange, Lore is the skill to use.

Investigate: By using Investigate, a character is able to uncover hidden information through research or deduction. Delving deeper into a lead or expanding a clue to reveal more of the picture.

Empathy: Empathy grants insight into the emotions or intentions of another character. It can help expand on someone else's inner world to learn about their perspective.

INTEGRAL SKILLS

Will: Will is the base mental fortitude. When a character needs to pull their thoughts together or force themselves to focus even when the bullets are flying, then they rely on their Will skill.

Resources: Resources represent tools, devices, and economic advantages which the character can draw upon. If your group suddenly needs a moving van to infiltrate a location, you might use your character's Resources to quickly obtain one.

Report: Rapport measures how easily a character is able to connect and converse with other characters. Whether through having a silver tongue or personal charisma, the character is able to instill trust and confidence in others.

Contacts: Contacts allow a character to call associates for assistance. The skill shows how wide a character's social net is for drawing upon others to help them. The assistance tends to be administrative favors or using their official position to assist the character calling upon them.

STUNTS

Your character starts with three stunts. Stunts are additional ways to personalize your character and grant them advantages under certain circumstances. They can make your character particularly knowledgeable about certain flora on the Vertos planet or increase your character's fighting acumen when they sing their national anthem while brawling. Stunts grant an additional layer of specialization, which can help a player further flesh out their character.

Similarly, your character begins with a refresh of 3. Thus, at the start of every game session, they will reset to having 3 Fate points.

You can start with more stunts by lowering your refresh. You can gain an additional stunt for each point of refresh lost. You can gain up to two stunts this way, resulting in a refresh of 1.

Stunts can be constructed following these guidelines.

Specify the **Skill being used** and the **Guiding Fate Action to perform**, as well as the additional **Narrative Circumstances** that are needed to complete it. Then you select a Fate point invocation, which the stunt grants you. The most straightforward usage is to have it grant an additional +2 to the action you are performing, but the stunt can grant another edge, such as allowing your character to use a different skill to make an attack or defend action.

Particularly powerful or versatile stunts might be limited to only being used once in a scene or need a Fate point in order to activate them.

For instance, you might have a stunt that states:

When using the Notice skill to Create an Advantage when studying an opponent who uses the Broken Fang style of martial art, you gain +2 to the result.

While driving a hovercar and using the Pilot skill to overcome an obstacle placed by the Omni-System AI director, you can also move to an adjacent zone after the result.

When fighting hand to hand in a place of dark shadows, you can use the Deceive skill instead of Fight to Defend against melee attacks.

A list of stunts can be found in the FATE Core SRD. If you are looking for premade stunts or extra inspiration, it can serve as a source of information. Additional stunts can also be found from other FATE based games available on the web.

BASIC SCENARIO GAMEPLAY

The majority of actions and rolls will occur in the context of a scenario. The scenario will set the basic boundaries of the conflict, such as the skills that can be used for attack and defend action, the thresholds to knock out opponents (stress), and the general situation the competition is taking place in.

The scenario will establish the basic setup of default assumptions and actions your character can fall back on. You are always free to come up with creative ways your character can invoke their aspects to use a skill to make an attack. However, a scenario provides a foundational framework of actions that can be performed.

Typically, an agent can make one free move action to move to any adjacent

OTHER GAMEPLAY

zone. If there is an aspect which might serve as an obstacle to that move, the character might make an overcome action as part of that move, and if they succeed, they move as normal, and if they fail are unable to move. The character will also be able to make a standard action during their turn. They can use it to make an attack, create an advantage, overcome an aspect to remove it from play or change it, split unity, or create an entity. The character can also use their standard action to make an additional move action and move to another adjacent zone.

The standard flow of a scenario is to roll an attack using one of the standard attack skills against an opponent who defends using a standard defend skill. If the attack result is greater than the defend result, then the number of shifts the attack result exceeds the defend outcome by will need to either be absorbed by the character taking stress, taking a consequence, or being knocked out of the scenario.

Outside of scenarios, characters will spend time interacting with each other and the world. While doing so, challenges will arise that warrant rolling the dice to determine the outcome of an action.

To give these results stakes and meaning, there are many changes you can make which either carry into the next scenario or affect the story.

You can attach new aspects to characters or add new aspects to an upcoming scenario. For instance, if your character was trying to haggle the weapons dealer into giving access to his secret stash, failure might mean the character starts the next scenario with the aspect **Poorly Armed**. Success, on the other hand, could mean your character has the aspect **Packing Heat**.

You can attach consequences to successes or failures. Thus, if someone fails while in the market trying to pass unseen through the crowd, you might have the character mark off a consequence slot. They might



gain the consequence **Red Eyes On Your Trail**.

Finally, you might just make the outcome of the roll simply determine story outcomes. It is completely acceptable to have the only result of failure be that the player is not able to create the story they want. If a character is trying to put on a meal to thrill their family and botches the roll (assuming there is one), the outcome might just be that the meal does not leave quite the impression they were wanting.

STRESS

Stress represents close calls, brushes with tragedy, or narrowly avoiding disaster. They present narrative opportunities to show the character almost in trouble but managing to push through.

When a character takes a shift of hit in a scenario, that character can choose to tick off one of their stress boxes to deal with it. If they are unable to spend stress on the hit, they must either take a consequence if they can or be knocked out of the scenario.

Each character starts with two stress boxes. Based on its position, each stress box can absorb a certain number of damage shifts. So the character's first stress box can absorb 1-shift of hit, the second 2-shifts, the third 3-shifts and so on.

By default, only one stress box can be used per hit.

Characters gain more stress boxes based on the Threshold skill of the scenario. A Threshold skill of +1 or +2 grants an additional stress box, +3 or +4 grants two additional stress boxes, and +5 or higher grants an additional mild consequence in addition to the two additional stress boxes.

So a character with a Threshold skill of +5 would have 4 stress boxes and 2 mild consequence slots.

Villain characters might have more stress boxes beyond what their Threshold score might give them to make them more of a

challenge. Or one or more stunts might be given to the villain to increase their stress boxes.

CONSEQUENCES

Consequences are lasting detriments which your character has accumulated. These drawbacks have to be worked around and given time to heal.

By default, every player character has a mild, moderate, and severe consequence. Each consequence slot can handle a different amount of hit shift. A mild slot can absorb 2-shift, a moderate can absorb 4-shift, and a severe can absorb 6-shift.

Hit shifts can be split between stress and consequence slots. You could use a 2-shift stress slot and a mild consequence slot to absorb 4-shifts of hit. If you are unable to absorb all the shifts of hit either as stress, consequences, or a combination of the two, you will be taken out of the current scenario.

You gain a new negative aspect to represent the fallout of the attack you just suffered once you choose to mark off a consequence slot to absorb a certain number of shifts. The severity of the aspect reflects the consequence slot you used.

So, if you marked off a mild consequence slot to avoid being spotted by a passing guard, you might spend some of your thief tools to get past him, leaving you with the consequence **Low on Supplies**. Alternatively, taking a moderate consequence in a similar situation might mean having to ditch all your tools to lose the weight necessary to escape into the rafters and out of the guard's path, you could end up with the consequence **Nothing but the Shirt on Your Back**.

When a character first gains a consequence aspect, it has a free invocation on it which can be used by the opposing side.

This consequence aspect still functions as a typical aspect, so while it should be easier for a character to have it invoked

against them or used to compel them into trouble, it can still, in theory, be invoked by the character for their advantage. Additionally, having the consequence aspect invoked against them awards the character a Fate point, as normally happens with a hostile invoke.

HEALING CONSEQUENCES

Once you have taken a consequence, you will need to heal it in order to regain the slot. Doing so requires an overcome action to overcome the consequence and time to let the injury heal.

The skill to overcome the consequence depends on what type of consequence your character has accumulated. A consequence of **Gash on Left Arm** might use the Lore skill to apply medicine, while **Beam-Sword Malfunctioning** could use the Crafts skill to overcome it.

The difficulty to overcome is +2 (Fair) for mild consequences, +4 (Great) for moderate consequences, and +6 (Fantastic) for severe consequences.

Once the consequence has been overcome, you can change the consequence aspect to one more reflective of the fact that it is mending. A consequence might change from **No Fuel Supplies** to **Supply Drop Inbound**.

Your character will still need some time to heal. After you successfully complete the recover action, you will need to wait for the following time periods to clear the consequence and be able to use the slot again.

A mild consequence requires a scene to pass after the recovery action.

A moderate consequence requires a session to pass after the recovery action. So an appropriate time into your group's next game session, the character's moderate consequence will heal.

A severe consequence requires completing a scenario with Dramatic Level 2 or higher.

BEING TAKEN OUT

If you do not absorb all the shifts of a hit, whether using stress, consequences, or a combination of both, then your character is taken out.

The agent who takes out the other is generally able to dictate the circumstances of what happens to a character when they are taken out. However, there are usually restrictions due to both the type of scenario conflict taking place and the Dramatic Level of the scenario.

There are several scenario types, from Combat to Construction. The type of scenario sets logical bounds on what might happen to a character who is taken out of a conflict. If they are taken out of the Chase scenario, they might be captured or kidnapped, at least momentarily, until the entire scenario has resolved itself. This taken out situation might only last until the scenario has been won or lost by either side. Once the victor is decided, you can play out the final resolution in the Denouement phase, which will depend on the outcome. The side that wins the scenario gets to determine the ultimate fate of those taken out in a scenario, subject to DM approval.

As for the Dramatic Level of the scenario, while that trait will be explained in detail in the Scenario Attributes chapter, it signifies the importance of the scenario playing out. As such, there is usually protection, a type of "plot armor," which prevents characters from dying in scenarios below a certain Dramatic Level. The precise cutoff Dramatic Level for determining severe outcomes will depend on the setting and the group's decision for how dangerous things should be.

CONCEDING

There is an alternative choice a character can make if it seems that they might not be able to win the scenario. A character can concede at any point as long as the outcome of an action is not currently being



determined (i.e., dice are being rolled to determine the outcome of something).

Conceding means that you effectively lose the current scenario. If your entire team concedes, then that means the opposing side accomplished their objective, their Fatalism, which will be described in the Scenario Attributes chapter. However, while you lose the battle, your character gets to determine their fate in the withdrawal. The character might make an escape while everyone is distracted, or you might decide they were left for dead after your character strategically applied some ketchup to their clothes.

After you concede in a scenario, you gain a Fate point plus one for every additional consequence you took in the scenario to carry forward. Likewise, if the GM has one of their characters concede a scenario, the GM gains a fate point at the end of the scenario to spend in the next scenario.

PROGRESSION AND MILESTONES

As your characters participate in adventures and intrigues, they will progress and grow. To reflect this, your characters will experience milestones during play. These allow you to tweak

your character or advance them and their skill set.

There are three levels of milestones. Minor milestones occur after each session and allow you to make adjustments to your character sheet. Significant milestones occur at the end of a major plot beat or every two to three sessions, or alternately, after completing a scenario of Dramatic Level: 2 or higher. These milestones advance your character a bit and expand their abilities. Major milestones occur at the end of a story arc, such as beating a big bad guy in your setting or completing a scenario of Dramatic Level: 3 or higher (in which case it would happen instead of a significant milestone). Major milestones increase your power and allow you to face even greater threats.

MINOR MILESTONE

In a minor milestone, you can do one of the following.

- ◆ Change out a stunt for a different one.
- ◆ Switch the ratings of two skills.
- ◆ Purchase a new stunt using one refresh. (You cannot go below 1 refresh point.)
- ◆ Rewrite any character aspect other than your high concept.

SIGNIFICANT MILESTONE

A significant milestone allows you to perform one of the actions of a minor milestone, plus you can perform both of the following actions:

- ◆ Increase a skill rating by 1.
- ◆ If you have any moderate or severe consequences, you can begin the recovery process without having to succeed in a roll. This means rewriting them and then waiting the needed amount of time.

Note that when increasing your skill rating, you have to have an equal number or more skills rated below your new skill's rating. So if you wanted to advance Pilot to Good (+3) and only had Deceive at Good (+3) then you would need to have at least two skills with Fair (+2).

MAJOR MILESTONE

A major milestone allows you to perform one of the actions of a minor milestone and gain the benefits of a significant milestone, as well as the following:

- ◆ You gain an additional point of refresh. You can choose to spend this point to gain a new stunt.
- ◆ Rewrite your high concept if you wish to.



GUIDANCE SYSTEMS

Most tabletop roleplaying games are geared towards the problem of how to extend or create an interesting story. To that end, roleplaying games present rules to limit the options selectable in order to guide players and GMs into making interesting choices. This section will go into the rules of Guiding Fate which lead players in creating their own stories.

SCENARIOS

Scenarios are the scenes of conflict usually associated with roleplaying games. They are the Combat scene, the Chase scene, the Stealth mission. Scenarios can be hard to wrap your around as they take the concept of the FATE fractal to an even greater extreme. In *Guiding Fate*, scenarios allow actions like making an attack or trying to escape, to play out in lower level scenarios and larger strategic decisions to play out in higher level scenarios.

For clarity, we will use the term higher level scenario (sometimes abbreviated HL scenario for short) for the conflict in which you are taking the strategic action, and lower level scenario (sometimes abbreviated LL scenario for short) for the conflict in which the action plays out. We will generally use the term "scene" for the lowest level scenario, in which you roll dice to resolve actions, and "scenario" for all higher level scenarios, which are resolved by creating a new lower level

scenario to play out. Though, for situations which could be either, we will default to scenario.

An example of this layered interaction would be a higher level scenario of Mass Combat in which the players represent the alliance army against the monster horde. This Mass Combat would just have various agents on the board representing the armies, at least one of which is players. The players make an attack action with an agent representing a division of their forces against an enemy encampment. You would then play out the lower level scenario of the fight to determine the outcome. That lower level scenario might possibly be attacking an army encampment using your characters to take on the horde's leaders positioned there.

In addition to the scenarios there are Transition Scenes to give you a chance to explain the linkages between scenarios. Thus they serve as the story justifications for the gameplay in the scenarios. When you make the attack action in the HL scenario of mass combat, you would probably choose to have a Transition Scene or two to describe how the attack leads into the LL scenario of combat which you are participating in.

Using this pattern of HL scenario's actions playing out in LL scenarios, you can create a chain of higher level actions creating lower level scenarios. Thus, your actions in the active scene determine the outcome of the HL scenario.

Table – Scenario Levels

List of suggestions for how to think about the various Scenario Layers at play in *Guiding Fate*.

Dramatic Level	Name	Example(s)	Description
0	Beat	<ul style="list-style-type: none"> ◆ An Action ◆ An Exchange of Dialogue 	The Actions a character takes in a scene.
1	Scene	<ul style="list-style-type: none"> ◆ A Fight ◆ A Chase 	The base window for actions to happen.
2	Sequence	<ul style="list-style-type: none"> ◆ A Dungeon ◆ An Episode of Television 	A series of connected challenges.
3	Arc	<ul style="list-style-type: none"> ◆ A Series of Dungeons ◆ A Movie ◆ A Series of Connected Television Episodes 	A network of challenges which comes together to present difficulties to the players.
4	Campaign	<ul style="list-style-type: none"> ◆ Defeating the Final Boss ◆ A season of television episodes ◆ The higher level goals the PCs are pursuing 	The completion of a series of coordinated Arcs set against the players.
5+			As many levels can be added as needed to increase the scale or to add more Enemies.

Consult the Table about Scenario Levels to get an idea of what a certain level of a scenario translates to structure wise. Scene and Beat level scenarios you are probably already familiar with. Let's focus on 2+ level scenarios which will form the structure of the narrative.

Initial Higher Level Scenarios

When making the initial move of a higher level scenario, think more in terms of the plot and story you are wanting to tell, then you can kind of work backwards from that to what scenarios to use to make it happen. Or at least to provide the structure for it to happen, because part of the game is allowing the group to make their own choices and contributions in these higher scenarios.

After thinking a bit about your Big Bad (the antagonist with the highest Drama Level), what agent type it is (Standard, Object, Location, Plot, etc.) and then setting their skill values. When setting the initial skill values of your big bad, it is often best to take into consideration the skill values of your players. So if the group starts with their apex skill value (the highest skill value they have) is Great (+4), then you will probably want to provide your big bad with

their own apex skill or skillset 1 or 2 points higher.

Then depending on the nature of your story, either the Big Bad or the group makes the first move (if your story is more a sandbox which relies on player initiative, then your BB could be a Location type **Mirror-Blight Stricken Forest**. A more passive agent type invites scenarios where the group takes the initiative.



Creating HL Scenarios on the Fly

When creating a higher level scenario after having just finished your current highest level scenario, you can just create an even higher level scenario which your just finished scenario is assumed to play into.

Think of what type of scenario you want your just finished scenario to play into and then you can add the agents and characters you want to be active on your gameboard.

So if you just managed to beat the current big bad of your game, the Masked Bard, in your current scenario of Godly Idol in which you compete for the favor of the judging gods, you could then construct a new higher level scenario such as a dissenting god judge challenging the group for his seat on the panel, or perhaps you want to take the opportunity to take the game in an entirely new direction and introduce a new big bad who stole the divine laurels which were to be bestowed on the characters but now they need to track down the thief following the trail of the new Disharmonious Singers he bestowed the laurels on and deal with the havoc they cause.

This breakdown is not just for playing the various scenarios presented in *Guiding Fate*. These broad categories are for breaking down other tasks not currently covered by your *Guiding Fate* scenarios and allowing you to assign Skill categories and values to them. Want to add a Bakeoff scenario, where the group has to win against those foolish enough to challenge their soufflé recipe? These broad categories can help guide your current skill point allocation into what your skillset might be in this new scenario.

For instance, if you usually played with a unique Combat scenario you played with your group which only used the skills Physical, Sneak, Magic and Resources, then in order to quickly transfer your skill values from these skill to those of a new Bakeoff scenario by thinking of these skills in terms of their Fateful Approach category, you can commute them to their Fateful Approach equivalents in the new scenario.

So you could categorize them as Direct/Physical, Skillful/Sneak, Reflexive/Magic, and Social/Resources. Then in the new Bakeoff scenario you wanted to add, you had the skills Direct/Coordination, Skillful/Tooluse, Reflexive/Recipes and Social/Presentation. Thus to map the skill values from your Combat scenario to your Bakeoff scenario, Direct/Physical, goes to Direct/Coordination, Skillful/Sneak to Skillful/Tooluse, Reflexive/Magic to Reflexive/Recipes and Social/Resources to Social/Presentation. Then once your group has more time, they might make an actual breakdown of choices for their skills to be use in *Bakeoff scenarios*.

This thought process is really to help you and your group to abstract the actions you take in one scenario and be able to loosely think about them in the context of another scenario. The Categories of Direct/Skillful/Reflexive/Social are much easier to see in the world by thinking of them in terms of Manufacturing, Engineering, Science, and Art (which I will abbreviate MESA).

Thus, when you are trying to think about

FATEFUL APPROACHES

Now, a discussion on skills along with some theorycraft. They remain close to the same as in *FATE Core*, though with some additional clarifications as to how to connect them to larger web of your story.

While the skills themselves remain close to the same, how players think about skills is rather different. In *Guiding Fate*, when thinking of skills in the context of the scenario they are being used, they can be placed in 4 categories. These are similar to skill modes in *FATE Core*.

- ◆ Direct
- ◆ Skillful
- ◆ Reflective
- ◆ Integral

Table – Fateful Approach Skill Groups

Taking the theory about breaking a task down fractally by thinking in terms of Direct, Skillful, Reflective, and Integral approaches, the standard *FATE* Core skills are referenced in *Guiding Fate* by the Fateful Approach they fall under (and much less often by the secondary approach they fall under).

When *Guiding Fate* refers to certain Fateful Approach skillset, please consult the chart below to determine which skills fall under it. (Duplicate of an earlier table for convenience.)

		Primary Mode			
		Direct	Skillful	Reflective	Integral
Secondary Mode	Direct	Physique	Athletics	Notice	Will
	Skillful	Fight	Drive/Burglary	Crafts	Resources
	Reflective	Shoot	Stealth	Investigate/Lore	Rapport
	Integral	Provoke	Deceive	Empathy	Contacts

the contests and conflicts you want to recreate from other stories, it can be greatly beneficial to look at it by breaking it into the spectrum of MESA. Indeed it is a spectrum, since the MESA way of dividing a contest into tasks is more about how mentally taxing that approach would be to solve the problem.

The **Direct (Manufacturing)** skills are the most straightforward actions to solve the problem. If you were painting a work of art, the Direct portion of it would be actually putting brush to canvas after envisioning the piece and outlining the work.

The Direct (Manufacturing) aspects of a task are often thought of as boring as they are the least mentally taxing and most, well, “direct” of the approaches. Of course, the fact that this approach is not as appealing means that it does require discipline and a practiced hand to complete. Someone high in a Direct skill might not be as imaginative as those skilled in other approaches, but their high Direct skill signifies they have the gumption to get to tasks and keep at them until they are done.

Practically, this is an approach which if you were to do it better, would mean you

were solving the conflict faster and more efficiently. A higher skill value would mean the main task of the scenario was done better and professionally.

Skillful (Engineering) approaches try to think immediately around the problem. For most problems which occur which humans have to deal with on a consistent basis, we develop tools for, and that is what this category focuses on, tools and quick ways of thinking (being clever) which allow the problem to not just be solved by the brute force of the Direct (Manufacturing) tasks but with the skillful knowledge of the tools you or your opponent are using, quick judgments based on limited info, or ways to temporarily deny information to your opponent. Reflective/Science tasks are ones requiring more thought and energy. In that way Skillful is more about acts which are clever then those which would be thought of as smart.

Skillful involves thinking not just about the current conflict, but about the domains touching on the bubble of the immediate conflict. A noticed gap in armor, a shadowed escape route, these might not be direct solutions which a person could count on encountering in the scenario, but the skillful are quick to make the most of

these opportunities.

A higher value would denote being able to think around a problem efficiently, possibly avoiding the main conflict of the scenario entirely.

Reflective (Science) pulls from domains outside the current scenario and tries to build connections between them. Most of these outside domains are not going to be immediately useful in solving the conflict, but with time, surprising advances can be made which can change the outcomes of scenarios. Insights can be gained by abstracting problems in seemingly different scenarios to see how they relate and how the skills, tools and knowledge from one conflict can be used in the other.

Reflective/Science approaches tend to take the most mental bandwidth as this approach has a lot of failures and false starts. Looking at how data and knowledge from one domain might relate to another can be a frustrating mentally exhausting process which lacks immediate answers. Honestly, such approaches are almost defined by failure, as science is often about finding out what does not work and slowly building an inverted image of what is sought from all the missed data points.

Finally, there is the light at the end of the tunnel. **Integral (Art)** is both the flash of disparate sources coming together and the guiding beacon which we move towards. That rush of eureka when an idea you have been working towards comes together is Art.

Alternatively, Art can be about creating the vision of the goal to work towards. Whereas those eureka moments represent moving up from the many loose threads of thought, of Science, to a cohesive pattern achieve Art, this alternative take is about starting at the end knowing what you want things to look like, and then pursuing sub steps using the other categories of Manufacturing, Engineering and Science to achieve it. By creating Art from this direction, we are usually creating a very stripped down version of the reality we are wanting to create. If the Art is the design plans of an aircraft, those plans are not the

force which will cause the materials to appear, does not summon the forces which will drive the pieces together, does not inspect the components to make sure they are driven together well or that fractures or errors have not crept in. The design is not a magic spell which by virtue of existing brings all of the components it refers to together. And yet in spite of not containing the entirety of what needs to happen to complete it, it provides the singular vision by which many agents can take actions to try to fulfill it. Those agents engage in the Manufacturing, Engineering, Science and even additional sub-Art tasks demanded by the design. Thus the completion of those subtasks allows the aircraft to be experienced much more fully than would be possible then by just looking at the design.

Eventually, the insights provided by Art become common enough and taken for granted enough that it forms the basis for the next level of Manufacturing. Once you are familiar enough with the insight that Art provides, it becomes another task to be accomplished, a platform on which you lift yourself higher. Following the example of the design plans, it means that society recognizes the need to produce such Art and takes steps to make it a Manufacturing task, such as making it a job, setting boundaries and restrictions around it to make it more predictable such as deadlines and goals, creating tools to



make the process smoother such as design software and so forth. Eventually, the Art of the design becomes a task which many depend on and plan around allowing them treat the old Art task as just one more step in the Manufacturing task.

I would argue this compartmentalization and reflective breakdown of actions and outcomes is why we game, to recreate various events in a more contained form (amusingly captured in the term recreation...re-creation). We break time into turns to simplify the complexity of actions that agents in the game can take and limit the actors we have to think about, since with turns there will only be one actor taking one action at a time. We use dungeon rooms or scenes to break one sequence of actions or turns from another.

Of course, in some *re-creations* we have the actions of one scene bleed into the other, as with lingering effects or damage to health. In *Guiding Fate*, this would translate to the higher level scenario, recording or tracking the stress damage taken in the lower level scenario, but we can get into that later.

FATEFUL SKILLS

These breakdowns are just demonstrations of how you can use the MESA thought process to break down abilities in a fractal fashion. You might have a different way of grouping the FATE abilities in your game but sorting the skills this way (and the MESA process in general) is more about being able to quickly map different ways of using abilities to skills you are already using, such as using skills you use in a Combat scenario in a Chase scenario as well.

Reflecting closer on the fractal breakdown of the Modes for our FATE abilities, we could also think about how our Direct or Manufacturing area might fractally reflect the MESA process. If the most direct scenario we are usually going to pursue is a Combat scenario, then we can use that to form the second level of division for our abilities.

When I think about fights the most Direct way of resolving them that I can think of would be with Physique. Two opponents simply using straight forward strength to resolve the battle. Thus, I would place Physique under the Direct/Manufacturing category of the Direct/Manufacturing Mode of *Guiding Fate*.

Next, I would think about how one might Skillfully fight or how one might Engineering a way to resolve a Combat scenario. While both Fight (the skill) and Shoot seem at first glance like good candidates, Combat seems the more straightforward ability and we recall that MESA is a guide which generally lists the categories in order of how mentally complex and involved they are, thus when in doubt, we can rely on that rule of thumb to assist in sorting or choosing skills.

After that, I want a Reflective or Science category skill. Shoot is a more technical way to engage in a battle, requiring more mental concentration than the Fight ability so I choose it for the Reflective/Science category of the Direct Mode.

Finally for choosing the Integral/Art



category, I considered the various social abilities already there like Deceive and Contacts, and Provoke seemed the most fitting. Rather than a direct social skill like Provoke, another avenue of approach for filling the Integral/Art category would be thinking of what skill might control the Combat scenario as a whole or conversely, a skill to allow an individual to take in or focus on the battle as a whole even when the bullets and fists are flying. A new skill like Composer or maybe an existing skill like Will would fit. The MESA process is not a hard and fast rule-set, it is a mental guide to assist you in quickly mapping one set of categories onto another or even sometimes to help generate new categories entirely.

The breakdown of the Modes into sub-categories can help show how you might add further context and texture to any scenarios you create during the course of your game. For instance, if you create a new Pilot Airship scenario using the default skillset for *Guiding Fate*, you could just start out loose and fast with thinking about the MESA categories and how they could be used here.

You might create an Airship Piloting ability for the Direct/Manufacturing category (assuming that the point of the scenario is to direct the airship to a location). You might then create an Airship Engineering ability for the Skillful/Engineering category which would cover your ability to maintain your ship and tools needed for it to perform. A Navigation ability for your Reflective/Science ability, which determines your skill at piloting courses and dealing with issues not in your immediate sight. Finally, a Command skill could round things out, to deal with coordinating your crew and making sure everyone keeps their heads and moving towards the goal (or maybe a Flair skill if you are having Airship races, which would be your ability to wow and win over the crowds).

One way to tie in your existing skills to the Pilot Airship scenario is to have the new Airship skillset dependent on your Pilot ability from the default skillset. Thus, you could take your Pilot skill score in one of the new skills, and then your Pilot skill minus 1 in the next new ability you choose and then your Pilot skill minus 2 for the next and so on. So if you had a Pilot skill of (+3) then you might choose to have a

Navigation score of (+3), a Command of (+2) and an Airship Piloting ability of (+1). This distribution might represent the details of your more abstract Pilot skill, which represents your coarser grain abilities with piloting and guiding vehicles of all kinds and your Airship Piloting skillset represents what that means in the more specific context of, well, piloting airships!

Now of course, if you find yourselves using the Pilot Airship scenario extensively, you could use the mental process mentioned above where we split the default skillset into Modes and then had sub-categories for those modes. This can be used to not only create new groupings (having first level Direct Mode skills which are sub-categorized to second level Skillful/Engineering) but can also be used to inspire new sub-skills.

So we take our Navigation skill and think about what new skill might make up the four MESA categories for that skill. For Direct/Manufacturing it could be Chart Reading, making use of the data you have on hand and being able to sort through it efficiently and effectively. Skillful/Engineering could be Ship Sensing, which fits with the Skillful category's emphasis on knowing your tools and being able to use them. Ship Sensing represents the character's knowledge of their ship and what it can take, if the storm they are flying into will do some actual damage or just shake them up without causing lasting effect. Sky Watching might be a Reflective/Science skill and represents the ability to read the winds, weather or flying creatures to determine what hazards might be waiting for the ship. Pathfinding would cover the Integral/Art category corresponding to the Art categories thought of being the goal or epiphany which can guide yourself or others towards it. In this case the goal is the immediate path to route, which could assist with the Airship Piloting skill, reduce the strain on the ship which helps the Airship Engineering skill, or convey the immediate goal which crew needs to work towards which can give the Command skill a boost.

Know that the MESA breakdown is just a process which is useful in grouping abilities or thinking of new ones, and if you want to use the process to generate more or less than the default four abilities (like instead having 5 or 6), knock yourself out!

AGENTS

In *Guiding Fate*, Non Player Characters fall into four classes. These are loose categories, but useful for directing one's thoughts when pondering what different NPCs could be included in a scene or scenario.

- ◆ **Standard Agents.** The typical humanoids encountered in a conflict in FATE.
- ◆ **Object Agents.** These represent tools or devices.
- ◆ **Location Agents.** These agents represent threatening zones.
- ◆ **Plot Agents.** These are a special type of agent used to represent abstract threats.

Agent Actions by Type

In general, standard agents represent humanoid or beast characters. They can perform all the actions in a scene which you might expect, such as moving to different zones, or making any of the four FATE actions, overcome, create an advantage, attack, or defend.

Object agents are just that, objects. They can perform any of the four standard actions during a scenario but cannot change zones without assistance. If they are Unified (an action expanded on later but effectively teamworking from FATE Core) with another agent which can change zones, then the object agent is carried along.

Location agents are zones that act as obstacles. Like object agents, they can unify with allies in order to strengthen them. Unlike object agents, they usually cannot change zones, even if an ally they are unified with changes zones (which ends them acting in unity). Location agents can target all enemies they wish with an attack in their zone. Additionally, they can create entities in zones adjacent to themselves, unlike standard and object agents which generally must create the new entity within their zone (a new action for adding new NPCs).

Plot agents are unique agents in that they do not occupy a specific zone or position in a scenario. They represent general forces or impending dooms which threaten one side of the conflict. They are

If you are using the rules for weapon and armor values, then the only way for an agent to gain them is to Unify with an agent type different from their own. So, if a standard agent mob enforcer wanted to have a weapon value, the enforcer would need to unify with either an object, location or plot agent type. This also implies that if an agent has a weapon or armor rating in a scenario, they can have their weapon or armor split off into its own entity.

omnipresent in a scenario, but cannot be directly targeted with attacks and cannot directly target anyone with attacks either.

Instead, the plot agent must be damaged by using create advantage actions to populate the scenario with aspects which would stand in opposition to the plot agent and then either spending free invocations associated with the aspect or spending Fate Points to invoke the aspect and make an attack action against the agent using a skill appropriate to the situation (the GM's decision) which the Plot agent may defend against. Conversely, the players can create an advantage directly on a plot agent, which the agent can oppose, but if it is successfully placed, can be invoked to deal 2-shifts of stress damage to the plot agent. If a plot agent wanted to target the PCs, the plot agent would similarly need to create an appropriate advantage which it could invoke to make a direct attack against a PC which they could defend against, or alternately to create an advantage on the PC directly.

Plot agents may also Create Entities anywhere on the grid.

Agent or Entity?

It should be mentioned that throughout this guide, agents might also be referred to as entities. The terms both effectively refer to Non-Player Characters, but the word entity is used in the specific context of just adding a new agents to a scenario.

So whenever you see agents referred to as entities, it is usually with the thought that the agent has just been created.

Typical Agent Strategies

While standard agents are fairly intuitive for how to control them, how to handle object agent when these agents don't have any other NPCs to work with? Does a **Greyscale Sword** just lie there if not picked up? Object agents can invoke the aspects of their allies in order to allow them to move to the object's zone and unify with them or act as a corrupting or distracting influence on their enemies by creating advantages such as, **Shiny Treasure** or **Miasma of Power** to compel those opponents to move to their zone.

Such object agents might even Unify with their opponents for a time so that they can perform social attacks on them, like tempting the opponent to rely on the object agent and not on their friends. Additionally, as agents, they can perform Create Entity actions which objects can use to create previously "unnoticed" mobs which can activate, interact or Unify with them.

Similarly with location agents, they can compel their enemy's aspects to move them into the agent's zone and perform actions against them. For instance, a location agent creates an advantage on themselves called **Precarious Passage** and uses their free invoke on that advantage to compel on their foe's **Carefree Daredevil** aspect and move that character into their zone. Also, as mentioned, they can Create Entities in adjacent zones unlike other agents.

Agents with Scale

So we have these basic classes, but what about agents to represent organizations or groups? Well, that is handled by giving agents a different scale represented by the Orbit attribute. The larger mechanics of the Orbit attribute will be expanded on later, but for now just know it represents the scale or size of an agent.

While all agents have Orbit (including the characters) it is assumed that it is just Orbit: 1. For agents which need to represent something bigger in a scene, that can be accomplished by increasing their Orbit value. Thus, a company or organization might be represented by a standard agent of Orbit: 3. Orbit can

provide a loose representation of how broadly an agent can affect their environment or the narrative.

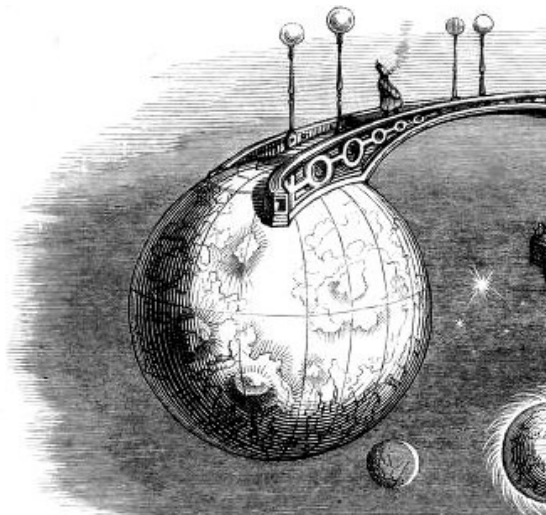
Categorical Advantage

By breaking down the entities in your scenario to agents, it allows you to clarify what roles these agents are going to be playing. By the Bronze rule of FATE, anything can have abilities and participate in a scene, but agent classification illuminates to the players how to approach their opposition and sets some ground rules for what to expect from certain agent types.

This process also helps to encourage a GM to think not just about the mobs you want to throw in your players' path but also put some thought into what other types of agents can be put into a scene for them to overcome or to just spice up the encounter.

UNITY

When you think about the characters in your game what are the important things which make them up? Is it their skills and equipment? Their money and relationships? Their focus and energy? Roleplaying games start with the character at their core and grow outward from there. Additional systems are added in order to allow the characters to properly act out the fiction of the scenarios they engage in. If the game is going to focus on repairing



and maintaining equipment then characters need to account for not just their weapons and their disrepair, but also for the tools and materials needed to perform their repair actions.

FATE tends to abstract this out by having all the relevant components of a character subsumed under a skill score and aspects. So a Steam Knight might have a fantastic **Clock-Scissor Sword** which bisects everything between it on the minute, but that piece of equipment is just narrative background to his (+3) Fight skill value (of course he might also have an aspect related to it).

Guiding Fate provides means to allow these subcomponents of a character to be brought into the mechanical foreground using a system of rules. This allows elements of the story which had previously been accepted in the fiction but did not have a representation on the board can be brought in, and in order to represent these attached elements, *Guiding Fate* uses the concept of unity.

Unity effectively replaces FATE Core's concept of teamwork. Unity takes the idea of people working together to achieve a common end and emphasizes how this is true for all agents whether the agent is working with an object, location, or even a concept. Unity tries to make the process work in both directions, when different agents are coming together to act as a whole and when a single agent needs to be broken down. It allows someone to reflectively look at a character and think about what items and properties make

them up. Then, it provides rules for bringing those components into play.

The rules about unity in *Guiding Fate* attempt to make the process of bringing these different elements and agents together and breaking them apart a more straightforward and smooth process which works within *Guiding Fate*'s concept of scenarios.

In order for one agent to team up with another, the agent needs to have an skill score either equal to, or within +/- 1 point of the skill value of the other agent they are teaming up with. So, a (+3) Crafts agent could team up with a (+2), (+3), or (+4) Crafts agent. By Unifying, the two agents now resolve their selected ability score rolls together. Roll the highest ability score plus 1. This effect lasts as long as one of the agents gives up their turn to Unify with the other agent.

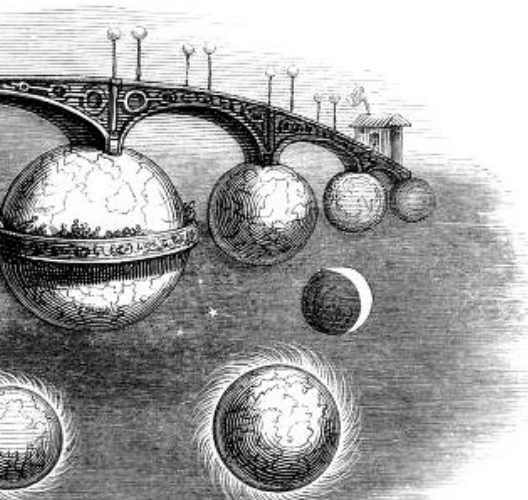
Additionally, if the two agents have the same skill score, one of the agents can forgo access to an aspect (but not your trouble aspect) for the duration the two agents are acting in unity in order to increase the bonus to +2.

Finally, the two agents can Fully Unify, which basically results in the two agents acting as a single character. Fully Unified agents cannot be targeted separately by attacks. Effectively, all of their ability scores are Unified (If the ability scores of the two agents differ from each other by more than 1, use the highest ability score). It takes an action to separate after Fully Unifying (which means neither agent can act in the turn they separate).

This Full Unification is how *Guiding Fate* generally approaches equipment. Equipment is often envisioned to be an object agent which is Fully Unified with the character which is using it.

This opens up the possibility of forcibly separating Unified agents. A Split Unity action can be done to separate Fully Unified agents, reversing the Unifying process.

Fully Unifying uses up the action of one of the entities which is unifying for the round. Additionally, breaking up from being fully unified uses up the action of one of the now split up agents for the round.



SPLIT UNITY ACTION

Taking an action to split the Unity of an agent allows an opponent to target subcomponents of that agent which would not normally be available to be targeted. The narrative framing of this action can range from disarming an opponent to splitting a single individual off from a larger group.

The most basic form of Splitting Unity is when two existing agents Unify in the current scenario. In this case, Splitting Unity is just an opposed skill roll using the abilities deemed most appropriate to the situation, similar to creating an advantage.

- ◆ **When you fail**, the target undergoes no change.
- ◆ **When you tie**, the target does not split into multiple agents, but you do gain a boost against the target.
- ◆ **When you succeed**, the target splits into multiple agents.
- ◆ **When you succeed with style**, the target splits into multiple agents and cannot rejoin for an additional round beyond the default.

Agents which are split cannot Unify again in the round they are split. So, if a standard agent pirate got split from their object agent sword, they could not become a unified agent until after everyone in the scenario finished their actions and a new round started.

Additionally, only one of the agents which were split off are allowed to act in the round. This assumes that the Unified agent which the split agents had been had not acted in the current round, in which case, no agent split off can act this round.

So if the pirate had acted earlier in the round, then neither the pirate nor sword could take an action. However, if they had not acted, then the pirate (or sword!) could act in the round.

STANDARD INVOKES

Standard invokes attempt to expand on the base set of actions a person can do with Fate Points. In *FATE*, a player can of course add +2 to a roll or reroll by invoking an aspect and spending a Fate Point. Beyond this, you can use Fate Points for a myriad of things, from

adding something to a scene to compelling an enemy's aspect to get them to do something. This section expands on those looser concepts by making some standard actions which can also be done by expending Fate Points.

These invokes should in no way be viewed as an exhaustive list. Instead, this is a list of actions which a player can generally expect to be able to do when invoking an aspect subject to the usual GM scrutiny.

These new Fate powered actions will show up in other parts of *Guiding Fate* such as constructing stunts or scenarios. So, even if you decide not to allow some or all of these actions in your game, it is helpful to be familiar with them.

Force Movement, spend to invoke an appropriate aspect (yours or someone else's) to force them to move into an adjacent, reachable zone from their current one.

Restrict Movement, invoke an appropriate aspect (yours or someone else's) to prevent them from being able to from their current zone. Even while a person's movement might be Restricted, a different invocation of an aspect to Force Movement, can still move the agent. The effect lasts until the end of the target's next turn. Though the GM might rule that an overcome action is needed to move again.

Control Targeting, invoke an appropriate aspect to influence who can be targeted in a zone. An agent can invoke one of their aspects to make themselves more prominent and as such, those agents have to be removed from the zone before other allied agents in that zone can be targeted. So if the superhero Magneta-man invoked on a **Web of Magnetic Energy** aspect, he would be able to control the targeting of all his enemies (conveniently using metal weaponry) so that they had to defeat his first before they could target his allies, the Justice Hammer and Crooked Step.

Alternatively, an agent can be made more obscure, in which case that agent cannot be targeted while other agents which are on the same side are in the zone. Either effect lasts as long as that agent does not leave their zone. NOTE: if you have multiple prominent agents in the same zone, then they all have the same priority and the opposing agent can target whichever of them that agent would like. Likewise with obscure agents in

the same zone, they all have the same priority.

Break Unity, invoke an appropriate aspect (yours or someone else's) to separate agents which are currently acting in Unity. This can be used against Fully Unified agents in order to be able to target a weaker agent which would otherwise be untargetable due to the agent being Fully Unified and knock them out of the scenario.

Splitting Unity can also be done by an action so it will fall to the GM to rule whether a particular unified agent requires an action or can be done by invoking a Fate Point.

Attack or Defend with alternative Skill, invoke an appropriate aspect (yours or someone else's) to make a single attack or defend action in a scenario using a skill which is not currently a skill you can use in that scenario to attack or defend.

CREATING ENTITIES

In *Guiding Fate*, both players and GM will find it useful to bring in new agents to the scenario. While the GM can always add what NPC agents they wish to the scenario, throwing in some rules about adding new agents can help the process feel more even and, following the philosophy of *Guiding Fate*, provide the players with clearer avenues to guide the fiction.

Creating a new agent is done in steps or levels. The first step just creates a very basic agent using an aspect, but more actions or Fate Points spent creating them add depth to the NPC. Generally, the turn economics are such that it takes 4 actions, Fate Points or mix thereof to fully create an NPC on your side.

Step 1 — Select the aspect to be used to justify bringing this entity into the scenario. If you are using an action to create the entity, you do not need to spend a Fate Point to invoke the aspect, but it does need to exist to justify the entity's creation and that aspect cannot be used during this process to increase the level of the entity or change it's Polar Alignment (the entity's side or allegiance), since the aspect is effectively already being used. Selecting an aspect ties the entity into the aspect web layer of the narrative and provides context for their inclusion.

Next, discuss with the GM what new agent you want to add. Decide on the primary purpose and skill of that agent. Then, decide what skill is being used to create the entity.

Step 2 — If you are in a scene scenario (where you roll dice to determine actions), roll your selected skill to create the entity. This value will become the value of the newly created agent's apex skill (its primary skill). So, if you rolled a Great (+4) for your Shoot skill in a zone with a **Precarious Bridge**



to create a **Yawning Chasm** location agent and could set its primary skill to (+4) such as Fight.

A basic entity created this way does not have stress boxes and only one skill. If they receive a hit, they are knocked out of the scenario.

Also, they are not on the side of the Polar Alignment which creates them necessarily. Any newly created entity has to have a purpose which is not full for or against one side or the other, but can have a motivation which would be of more help to one Alignment, such as creating a police officer in a scenario where the Antagonist are robbing a bank. In that case, the Antagonist are more of a target, but the players being in close proximity to the robber probably means the police will work to detain them as well.

Step 3 — The **first level** agent created is fairly basic, the entity created only has their apex skill and no stress boxes as described in step 2. Additional actions or Fate Points can flesh them out. Spending additional turns can be done by either the initial creator or others.

If Fate Points are spent to expand upon the entity, separate aspects will need to be specified for each Fate Point spent. Additionally, remember that the initial aspect used to justify the creation of the entity cannot be invoked on to further increase the entity's level.

The **second level** for the entity beyond just a primary skill is to select one skill from each of the other Fateful Approaches.

Note which Fateful Approach the selected apex skill falls under. Then for each of the other three Fateful Approaches, select one of their skills.

So if you selected Shoot, a Direct Fateful Approach skill, then you would need to select skills under the Skillful, Reflective, and Integral Approaches. The value of the skill selected is equal to the apex skill minus one for each additional skill selected. Thus, if an agent had Lore (+4), they might have Drive (+3), Rapport (+2) and Physique (+1).

Additionally, the agent also gains stress boxes appropriate to the scenario and an aspect to describe themselves. By default, two stress boxes plus any additional stress boxes from their skills.

The **third level** completes the agent. Select the highest skill within the Fateful Approach skillset. You can then select additional skills with the value of the skill selected being equal to the highest skill in that skillset minus one for each additional skill selected. You can select additional skills within the same Fateful Approach skillset until either there are no more skills in that skillset or the value of the skill would be below 0. So, an agent expanding their Skillful skillset could take their highest skill which we will say is Drive (+3), and expand their skills to have Athletics (+2) and Burglary (+1).

The agent gains two more aspects and also a mild and moderate consequence, GM permitting.

Step 4 — Finally, the newly created NPC is still Unaligned and their motives will not be fully aligned with any side but their own. The entity's Polar Alignment can be shifted to your own Alignment, if a Fate Point is spent during the agent's creation and an additional character aspect (an aspect specific to character rather than a zone or situational aspect) is used in their creation. The character aspect used to shift their Alignment must be one which relates to the entity being created to the character creating them. So, if a character had the aspect **Agent of the Silicon Engines** they could invoke it to get the entity they created, an experimental AI racing machine which was cruising by the scene, to recognize the character and convert over to their alignment. However a more general aspect like **Everybody's Friend** probably isn't going to cut it.

After their creation, you would effectively need to knock the entity out of the scenario using an appropriate skill to cause them to shift to your Alignment. For instance, if a warrior created a convenient **Wind Swept Stallion** agent in a Chase scenario, they might then use a Fight attack to effectively grapple and tame the stallion and bring it onto your side. Once the stallion was

knocked out by the Fight skill, they would be part of the warrior's Polar Alignment and work for their side.

Higher Level Scenario Interactions

This section deals with how the Create Entity action interacts with higher level scenarios. If the terms or phrases in this section are unintelligible, come back to this section after reading the section which goes in depth about scenario gameplay.

When creating entities in higher level scenarios, each Scenario Success counts towards the created entity's apex skill. An agent can take multiple turns or actions to increase the number of Scenario Successes they can count towards the entity's highest initial skill.

In higher level scenarios, a created entity's apex skill is limited to be equal to or less than the skill value of the agent being used to create the entity.

Promoting a created entity to a higher level scenario: The players or the GM might end up creating an NPC which they wish to continue being an active agent, even in the higher level scenario than the one in which the NPC was created.

By default, a created entity cease to have a mechanical effect on the game after the scenario they are created in ends.

The NPC might have other tasks she needs to do or simply finds they cannot fully trust the players. A created object might run out of power or be found to only work in a certain location. The end result is that while the agent exists in the narrative background, they stop being part of the mechanical foreground and while they shape the logic behind what might make sense for alternative uses of skills (like creating advantages or overcoming obstacles), they stop being an agent with stress boxes and skill values.

Mechanically, in order to promote a created entity to a higher level scenario, you need to spend a Higher Level Fate Point and invoke an aspect in that scenario to bring the agent from the lower level scenario. However, the promoted entity will be Unaligned. If they

were aligned with your side in the lower level scenario, you can spend an additional Higher Level Fate Point and invoke a different aspect to justify their alignment shift. Otherwise, other means will need to be found to shift their alignment (such as using Rapport to deplete their Will and convince them to join your side).

As for the quick creation of aspects, an easy way to create some interesting and engaging aspects is to look at the aspects of the players select 3 at random and make an aspect which would pair well with one of those aspects, one which would pair poorly and one which subverts the aspect. So, for instance, if the players had the aspects **Defender of Lowe's Range**, **Quickest Hex in the West**, **Soft Footed** you might come up with the aspects **Ran with Lowe in the Day**, **Hex Hater**, and **Loud Mouthed** to keep things interesting, allowing the quickly created agent to be able to fit into the history and social dynamics of the players.

Creating Entities and Splitting Unity

You can weaken agents by Creating an Entity and then performing a Split Unity Action, which in narrative terms signifies noticing that the enemy agent is powerful because of some component, such as the heroes noticing that the Dark Lord's power comes from the amulet on his chest, then using a Create Entity action to create values for the amulet as an object agent and then performing a Split Unity action to separate the amulet from the Dark Lord, allowing the heroes to attack the amulet directly and "weaken" the Dark Lord since he would no longer receive the bonus from Unifying with his amulet. These can be a Reflective Fateful Approach action, with their narrative focus on creating/ uncovering weakness, or Skillful Approach action, with its focus on Capturing things which make them good candidates to use for the process of Creating an Entity, then Splitting Unity and enabling an agent to be diminished.

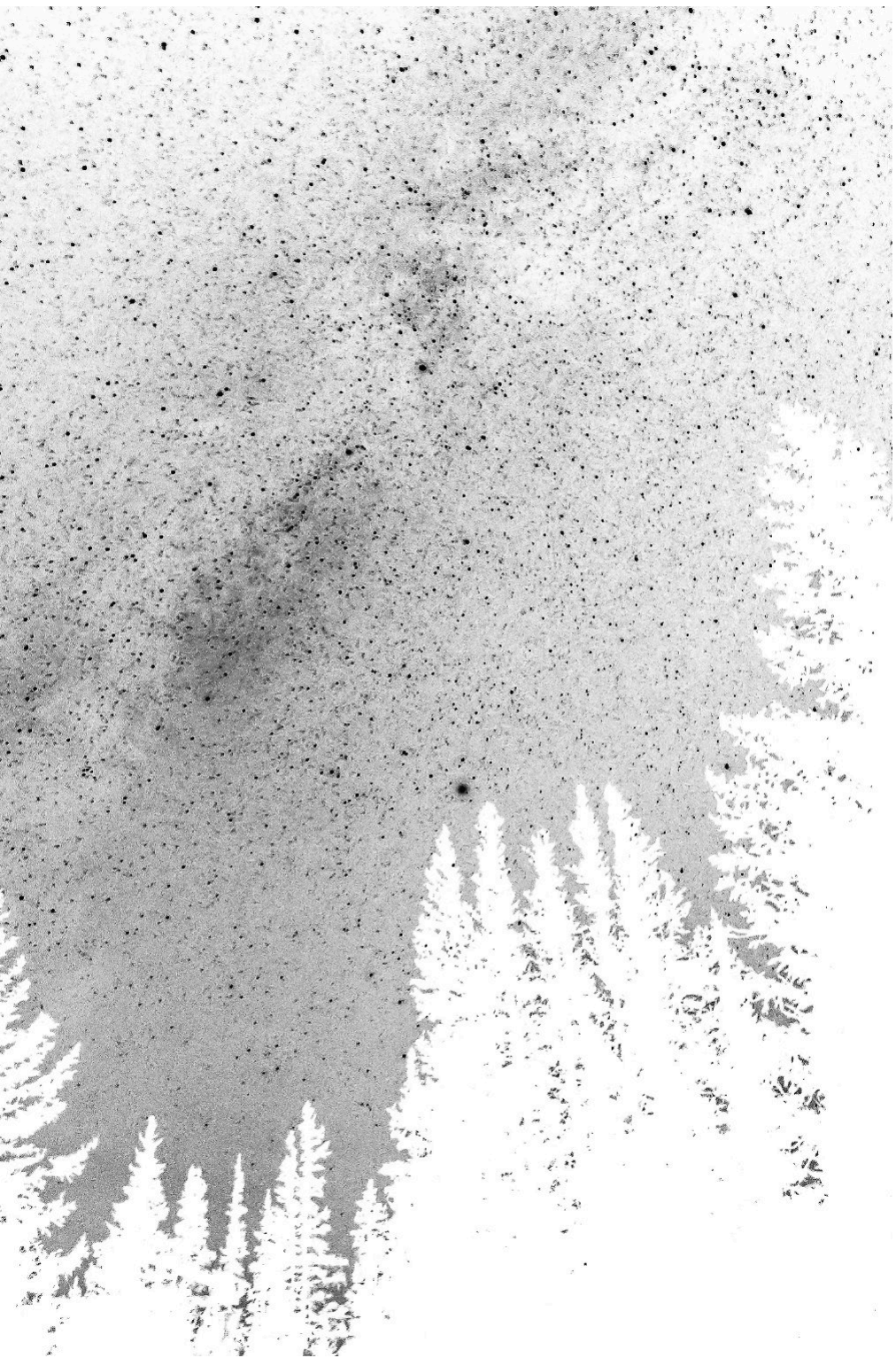
The GM has some veto on the creation of agents with the intention of splitting them off, so such plans should probably be discussed before proceeding. However, Creating

Entities in order to Split them off from enemy agents can have a lot of power.

The standard pattern for reducing an agent's skill after a new entity was created for them and then split off is to reduce each skill of the original agent by 1 whose skill value is greater than or equal to the created entity's skill value minus 1. So if the original had a Will of (+3), then it would be reduced to (+2) if the created entity had a skill value of Will of (+2) or higher. This can make it more beneficial to fully flesh out the created entities and make sure they have a wide array of skills.

Of course, there are many additional variations on how to split off an entity. Looking over the rules for Unifying agents and thinking about them in reverse can grant one some ideas for other ways to separate agents. If a split entity has skill value equal to or greater than the skill value of the original agent, the GM might allow the skill to be reduced by 2 if the original gains some meaningful aspect. Or the created entity might be attributed as being entirely responsible for a skill's value and separating them lowers the original's by as much as desired (if the created entity has skill value equal or greater than the original's).

If some agent has Lore at Great (+4) because they have cybernetic connection to the databank and an opponent creates an entity to represent that cybernetic connection and defeats it, the lion's share of that Lore value could be attributed to the connection and its removal could result in dropping the Lore value of the agent to Average (+1). This all allows some flexibility in what Splitting Unity can accomplish and a bit of leeway for GMs to rule on.



SCENARIO ATTRIBUTES

In this section, we will discuss the attributes and inner workings of scenarios more in depth. These technical properties of scenarios help to define what happens in them and set the boundaries of play.

SCENARIO TURNS

Guiding Fate uses elective action ordering (also known as “popcorn,” “handoff,” or “Balsera Style” initiative) for determining turns. How it works is that after the GM selects the initial agent to act in a scene, the person in charge of that agent selects the next person to act, and so on until all agents have acted in the round. NPCs are controlled by the GM, who also selects who should go next after they finish taking a turn with the character.

Thus, a scenario needs to record who has acted in the turn and who has not, so that when time comes back around to determine who can go next, who qualifies is clear to everyone. Putting all active agents in a scenario in a list and leaving room for an erasable “X” or “—” mark for those who have acted should suffice.

A rules tweak to consider is to allow the players to select the next character to act and if that character is an opponent NPC, allow them to act out that character’s turn. This is in the general spirit of *Guiding Fate* and allowing players more agency in the direction of the story. This can be particularly useful when acting out higher level scenarios where they are having some say in what kind of overarching plot the villains are taking against the players.

This can also make it easier for players to compel their own character’s aspects since it is mentally easier when playing the villain to justify having a PC work slightly against their own interests or to play into the hands of the villain they are currently representing. However, their decisions are subject to GM override if the GM feels the player is not using the NPC correctly.

One can take the idea of players alternating between player characters and non-player characters to the extreme and remove the GM from play entirely. Instead of a GM who determines the motives and next goals of NPCs, the group all contributes to brainstorming broader narrative truths and the player who is in charge of acting for the NPC this turn determines that character’s in-game actions. Areas and decisions which would normally be determined by GM or GM veto are determined by consulting the group.

SCENARIO ATTRIBUTES

There are some attributes which all scenarios have and which you will want to keep track of during play. While these provide brief descriptions, Dramatic Level, Orbit, Fatalisms, Horizon skills and so forth, will all be expanded upon in their own sections.

Dramatic Level: Sets the level of importance of the scenario. Used to determine its place in the hierarchy of scenarios. Determines the amount of time spent solving the issue.

Orbit: Decides how large the conflict being depicted in the scenario is. The higher the Orbit, the larger the number of people affected by the struggle. Agents in a scenario can also have Orbit.

Fatalisms: Each scenario will have these. This attribute lists what Fatalism each side is pursuing if known. In a Combat scenario, the Allies and Enemies are going to be pursuing a Defeat(Other Side) Fatalism. Additionally, there can be a Chain of Fate, linking Fatalisms.

Horizon Skill: Refers to the skill(s) used to determine the main stress box. These skills represent what prevents the opposition from automatically achieving their Fatalism and as such it represents what they have to wear down to get it. In a Combat scenario, this will be the Physique skill.

Equinox: This is the mechanical result which will be applied to the higher level scenario which this current scenario is a part of. It is different from Fatalisms in that Fatalisms are narrative consolidations and help to focus the narrative, and Equinoxes are the specific mechanical results which will be applied. The two concepts are linked but not the exact same.

Polar Alignments: The list of the different sides of the conflict. By default, there is a Protagonist Alignment, Antagonist Alignment, and Unaligned. The Protagonist includes the players and all agents which are definitively on their

side and working towards their goals in the scenario. The Antagonist are the bad guys working against the players. The Unaligned are agents actively pursuing their own goals. There can be as many Alignments as are needed for the scenario.

FATALISMS

Before twisting our brains around scenarios and how to fit them into each other, let's take a moment to talk about the resolution of scenarios. *Guiding Fate* uses what it calls Fatalisms to establish the narrative stakes of the scenario being played out. These help to clarify the goals the group is working towards and are used as the plugin outlets to connect scenarios to each other.

The Fatalisms are

- ◆ **Defeat(Target)**, which involves overcoming or removing an obstacle in a direct way, from play.
- ◆ **Capture(Target)**, which deals with outcomes of coming into the possession of something. Usually this is an object or location, but it could also be an NPC such as a cowed noble whom one side needs to Capture in order to get him to sign a document.
- ◆ **Revelation(Target)**, which brings new things into the narrative to either help themselves or hurt the enemy.
- ◆ **Influence(Target)**, which has the target either change their allegiance, or perform an action that their social position allows them.

Let us expand a bit on how Fatalisms connect mechanically to scenarios.



The *Defeat* Fatalism is good when you want to remove an aspect or entity from the game entirely. A simple straightforward Fatalism, if you want to kill an NPC, this is the Fatalism to pursue. Of course, characters can always mysteriously survive, come back or be put back in play somehow but generally, if you succeed in achieving the Fatalism, it takes the target out at least temporarily.

Capture is all about possessions, tools, and NPCs which lack agency. Tools are very important for being able to complete any task and this Fatalism focuses on collecting or protecting them (if it is a Prevent-Capture Fatalism). Generally, these are items which are within the scenario or which would logically be on hand. Devices which don't necessarily exist yet or which require ingenuity to construct fall under the Revelation Fatalism, though there is overlap.

Revelation is about uncovering or creating new things which in turn strengthen or weaken the target. Revelation brings things into play into the scenario which don't currently have a logic to be there. While you might be able to Capture some rare flowers as a resource in an ancient forest, you would want to pursue a Revelation Fatalism to create a special medicine, or perhaps to introduce a new type of flower, not established before, which can cure just the illness you need it to.

Influence deals with changing Polar Alignments and compelling agents to take certain actions they wouldn't necessarily otherwise. Changing an agent's Alignment isn't quite like knocking them out of the picture with Defeat, but rather knocking them into the background. The agent is still in play to be compelled to take action, make their own decisions in the scenario and possibly change their Alignment again. It is just that for the purposes of deciding who wins the scenario, they

count as being knocked out of the fight (which also means they can count towards the Scenario Successes, which are discussed later).

Additionally, you can compel agents (usually Unaligned ones) to take certain actions like attacking an enemy or trying to create an advantage.

FATALISM TO FATEFUL APPROACH

The different Fatalisms can also be thought of as the results of the different Fateful Approaches (MESA). So if you are using skills under the Direct skillset, you are probably pursuing the Defeat Fatalism. While this is just a way to mentally link actions to consequences, it can make it easier to navigate what Fatalism you should look at if you are wanting to use certain skills and vis versa.

The links are

- ▶ **Direct** ⇒ **Defeat**
- ▶ **Skillful** ⇒ **Capture**
- ▶ **Reflective** ⇒ **Revelation**
- ▶ **Integral** ⇒ **Influence**

Fatalisms and Fateful Approaches differ in the direction they take. Fatalisms start at the end with the consequences and stakes which you are trying to accomplish and the Fateful Approaches describing how you want to achieve those consequences. The two are linked but which one you want to think about depends on which direction you wish to think about things from, the beginning or the end.

Additionally, scenarios are grouped not just under the Fateful Approach which they correspond to, but also the Fatalism outcomes those scenarios are good at



Table – Correspondence between Fatalism and Action

The following list is just a guideline and not a ruleset. It shows connections between a Fatalism being pursued and Fate actions which work well with that Fatalism. The italicized and underlined actions are the ones particularly associated with that Fatalism.

Fatalism	Action	Description
Defeat	<u>Attack</u>	Directly removing an agent
	Split Unity	Forcefully parting unified agents
	Overcome	Directly confronting the obstacle and pushing through it
Capture	<u>Split Unity</u>	When it is an object or location agent being split off
	<u>Overcome</u>	When dealing with aspects which can be avoided in a "Prevent-Capture" situation
	Create Advantage	When dealing with tools
	Create Entity	Bring tools or devices which can be Captured into play
	<u>Create Advantage</u>	Bring a new facet into play which has not been seen before
Revelation	<u>Create Entity</u>	Create something in the scenario which is unexpected
	Overcome	Remove aspect from play using knowledge beyond the scope of the scenario
	<u>Change Polar Alignment</u>	An attack in a social scenario such that knock out means changing sides
Influence	Create Advantage	Compel an agent in the scenario to try to do something

producing. By default, your scenario selection is limited by the Fateful Approach you take as determined by the skill used in your HL action, but you can of course start with the Fatalism you want and select scenarios which would correspond to it.

So if you know in the narrative that you want to pursue a plot which involves uncovering the **Stargate Tablet Alignments** which would significantly enhance the power of the PC's side, then you would want to be looking at a Reflexive scenarios such as Investigation.

For example, if you are in a Combat scenario, you and your opponents both probably have Defeat(Group) as their Fatalism, if you are in a Chase scenario, one side has Capture(Group) as their Fatalism and the other Prevent-Capture(Group) as theirs. By having a Fatalism of a scenario, you can loosely picture what the outcome of the scenario might look like. These choke-points in the flow of the game serve as waymarkers to

mentally navigate the choices and outcomes that could happen during play. By getting comfortable thinking with them, you can use them to plug them into higher level scenarios or if you need to generate a lower level scenario, you can use them to guide which type of scenarios to think about.

Action to Fatalism Links

The Fatalism of a scenario determines what narrative outcome will result from completing the scenario as well as clarifying the stakes. The mechanical action declares what changes will be made to the system as a result of the outcome. However, there is generally a link between the action being initialized and the Fatalism outcome sought.

Starting out, you will want to decide what mechanical higher level action you wish to take, then consulting the table, see which Fatalism is associated with the

action and set that as the Fatalism being pursued in the lower level scenario.

Thus, if you were wanting to *create an advantage* you would be pursuing a Revelation Fatalism.

This limitation is only one you might consider when starting out with *Guiding Fate* in order to provide the group with a clear starting point for what Fatalism to pursue. Normally when taking an action, you choose whichever fatalism you want to pursue.

This limitation might even provide interesting narrative bits as you use the Fatalism to think about what you might do next with the story.

Of course, whether or not you use this limitation, you can modify the Fatalism you are trying to achieve by adding a link to the Chain of Fate as described below.

CHAIN OF FATE

Things might be a tad simple if you just have the Fatalisms and their scenarios. What about when one Fatalism is the logical outcome of achieving another? If you Capture the **Ultrawave Laboratory** outputting the super energy allowing the otherwise unpowered mastermind Reximilian to terrorize Meteor City, then you might also decide that Defeats him as well. In *Guiding Fate* this is represented by the Chain of Fate.

Simply, the Chain of Fate is the chain of Fatalisms which cause each other to happen like falling dominoes. This allows you to add some additional narrative logic to the Fatalism you want as your goal by gating the narrative result you want (the first link in the chain), behind the Fatalism with the scenario you want to play (the second link in the chain). You often see this in other forms of entertainment, where the types of actions the characters perform to accomplish their goal (pulling together a band and create a rock jam) don't logically line up with what they are trying to accomplish (Defeat the evil terror group S.N.E.K.). This can be more pronounced in episodic media, where people expect to see certain scenarios

happening, such as a TV. show about heists always having a Capture scenario in it, but what ultimate goal the characters are pursuing is a different Fatalism. For instance, Capturing the blackmail material to Influence a politician into working for them.

When the PCs are putting together their plan for what scenario they want to play next, they should be afforded at least one link in the Chain of Fate, meaning they should be able to select a base Fatalism they want to achieve (let us say *Defeating(BadGuy)*) and then an additional Fatalism they will pursue to achieve that Fatalism (which might be *Revelation(SecretPlans)*).

Additionally, certain characters should be able to make certain additions to the Chain of Fate more often than others. When a player creates an explorer character, they probably want that character to go on exploration based scenarios and solve the big problems of the world through them. As such, the GM should give more leeway to this character chaining a Capture plot into other plots. So, if the GM had planned that the PCs were supposed to Influence the rogue ship A.I. into not crashing into an asteroid, the GM should give extra consideration towards allowing the explorer character to add a link and now be able to Capture a lost experimental empathy chip which will in turn Influence the A.I. into avoiding the asteroid.

Certain high level stunts can allow changes to the Chain of Fate. So while everyone can rely on the GM's intuition and agreement for adding links to the chain, for clarity's sake, the GM might instead require a character to have certain stunts in order to make significant changes to the Chain.

This might sound like work, thinking of Fatalisms and the Chain of Fate, but it will allow everyone to have more control on the flow of the fiction by clarifying objectives and putting them down in a way everyone can play with and modify. And of course, if the narrative calls for it, or everyone wants, you can add as many

links to the Chain of Fate as you want. The limits surrounding them are just to tighten the scope of the Fatalisms and scenarios.

HORIZON SKILL

The *Horizon skill* sets how far the conflict needs to go to reach a conclusion. It can also be called the *threshold skill*.

When constructing a scenario or contest, the first step is determining “what prevents this from being solved?”. If this scenario were a single contested roll, what might it be? This can guide you in selecting a Horizon ability, the skill value used to calculate how much stress an agent can take in a scenario. This sets a base ability which can guide the decisions of what other abilities have roles in your scenario as well as provide a reference to look at when you just need the bare minimum of data for an outcome.

For example, if we think about the most slimmed down version of a fight, where the outcome is just the force and mass of the participants, Physique would be the ability of choice.

When you need to make quick decisions or offhand rulings on the outcomes in a scenario, the Horizon value is the one to look at.

Mind you, you do not need to create your own scenarios, you can use the ones presented in this guide. However, those scenarios will in turn have their own Horizon skills. Be aware of them as there are certain High Level (scenario) concepts which make use of Horizon skills.

DRAMATIC LEVEL

The *Dramatic Level* of the scenario determines the importance of the scenario you are currently acting in.

The structure of a game of *Guiding Fate* can be thought of as a tree of scenarios with the scenario with the highest Dramatic Level being at the top and then having scenarios of lesser Dramatic Level branching off from it. By knowing the Dramatic Level of a scenario, you can

place what layer of scenarios it should be in, significance wise.

Additionally, you can key certain story changes to only be accomplishable by a scenario of a certain level. For instance, restricting the death of PCs to being knocked out in a scenario of Dramatic Level 3 or higher. This would mean that, narrative wise, the group agrees to only allow being knocked out of a scenario with Dramatic Level greater than or equal to 3 to result in a PC being killed, and being knocked out of a scenario of lesser Dramatic Level results in other narrative outcomes, like being captured or having their possessions taken.

Instead of death, you could set the result of being knocked out in lower Dramatic Levels to either temporarily making certain character aspects inaccessible, or making modifications to those aspects. For example, if knocked out in a scenario with Dramatic Level: 2, you could say that as a result a character's aspect **Always Fit for a Fight** is inaccessible in the higher Dramatic Level scenario for now due to the blow to their confidence from being knocked out. Or instead of inaccessible, you could make the aspect change its nature entirely, such as having a **Champion of the Orichalcum Emporium** become more strained and change to **On the Rocks with the Orichalcum Emporium**.

This agreement does not just have to advantage the players either. The GM is free to set certain enemies as having a certain level of mechanical plot armor, which prevents them from being permanently knocked out of the game if they are not defeated in a scenario of a certain Dramatic Level.

GMs and players would just want to clarify what kinds of narrative changes different Dramatic Levels can have towards the start to allow everyone to set their expectations and remove the need to make or change rulings on what Dramatic Level can change what afterwards.

ORBIT

Orbit determines the scope of the conflict. Roughly how many other humans (or humanoid!) will be affected by the outcome. It can be thought of as the scale of the conflict.

While *Orbit* is a scenario attribute, orbit is also an attribute of the agents within the scenario. Generally, at least one side in a conflict is going to have *Orbit* equal to the scale of the scenario. *Orbit*, when it deals with an agent, means either how sizable it is compared to others of its like, or that agent is composed of numerous subagents acting as one unit.

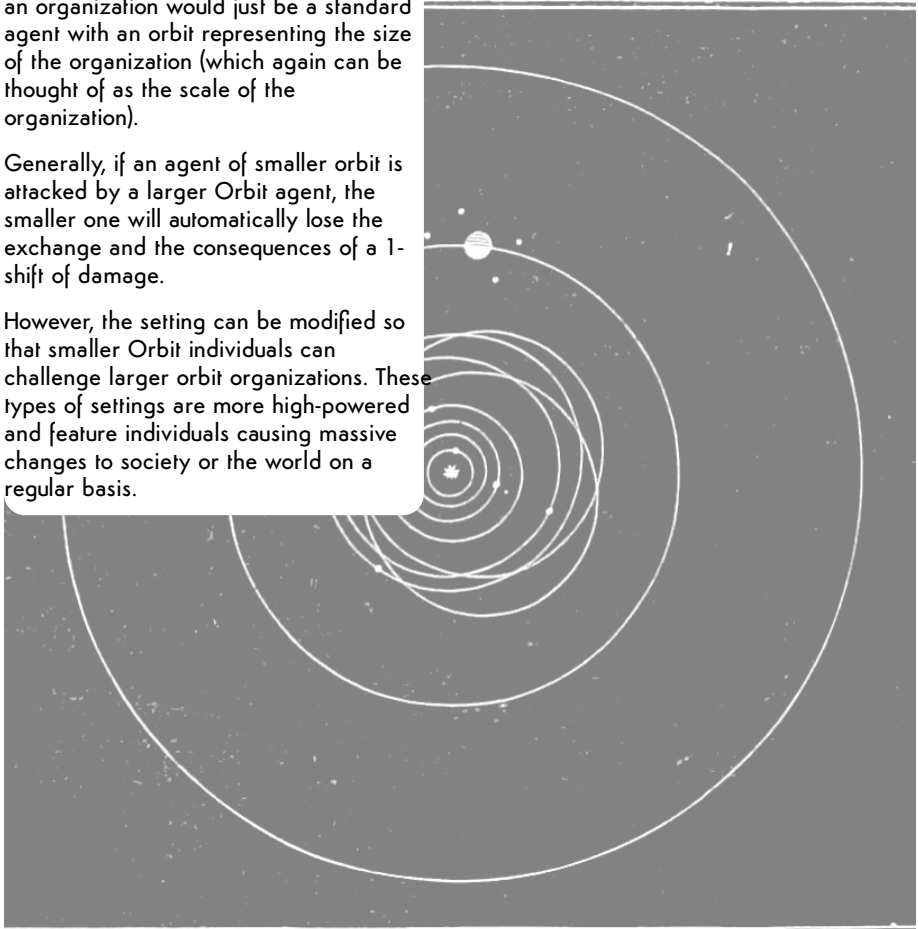
Orbit is used to represent organizations and groups in *Guiding Fate*. In a scenario an organization would just be a standard agent with an orbit representing the size of the organization (which again can be thought of as the scale of the organization).

Generally, if an agent of smaller orbit is attacked by a larger *Orbit* agent, the smaller one will automatically lose the exchange and the consequences of a 1-shift of damage.

However, the setting can be modified so that smaller *Orbit* individuals can challenge larger orbit organizations. These types of settings are more high-powered and feature individuals causing massive changes to society or the world on a regular basis.

General Orbit Levels

Orbit 1	Individual
Orbit 2	Party/Group
Orbit 3	Gang/small organization
Orbit 4	Organization of a City. Government of a City / Large Company throughout the City
Orbit 5	Organization of a Nation. Army / National Company
Orbit 6	A Nation
Orbit 7	Global



POLAR ALIGNMENT

Polar Alignments are the various sides and factions in a scenario. When a group of agents are in the same Polar Alignment as each other, then pretty much any action they take is going to count towards that side accomplishing their Fatalism.

While the narrative of the story might imply that an agent is working against their side, all Fatalism outcomes made by the agent must ultimately be for that side.

This might not be a big deal for the PCs but for the NPCs which are on their side, it provides a layer of clarity towards their actions, motivations and what needs to be done to take these NPCs away from a side, if only for a time.

Mechanically, the Influence Fatalism can be used to change the side of an NPC. If an NPC is Knocked Out through a scenario which has a Chain of Fate which ends in an Influence Fatalism, you can change that NPC's Polar Alignment.

Though if they are an enemy, you need to first move them to the Unaligned side, then you can move an Unaligned NPC to your own side. It is up to you whether to have the agent stick around in the scenario (following their own Unaligned motivations) or to have them ride off into the sunset having changed their ways.

Additionally, object agents and location agents will try not to attack you or to work for the enemy. You can unify with agents which are on your side, but generally you are unable to unify with agents which are not of your alignment. So, if an Antagonist picks up the heirloom sword of the hero **Nightbinder** and that sword happens to be an object agent, then that Antagonist will not be able to Unify and gain the boost to skills that might usually grant. In fact, during **Nightbinder**'s turn, it will work in favor of the Protagonist Alignment, either by creating an advantage, or hampering the enemy that picked them up.

EQUINOX

When an Equinox happens there is an equal amount of day and night. In order to decide whether light or dark prevail, you are going to play out your scenario. The Equinox records what is being

decided by the gameplay. The Equinox could also be called the *Consequences* of the scenario.

When you take an action in a higher level scenario (a scenario with Dramatic Level: 2 or greater) then that action is in turn going to be resolved in the lower level scenario which it spawns. In order to keep track of what mechanical action the current scenario you are playing in will do once it is resolved, we also record the action that created this scenario. That should give us the information needed to change the state of the higher level scenario as needed.

The information recorded should be along the lines of the agent who initiated the action, the skill and skill value used to undertake it, the agent who opposed them, their skill and skill value, and any additional necessary information.

Say the higher level scenario is a Chase scenario and the Callisto Raiders are trying to perform a Create Entity action to add a Grav-Train to it. They make a Create Entity Action using Lore to track down a Grav-Train heading where they need without arousing undue suspicion. The Space Marshals oppose the action with Lore (by default Create Entity Actions are opposed using the same skill). In the created lower level scenario Investigation, the Raiders are hunting down leads to find the right train and get on it while the Space Marshals are likewise hunting down leads for the Raiders.

Thus in the lower level scenario it has an Equinox of:

*Callisto Raiders: Create Entity / Lore (+3)
vs. Space Marshals: Opposed / Lore (+2)
| Create Entity(Grav-Train), apex
skill(Drive)*

Which records the action, who initiated it, the skill used and its value as well as the corresponding values for the other side and the extra information needed which in this case is the entity being created (the Grav-Train) and the main skill of the created entity.

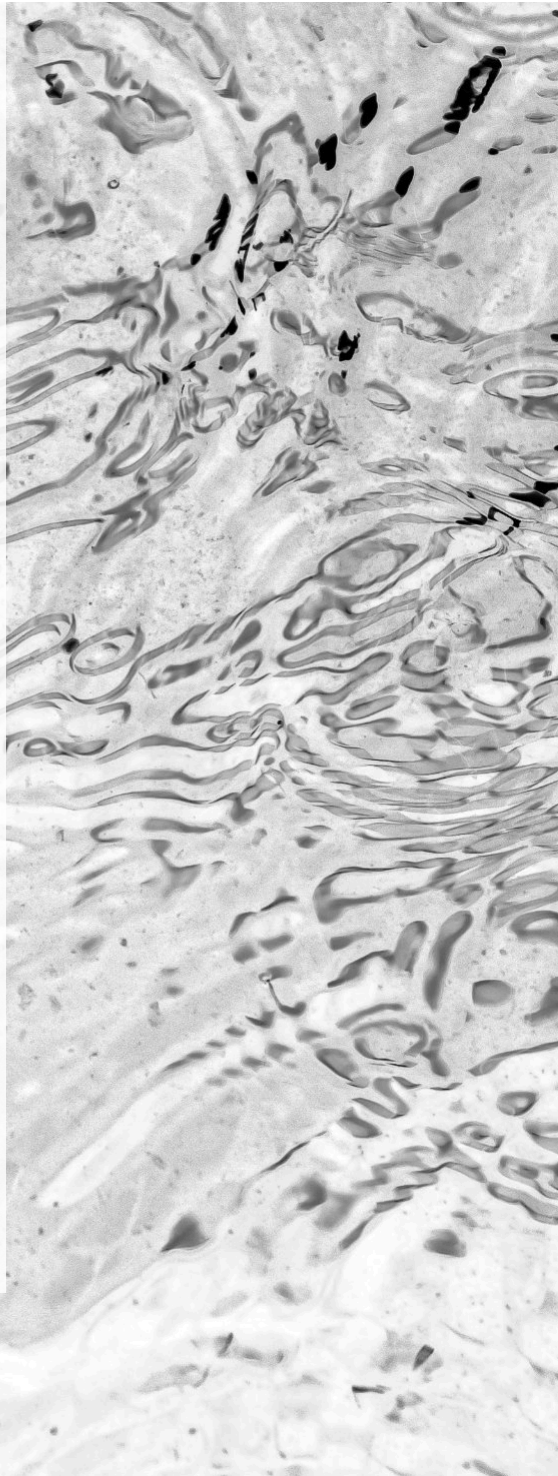
If the current scenario is the highest level scenario, you can just leave the Equinox blank and if you wish to continue the adventure after finishing this scenario, you can create a new higher level scenario which this one was a part of and retroactively decide what action this scenario was trying to do. Perhaps this scenario just defeated one of the agents in the higher level scenario but there are still more villains waiting.

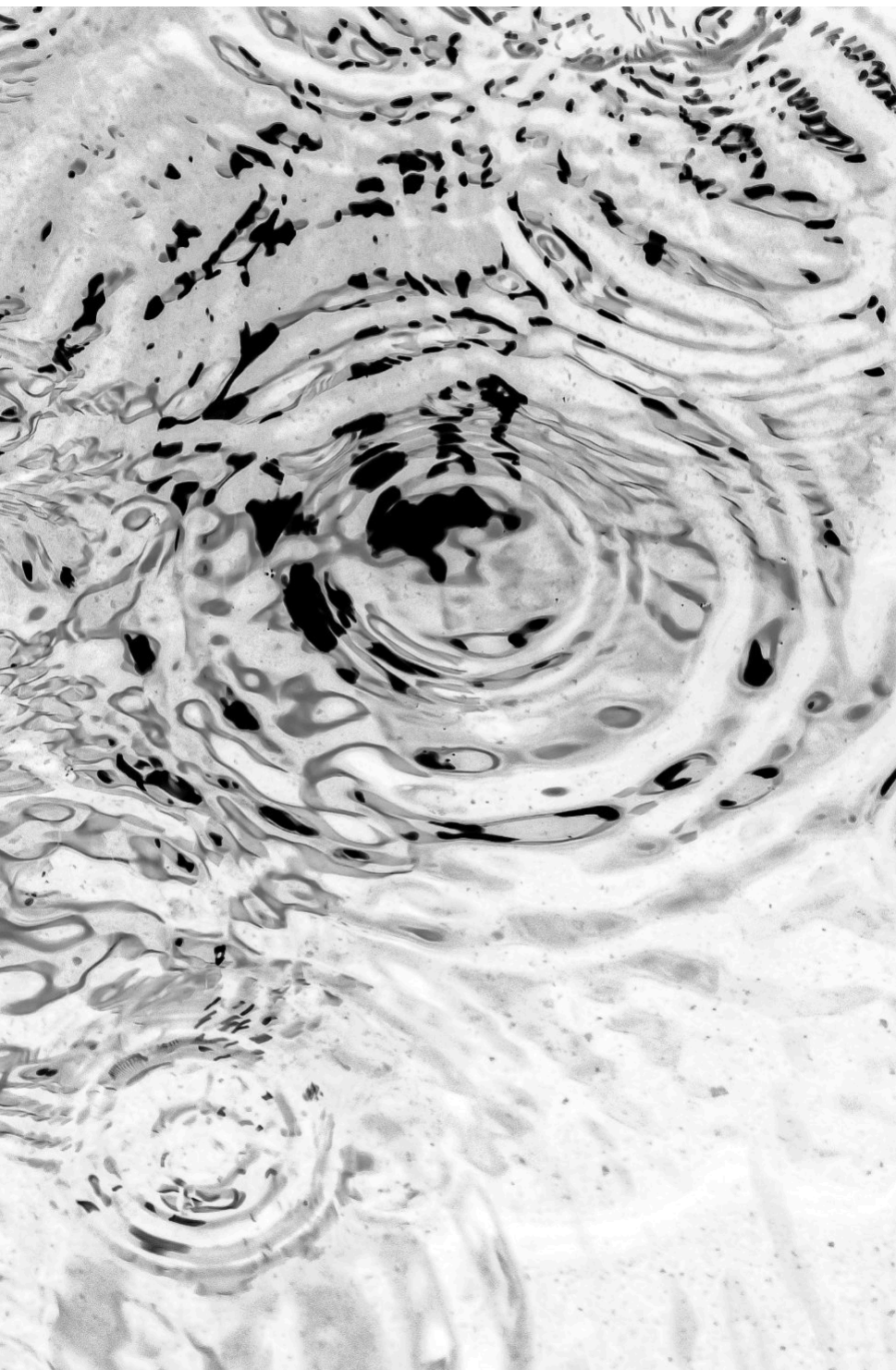
SCENARIO PREREQUISITES

Before you decide which scenario to play, you might first decide which scenarios you can play.

While the scenarios listed in *Guiding Fate* should work for just about any situation, even if there is something like a difference in the Orbits in the conflict, it is entirely possible for your group to have scenarios which you think should only be played under certain circumstances. Perhaps you want to include an Ambush scenario which requires one side to have orbit: 1 and the other to have orbit: 3+. Or you want to have a scenario which you only want the Antagonists to be able to use, such as a Kidnapping scenario, you might stipulate that the scenario has a prerequisite of Polar Alignment: Antagonist.

Mind you, many scenarios can be recreated using the default scenarios with slight modifications or having different Fatalisms being pursued. But adding specific scenarios to the menu of options can help let everyone know what type of game everyone wants to play as well as more easily set the tone and plot of these more specific scenarios.





SCENARIO GAMEPLAY

HOW TO PLAY SCENARIOS

We have discussed the concepts to be used in scenarios. Fatalisms, Horizon skills, Chains of Fate, that can all seem a little abstract. In this section we will work on weaving those ideas together to produce a highly flexible game flow which allows the players more say and direction.

We will go over deciding what scenarios you can play on your turn, what happens you decide what scenario to play next, how the action plays out, and how to wrap up a scenario once it is complete and be able to move onto the next one.

Just to provide context again, the logic behind scenarios is to take the various conflicts people are already used to playing in *FATE Core*, and tweaking them so that we can use those conflicts and gameplay setups to provide junctures to direct the flow of play. The simplest example being having a Combat scenario which creates a lower level Combat scenario, for instance having a blighted fungusmen invasion taking place in the higher level Combat scenario and as the players move from zone to zone on the grid representing the nation, when they attack the enemy pieces on the invasion level, you will play out the fight between the characters and that fungusman agent in the lower level Combat.

Thus, the *FATE* fractal will now apply not only to entities and ideas, which can have skills, stress, and aspects, the system will also be fractal in that a new type of conflict or plot structure your group

dreams up has the potential to be made into a scenario and used to guide the action.



Table — Base FATE Conflicts

This list is just the defaults, more scenarios can be added to your game as needed. Alternatively, scenarios your group is uninterested in playing can be removed.

Approach	Fatalism	Scenario	Description
Direct	Defeat	<i>Combat</i>	The standard scenario in <i>FATE Core</i> . Reflects physical combat between two sides.
Skillful	Capture	<i>Chase</i>	A scenario where one side is trying to Capture the other and the side trying to get away is trying to Prevent-Capture. As one side tries to get away the other closes in.
		<i>Sneak</i>	Involves one side trying to Capture a target while the other is trying to prevent the capture of the it without necessarily being aware of the other side.
Reflective	Revelation	<i>Investigate</i>	One side tries to defeat the leads within the scenario to unveil the mystery will the other side tries to remove all leads from the board.
		<i>Construction</i>	An attempt by one side to create something and by the other to disrupt its creation.
Integral	Influence	<i>Social Force</i>	Each side tries to get the supporters on the board to work for them and against the other side.

BASIC SCENARIOS

Here is a list of some of the basic scenarios which can be done in *Guiding Fate*. You can use the basic descriptions to more concretely think about how scenarios nest within one another.

They are grouped under their Fateful Approach categories, which signifies the best set of skills to use for the scenarios as well as see what scenario would be good for a particular skillset.

The scenarios also have more story focused Fatalism outcomes associated with them, in case you are starting from knowing what Fatalism you wish to pursue and want to know which scenarios are well suited to it.

More extensive descriptions of how they work will take place in a later section after more of *Guiding Fate's* mechanics have been revealed. However, the loose depictions should provide some context to when the text specifically mentions these scenarios.

Default scenarios with no prerequisites are assumed to work for any Dramatic Level, but you can certainly add prerequisites to the scenario to limit how the scenario can be used.

SCENARIO SETUP

So, if you are taking an action in a higher level scenario, it will play out in a lower level scenario which is created to resolve it.

In *Guiding Fate*, there are scenes in which the characters discuss what to do next and scenes to put the needed pieces into place, but first we will focus on the basic mechanics of creating a new scenario.

These are the steps to create a lower level scenario.

First, determine the action, Fatalism, and scenario you wish to pursue. Whoever's ever turn it is in the scenario tells the GM what they are, but generally it is a group discussion to decide which plot to follow next.

The four FATE actions are joined in by the *Guiding Fate* actions of Split Unity, and Create Entity. As the defend action is a reactive one, rather than an active action which would create a LL scenario, it is not focused on in the following sections. Thus, the actions an agent can take in a higher level scenario are **Attack, Create Advantage, Overcome, Create Entity, or Split Unity.**

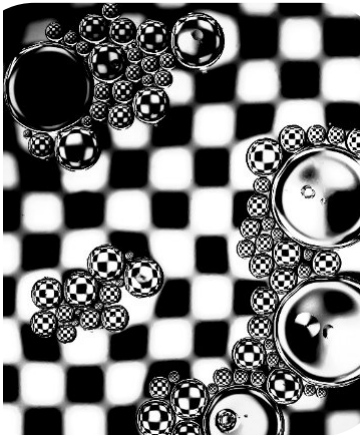
When deciding on the action and Fatalism, you would first want to decide which is most important to you to accomplish, the mechanical game changes of an action or the narrative changes of a Fatalism. You can then consult the list of different scenarios and compare the options to see what might be appropriate.

The skill chosen to be used for the action in a scenario determines which scenarios can be created as the LL scenario to resolve the action. Whichever Fateful Approach the skill is grouped under determines which scenarios can be selected to play out.

If Fight is the skill used, then any Direct scenario can be selected. Of course, you are usually allowed to add one link to the Chain of Fate before starting which will allow you to select an entirely different type of scenario to play (such as a Skillful scenario). This is the typical way to expand the scenarios you can use.

If you have chosen an attack action which uses the Investigate skill then you could look under the Reflective category of scenarios (as Investigation falls under the Reflective category) with an associated Revelation Fatalism.

And of course, if the table wishes to play out a different type of scenario from what the selected skill might suggest (wanting to play an Investigation scenario when the players were making an attack using Fight), then everyone can choose to add a link to the Chain of Fate such that while the Chain might end with the Defeat of the target, the group will achieve that by undertaking an Investigation.



The basic list of scenarios are only the default selection and can be added to or subtracted from. If you are familiar with other FATE products you might be familiar with other conflicts which could easily fit into a scenario label.

Hopefully the Fateful Approach categories are clear enough that you have an idea which category could fit it. With that, you just need to discuss adding it to your groups game and it can be used to play out the plot like any of the default scenarios.

Scenario Actions Simplified

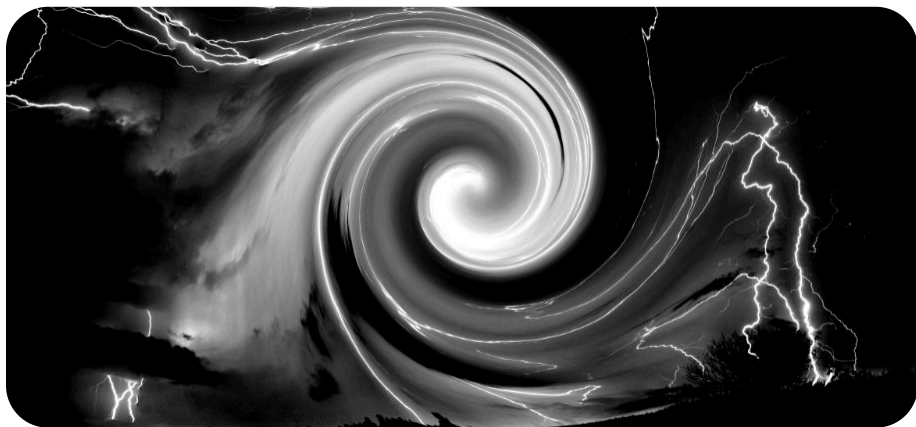
To simplify taking a scenario action when starting out

1. The scenarios you can select to play are determined by the Fateful Approach which is determined by the skill you are using for the action.
2. The Fatalism you are pursuing is decided by the action you are taking. Consult the table in the **Fatalism to Fateful Approach section** to see the links between action and Fatalism.
3. If you wish to pursue a different type of Fatalism or play a different scenario, add a link to the Chain of Fate and change the scenario if desired.

These restrictions can be loosed as you gain more comfort with *Guiding Fate*, particularly the limit on which Fatalisms can be pursued by the action you are taking. However, as one of the guiding principles of the system is "Systems to Grow", it makes sense to include some limitations in order to clarify how to proceed.

TAKING ACTION

Having lower level scenarios created based on the actions and opposition in the higher level scenario implies there is going to be opposition to actions like creating an advantage, or Creating an Entity. How does that work when the actions do not target the players?



When an NPC takes an action without opposition from the players, (whether against another NPC, or an action without obvious NPC opposition) that struggle happens in the background. During the Exposition Phase (which will be discussed in detail later but is the phase between scenarios) the players will receive new story hooks which vaguely allude to the actions being taken by the Antagonist agents as well as any updates on the statuses of actions which have already been undertaken by the Antagonists.

For instance, an Antagonist location agent of a cursed ruin might be taking an action of Create Entity to raise a revenant lord from one of the corpses buried there. The GM might inform the players of rumors of a miasma gathering in some decrepit ruins. As things progress, the GM would provide updates to the rumors such as people having seen shambling undead in the area or tales of a cruel lord who was buried in the ruin.

Once the action of the Antagonist agent is established, it will not resolve in a single turn like might happen if the agent took an action against the PCs. The action will continue to tick down in the background giving the players a chance to intervene in the action and change the outcome. This is in contrast to higher level scenario actions which the PCs undertake or act directly against which will usually resolve in the turn in which the action is taken.

Does this mean that the process of creating an advantage can be sped up by having the players oppose the creation of it? Generally, yes, which can play into strategic decisions of where and what

actions to challenge, but more importantly allows the players a chance to assess and respond to various actions NPC agents might be taking in the background.

NON-PLAYER ACTIONS

For actions taken without player involvement the mechanics are as follows:

Attack (NPC) vs Defend (NPC). Take one of the attack action skills allowed by the scenario. Treat it as the Horizon Skill of a make-believe scenario each side is partaking in.

Then take the skill the attacking NPC is using, calculate how much stress each party would have in a made up scenario and mark it down. Every other turn in this scenario, each side marks off one box of stress.

So, if one NPC attacked another NPC using Craft, with the attacker having a score of Great (+4) and the defender having a value of Fair (+2), then it would take 8 turns for the attacker to be defeated and 6 turns for the defender to be defeated (since a score of +4 adds two boxes to your stress track and a score of +2 adds one box to your stress track, in addition to the two stress boxes they start out with).

The GM may allow additional relevant skills to add to this stress record if desired (for instance, if the attack is a Combat Scenario, then the GM might add Fight,

Athletics, or Shoot to the calculations for total stress).

As each stress box is knocked off, the GM will probably want to provide the players with dire updates as to the changes wrought by the attacker. If a town was under siege, the players would receive updates as to how the state of the town was deteriorating.

Losing one of these conflicts only deals one point of stress damage to the loser (in the current scenario), but the GM is free to increase the stakes but should make that clear in the plot hook descriptions put out during the Transition Phase that this attack is a very dangerous one to the defender.

Creating an Advantage. The number of turns it can take for an unopposed NPC (or unopposed PC) to create an advantage can vary. It takes three turns of committed, unopposed action to create the initial advantage with a free invocation attached. An additional two turns can be spent to add another free invocation to it.

Finally, the difficulty of removing this advantage (whether by an Overcome action or otherwise) can be raised by spending additional turns to raise the base level of the advantage up to a maximum value of the skill being used to create the advantage (which means you need at least (+1) in the skill to create an advantage). It takes two additional turns for each point of difficulty to raise removing it by.

Overcome. zone or situational aspects can be removed and aspects associated with agents can be suppressed by undertaking an Overcome action.

Whenever the narrative calls for it, the various aspects that have been put into play in a scenario can demand skill rolls or interfere with other agent's actions.

To remove these aspects from the scenario without opposition, it requires two turns per level of the aspect. For aspects created without opposition, this means they will be level 1, unless additional turns have been spent during their creation to increase them. If the advantage was created with opposition, then the level is equal to the outcome from that scenario (which will vary based on the number of agents defeated).

If the advantage was created with 3 points of Scenario Successes from a lower level scenario outcome, then it would take 6 turns to remove.

Create Entity. The creation of an entity while unopposed requires 3 turns for the initial creation of the agent. After their initial creation, their highest skill value will be +1. This can be raised by spending 2 additional turns during creation to increase the apex skill value by +1. This skill can be raised up to the value of the skill being used to create the entity (which means you need at least +1 in the skill to create an Entity). Advancing the "levels" of the entity can be done by spending 3 additional turns per level.

Split Unity (NPC). When an NPC is performing a Split Unity action against another NPC, then the GM selects as appropriate for the resisting NPC to use to defend against (one of the defend skills of the scenario would be simple choice). Once the skill is selected, it requires a number of turns equal to the skill's value time 2.

So if the resist skill of Will had a value of 2 it would take 4 turns to split the unity of the selected entity.

Intervening in an ongoing action:

If the PCs attempt to intervene in ongoing contest between NPCs or solo actions they are taking, then the players are effectively able to start a scenario which will resolve the action the NPC is taking. The players get to decide the scenario but are still bound by the fiction surrounding the action the NPC has taken. Thus if the NPC had started a Create Entity action which had been stated to be the crafting of a **Quantum Crystal Powered AI**, the scenario the PCs create would need to have the AI's creation as the stakes somehow and incorporate it into the narrative. Perhaps a Sneak scenario such that Capturing the quantum crystal stops the creation of the AI.

Minimum Unopposed Action: There are several ways to reduce the time needed to complete unopposed actions, from Stellar Stunts to Dramatic Level Fate Points to different agents spending turns to assist the completion of the task. If circumstances reduce the time to complete an action unopposed by the players to be within the same round in which it started, then the action does not complete until just before the start of the turn of the agent who initiated the action. So, if the **Robo Vacuumnauts** were creating an advantage of **Cleaned-out Wasteland Office Park** which due to a stellar stunt has a complete time of 1 turn, then they would not complete creating this tidy

Table — Initiator and Opposition Skills and Turns of Fate

A list of the skills used in higher level scenarios and the skills assumed to be used to oppose those actions as well as how the number of Turns of Fate would be calculated.

Action Taken	Initiator Skill Used	Opposer Skill Used	Initiator Turns of Fate	Opposer Turns of Fate
Attack	Determined by scenario	Determined by scenario	Half of the value of the skill used to attack.	Half of the value of the skill used to defend.
Create Advantage	Skill determined by context	Default — skill used by initiator	Half of the value of the skill used to create the advantage.	Half of the value of the skill used to oppose the advantage.
Overcome	Skill determined by context	Default — skill used by initiator	Half of the value of the skill used to create the overcome.	Half of the value of the skill used to oppose overcome action.
Create Entity	Skill determined by context	Default — skill used by initiator	Half of the value of the skill used to create the create entity.	Half of the value of the skill used to oppose the entity creation.
Split Unity	Skill determined by context	Default — skill used by initiator or a defend skill of the scenario	Half of the value of the skill used to create the split unity.	Half of the value of the skill used to oppose split unity.

advantage this round, but would have to wait until the start of their next turn to use the advantage.

This is to provide the players with at least a slight chance to interrupt the action.

TURNS OF FATE

Once you have selected the action you want to take, the Fatalism both sides want to pursue, and decide on the scenario, you will tally up the number of Turns of Fate each side gets in order to add onto the scenario being created. Turns of Fate are very similar to Fate Points but they are more limited in what they can do and can only be spent modifying the scenario you are creating.

The standard for totaling the number of Turns of Fate you receive is to take the skill value relevant to the action you are taking, cut the value in half to get your Turns of Fate and if there was any remainder also get a boost aspect you can create in the scenario.

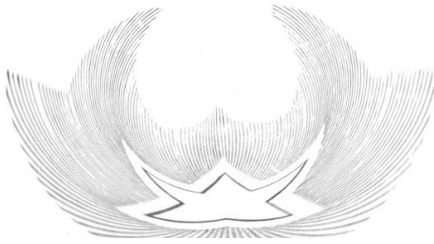
For Attacking vs. Defending — Half the value of the skill the attacker is using for the Attack action is the number of Turns of Fate they are able to use creating the sub-scenario. Likewise, half the value of the skill the defender is using to defend with is the number of Turns of Fate they have.

For Creating an Advantage — The agent creating the advantage gains a number of Turns of Fate equal to half the skill being used to create the advantages. The person trying to disrupt the creation of this advantage also gets a number of Turns of Fate equal to half their value of the skill being used to create.

For Overcome — The agent overcoming the obstacle gains a number of Turns of Fate equal to half the skill being used to overcome. The agent opposing the obstacle from being overcome gains a number of Turns of Fate equal to half their value of the skill being used to overcome the obstacle.

For Creating an Entity — The agent creating the entity gains a number of Turns of Fate equal to half the skill being used to create the entity. The agent opposing the entity from being created gains a number of Turns of Fate equal to half their value of the skill being used to oppose their creation.

For Splitting Unity — The agent splitting unity gains a number of Turns of Fate equal to half the skill being used to separate the agents. The agent opposing the separation gains a number of Turns of Fate equal to half their value of the skill being used to split the unity of the agents.



EXPENDING TURNS OF FATE

After each Polar Alignment has determined how many Turns of Fate they have, it is time to start spending them to modify the scenario setup.

The default layout for a *Guiding Fate* Scenario is a 3x3 grid of zones. Modifications can be done to the grid layout if the table wishes, but any changes directly made to benefit one side or the other can justify the expenditure of Turns of Fate. This default is simply to speed up the process of deciding the layout of the zones.

To select each Polar Alignment's starting zones, select up to 3 adjacent zones which border the edge and which do not overlap with other Alignment's starting zones. These zones are where agents of that Polar Alignment can be placed (object and location agents cannot be placed in an opposing Alignment's starting zones but can otherwise be placed anywhere).

Then, each side alternates spending their Turns of Fate. Turns of Fate can generally

make whatever changes to a scenario a Fate Point can. Additionally, they can be spent to create advantages on different zones with a free invocation. These aspects which are created can be fixed to zones or can be situational aspects which are meant to affect the entire scenario. A zone aspect could be something more concrete like **Ruptured Power Crystals** while a situational aspect might be something more abstract and atmospheric like **Undertones of Violence**.

These aspects created by Turns of Fate cannot be directly applied to characters at the start of a scenario.

Turns of Fate can also be used to create entities using the rules in the standard invokes section for creating entities. One Turn of Fate has the same effect as one Fate Point for creating entities. When determining the highest skill of the entity when initially creating them, use the skill value used to determine the number of Turns of Fate your Polar Alignment receives.

You can place two Turns of Fate onto the same aspect to have two free invokes.

One Polar Alignment cannot place an aspect in another Polar Alignment's starting area unless they have placed an aspect in all other zones they can place one.

The default base difficulty to overcome these aspects +1 (Average). Placing an additional free invoke on an aspect increases it by +2. So if one added invoke was placed a typical aspect it would have difficulty Good (+3).

Turns of Fate can also be held onto if they are not all spent at the start of the scenario. One unspent Turn of Fate can be used at the end of an agent's turn and these aspects can be applied to characters as well.

SCENARIO STUNT

Whichever side initiated this scenario has the additional option of adding a Scenario Stunt. This is a stunt which everyone in the scenario receives. This can be a stunt which works more in the favor of the agents one Alignment, such as selecting a stunt which allows Lore to be used as an attack when **Inactive Alien Defense**

Systems are nearby along with having agents with high Lore skills. Additionally, this can guide what zone aspects to add with your Turns of Fate, as the aspects added to zones can make it easier to meet the requirements of the stunt's trigger.

Additionally, you can make the Scenario Stunt compulsory, meaning that if anyone meets the conditions of the stunt they activate the effects. This can be used to create situations which everyone tries to avoid, such as creating a Stunt for **Treacherous Ground**, where if someone moves more than 1 zone in a round, they gain the aspect **Unsteady Footing** with a free invoke against them.

SCENARIO SUCCESSES

The scenario plays out as a normal conflict in FATE, with the rules determined by the scenario type selected.

The resolution of the scenario is determined by the number of agents defeated. Any agent of the opposition's Polar Alignment that have stress boxes, counts towards the Scenario Successes. There is a minimum of 1 point of success for winning a scenario if no obvious agents can be identified. However, this minimum only applies if no obvious agents can be identified as defeated. If there is only 1 agent in the scenario and they are defeated, then the winners only receive 1 Scenario Success.

Each point of success counts towards the Equinox action which the scenario was created to resolve. If the action which created this resolving scenario was an Attack, then the losing agent in that higher level scenario takes a number of stress equal to the number of successes achieved. If it was the creation of an advantage then the successes go towards the creation of that advantage and the difficulty of removing it.

When creating entities, level 3 entities count towards Scenario Successes, meaning that it can be advantageous to expand entities which are aligned with your opposing Polar Alignment.

A GM can make an agent more or less powerful and have them count for more than one Scenario Success. A particularly powerful NPC which was created to

provide the players with a boss enemy might count for 2 or 3 successes.

An agent can be divided into multiple agents yet still only count as one Scenario Success. This is mostly done to provide minor mob like characters which can be taken out more quickly. A typical way to do so is to take the skill values of a full enemy, and create two from it, one agent with skills equal to main agent's skill values minus 1 and another agent with skills equal to the main agent's skill values minus 2. Taking out either of these sub-agents only provides half a Scenario Success, thus only providing a full one upon knocking out both agents.

The GM can rule about spending successes towards different outcomes than the action undertaken, i.e. if an attack was undertaken, the GM can rule that some of the successes can be spent on the creation of an advantage.

If a scenario ends with one side conceding, the number of successes is reduced to half of the normal amount, with any remainder rounded up and the minimal amount of 1 success.

THE UNIFIED TEAM

The player party is a unique agent on the field. While the players can Unify their characters, the standard way for the party to operate is to represent them as an agent with skill values equal to the highest value between the characters. So, if one character had (+2) Drive and (+4) Notice, and another had (+3) Drive and (+1) Notice, the agent representing the team would have (+3) Drive and (+4) Notice.

However, instead of only receiving one turn as a single unified agent, the party gets to take an action for each of its members. This allows each member of the party to have a chance at directing the plot and deciding the larger actions to be taken.

When the group is knocked out of a HL scenario, there can be additional consequences based on the Dramatic Level of the scenario. While the specifics are left with the GM, a Dramatic Level can be set to determine when a PC can be killed for good and if the team is knocked out in a scenario of that Dramatic Level or higher, then the group

will need to determine which character will suffer the fate of being bumped off. The fictional death can be played out in the Denouement phase of the scenario.

Of course, the character doesn't need to be killed off. There can be any number of set consequences for being knocked out of scenarios of a set Dramatic Level, from gaining negative aspects to losing access to character aspects or having to change those aspects.

Though, if the consequences are not too severe, the entire group can be penalized and not just a single agent. The team agent itself might gain aspects like **Bad Mood All Around** or **Everyone is Exhausted** which come into play in the HL scenarios.

HIGHER LEVEL FATE POINTS

Fate Points in higher level scenarios are calculated a bit differently from base scenes. Since higher level scenarios have more effect on the plot, it costs more Fate Points to effect changes in them. So, the cost to create a Fate Point effect in such a scenario is 3 to the power of the Dramatic Level of the scenario minus 1 (with a minimum of 1). (Fate Point Cost = 3^{\wedge} (Dramatic Level - 1))

You can add a link to the Chain of Fate by invoke a higher level aspect and spending a higher level Fate Point to add a link to the Chain of Fate and change the scenario being played, assuming no other such Fatalism link exists in the Chain.

All stress damage carries over to the new scenario. For example if you were in a Combat scenario with a Physique based stress box, any stress accumulated carries over to the new scenario. If doing a Chase, you still have physical stress and the new stress box.

Dramatic Level	Fate Point Cost
1	1
2	3
3	9
4	27
5	81

Higher Level Fate Points (also referred to as Dramatic Level Fate Points) can perform many of the same functions that they perform in a lower level scene. They can be spent to perform standard invokes or other effects, but they can also affect the mechanics of HL scenarios as well. HL Fate Points can add to the Chain of Fate in a scenario, changing a scenario from using one set of mechanics to another (such as going from a Sneaking mission to an Investigation), it can affect the outcome of conflicts between NPCs, or affect any of the other HL scenario mechanics which someone might want to change with GM approval.

Generally, if one just wanted to affect a scenario straightforwardly then spending a HL Fate Point allows for 2 additional Turns of Fate at the start of a scenario, or 1 additional Scenario Success if invoked after a scenario completes. These are the standard effects instead of adding +2 to a roll or allowing re-rolls as Fate Points normally do in scenes.

For more interesting ideas of how HL Fate Points can be spent to affect gameplay, look over the **Stellar Stunt** section for ideas. While they are stunts, they contain inspiration for ways to modify the mechanics of HL scenarios.

OVERCOME ACTIONS

In some HL scenarios there might be aspects which impede or prevent agents from taking certain actions unless they succeed in an Overcome roll. If the Overcome action is not to deliberately remove or modify an existing aspect, but more just to move then those reactionary Overcomes can just be rolled to determine the outcomes rather than needing to create a LL scenario in order to decide what happens as other opposed actions might.



CELESTIAL MECHANICS

Generally, the players are going to be fighting against NPCs of greater Orbit or plot importance than themselves. The players are the ragtag group of underdogs against much larger odds.

These threats which cannot be knocked out in the current scenario and instead necessitate the creation of LL scenarios in order to deal with them are referred to as Celestials. The various attached entities in their orbits which need to be taken out in order to bring down the Celestial are referred to as Rings.

Celestials serve as the entity to focus on in the HL scenario, and the Rings attached to it make up the opposing agents which the players would challenge in the LL scenarios created when they attack or defend against this entity.

Celestials will either have greater orbit or Dramatic Level than the players. Orbit shows an agent or organization which is literally too big for the players to deal with directly, but what about agents which have a larger Dramatic Level? Well, this concept is used to represent physically smaller agents which still have a large effect upon the world. An evil king might be a small orbit agent in that he would only have Orbit: 1, but the king could have high Dramatic Level to represent their importance to the story and difficulty in directly challenging him.

Whether you want your Antagonist to have high Orbit or Dramatic Level is a matter of preference and helps to clarify narrative elements. Generally, an agent can only be truly defeated by defeating them in a scenario with a Dramatic Level

or orbit which matches or exceeds that of the Celestial being challenged.

ECLIPSE SCENARIOS

There are special mechanics which come into play when the Celestial is larger Orbit or Dramatic Level than the player team (who will usually have Orbit: 2 if they are acting as a gang together).

These are called Eclipse Scenarios and in order to represent the one-sided nature of the conflict, where the Antagonists are much larger opponents who cannot be challenged directly, the players will need to utilize alternative approaches or face losing. Which will usually be the case (against the player's favor).

If a conflict directly breaks out between the large-scale Celestial and the players, the players automatically take 1-shift of stress damage. So if the Celestial attacks the player group in the open, the players will have to mark off a stress box.

AVENUE AGENTS

To balance out this asymmetry of power, when one side starts off with a scale advantage then there are automatically added around 3 Unaligned agents of the same Orbit or Dramatic Level as the larger side. Each agent beyond the first on the side with the advantage adds an additional one of these Unaligned agents.

These 3 Unaligned agents are referred to as Avenue agents. Additionally, these Avenue agents are assumed to be

protective in such a way that if the players are in the agent's zone, they cannot be targeted first, the Unaligned agent must be. This is similar to invoking for Targeting Control listed in the standard invokes section.

In chemistry, you need to add a catalyst to allow a reaction to happen when there usually wouldn't be one. In *Guiding Fate*, Avenue agents represent the catalyst to the adventure. That extra element in scenarios which shift the nature of the conflict.

Some represent the goals of the Antagonists. They are the revenge targets to be taken out, the quantum crystal to be captured, the forge of skysteel to be utilized. They represent the goals for the villains and targets for the players to disrupt those plans.

Some are the ways which the Protagonists can empower themselves or exploit a weakness of the Antagonists so as to level the playing field. The Big Bads are usually too powerful to challenge directly, thus necessitating Avenue agents to grant an edge. The aloof elves, the rumor of a loose datacache chip, the former Antagonist agent.

When initially creating Avenue agents for a scenario, think about an adventure hook to throw to the players. An Avenue agent which reaches out to the players for assistance. One which the Antagonists will attack almost immediately, allowing the players to use that Avenue agent to challenge them. The other Avenues might be kept more mysterious and nebulous, but providing the players with a clear path for opposing the Antagonists allows the action to kick off out of the gate.

When trying to think up new Avenue agents, take turns thinking from the perspective both of the

Antagonist and Protagonist to add a neat blend of opportunities for both sides to work into their stories.

These Avenue agents represent paths which can be pursued to counteract the larger agent. These Avenue agents represent paths which can be pursued to counteract the larger agent. If the Antagonists are a sports themed gang of hoodlums called the **Battered Downs**, then the Avenue agents might be an abandoned stadium, which the players could challenge them in or lure them to, an item they deeply desire, the bat

autographed by the original team which became the **Battered Downs**, acting more as a force in the zone compelling NPCs to show up looking for it, or a washed up coach that many in the gang used to respect and might serve as a way to connect to them if the players can get the coach to clean himself up.

Avenue agents have the skill values in one of their Fateful Approach skillsets corresponding to the values of that skillset for the Protagonist's Celestial. The Protagonist gets to select which Fateful Approach skillset the Avenue agent will inherit.

So if the Protagonists were in a Combat scenario as a unified group with a Direct Fateful Approach skillset of Physique (+1), Fight (+3), Shoot (+0), and Provoke (+0), and in a lower level scenario they want the newly created Avenue agent to have the Direct Fateful Approach skillset, those are the skill values the agent would have with the rest being presumed to be (+0).

Once the Avenue agents are in the scenario, they are used to confront and challenge the Celestials in the scenario. This can be done by creating compels for the Avenue agent to initiate an action against the Antagonist, compel the Antagonist to action against the Avenue agent, Influence the Avenue agent to your Polar Alignment, or some other crazy scheme to get the Avenue agents to challenge the larger Antagonist.

Another option instead of using the Avenue agents supplied is to use a Create Entity Action to create agents on one's own. Created agents can have Orbit or Dramatic Level up to the Orbit or Dramatic Level of the scenario when created.

Also, the Avenue agents don't have to all be created immediately. Some can be undeployed for now and allow the players to put new agents in play once they think up approaches they want to use to take on the Antagonist in this scenario. In such a case, a player can bring a new undeployed Avenue agent into play at the end of their turn.

INITIATING CONFLICT WITH CELESTIALS

If there is a conflict ongoing between the Celestial and the Avenue agent, either because the players have compelled one side or the other to action or the agents took action on their own initiative, the players can initiate a scenario against the Antagonist agent.

These initiated scenarios will use the Rings of the Celestial. These Rings are the smaller Orbit agents which the players will be combating against. They can be thought of as smaller components of the Celestial. The Celestial can collect quite a few Rings which are created both by itself and the players.

Rings give scenario creation a deal of flexibility. They offer the chance for the players and the GM to propose opponents for future conflicts.

The Orbit of the created Rings can be whatever the GM, group or story want for them to be, but for simplicity you can default them to be either 1 less than the Celestial they come from, or with a Dramatic Level 1 less than the Celestial.

There is some leeway on the number of Rings to be created to oppose players. However, the general guideline of play is to have each Ring translate to a stress box of the Celestial in this scenario. So if the agent had 3 stress boxes in the current scenario, that would translate to 3 Rings, with each one defeated inflicting stress upon the Celestial. If playing by the FATE Core rules that individual stress boxes can block multiple shifts of hit, you could make it so that the Rings representing the smaller stress boxes are weaker than those representing the larger ones. So the Ring representing the first stress box might use the skill values of the Celestial it is attached to minus 2 and the Ring representing the second stress box is the skill values minus 1 and so forth.

To be clear, if an attack action is done against a Celestial, the amount of damage done to the Celestial will equal the number of Scenario Successes which come out of the scenario, but since the number of Scenario Successes is based on the number of full agents defeated in the lower level scenario, it makes sense to include a number of agents in the lower

level scenario equal to the stress boxes of the Celestial.

This also provides logical guidelines around more inventive actions in the scenario, such as a Split Unity action against a Ring might be represented as stress damage to its Celestial while they are separated.

CREATING RINGS

As mentioned before, both players and GM can propose Rings. The creations of the agent can be handled by the GM, or the method for the Creation of Entities can be used, where you start with the Celestial's main skill (possibly the Horizon Skill for the scenario or other skill used in the scenario) to set the highest level and then continue the method of expanding skill selection, focusing on the additional Fateful Approach skillsets for level 2 and finally filling in more specific skills for Level 3 (though these Rings might not have consequences slots).

The GM could also just focus on selecting the Ring's skills which would be relevant for an upcoming scenario without needing to expand on different skillsets. The initial skill might either be the value from the skill being used by the celestial being targeted, or by GM's selection. This method works best when a scenario is being used against the Celestial for which it does not currently have any good Rings to use in the scenario and the Ring needs to be created quickly. One would probably only need to focus on filling out a few skills for a given scenario.

Alternatively, you could assume these sub-agents have the same skill values as those of the Celestial they are a Ring for, then just make smaller modifications to them in order to shape them into the agents you want. Swapping the value between 2 or 3 skills should be sufficient. This might be a more viable way for GMs to permit players to add new Rings. Perhaps restricting those swaps to certain Fateful Approach skillsets such as only allowing 2 swaps and stating they must be skills in the same Fateful Approach group.

Players can also create these Rings ahead of time by going through the actions for the Creation of Entities to make these agents. Requiring the players to expend resources for the creation of these Rings

can justify the player having more control over the deployment of the Ring and of skillset which might be suboptimal for a scenario but make sense in the story.

During the creation process, these agent's Alignment will be set to the opposition's side as well as starting as fully Unified with the Celestial, so no resource can be expended to change their Polar Alignment.

If they have gone through the process of creating these Rings, the players can choose to have that agent included in a scenario or not. This can mean that the players can create enemies or nemesis for themselves and be confident that they will be facing those opponents. Of course, the GM can disallow the inclusion of agents obviously unfit for the scenario being created, but allowing their inclusion can allow for some unique moments where the Antagonist agent tries to shift or adjust the scenario to better fit their skillset as well as encourage the use of unusual scenarios to try to play against the agent's skills.

FATALISMS AGAINST RINGS

Individual Rings of Celestial enemies can be targeted by performing a Split Unity action on them first, subject to GM approval.

Splitting the Rings should deal at least one stress damage to the Celestial agent as it loses a part of itself. This can be modified to instead cause other effects of breaking unity like reducing skill values.

Separated Rings can be targeted with actions in order to pursue various Fatalisms against them, though considering it would be a rather lopsided fight of just the single Ring vs the players, it might be best to resolve through narration or a simple roll as opposed to creating a lower level scenario.

If there is a specific agent the players have plans for, whether that be defeating them, or recruiting them, this presents an avenue the players can take.

FRAMING DEVICES

Guiding Fate generally assumes an increasing Orbit as the Dramatic Level of the scenario increases. This generally

means that the amount of people affected by the scenario and the area which the zones in the scenario cover increase.

However, what about if the Orbit decreases from the current scenario to the higher level scenario? Generally, this represents a Framing Device. This smaller Orbit scenario and its interactions represent the context in which the lower level scenarios are happening.

The Framing Device could be that the players are trapped in the "Library of Time" and are to find and adjust the previous stories of their lives to change how they ended up there or to setup events so that they can escape.

The sub-scenarios which are created from this super-scenario can be framed as flashbacks, flashforwards, sidestories of the current tale, passages read from the will of the deceased which players expand on and dispute; any number of devices can be used for framing. Having such a change up in the scale of the plot can help to shake things up with the players and occasionally shift the focus of play.

MILESTONES

Milestones and advancements can be handled based on the rules of FATE, but you can also use scenarios and their completion to help guide advancement.

Minor Milestones would still be handled normally (after every session) but Significant and Major can be made to work around finishing up a scenario of a certain Dramatic Level.

For significant milestones, in addition to the recommended minimum of every two to three sessions, you can also have one occur at the completion of a scenario of Dramatic Level 2, which should correspond to a Sequence or Dungeon.

For major milestones, in addition to the suggested default of every three scenarios or significant milestones, you can also have one occur at the completion of a scenario of Dramatic Level 3, which corresponds to a story arc.

GUIDING MYSTERIES

A lot of information about the players' opponents are presented to them in the scenarios, from who they are facing to at least a general sense of what actions those agents are taking. However, sometimes GMs will want to obfuscate things. Mystery Plot agents are designed to do just that.

Mysteries are special plot agents which shield other agents from being targeted. Mechanically, sometimes this means that the GM doesn't put the agent being guarded into the scenario yet, or it can also allow for the agent to be placed in the scenario, but prevents the players from acting against them. So, if the GM has planned for a lurking monster in the sewers under the city snatching people up, the GM can either play the creature as a Mystery Plot agent, where the monster takes actions as the plot agent and defeating that agent defeats the monster.

Or they can have the monster be in the scenario but also join a separate Mystery Plot agent in the scenario, which needs to be defeated before the monster can be targeted.

Or if the monster is a Celestial, then the Mystery Plot agent might be a Ring of its which needs to be beaten before the monster can be truly defeated.

Whichever setup taken will depend on the preferences of the group, but having the agent being protected by the Mystery and allowing the opponent to be played onto the table allows for the players to add on and make suggestions for the agent in the vein of *Guiding Fate*. The Mystery's presence means that while the players themselves might know who the villain behind the scenes is, the characters do

not, and in order for their characters to be able to act on that information, they first have to beat the Mystery.

MYSTERY MECHANICS

As stated, Mysteries are special plot agents which prevent other entities from being target or interacted with. They can be heavily tied to another agent, in which case they effectively serve as a stand-in for that agent, where the Mystery has the same skills as the agent being represented and defeating the Mystery defeats the agent. Alternatively, the Mystery can just be simply one more "minion" in the scenario which acts to protect its boss. The agent the Mystery is protecting will henceforth be referred to as the Perpetrator.

First you will want to provide the Mystery with an aspect-like name to describe what crime or odd happenstance had or is occurring so the table can more easily refer to it. **Last Breath of the Foreman** or **The Windowpane Knocker** might be used to describe the Mysteries you are dealing with.

A Mystery has 5 unfilled slots which define it. We will call these the Mystery Points. The GM might have some of these slots already filled if it makes logical sense that the characters would know the information. Having fewer parts of the

Mystery to solve just means that they need to spend more time figuring out the blanks. Conversely, if the players manage to defeat the Mystery in other round about ways (perhaps using magic) it will usually make sense to provide the information in the unfilled spaces for completeness. Perhaps the culprit, once caught, reveals their plans and motives.

Motive: The higher level goal whatever created the Mystery was trying to accomplish. Usually in *Guiding Fate*, this means the higher level scenario Fatalism they were trying to complete.

Means: The action and manner the Perpetrator used to accomplish the Mystery. The Means might be a task anyone could do, or it could require an unusual skillset or tool, more uniquely identifying the Perpetrator. In fantasy and science fiction settings these can be unusual methods and as such, important to figuring out the enigma.

Opportunity: Whatever the action used to accomplish the task was, in a society there are usually institutions (guards or watchmen) or preventative measures (locks or security cameras) in place to prevent violations from happening. Thus, it is important to figure out why these obstacles were not enough even if the answer is as straightforward as the victim being located away from civilization, like in the woods, though it might raise the question of what they were doing there.

Identity: The individual entity who perpetuated this Mystery. It might not be the exact social identity of a person (the players could identify **The Grittooth Bandit** and his gang as having stolen the Aero-Hanger's access code), but the identity should provide enough for either the players or the authorities in the world to take action against them. Also, the identity does not have to be of an individual, any type of agent from locations to organizations can work so long as the Mystery uniquely identifies it.

Location: Sometimes just knowing the Identity of the Perpetrator is not enough. If the Perpetrator is someone or something in the social eye, it might be such a trivial

matter to find their location that the players don't need to try figuring it out. Other times the players will still need to figure out where they could find the Perpetrator in order to stop them or undo their offense.

EVIDENCE

As a plot agent, in order to defeat a Mystery, the players need aspects which they can invoke on in order to attack it. The collection of these aspects is called the Evidence. Effectively, these are advantages created in order to use them either to invoke by using a Fate Point, or use the free invocations gained when creating them.

For unveiling the Mystery, you can key different parts of the Mystery to its stress boxes. So, if it has 3 stress boxes, you might reveal Motive after it loses 1 stress box, the Means after 2, and the Identity at 3, or any combination you desire. Of course, after the Mystery is defeated is a good time to clear up any unresolved aspects of it.

When creating Evidence aspects, the GM will need to decide how much of the Mystery should be created by the players. When the GM knows what the solution to the Mystery should be, then the aspects which are created as Evidence will be vaguer so that the GM can link them to unveiling the 5 components of the Mystery.

For instance, after the GM described the scene, a player might try to create an advantage of a **Loose Floorboard** they noticed. The GM would then use this advantage to link up to more tangible Evidence, such that when the player uses the **Loose Floorboard** as Evidence, the GM describes them finding the murder weapon or diary describing the Perpetrator's mental state which the GM knows, or perhaps the floorboard only squeaks when a person of a certain weight steps on it, providing Evidence towards Identity, which the GM also knows. Thus, the flow is such that the GM provides broad descriptions of the setting, the players key in on oddities in it and try

to create advantages when noticing or obtaining them, and if the GM has a definite solution in mind to the Mystery, to link up the less tangible advantages the players create to the concrete explanation the GM has in mind.

However, the Mystery can be left more open to the players to define. The players can create more direct Evidence to be used against the Mystery agent and allow the table to discuss where they want things to go. This can allow the players to create Evidence advantages like **A**

Recently Fired Gun which they want to use to define the Means Mystery Point aspect. Of course, since the Mystery is a plot agent, even invoking these advantages to deal stress damage to the Mystery does not guarantee that they will. This can result in some of the created Evidence being red herrings which don't actually advance the Mystery and necessitating new approaches to be tried. This can make the eventual outcome to solving the Mystery more dynamic and unpredictable, something of a surprise to the entire table.

When invoking Evidence aspects against a Mystery agent, each invocation of it deals 1 stress of damage unless modified by the GM who could have the invocation deal more or less stress based on the quality of the Evidence. Alternatively, an agent can invoke on the Evidence to make an attack using an appropriate skill and with the Mystery agent defending with an appropriate skill (or one of defend skills of current scenario if it is unclear what skill might be appropriate).

The players can also create Mystery Plot agent, the GM permitting. They might create such a Mystery in a higher level scenario to protect their identities and prevent the much larger Orbit Antagonist from attacking them directly.

Perhaps they protect themselves with the Mystery **Who are the Undying Avengers?**, acting as a group of masked thieves who heist the remains of victims as well as objects with sympathetic magic related to their murders, then perform rituals to animate the cadavers and grant the dead one last shot at vengeance.

The Means aspect of such a Mystery agent would probably start filled with something like Revenants of Retribution but the Antagonist would need to complete the others to find the players.

EVIDENCE BY APPROACH

When trying to come up with Evidence, you can think about the Mystery and fractally apply the Fateful Approaches to it to help think about what you could present.

Direct: This is evidence which points fairly straightforwardly at one of the Points of the Mystery. Direct Evidence of the motive might be a letter from the victim detailing some trouble they had with the Perpetrator or a message left behind for the investigators. Of course, this Evidence might end up being red herrings which ends up pointing the group in the wrong direction. Evidence which would require straight up gumption to discover, such as going door by door to look for witnesses or slowly piecing together the shards found in a trashcan, would also be a Direct Approach.

Skillful: Think about what practices or tools would stop the Mystery from being a Mystery. If the Perpetrator has hidden the Means of killing (a knife), are there any tools or practices which would reveal that? The Evidence might be based around skills like forensics, such as **Deep Puncture Wound**, or **Unusual Blood Splatter** or the Evidence might be some tool or structure which might have prevented it, such as an **Untripped Alarm** or **Locked Entry Door**.

Reflective: For Reflective you would want to think about what you could do to find more out about a simple piece of Evidence. The Reflective Fateful Approach is about bringing in outside concepts and expertise into the situation, so if you just had a very simple piece of Evidence, what larger knowledge or intuition could you draw on? This Evidence might be a **Coroner's Report** or it might be **Wood Fillings** which need to be taken to the lumberyard to see if they really signify anything

unusual. Effectively, these are pieces of Evidence which need to connect to the larger world to work, whether that be an oddity so minuscule you would need outside expertise or tools to find it, like looking at an odd stray hair through a microscope or researching the jargon used by the suspect to confirm it makes sense.

Integral: The Integral Fateful Approach is not just about thinking about social interaction, which could lead you to think about Evidence like witnesses or relatives of the victim. The Integral Fateful Approach is also about thinking about the larger context and social institutions in which this takes place. Others might have an interest in the Mystery too like the News, Police or if you are part of an organization, then you colleagues or superiors. These other parties might have additional Evidence as well, though you might need to do something for them.



STANDARD SCENARIOS

This section will list in more detail the specifics of the basic Scenarios of *Guiding Fate*.

These are by no means an exhaustive list, and groups are encouraged to add their own scenarios to their games, whether by modifying existing scenarios or by creating ones of their own.

If you have ideas for unique scenario setups, such as a scenario to see which side can put on the best circus acts, don't be afraid to try out such a thing for one scene or two. Part of the advantage of *Guiding Fate* is the ability to mechanically translate such little detours into larger effects to the plot.

Mechanically, an agent is assumed to have **one free move action** during their turn, which they use to move to an adjacent zone unless there is an obstacle which would necessitate an overcome roll as part of that move. They will also be able to make **one standard action** during their turn, an attack, create an advantage, overcome an aspect to remove from play or change it, splitting unity or creating an entity. Also an agent can **forgo their standard action to move an additional zone**.

COMBAT

The default Combat scenario follows the rules laid out in *FATE Core* for combat conflicts. The *FATE Core* guide book can be consulted for details regarding its implementation.

The scenario is well suited to direct high stakes confrontations in which both sides are trying to defeat the other.

Combat scenarios are the classic fight scenes, the chaotic whirl of physical violence, the attempts to overpower your opponents. When words are no longer enough and now there is only one thing that can decide the outcome.

A Combat scenario can represent physical conflict of just about any scale. From one on one duels to mass combat where each agent on the field represents a battle unit headed by the player characters.

Polar Alignments: *Combatants* (Both sides)

Horizon Skill(s): Physique for all Polar Alignments.

Setup

By default Combat uses a 3x3 grid of zones.

Gameplay

To try to knock out an opponent in a Combat scenario, a Combatant in the same zone as their target can use the Fight skill to make an attack. The target opponent can use either their Fight skill or Athletics skill to defend with.



A Combatant can also use the Shoot skill to make an attack. The target opponent can either be in the same zone as the attacker or in an adjacent zone. The target opponent can make a defend action using the Athletics skill.

A Combat scenario continues until either side has all their agents knocked out or conceded.

Actions

Combatant: Attack — *Fight vs. Fight* or *Athletics*.

Shoot vs. Athletics (target can be in same zone or an adjacent zone)

For HL Scenarios

The most straightforward way to treat higher level scenarios of Combat is as battles or wars. As each side moves pieces on the grid, they represent squads or armies and clashes or attacks between them play out in lower level fights. These lower level scenarios do not need to be battles or military encounters, but such scenarios provide easy setups if nothing more interesting can be thought up.

CHASE

This scenario is used to represent a contest of agility and movement in which one side is trying to Capture one or all of the other. As a Chase is more about speed and adaptability, this scenario can be used when one of the Polar Alignments would have an obvious physical advantage in the story.

Polar Alignments: *Pursuer* and *Pursued*

Horizon Skill(s): Athletics for both Polar Alignments. (If the conflict is not on foot but by vehicle, Drive is substituted for Athletics as the Horizon Skill.)

Setup

Chase uses a basic 3x3 zone layout. These are used to represent different approaches to the chase.

The vertical axis is used to represent the general elevation of the path being taken by an agent. So, the top row might represent the highwire, running across the rooftops approach, the middle representing running along the ground, and the lowest row representing using concealed or underground routes.

The horizontal axis represents how high profile the chase is, with the left side representing a high profile, high speed approach, the right side being slower but more concealed and the middle representing a combination of the two.

Gameplay

If you are in a *high profile* zone, you can use *Athletics/Drive* (as appropriate to the scenario), *Physique* or *Burglary* when you are the Pursued or Purser to try to pull away from or catch up to your target respectively. Thus, you are able to use those skills to make an attack roll against an opponent in your zone.

When defending against the attack, the defender can select any *high profile* attack skill other than the one the attacker used. So, if a Pursued tried to pull away by just outstripping his Purser using *Physique*, the Purser needs to think of



another way to catch up to the Pursued, either using *Athletics/Drive* or *Burglary*.

The Pursued in a *low profile* zone, can use *Stealth*, *Deceive* or *Burglary* to attack. The Pursuer can use *Notice* or *Investigate* to defend against the attack.

The Pursuer in a *low profile* zone, can likewise use *Notice*, or *Investigate* to attack. The Pursued can use *Stealth*, *Deceive* or *Burglary* to defend.

Middle zones can use *high profile* or *low profile* attack actions, but when defending against those actions, you need to select a skill appropriate to defend against *high profile* actions or *low profile* actions, depending on the attack skill used.

Standard Invocations can be used to force opponents into different States.

Pursuers who end their turn while not in a zone occupied by one of the Pursued take 1-shift of stress damage. This represents the Pursuer losing track of the Pursued.

Actions

Pursuer: Attack — When in a *high profile* zone: *Athletics/Drive*, *Physique*, or *Burglary* **vs.** Any of the aforementioned skills which was not selected.

When in a *low profile* zone: *Notice* or *Investigate* **vs.** *Stealth*, *Deceive* or *Burglary*

Pursued: Attack — When in a *high profile* zone: *Athletics/Drive*, *Physique*, or *Burglary* **vs.** Any of the aforementioned skills which was not selected.

When in a *low profile* zone: *Stealth*, *Deceive* or *Burglary* **vs.** *Notice* or *Investigate*

For HL Scenarios

Chase at higher Dramatic Levels can represent long running pursuits in which one party is trying to stay just a step ahead of the other. The various lower level scenarios which are created from this conflict can be instances of close calls or brush ups each side had while on the run.



SNEAK

Often the players will want to procure items protected by a security force. This setup allows them to complete Capture Fatalisms and a way to systematically present obstacles and opposition while pursuing the story goal of collecting some target.

Effectively this scenario represents an infiltrating force which is trying to hit certain zones in order to proceed while the opposition guards the location and presents semi-active resistance.

Polar Alignments: *Guards and Infiltrators*

Horizon Skill(s): Stealth for Infiltrators, Notice for Guards

Setup

The initial setup of a Sneak scenario is a basic 3x3 grid of zones.

A target and a number of keys need to be placed on the board to start. The Keys represent obstacles which need to be overcome in order to be able to access the target. The target and keys can be placed in the same zone.

Once the Keys and target are placed on the board, the Guards determine their routes which they will move in if they are not on **Low Alert** or **High Alert**. So,

while the Guards are not alert, they will move back and forth on the initial path established, though the Infiltrators do not necessarily know these paths.

Gameplay

Infiltrators: To attack Guards, Infiltrators can use *Stealth*, *Burglary*, *Athletics*, when in the same zone, which the Guard can defend against using *Notice* or *Investigate*. *Fight* and *Shoot* can also be used against the Guard, with the Guard able to defend against such action with *Fight* or *Athletics* as in a Combat scenario. However, this automatically gives the Guards the **High Alert** advantage with a free invoke for them after the effects of the attack are resolved.

When the Guards have the **Low** or **High Alert** aspect, it can be removed by using an overcome action against the guard who uses a skill of their own to set the difficulty. Deceive is the default skill and the Infiltrators are presumed to always be able to use it somehow to remove an alert status.

Guards: To attack Infiltrators while not possessing an Alert status, a Guard can use *Notice*, or *Investigate* against an Infiltrator in the same zone. The Infiltrator can use *Stealth*, *Burglary* or *Athletics* to defend. On inflicting at least 1 shift of stress, they gain the **Low Alert** advantage with a free invoke which can only be used after the attack is resolved. If the Guard inflicts an additional hit of stress damage while on **Low Alert** the Guard gains the Aspect **High Alert**.

When they have the advantage **Low Alert** or **High Alert**, the Guards can move off their set paths. If this aspect is removed, the Guard will need to return to their initial path.

A Guard can also grant their alert status (**Low Alert** or **High Alert**) to all other Guards in the zone by invoking on their alert status.

If on **High Alert**, a Guard can make a *Fight* or *Shoot* attack action in addition to their other perception attacks which can be defended against using *Fight* or *Athletics* in the manner of a Combat scenario.

The Guards can create advantages to allow them to move to other zones off their paths or to use other skills to detect the Infiltrators.

Keys: There are 2 to 3 obstacles in addition to the target which also has a skill challenge. Each Key needs to be defeated by a successful skill challenge before being able to challenge the target to be Captured. Success grants an advantage with free invoke the Infiltrators can use while failure grants the Guards either an advantage with free invoke or regains a stress box for one of the Guards (starting with the lowest value stress box), which can bring one of the guards back into play or be used on a Create Entity Action to bring "off-screen" Guards into play.

The Guard being knocked out of this scenario can mean anything from being physically knocked out, to being completely distracted, to being locked into a location sealing them off, anything which effectively prevents them from contributing to the scenario from now on.

A knock out for an Infiltrator means they are captured, detained or otherwise occupied. They could be wounded or injured such that they need to conceal themselves and sit out the remainder of the mission or they might be forced to deal with a problem "off stage" such as unexpected reinforcements or needing to break off to disrupt the alarm system from blowing cover on everyone.

Actions

Guards: Attack — Notice or Investigate **vs.** Stealth, Athletics, or Burglary

When on **High Alert**, can use Fight or Shoot **vs.** Athletics or Fight as per Combat scenario.

Infiltrators: Attack — Stealth, Athletics, or Burglary **vs.** Notice or Investigate

Can also use Fight or Shoot **vs.** Fight or Athletics as per Combat scenario, but that grants the Guard the advantage **High Alert**, which they can use after the attack action is resolved.

For HL Scenarios

Conflicts between Infiltrators and Guards are handled through the typical Guiding Fate fashion, with it playing out in lower level scenarios (usually involving Rings).

When Infiltrators are trying to crack one of the keys, the GM can have the scenario play out in a lower level scenario if there is a Guard there which can provide unknowing opposition (if they are not Alert) or aware opposition (if they are).

Else, if there is only a Key to provide opposition to the Infiltrators, it can be resolved through a roll without having to create a lower level scenario.

If the players are representing the Guards in a higher level scenario, if the Antagonists are of a larger scale (either higher Dramatic Level or Orbit), then they can take actions against their opponents directly, without needing their opponents to be engaged with an Avenue agent.

Also, if the players are representing the Guard faction in a higher level scenario, they can split up the team to patrol separate paths, and if these separate characters encounter an Antagonist agent, any action that character takes against an Antagonist agent is able to "gather" or "summon" the other players to participate in the lower level scenario being created. However, if this new LL scenario was created by a character acting separate from the group, only that character's skill values can be used to calculate Turns of Fate in the LL scenario.



INVESTIGATE

Through this, players or their opponents can pursue an activity to unveil some secret or undiscovered revelation. Whether researching a weakness or flaw in an enemy or trying to figure out how to create some advantage for themselves, Investigate scenarios describe their endeavors.

As a Reflective Fateful Approach scenario, this one is particularly suited to work with actions like creating an advantage or Creating an Entity. With creating an advantage, the investigation is often going to take the form of research to either create the advantage or uncover it. Similarly with Creating an Entity, the scenario will often take the form of tracking down the agent which you are trying to create, or desperately researching the pieces needed to create the agent.

Polar Alignments: *Investigators, Disruptors and Barrier*

Horizon Skill(s): Will for all Polar Alignments.

Setup

Start with a basic 3x3 grid layout.

The main Antagonist will be a plot agent referred to as the Barrier representing the thing which needs to be revealed. The skill values for this plot agent will be that of the Celestial which this scenario was targeted against, if appropriate.

Concealed by the Barrier

Since this is a Revelation based scenario, one will first need to specify how you want to reveal your ultimate target.

If you are trying to perform a Create Entity action to add a new standard agent or otherwise have a Revelation Fatalism which is set to reveal a human, then having the Barrier plot agent have standard Mystery Plot aspects to be filled should suffice. Means, Motive, and Opportunity might already be filled and you are simply trying to locate the person, or all of them could be blank and the players slowly fill in them in to specify the Motive the agent is operating under, the Means they possess signifying their skillset (such as what skills or aspects they might have) and the Opportunity that the group has to bring this agent into play (in other words, what the group can do to

convince the agent that getting involved in the scenario helps their motive).

Resource Barrier

If the group is trying to create or discover some new item or advantage, rather than a person, then rather than the standard Mystery Plot slots to fill, the plot agent might have *Resources, Tools, Knowledge* and *Social Connections*. These are placeholders for the information the players need in order to either build or to uncover the thing they are seeking.

Resources are the underlying components which make up the device. They are base materials needed to either build it, maintain it, or get it to run. The stone, metal, energy, needed to be supplied.

Tools are the items needed to construct the device from resources. If you were trying to build a sword, the Resources might be iron and the Tool might be a hammer. Just about all devices require outside Tools in order to build them and revealing info about them can give you a chance to broaden the target's connection to your larger setting.

Knowledge is the information needed to build, operate and sometimes locate the device. Knowledge can focus both downward (to focus on what makes up the device and how you could create or repair one) and upward (to focus on how to actually operate the device and how it should be handled).

Social Connections are not only the contacts or institutions needed in order to collect the other components, but also the ascetics, presentation and impact of the device. Are their regulations or social taboos surrounding the device you would need to assuage in order to possess it?

Each of these slots can signify information which needs to be collected (if you are discovering something) or they can represent actual physical materials (if you are collecting these in order to build something new).

Gameplay

Barrier: The plot agent that represents the difficulties in finding things out. The various forces that get in the way of the Investigators. The Barrier's goal is to remove all Leads from play so that the Investigators lose.

Investigators: The Investigator's goal is to complete the Leads such that they overcome the Barrier.

Disruptors: Additional forces opposed to the Investigators who actively work towards the removal of the Leads so that the Investigators lose.

Leads

With the basic outline of the opposition plot agent there, you will now need to add 2 to 4 Leads to the board.

Leads are very basic agents which serve as stand ins for the Barrier's stress boxes. There should be as many Leads as the Barrier agent's stress boxes (thus the Investigators will need to create one additional Lead to be able to completely defeat the Barrier). As each Lead gets solved, an additional aspect of the Revelation gets unveiled, if appropriate. If the Barrier has more than 4 stress boxes, then mark certain Leads as being able to be used multiple times (such that there are enough uses to cover all of the Barrier's stress boxes).

The Leads are effectively Level 1 Entities which only have a Deceive skill value (the Leads receive the Deceive value of the Celestial being targeted by this scenario). So, if they were to be attacked in an unusual way (such as using a Fate Point and aspect to attack using Fight) then the Lead will have little defense and will probably be quickly defeated. If a Lead is attacked while an Opposition agent is in the same zone, the Opposition agent can use a defend action against the attack to protect the Lead.

The Investigators goal is to perform an overcome obstacle action against the Lead's Deceive skill value. If the Investigator succeeds, the Lead is figured out and the Barrier takes 1-hit of stress damage, signifying that the Investigator is one step closer to figuring out the problem. As the Barrier takes damage, reveal aspects of the Mystery uncovered by solving the Lead or if the goal of this scenario is the creation or addition of something, mention how overcoming the Lead puts a needed resource in their hands which can be used to bring their desired agent or aspect into play.

The Disruptors and the Barrier likewise try to remove the Leads however, any Lead

removed by either party do not deal any stress damage to the Barrier.

Each successfully completed Lead increases the difficulty of overcoming the next Lead by 1. This applies to both Investigators and Disruptors. The GM can cap this difficulty if the Barrier's number of stress boxes would cause the value to become unmanageable.

The Investigators can create their own Leads using Create Entity actions. The created Lead's first and apex skill will be their Deceive Value which will be equal to whatever the current value for Leads is.

If there are no Leads on the grid and the Barrier is not knocked out, then the Investigators lose with the Scenario Success totaled by the number of Investigators involved as normal (though as always there can be some concession to lower Scenario Success and change the narrative a bit). If the Investigators succeed at using the Leads to knock the Barrier out, even if they complete the last Lead so there are no Leads on the grid but the Barrier effectively is knocked out, then the Investigators win the scenario with the Barrier counting towards the number of Scenario Successes awarded.

Dealing with Leads

The Leads can be overcome by using *Lore*, *Investigate*, or *Notice* by default. The difficulty to overcome the Lead is the Lead's Deceive skill, which comes from the target Celestial's Deceive skill. Either side can target them in order to remove them (either to damage the Barrier or to prevent it from being damaged)

Generally, agents cannot target other agents during this scenario.

However, if alternative means are used to attack agents directly (like invoking an aspect to allow an attack), then *Lore*, *Investigate*, or *Notice* are the default attacks, *Deceive* is used to defend, and *Will*, as the Horizon skill, determines one stress box amount.

If an agent tries to attack or damage a Lead while an Investigator is in the same zone, generally the Investigator is allowed to interfere with the action in some way, such as a defend action.

The Barrier tries to remove Leads on its own and can introduce aspects to allow it to make the Leads harder to access (by creating obstacles). There is some

flexibility in how directly the Barrier can target the Leads, based on how difficult the GM wants to make it for the Investigators. If direct targeting is allowed then if say there was a Lead in a building, the Barrier could create a **Faulty Equipment** aspect, which could allow them to invoke it saying there was a fire and cause 2-shifts of damage and remove the Lead if an Investigator was not there to defend against the action.

Leads can also have their level as Entities increased to make them more robust and difficult to remove by attacking.

Actions

Barrier: Attack (By default only against Leads) — *Notice, Investigate, or Lore vs. Deceive*

Investigators: Attack (By default only against Leads) — *Notice, Investigate, or Lore vs. Deceive*

Disruptors: Attack (By default only against Leads) — *Notice, Investigate, or Lore vs. Deceive*

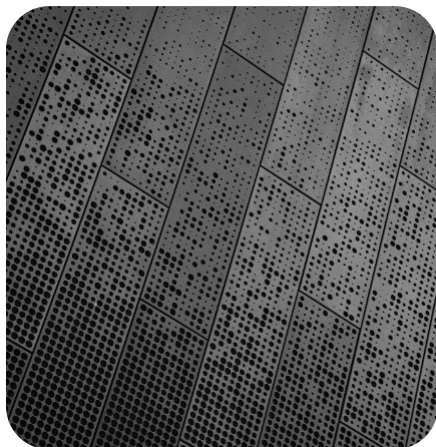
For HL Scenarios

If this Investigate scenario is used as a higher level scenario, then you do not need to add the 3 or so Avenue agents. The scenario presumes Investigators and Disruptors are mostly unable to target each other directly and need to focus on the Leads to make progress. However, feel free to modify the assumptions of the scenario and add Avenue agents to increase the complexity or add a new facet to the struggle. Perhaps your scenario does allow direct confrontation and the players still need the Avenue agents to serve as shields and distractors.

When running this scenario as a higher level scenario, as the Investigators are trying to overcome one of the Leads, resolve the action with just a roll without creating a lower level scenario unless there is some force in the same zone which could oppose interacting with the Lead, such as having a Disruptor in the same zone or if the Barrier put an obstacle aspect onto the Lead. In that case, a lower level scenario can be created to deal with the opposition with the Scenario Success adding or subtracting from the roll against the Lead.

If this scenario causes the players to be knocked out in the higher level scenario (so they lose this scenario and that

somehow results in stress damage which knocks them out of the higher level scenario) then that signifies the players taking too much time to complete the Revelation they are working on, and the Antagonist are able to proceed with their plans in the background.



CONSTRUCTION

Construction scenarios are used to represent building something new. The party might be constructing the **Shield of Dawnlight** by building and positioning mirrors or prisms throughout the **Sunscares Valley**. They might be constructing a criminal empire with each zone on the board representing a section of turf in the city up for claims. Ultimately, one side wants to build something up and the other side works to make sure this doesn't happen.

As each side struggles to create a coherent pattern in this craft space, each Polar Alignment works to add their own markers to the zones. The board can represent zones or locations on a map, such as blocks of a city being renovated or campaigned on, or they can represent a smaller scale action, such as the layout of a forge where the item is being built, or it can represent the object being constructed in a grid-like abstraction like in *Minecraft*.

Polar Alignments: *Builders and Deconstructors*

Horizon Skill(s): Craft for both Polar Alignments.

Setup

Construction uses a 3x3 zone layout. The GM might use alternative grid layouts to better represent the thing being constructed.

Gameplay

The objective of the Builders is to create a series of **Integrity** zones while the Deconstructors tries to create a series of **Corruption** zones. This terminology is geared towards describing that the Builders are trying to create something and the Deconstructors are trying to disrupt that, but depending on what is being built, it might be appropriate to refer to the **Integrity** and **Corruption** spots as something else.

The Builders take create advantage actions to add the aspect Integrity to the zone. Likewise Deconstructors try to add a Corruption aspect to the zone. A zone can only have an Integrity or Corruption aspect. Builders try to create three zones in a line with the Integrity aspect before the Deconstructors can create a Corruption advantage in three zones in a line (making the game play out a bit like tic-tac-toe).

The GM can change the constraints so that instead of a row or line of aspects, each side needs to create some other pattern such as a square or three aspects in an "L" pattern. If you play with a grid larger than a 3x3 zone pattern you can increase the size of the pattern needed to be achieved. For instance, if you are playing in a 4x4 grid, you could increase the number of adjacent zones with aspects needed to win to 4 instead of 3.

The difficulty for creating an Integrity/Corruption aspect in a zone without one can be made against a difficulty of (+0) or set by the GM to a value they feel is appropriate or it might come from the ability score of an appropriate skill of the opposing Celestial. However such unopposed difficulties are set, if an opposing agent is in the same zone when such an aspect is being created, that opposing agent has the option of defending against the creation of this new aspect.

The newly created Integrity/Corruption aspects do not have a free invocation like other newly created advantages, but they

do add +2 to the difficulty of any roll to remove them. If an opposing agent is in the same zone as another agent who is trying to remove the aspect, the opposing agent gains the +2 bonus to any roll to prevent the removal of the advantage (such as a defend roll). This makes it more difficult to remove an Integrity/Corruption aspect once it is in place. If the initial roll to create the aspect succeeds with style, the aspect does gain one free invocation.

Craft is assumed to be able to be used to create Integrity/Corruption aspects by the scenario. Though any other skill which might reasonably be able to assist in the creation of whatever subject the scenario is producing might also be used to create the advantage.

There is no default way for agents to attack other agents in the scenario, so if an agent wanted to knock out another agent, they would need to invoke an aspect to be able to use a skill to attack, or some alternative setup which the GM allows the agent to make an attack. Optionally, the GM might make certain skills, attack skills to add an additional dimension to the conflict.

For Construction scenarios, the initiative order needs to alternate between each Polar Alignment until there are no more agents of a different Polar Alignment to act this round. So if the Protagonist Alignment consisted of Sal the **Budget Super Scientist** and Elaine, a **Calculately Reckless Teen** against an Antagonist Alignment of a **Super Sane Robomotron**, a **Gizmo Brand Scientist** and Bill the **Social Climber Classmate**, it might start with a Protagonist agent, then go to an Antagonist agent, then a Protagonist, then finish up the remaining Antagonist agents.

Actions

Builders: Attack — (By default, there is no attack skill).

Default for creating an **Integrity** advantage: *Craft vs. Opposing Difficulty*

Deconstructors: Attack — (By default, there is no attack skill).

Default for creating a **Corruption** advantage: *Craft vs. Opposing Difficulty*

For HL Scenarios

As agents cannot attack each other directly by default, Avenue aspects are not

as important in Construction scenarios. However they can be used to justify adjusting the difficulty up or down based on the Avenue agent.

Additionally, recall that if the higher level action is unopposed, it requires a minimum of 1 round to complete, with the action completing just before the start of the turn of the agent which started the action. So if one agent started to create an advantage to add an **Integrity** aspect to field, the soonest it can complete is in the next round after everyone else who has not acted has gotten a chance to act, and once that agent's turn came again in the next round, the aspect would be added, and the agent could take a new action.

SOCIAL FORCE

This social Influence scenario is about convincing different social actors to implement change for you. While you are not able to directly challenge obstacles yourself, you can recruit others to help act on your behalf. In it, you will perform arbitrage on different agents in the scenario to find what they need, where you can find the supply and help make the connection between the two.

Polar Alignments: *Persuaders, Dissenters, and Supporters*

Horizon Skill(s): Rapport for all Polar Alignments

Setup

Supporters, the agents not on either side which provide the avenues and approaches to overcome the Opposition.

Persuaders, the Alignment which initiated the scenario in order to accomplish an Influence Goal.

Dissenters, the Alignment which tries to prevent the Persuaders from succeeding. Often there will be a plot agent representing the higher level agent being challenged or attacked and how their influence is felt in the scenario.

Standard 3x3 zone layout. The Supporters are placed first, with there only being one Supporter in a zone at the start.

There are 2-4 Supporters representing factions, organizations, or (on smaller Scales) individuals. These agents cannot

have their Polar Alignments shifted, so they will always remain effectively Unaligned (or not aligned with the Protagonist or Antagonist Alignments if there are additional Alignments). By using these Supporter agents, each side will attack each other in order to remove the opposition and be able to sway the Supporters into helping complete whatever social task they were approached to perform.

A Supporter will have their Empathy skill value equal to the Celestial being targeted by the scenario. They also have a skill value equal to the Celestial's for either Will, Resources, Rapport, or Contacts as chosen by the GM. They are effectively level 1 Entities (with the added skill of Empathy) and can be advanced to higher Entity Levels in order to give them broader skills.

When selecting Supporters and deciding what they have which could assist the Persuaders, it can be helpful to think in terms of *Resources, Tools, Knowledge* and *Social Connections*, as mentioned in the Investigate scenario.

In this context, they correspond to the things which will help the Persuaders achieve the Fatalism they are pursuing.

If the Supporter is providing *Resources*, then they are providing unrefined elements needed to complete or pursue the Fatalism.

If the Supporter is providing *Tools*, then they are providing access or expertise to the systems needed to refine the resources or finish the Fatalism.

If the Supporter is providing *Knowledge*, then they are providing critical information or master towards the Fatalism.

If the Supporter is providing *Social Connections*, then they are providing access to the people and offices which can complete the Fatalism.

Gameplay

Attacks cannot be made directly by the Persuaders and Dissenters against each other. Instead, the Persuaders and Dissenters must compel the Supporters into attacking, which represents both the damage being done to the opposition reputation with this Supporter as well as the Supporters growing interest in the agent and helping them with their cause.

By default, a Supporter can be compelled to do this by making an attack against that Supporter using whatever Integral Fateful Approach skill is that Supporter's apex skill versus the Supporters' Empathy. So, an attack is made by *the attacker using the Supporter's apex skill (Will, Resources, Rapport, Contacts) versus the Supporter's Empathy.*

Once a Supporter has been compelled to make an attack, that Supporter cannot be compelled to attack again for that side's Alignment until all other Supporters have been compelled to attack. So, if there are 2 Supporters, one with an apex skill of Resources and the other with Rapport, then if the one with Resources was compelled to attack, then other agents on that Alignment would not be able to compel that Supporter to attack again until they had compelled the Supporter with the apex skill of Rapport to attack.

Then the Supporter makes the attack using their apex skill versus the target's Empathy.

The agent who compelled the Supporter can select the target.

This results in each side creating advantages to increase not only their effectiveness when compelling the Supporter, but also to spend them to increase the attacks of the Supporter and try to make the attack more effective.

Additionally, the GM can rule that the Supporters can be compelled to attack in different ways, such as creating an advantage on the Supporter and invoking that aspect.

Agents can also boost the damage of the Supporters either by increasing their Entity Level (which they start at level 1 with the apex skill being Integral skill selected). Or they can perform a Create Entity Action to create an agent with a high value in the desired skill and then Unify them.

Additional Supporters can be added with the Create Entity action. If an entity is created, that entity can have any Integral Fateful Approach skill as its apex skill, but the opposing sides are bound by the same restrictions that they cannot compel a Supporter to attack again until their Alignment has compelled all other Supporters to attack.

Finally, Supporters can target any agent on the board with their attack without having to be in the target's zone, allowing them to attack plot agents.

Social Force in Action

So, as for instance, the players create a Social Force scenario against the Mechanized Pugilist Zoning Board to persuade them to zone part of the slums for Mech Fights. They are opposed by councilman Brald, who wants the players banned from Mech Fights and the Mech Fight Commission, who has little interest in expanding into such an unprofitable market.

There is the Supporter Gaouzo's VR Mech Arcade (Knowledge) which has the data and simulations of various mechs but needs new devices and electronics in order to update the Arcade.

There is also the Supporter location, Blackout, the chop shop which buys and sells legally questionable Mech parts. They probably have some left over parts Gaouzo can use in his VR rigs, but they are looking for more designs and data they can use (Tools).

The players might perform a Rapport skill attack against Gaouzo and compel them against councilman Brald, convincing Gaouzo that Brald is not to be trusted and his offer to assist financially comes with strings attached.

Once the councilman and the commission are dealt with, both Gaouzo and Blackout agree to help convince the Board to grant the players wish. Gauzo provides the simulation data showing that the Mechs' performance should not be able to endanger the audience while Blackout provides the spare Mech parts to be stress tested to make sure they will not fail catastrophically.

Actions

Supporters: Attack — Depends on apex skill. Either *Will, Rapport, Resources, Contacts vs. Empathy* or *Deceive*

Persuaders and Dissenters: Attack — Do not attack directly. Compel Supporters with *Will, Resources, Rapport, or Contacts vs. Empathy*

For HL Scenarios

When this scenario is being played out as a higher level scenario, Supporters take on the role of the Avenue agents. Of course, under normal circumstances in this scenario, you cannot attack each other directly, so Avenue agents are not as important for protection as typical, where the Avenue agent protects the players from being targeted directly while in their zone.

STELLAR STUNTS

Stellar stunts are focused on modifying the way that higher level scenarios play out. They can help to define characters by giving the players more say on the types of adventures they undertake to achieve their goals.

When starting a game of *Guiding Fate*, players gain 1 stellar stunt to help guide the game in the direction they want. Every other time the character would gain a refresh by hitting a milestone, they can also gain an additional stellar stunt.

As stellar stunts are focused more on changing the arc of the plot, they are not usually keyed heavily to the skills they fall under. Players and GMs are encouraged to modify the stunts as needed to provide them with the tools needed to have the effects their characters are wanting.

These stunts also serve as inspiration for ways to modify HL scenarios using HL Fate Points.

ATHLETICS

◆ **Change of Plans.** Shift scenario to Chase scenario (Add link to Chain of Fate to Prevent-Capture(Players)) when the advantage **Escape Route** is in play without having to spend a Higher Level Fate Point. This can be done once per the higher level scenario of the scenario you are shifting.

◆ **The Road Less Taken.** Reduce the number of turns needed to create an advantage in a higher level scenario without opposition by 2 (minimum 1 turn, in which case the action would be completed just before the beginning of the agent's next turn) when the skill used to create it is Athletics.

BURGLARY

◆ **Settled Score.** Gain an extra Scenario Success when the Equinox was a Split Unity or attack action against an object or location agent. Normally only defeated agents of the opposition in the lower level scenario count as successes.

◆ **I Got This.** When in a higher level scenario, you can choose to resolve any lower level scenario which is a Integral Fateful Approach type scenario as a contested roll between yourself and the other agent rather than having to play out the lower level scenario. Use your Burglary skill vs a skill of theirs chosen by the GM. The amount of Scenario Successes achieved by either side is the number of shifts produced by the roll. This can be done once in a scenario.

CONTACTS

◆ **The Perfect Marks.** Select the Rings to be used in a lower level scenario. Normally determined mostly by the GM,

this can be done to select a more favorable lineup. The GM sets the number of agents to be selected. Can be done once per higher level scenario.

◆ **I Know a Guy.** During the initial creation of the scenario, you gain an additional Turn of Fate which can be used to change the Polar Alignment of an Unaligned standard agent which does not need an aspect to justify the alignment change. You can use this effect on entities created during the setup phase of the scenario.

CRAFTS

◆ **A Unique Solution.** Gain an extra Scenario Success on winning a scenario with the first link in its Chain of Fate is a Revelation Fatalism (so a Revelation outcome is the ultimate goal) and the higher level scenario to that one does not have a Revelation Fatalism in its Chain of Fate.

◆ **A Better Mousetrap.** When engaged in an Eclipse Scenario against a large Orbit Celestial, you can create a level 3 object or location Avenue agent in a single turn without needing to spend additional Fate Points. The creation of this agent still follows the rules of using an action to create an entity, such as rolling for their highest skill, but it does mean that the entity can be increased to level 3 without additional resources needed. The agent cannot have its Polar Alignment shifted. This can be done once in an Eclipse Scenario.

DECEIVE

◆ **Not the Deal They Thought.** Reduce the number of Scenario Successes by 1 to a minimum of 1 when you concede a scenario. Can only be used twice per higher level scenario. (Normally each agent with a stress box which concedes counts $\frac{1}{2}$ of a success with the value rounded up).

◆ **All According to Plan.** When creating a Mystery Plot agent in a higher level scenario you gain 2 Turns of Fate if you are interrupted during its creation, eg. If an Antagonist agent initiates a scenario while your group is using the Create Entity action to create a Mystery Plot agent.

DRIVE

◆ **Find Some Place to Lie Low.** After losing (being knocked out or conceding) a Direct Fateful Approach type scenario and the consequences have been resolved, you can shift your team into an adjacent zone assuming there is nothing preventing you from doing so.

◆ **Calling All Cars.** During the initial creation of a scenario, you gain an extra Turn of Fate which can be used to create an Unaligned level 1 authority entity (or upgrade such an entity) to interfere with the scenario. So the Turn of Fate can be used to create a cop car during a chase or a passing watchman during a sneaking mission. As the entity should be Unaligned, which can cause chaos for either group.

EMPATHY

◆ **Psychological Warfare.** Increase the base difficulty to overcome any social or mental obstacles created by a Turn of Fate to the value of the skill being used to determine the number of Turns of Fate your side receives for any Integral Fateful Approach scenarios. So if you attacked using Rapport +3 to create a Social Force scenario, all social or mental obstacles created would have a default difficulty of +3.

◆ **Give One More Chance.** Change a standard agent from being knocked out and removed from the scenario to being Influenced into having an Unaligned Polar Alignment (so the character remains on the board pursuing their own objectives and can be influenced to one side or the other).

FIGHT

◆ **Show me a Real Fight!** Shift the Polar Alignment of an agent from Unaligned to the Alignment of the opposition or increase the level of a created entity of the opposition's Polar Alignment. This can be done once per scenario. This can increase the potential Scenario Successes that can be achieved by winning.

◆ **I'm Sorry, Am I Interrupting?** If you initiate a scenario with a Defeat Fatalism against an NPC engaged in Direct Fateful Approach with another NPC (such as when one large orbit Celestial is engaged in combat with another), gain an additional Turn of Fate.

INVESTIGATE

◆ **Light in the Dark.** When in a scenario in which the opposition has a plot agent on their side (which includes the Barrier agent in the Investigate scenario) and the scenario is a Reflective Fateful Approach type scenario, gain an additional Turn of Fate.

◆ **Uncovered Some Vulnerabilities.** At the start of a scenario, you can create an entity and declare it is unified with an enemy agent. You can also state up to 4 skill values of the opponent are due to this newly created entity (each of the 4 skills needs to be from a different Fateful Approach skillset). Thus if during play you split the unity of the enemy and knock out the entity you created, those four skills will be reduced by at least 1. For instance, at the start of a scenario, you could declare that one of the Rensen corp's minions has an earpiece which is used by the Rensen security system to keep the minion updated. Splitting off this earpiece reduces the minion's Notice, Shoot, Athletics, and Resources.

LORE

◆ **Bring It All Together.** Select a zone aspect or situational aspect in the higher level scenario in which the current scenario is taking place. The current lower level scenario must be taking place in that zone to select a zone aspect. You gain a free invoke of that aspect in the current scenario.

◆ **Constant Source of Surprise.** You can set a Scenario Stunt (a stunt which everyone in the scenario gains) without spending a Turn of Fate if your Polar Alignment initiated the scenario and it is a stunt based on a Reflective Fateful Approach skill (Notice, Crafts, Investigate, Lore, or Empathy).

NOTICE

◆ **Scouted the Area.** You have noted and thought out how to neutralize a problematic obstacle in the team's path. Remove a physical aspect or boost created by a Turn of Fate in a Skillful Fateful Approach type scenario.

◆ **Spotted a Weakness.** You can use a Turn of Fate to put an advantage on one of the Antagonist agents rather than on a zone or the scenario. This can only be done once in a scenario.

PHYSIQUE

◆ **Hope They Like a Challenge.** Increase the difficulty of any physical obstacles created by your side's Turns of Fate by +1.

◆ **Cut the Gordian Knot.** Change the skill used to determine the number of Turns of Fate received and anything else in the lower level scenario which depends on the initial skill used to Physique. So Physique would be used to calculate Turns of Fate and for selecting the initial scenario and Fatalism. This can be done once per higher level scenario.

PROVOKE

◆ **Pressing Your Advantage.** If your opponents concede a Direct Fateful Approach scenario, increase the number of scenario Success you receive by 1.

◆ **Stir Up Trouble.** You can make an Avenue agent to attack another agent when you are in that Avenue agent's zone. This can be used to initiate a conflict between the Avenue and Celestial which can be used to initiate a conflict targeting their Rings. This counts as an action.

RAPPORT

◆ **Why Don't We Make Things Interesting.** At the start of a scenario with an Influence Fatalism you can choose to up the stakes such that the winner of the scenario will automatically receive an additional Scenario Success, whether the winner is your side or not.

◆ **Ongoing Negotiations.** If you can have a discussion with one side in a conflict between 2 NPC agents, you can increase the number of turns to resolve the conflict by 3. Effectively for the next 3 turns in the contest not much will happen story wise between the NPCs, granting the players more time to deal with other concerns. This can be done once per scenario.

RESOURCES

◆ **Let Me Get Something Out of Storage.** During the initial creation of the scenario, you gain an additional Turn of Fate which can be used to change the Polar Alignment of an Object or Location agent which does not need an aspect to justify the alignment change. This can be used for the Creation of Entities at the start of a scenario.

◆ **Got an Opportunity for You.** In an Eclipse Scenario with a large Orbit Celestial (Orbit larger than that of the player group), if you are in the same zone as an Avenue agent, you can compel the agent to shift to a different adjacent zone. This counts as an action.

SHOOT

◆ **Finger on the Scales.** Support an agent in a conflict from a distance without participating in the conflict yourself. Spend a turn in a zone which either contains a conflict between two NPCs or is adjacent to it, performing no other action than supporting one of them. This reduces the number of Turns to resolve an Attack action which uses a Direct Fateful Approach skill (Physique, Fight, Shoot, Provoke) scenario between two NPCs by 2 turns to a minimum of 1.

So if there was a conflict between an agent with Fight (+4) and an agent with Fight (+3) and you supported the agent with Fight (+3), the conflict would end in a tie in 6 turns. If you supported the agent with Fight (+4) the conflict would end with their victory in 4 turns. This can only be done once between a conflict between NPCs.

◆ **Precision Ambush.** You can automatically complete a Split Unity action against a Ring. You must be in the same zone as the Celestial or in an adjacent zone to do so. This does not damage or diminish the Celestial as splitting off a Ring normally might. The Ring cannot Unify with the Celestial for at least a turn and during this time, the player group can target them independently from the Celestial. Additionally, if the Celestial is targeted for an action, that Ring cannot participate in the scenario. This counts as an action.

STEALTH

◆ **Clean Getaway.** When a Celestial attacks the player group without the protection of having an Avenue agent in the zone (in other words, the player group was caught in the open), you can avoid

taking the automatic point of stress damage which you normally would. This can be done three times for free in a scenario.

◆ **Problem Remover.** When undertaking an Overcome action in a higher level scenario (scenario with Dramatic Level 2+) to remove an obstacle or aspect while unopposed, you can roll a skill to Overcome it rather than needing to spend 2 turns per level of difficulty for the Obstacle to overcome it.

WILL

◆ **Savor Victory.** After winning a scenario with an Influence Fatalism in its Chain of Fate, you can spend one of the Scenario Successes to create a **Well Collected** advantage upon your group. The advantage has a free invoke upon it as normal.

◆ **Dogged Spirit.** Reduce the number of Scenario Successes for the opposition by 1 to a minimum of 1 when you are knocked out of an Integral Fateful Approach scenario.

GENERAL GUIDING STUNTS

Often ways players want to define their characters are not just the abilities they have and the things in which they are skilled, but more than that, they want to define the quests they undertake and how they go about solving the larger problems.

Some of the following stellar stunts may or may not be required by a GM. Some of them may or may not be *allowed* by a GM, as these focus a little less on the mechanics of scenarios and a little more on the narrative control aspects of the game.

Consult with your GM and the table before selecting these stellar stunts for your character.

◆ **Ancient Enemy.** Often a player has in their backstory troubles which occurred between them and an opponent or a type

of opponent, and often the player wishes to participate in conflicts with this type of opponent. Thus, this stunt allows for firmer narrative control to create an enemy which reflects their personal story.

Add a standard agent Ring to a Celestial which represents one of your ancient enemies or add an aspect to an existing Ring which ties that Ring to your ancient enemy. To produce the skill values for this opponent, the player can make up to 2 swaps of skill values of the Celestial for which the ancient enemy is a Ring. The swaps must remain within the same Fateful Approach subset.

So, when creating this new Ring, they could swap the Celestial's Fight (+3) and Shoot (+2) skills along with Will (+1) and Rapport (+3) skills and have a new Ring. However, they could not swap the Fight (+3) and Will (+1) or Shoot (+2) and Rapport (+3).

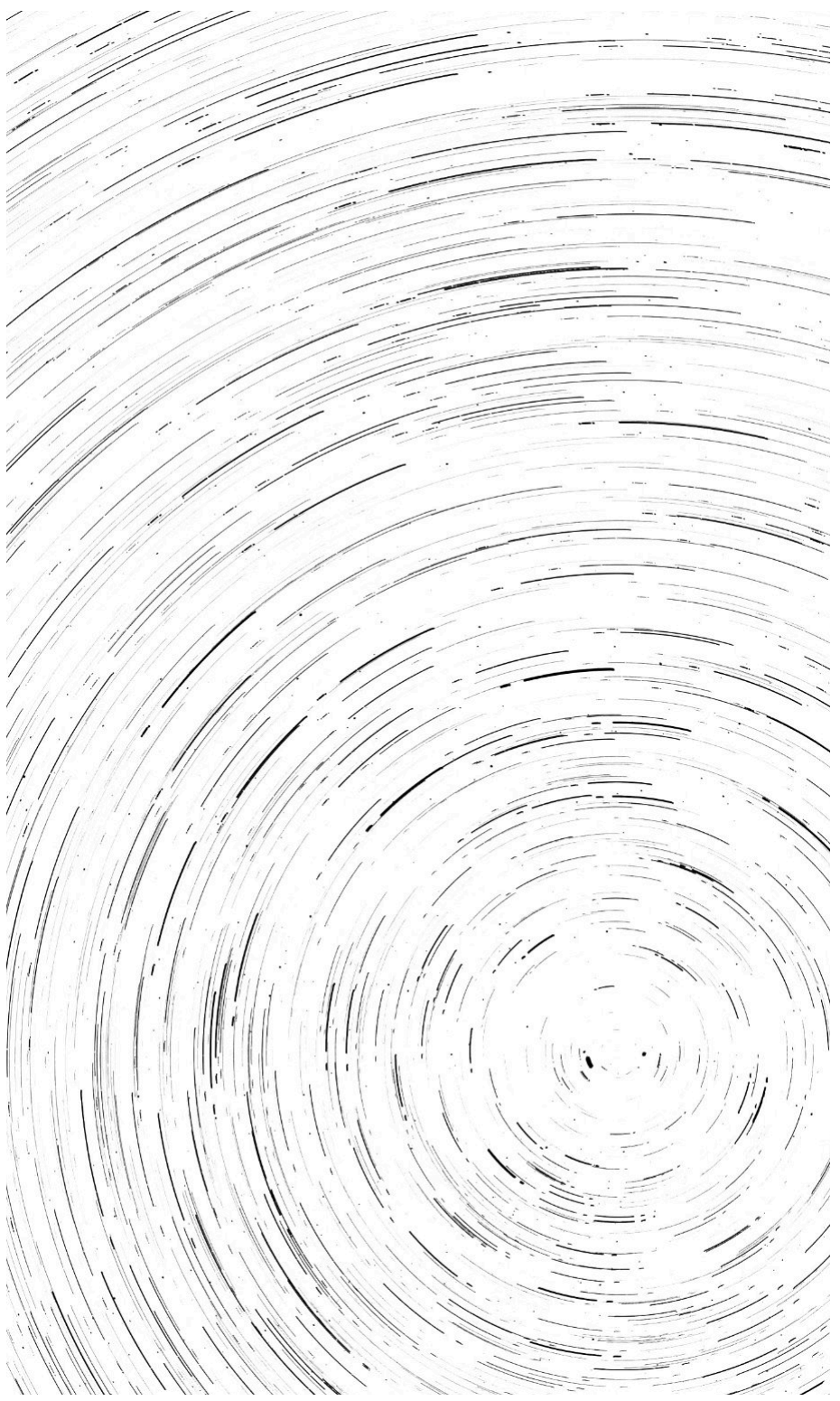
Additionally, once in a scenario, they are able to compel that Ring to participate in a scenario.

This stunt can also be modified to target other agent types such as object or location agents to allow characters which specialize in capturing certain items or overcoming special terrain.

◆ **Powerful Attachments.** To allow players more say in bringing their character's history onto the board, this stunt allows the player to select an ally, object, faction, or location which helped make the character who they are. This stunt allows the player to bring that attachment into play and have it serve as a focal point to the plot.

The player gets to set one of the Avenue agents to represent one of their traditional allies or attachments or grant an agent a connection to their selected allies (which can take the form of a new aspect) at the start of a scenario.

Alternatively, this could grant an additional Turn of Fate which can be used to increase the entity level of the Avenue agent which already represents the character's historical attachment to make that ally more powerful.



GUIDING NARRATIVE

EXPOSITION PHASE

While the scenario holds the majority of the mechanical actions of *Guiding Fate* as well as deciding the main plot beats based on their Fatalism outcomes, there still need to be a story gluing everything together. That glue comes in the form of the Exposition Phase, which helps guide character interaction, plot development and the build up to the next scenario.

Generally, there will be at least 3 scenes between scenarios.

A Denouement, the post scenario wrap up scene in which the results of the just finished scenario are played out and explained.

A Transition scene in which players learn about any updates to the higher level scenario, as well as handle any further fallout from their actions and discuss their next actions.

An Incident scene in which the next selected action, Fatalism and scenario are played into, allowing the stakes to be setup and the fiction to ramp up in risks.

Having multiple Exposition scenes is completely acceptable, sometimes you just need more Transition scenes in order to handle moving from one scenario to the next. However, the standard Exposition phase flow should serve as a useful guide to grant players some breathing room to take in and reflect on their victories and defeats.

DENOUEMENT

After finishing a scenario, you will need to decide what the Fatalism and Equinox resolution mean.

While the resolution of the Equinox and the action it describes might not need much explanation, the GM will certainly want to make clear to the players the updates being made to the higher level scenario as a result of the players completion of the lower level scenario.

A narrative description of the stress damage inflicted on an enemy, the addition of a new agent, these things will prompt elaboration by the GM to create a richer image of what that result actually looks like in the world. The players inflicting stress damage to a fortress location could generate a narrative description of deserters sneaking out of makeshift repaired holes. Newly created advantages, like a **Low Key Getaway Car** would warrant a chance for the players to describe their character's reaction to the new prize. Make sure the technical results of the scenario weave into the larger story as well as giving the players a chance to respond to those changes.

The completion of the Fatalism, however, is usually the main driver of the Denouement as it was the established narrative stake which the players and their opposition were pursuing. The Fatalism (Defeat,

Capture, Revelation, or Influence) set guidelines on what to describe happening, but they are hardly the totality of the story.

The Fatalism changes will probably get the most attention as it provided the story goal the players were working towards. Defeat scenarios completed mean giving the players a chance to describe what happens to the vanquished foe (in a way which doesn't change the current layout of the game and assuming the GM does not have some other purpose to the target). Usually the GM will want to try to provide the group with the chance to describe how the Fatalism actually plays out. The Defeated **Royal Seal Forger** might be thrown in jail, or he might have his duplication laboratory destroyed, leaving him despondent and without a will to fight. Both would end with him being knocked out of the game, but it would fall to the players to decide his fate.

This applies to the other Fatalisms as well. While the players might have undertaken the scenario to fulfill the Revelation Fatalism and create the advantage **Insight into the Sky Trees** while playing the scenario, the group might have discovered additional information or the group might have just made some additional determinations about the lore of Sky Trees. So in the Denouement the advantage might need to be adjusted to reflect how the scenario played out and where the players want to take the story next. The advantage might become **Guardians of the Sky Trees**

TRANSITION

The Transition scenes provide a chance for the players to breathe, plan their next move, and play out their characters. The table can take as many Transition scenes as desired.

The GM will want to narrate any changes or updates to the scenario as a result of the players or updates on any struggles between NPCs. Basically provide the flavoring to the mechanical situation on the board. Enough to provide the players

with an understanding of the stakes currently at play. While it is generally assumed that the players can view and know about the pieces on the board as well as their statuses and stress, the GM can simply describe at this point anything which is happening in the scenario, but that they do not wish to put on the board just yet.

This also provides a good time for players to roleplay or engage in other low stakes scenes to flesh out their characters. Generally during this time, the players are given more leeway in what they can introduce into a scene and what they can declare about the narrative, so long as it does not contradict or interfere with the larger scenario.

The table will also want to use this opportunity to plan their next actions or to learn about moves being made against them.

Planning moves can involve discussions as to what actions might best benefit the group as well as what makes sense for their characters in the story. Hopefully there should be a synergy between the two as the aspects and stunts which the players have should make it easier to undertake certain High Level scenarios as opposed to others and further be prepared to deal with the logical twists and turns which might come about when pursuing that scenario.

A move made against the players will often be in the form of a plot hook which they cannot ignore. They will receive an urgent summons from an NPC or the GM will inform them that their characters have decided to hunt the mysterious sightings of a Wereowl seen in the moonlight. The players can act out their characters decisions and the preparations being made.

INCIDENT

Once the players have had a chance to prepare or react to the next move, the GM will want to have a scene which plays into the next scenario.

If the players chose the next scenario, then they will have more leeway in setting the scene to get the NPCs into the position which they need to logically be in order to start the scenario.

So if their next scenario was an Investigation where the stakes were the Fatalism was the Revelation of the Mystery Where is the Datashell Access Key? which has the Equinox of an attack on the Mystery Plot agent, the Incident scene might be the players rolling to the back room of the Burning Silicon Bar, jacking into the untrackable decks they have rented and infiltrating the Silverine corp's backdoor to kick off the scenario and begin looking through the corp's data matrix to locate the information they seek while anti-intrusion AIs try to obscure it.

The buildup to the players actually engaging in the scenario is the Incident phase which sets things up and transitions everyone into the action. Of course, it also gives players and GM a chance to act out characters assuming it doesn't mechanically change the scenario about to unfold.

If the next scenario is a move being made against the players, they do not necessarily need to know what the next scenario is, but if they do not, this scene will reveal what the next struggle is going to be and what the stakes are. For instance, if there was an attack action against the players in might result in a scene where they are having a welcoming ceremony for the Prince of Elsius-4 aboard their ship "The Might of Orion", only to find that the Prince's cruiser was full of Insectoid Rathna who sprint into action, creating the next scenario.

If the players wish to engage more in exploration, this is the best scene to allow them to do so. With the Incident Scene setup, they should be in the vicinity of where the action is going to break out, so allowing some additional time to poke around the area they are in should yield clues about the conflict to come. If the GM wishes to encourage such behavior, the GM can ask the players questions about the scene, such as "what unusual fixture grabs your eye?" and use their responses to add aspects to the coming scene. The GM might not want to allow free invokes of those aspects, but their presence does allow the players to further define the space. Though the GM might have optional

skill rolls to allow the addition of aspects with invokes on them.

PERSONAL MOMENTS

The scenarios of *Guiding Fate* handle plot fairly well, but what about more personal conflicts? What about the struggles with relationships or one's place in a society?

To try to gamify such efforts, *Guiding Fate* uses Character Azimuths. These allow players opportunities to build and define their characters as well as providing some rewards for doing so.

These rules are entirely optional, *Guiding Fate* can be played without needing to include them. However, they can provide both breathing room between scenarios and provide direction and encouragement for players to act out their characters.

CHARACTER AZIMUTHS

Character Azimuth are collections of actions or situations which a character tries to perform or create. These can be done during the Exposition Phase and prove goals for the players to accomplish during those periods.

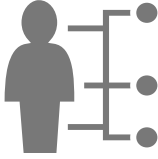
These Azimuths are based around the character connecting with the world and allow smaller, less plot critical bits of information to be inserted into the game. Of course, they might eventually be promoted from background narrative over the course of the play and these little asides present avenues to foreshadow possible events or test the groups affinity towards parts of the setting or lore.

Azimuths are based around a narrative arc which in addition to its theme has 8 to 10 actions which develop the arc and 2 to 3 resolution actions which complete it, as well as allowing the arc's climax to influence gameplay.

In addition to the theme uniting them, Azimuth actions are made up of three pillars, guidelines which should also be helpful when thinking up your own Azimuths.

FOCUS

The Focus determines what aspect of the world the character interacts with. There are 4 types



Personal: The focus is on the individual and their place within the larger society. Are they better or worse at things than their friends and family? What might they need to change to be viewed the way they want to be by the world? These moments display what values the character has and how they can use those values to change their world.



Societal: Deals with learning about different people within the setting. This can be learning about a specific person, a culture, some organization, whatever so long as it deals with relating to others. Within many settings these moments can be used by GMs or players to add details or quirks to the world which might not be important enough to the mechanics to come up otherwise. The holidays of a culture, the hierarchy of a bureaucracy or just the mood of a person in the fiction.



Lore: This scope handles aspects like the tools or technologies in the setting, the resources needed to run these societies, and the buildings, landmarks and infrastructure which surround and

supports everyone. And not just the external aspects which make up your work but also the less transparent attributes of it, such as the magic or sci-fi systems which influence your setting, the physiology of unusual flora or fauna, even illnesses which occupy the setting. In short, it covers the broader wondrous aspects of your world.



Ideals: These moments deal with what the character wants the world to become or dealing with existing ideals in society. The depth of Ideal moments can range from wistful daydream to in deep considerations of the sacrifices necessary to achieve a goal. This deals with uncovering and forming Ideals as well, whether it is the player discovering their own, or slowly figuring out the ideals of those around them. Ideals are a bit the culmination of the other Focuses, where the personal moments defines one's individual values, the societal define the current state of society and the values it holds, lore defines the actions the character can take in the world as well as the obstacles and actions that can stand against them, and finally ideals, which define how one's values are going to shape the actions taken to make sure they are reflected in the large society and world.

INTERACTION TYPE

In addition to the Focus of a character moment, there is also the Interaction Type. These determine more of how agents interact with the focus.



Reflection: When the character takes time to process what has happened to them, it is a Reflection Type. These reflections can pierce into their inner world to show their feelings on things as grand as the losses and sacrifices made in the plot-based scenarios to as mundane as describing their emotions when eating a new meal.



Exchange: This interaction takes place between two or more people. It deals with the characters exchanging information (whether important or unimportant), discussing future actions or trying to convince one side or another of a point of view.



Action: The character makes a change to the world. Larger scale changes are covered by scenarios, these actions are much smaller and less plot impactful. Meaningful gestures which reveal one's character are the purview of this Interaction Type.



Depiction: These Interactions tend to show things more zoomed out than the others. These Interactions describe the broader world around the character without them being a part of it. These are vignettes which happened around the character providing insight into the world which can also reflect aspects of the character themselves.

You look over the Interaction Types, you can probably recognize them from the story beats in various pieces of media. An establishing scene which shows the setting in which things will be happening is a Depiction, a scene of dialogue between characters is an Exchange, the reaction shot of the main character showing his emotions on his face for Reflection and deftly twirling their martini shaker to show their skills is an Action. When watching or reading stories in media, see if you can mentally decide the scenes into the different Interaction Types which can help with new ideas for Character Azimuths or Arcs to create.

BINDING

The last pillar of Character Azimuths are the bindings. These describe whether the character is getting closer to the Focus during their interaction, distancing or restricting themselves from the Focus or trying to make peace with the Focus. The Binding Type tells about the valence of emotions involved.



Connect: The character gets closer and feels more a part of the Focus. If the Focus is a person or culture, the character feels

affection towards them. If the Focus is on personal values, they feel more empowered and uplifted by them.



Define: This means that the character doesn't necessarily become more attached to the Focus, but they do understand it better. The end result is more a making of peace with each other rather than an overcoming of differences. Each side learns a little bit more about how to give each other space.



Restrict: Restrict results in the character changing or limiting their Focus. When done by the players, these types of bindings are more often used when they are trying to diminish bad behavior in the Focus. They could be trying to get someone to give up their addiction or change their harmful beliefs. These binding types might not see much play depending on how lighthearted you want your game to be. Alternatively, these types of bindings could be confined to Character Azimuths done by the Antagonist side.

By taking one element from each of the Pillars, you can construct character actions which present a variety of different interactions and focuses, providing a range of options within a Character Azimuth.

The Character Azimuths can be made up of any combination of Pillar items. The Pillars are listed just to provide guidance, if you don't feel the need to use them to guide yourself or others, there is no need to use them.

AZIMUTH MECHANICS

A Character Azimuth action can be performed once during an Exposition Phase. An additional action can be taken during the scenario, though it will be harder to enact them due to the more constrained nature of scenarios.

There is always a balance in a game between the push of the mechanics and the pull of the narrative. A villain might be narratively established as a master of the sword, but the dice can end up saying otherwise.

Azimuth actions represent the pull of narrative and characters get a lot more leeway in making them come about. If an action states "You sit on a bench and bow your head away from the hash lamplight", then the character can create a bench and a source of lamplight as long as it makes sense enough for the current situation. Generally, a character can perform an Azimuth action if they can put themselves in an environment where one could expect the situation described in the action to occur with the necessary props, people and landmarks appearing as necessary.

The story elements created by Azimuth actions do not necessarily affect play, they are part of the narrative background, but they can serve as foreshadowing or justification for actions in scenarios like creating an advantage or Entity for one of the elements touched on in an Azimuth action. For instance, if you perform an Azimuth action of "bumping into a guard and asking for directions" that can help with justifications to create a **Guard Around the Corner** advantage in the next scenario.

For each Azimuth action done, the character is awarded 1 Star Point. These points persist from session to session and can be accumulated over different Character Azimuths. Star Points can be thought of as persistent, minor Fate Points.

With enough Character Azimuths, it is possible to play the game without the need to play out scenarios. Instead of full scenarios, you can have the various plot decisions (such as different Fatalism outcomes) attached to Plot Points.

Plot Points, work similar to scenarios in that they serve as a point in game to collect different bits of information in regards to stakes and outcomes. From the scenario, you can remove the grid, and the agents and their stats to just leave the various Scenario Attributes which outline the opposition and outcomes. Then simply using the Character Azimuth actions to setup the scene and conflict, and let things play out from there.

You could add in a few challenge rolls to determine outcomes, and then allow the resolution of the stakes to play out and move on to the next Plot Point.

Resolution actions are the keystone actions of a Character Azimuth and represent the culmination of all the Azimuth actions taken so far. Resolution actions can only be taken once you have completed half or more of the possible Character Azimuth actions. By performing one of the Resolution actions of the Azimuth and then spending a number of Star Points based on the Dramatic Level of the scenario you are wanting to affect, you can trigger effects similar to spending a Fate Point.

To get the number of Star Points necessary to create an effect, take the number of Fate Points needed to create a higher level Fate effect for the Dramatic Level of the scenario you are trying to affect and treat the Dramatic Level as being 1 higher. Thus, if the scenario's Dramatic Level was 2 you would treat it as 3, which would mean you would need 9 Star Points and to enact one of your Resolution actions to cause an effect equal to spending a Fate Point.

One additional effect of using a Resolution action is that if a Resolution action empowers the final blow of a conflict (such as adding +2 to the outcome of a roll), then it automatically translates to an additional Scenario Success or a new advantage which is added to the higher




level scenario. This principle chains, so if the final blow in a lower level scenario is empowered and in turn the higher level scenario is resolved due to the lower level scenario which just completed, then the outcome of this scenario also gets an additional Scenario Success or new advantage.


Usually the players are the ones enacting Azimuth actions but a GM can also perform Azimuth actions. These Azimuths are generally to set the theme or mood of the world and having them laid out can serve as ideas and reminders for ways to bring that about. They can also serve as fun sticky roleplay situations to land the players into.


That said, you would only want allow the players Star Points. Players are expected to use Star Points to make particularly dramatic moments pop, unless you wanted a more unforgiving playstyle such that at certain intense moments the GM is able to really disrupt the players' plans with a Resolution Action.


EXAMPLE CHARACTER AZIMUTHS


EVERYBODY'S HERO


- ▷  — **Sign an item from a fan.** (Who is the fan and what did they bring to you?)
- ▷  — **Practice a heroic speech.** (What behavior should a hero inspire in others? Are you planning for a special situation to use this speech?)
- ▷  — **Catch your reflection and react to it.** (Do you look like you think a hero should? Would others think you were a hero when looking at you?)


▷  — **Do something heroic and daydream about how people will be talking about it.** (Does your daydreaming imperil your work? What is one aspect of the situation you change in the daydream?)

▷  — **Start to perform an action and stop, worried about how it will make you look.** (Is there some person or group whose opinion you are more worried about than others?)

▷  — **Suggest a course of action which puts you at more risk than others.** (Are you fully aware of how much risk you put yourself in?)

▷  — **A discussion goes on around you about another hero you admire comparing you to them.** (Do you think the other hero has heard of you? Do you want them to?)

▷  — **Talk with someone about what you can do to be more Heroic.** (What do you consider heroic? What do they do?)

▷  — **After you stop a wrongdoer, lecture them on changing their ways.** (What does one need to do to repent an action?)


Resolution


▶ *While under duress, shout out why you want to be a hero.*


▶ *You realize a crowd has gathered nearby. Give them something to cheer about.*


▶ *You learn that being a hero isn't all it is cracked up to be.*


GROWING WITH A PET


▷  — **Playing with them, they get rough.** (Are they stronger than they realize or is there something they don't want you to do?)


▷  — **Take them somewhere different.** (What is the first thing that gets their attention?)


▷  — **They get in the way of work.** (How are they getting your attention?)


▷  — **They sniff out something new for you.** (Are they excited or afraid of what they have found?)

▷  — **Describe from your pet's point of view, an adventure they get up to.** (Are there others the pet hangs around with? What badge of honor did they get from the adventure?)

▷  — **You cannot find their food anywhere and have to figure out a solution.** (Where have you checked? Do you try some of your food?)

▷  — **Someone important becomes enamored with your pet and wants to buy them.** (What do they love about your pet?)

▷  — **They do not get along with some other unusual animal of your world** (What is the animal and what seems to set your pet off?)









▷  — **Lose your temper with one of your pet's bad habits.** (What is the habit and why does it annoy you?)

Resolution



▶ *Be down on your last legs and about to give up when your pet reminds you of its presence.*

- ▶ *Start to question whether you should really be a pet owner.*
- ▶ *Put something in practice you learned from your pet.*

TRAVEL LIKE A RIVER

- ▶  — **Something in the sky casts a shadow on the ground you walk.** (Do you manage to catch sight of it? What creature or object is it?)
- ▶  — **While looking out at the water you gain the resolve to face something you were putting off.**
- ▶  — **One of your rucksack items comes loose.** (What had distracted you from stowing it properly?)
- ▶  — **You almost step on a nightshade flower.** (Warn the group about your first encounter with it.)
- ▶  — **Desperately hunt for the remedy to a cold you are coming down with.** (What do you think you were doing to cause it? Are there any herbal remedies you know to try? What type of sickness do you think it is?)
- ▶  — **Discover an amazing view and work to share it with others.** (Who seems reluctant to go? What about this place would make others come?)
- ▶  — **You fall asleep while listening to the gentle flow of water.** (What does it cause you to dream about? What does your character think about when they think of peace?)
- ▶  — **Encounter an obstacle you think you could surmount if you were a bit more experienced.** (Would you





come back to prove you could? Do you blame others for slowing you down? Are you going to try to surmount it anyway?)

- ▶  — **Get to a secluded spot where you think no one can hear you and shout your frustrations.** (What burdens can you not share with anyone?)
- ▶  — **Stand and imagine what is around the next bend.** (Where does the river empty into? Do you think you will be able to see it?)







Resolution

- ▶ *Hesitate briefly before plunging from a height*
- ▶ *Drop the load you were wrestling with and RUN!*
- ▶ *Achieve an amazing calm as things storm around you*

CONSTANT SHADOW

- ▶  — **Laugh or have fun while danger looms.** (Is what you are doing more important than the danger? Or are you just that comfortable with the danger?)
- ▶  — **Watch people go by and try to mentally assess who is armed.** (Who is the most ominous person you see?)
- ▶  — **You look over documents describing an organization or place in the world.** (You can narrate the description of organization or place from the document. Where did you get the record?)
- ▶  — **You listen in on someone who does not know**










you are there. (How did you get into position? What are your plans if you are discovered?)

- ▷  — **Stare down a dark pit or shadowed depth.** (Do you think you could make it down?)
- ▷  — **Turn your back to someone and finally open up on what has been bothering you.** (Do you stay around to hear their response? Will you even mention it again?)
- ▷  — **Sip a hot drink as you gaze down on slick streets.** (Is the drink to calm or energize you?)
- ▷  — **You become aware of a dangerous presence.** (Is it also aware of you? Is it watching you?)
- ▷  — **Realize you lowered your guard while cleaning your weapon.** (What made you realize you were not paying attention?)
- ▷  — **Avenge a wrong, no matter how small.** (What is the least thing worth your time? What is your code for setting things right?)

Resolution

- ▶ *Stand out in the open, finally fully revealed*
- ▶ *Finish someone who was never aware you were there*
- ▶ *Collect something from someone who has no right to it*

HOLDING UP THE COMMUNITY

- ▷  — **Listen to an old timer describe why you aren't going to make it.** (Has he already faced difficulties like yours and failed?)
- ▷  — **Start a game with the neighborhood kids.** (Do you give them a handicap? Who is cheating?)
- ▷  — **Shore up a crumbling wall.** (How long until it starts falling again? How does that make you feel?)
- ▷  — **Feel the breath catch in your throat when you hear a sound only to let it out when you see what it is.** (What were you afraid it was?)
- ▷  — **Help someone clean up their space.** (Are you helping an inn owner? Someone too weak to do it themselves?)
- ▷  — **As you slowly let out a breath, the trees and structures shake in the wind and you feel unburdened.** (What are you resolved to do next? What effects does the wind have?)
- ▷  — **Take a moment as the last rays of light catch the buildings.** (Describe how things look. Do the buildings seem tired or menacing? What are the last buildings you can see?)
- ▷  — **Do your exercises about town.** (Are there other people in the space exercising too? How long have you been doing this?)
- ▷  — **Overhear some of the troubles visiting the community.** (Are all the residents able to pay rent? Are their jobs and livelihoods secure?)



— Some unknown

person has left food for you

and a note. (Is it your favorite food or their specialty? Maybe it was not left for you at all?)

Resolution

- ▶ *You close your eyes and quietly say goodbye to everyone*
- ▶ *Stamp your feet down wide and make it clear that this is as far as it goes*
- ▶ *Unfurl an unfinished note and hope the wind takes it to where it needs to be (You can describe the contents of the note before continuing)*

CONSTELLATIONS

With the flexibility of actions and empowerment of decisions which *Guiding Fate* provides players, how should a GM prepare for a game?

Generally, a GM is going to want to focus on filling up the banks of the components needed to create an adventure, while refilling them as necessary. These Constellations as we will call them hold lists of NPCs, plots, lore and items which will be used as the “ammunition” to run a game. If the table needs an Avenue agent for a scenario, the group can quickly brainstorm what type of plot hooks or situations they might like to challenge and grab a character or object from a constellation, flavor it as necessary, and have an engaging Avenue agent ready to go.

The following are suggestions for how to setup various constellations banks in order to have the tools on hand to fill in the blanks of any *Guiding Fate* game you are playing. They are mere guidelines and if you find them less than helpful for assisting with running your games, they can be set aside.

As with many things in *Guiding Fate*, there is some customizability in how to handle

Constellations. In some games, the GM can be the one in charge of them entirely, fine-tuning what NPCs and secrets go in and what comes out and onto the table. Other games will have the Constellations open to everyone, allowing the entire table to add to them and pull characters and plot points out of them. It is up to the GM to determine how comfortable they are with the rest of the players taking responsibility for the story.

GUIDING ASPECTS

Before the game starts, you will first want to have five to eight guiding aspects of the setting put down in order to get everyone on the same page as to the higher level truths about the world. This directing lore sets the boundary about what everyone can expect while playing. You should also include a little bit of description to these aspects just to provide additional context to their meaning.

Gameplay-wise, even if these aspects are not actually invokable during play, setting them down still helps to set expectation for what reasonable twists and tweaks can be made through aspect invocations in the setting.

For example, if your group wanted to play a space cowboy themed game of asteroid wranglers, where the group took on jobs of collecting and herding asteroids and other space debris from orbital belts, shattered planets and the farthest reaches of whatever dusty system has work, then they might have guiding aspects which set the tone and context to expect in play.

These are, to an extent, the basis for logic in your setting. It may not make actual sense for the players to use their ship to lasso an enemy ship and ride it jumps hither and yonder, but the act is in keeping with the guiding aspects of reenacting cowboys in space, and so you don't need to look deeper at the logic or explain the mechanics of it more thoroughly. The players can expect to be able to attempt it because recreating western genre actions with space age technology is a foundation

of how the setting works.

Think of *The Fast and the Furious* movies. It does not make real world sense to settle all your disputes through races, but it works in that setting because the thought that everything can be handled through racing is an underlying pillar of that world.

Examples

◆ **Asteroid Wranglers** — The name of the game! Scanning, collecting and guiding asteroids to their destinations, whether that be specific terraforming efforts or asteroid processing platforms in system or out, if they have to be carefully guided through the Jump Gates to others. Your crew signed up for this dangerous work and they mean to see it through.

◆ **Space Cowboys** — The general theme of the setting we are going for. Rough living in rough conditions. When in doubt, think, what would a cowboy in space do?

◆ **Anything for a Buck** — The Core worlds are more settled and the asteroid mining and collecting more automated so finding work means looking further and looking low. Cannot afford to pass up others turn away from. Not if you want to keep your ship.

◆ **Lawless Frontier** — The places and systems you can find jobs are not as secure as more established worlds. Not just space bandits looking to take your herd or your ship, or unscrupulous processing platform owners, if something happens in the depths were you are, no help is going to be coming.

◆ **Danger in the Skies** — Loose asteroids threatening the ship. Careful monitoring to make sure one of the herd doesn't slip and damage someone or have a collision course with a planet. Navigating through the debris of shattered planets to find larger payloads while risking collision. The skies you fly are filled with peril and that is where the group will find themselves the majority of the time.

The guiding aspects can be selected by group discussion, starting with many and whittling down, or by having the GM just

stating them. How they are selected is going to depend on the group.

With these guiding pillars in place to determine what your game is going to be about, you will next want a collection of characters.

PERSONALITY CONSTELLATIONS

NPCs are the heart of any game. Players just love the immersion and verisimilitude that comes with good roleplaying.

To be sure you have the right character on hand, there are three different character Constellations to fill up with your alternate personalities.

The Antagonist Constellation, full of the people who are going to be opposing the players and driving the plot. The Personae Constellation, full of the important NPCs who will act as guideposts for the players directing them towards where they need to go, or enable them to take the actions they want to take. And the Character Constellation, full of all the miscellaneous NPCs a GM might need in order to populate their world.

Most characters are going to have a few parts.

A name of course, so the GM doesn't have to think of one at the spur of the moment.

A description which is probably what the GM will read out when the players first meet the NPC, as well as any mannerism the GM might wish to give the NPC.

A brief list of character aspects to provide a summary which has the NPC's personality traits, history, and general outlook. If you find it to be too much trouble to convert an NPC's characteristics to aspects, you can just outright list their character details and make aspects for them in game should they come into play. However, taking the time to make a character into aspects can

ANTAGONIST CONSTELLATIONS

make it even easier to mix and match parts of constellations to create what you require.

Then there is the hooks section, which has a quick adventure hook for the PCs or some secret bit of information about the wider setting or story. It is referred to as the hooks section but rather than just adventure hooks as this section can also be filled with more mundane hooks to show information about the world or secrets about the setting. For instance a weaponsmith who's forge is powered by a fire elemental might not be an adventure by itself, but is an interesting facet of the world.

Finally, a bindings section, which ties the NPC to the PCs or other important characters either through direct relationships or through shared experiences. Hooks often provide the NPCs with goals and motives to undertake an adventure, but bindings are why they bring the PCs or others along. Bindings are to provide justification for why this NPC would reach out to the PCs specifically as opposed to anyone else. This section can often be left empty and filled when needed to attach an NPC to some aspect of the world.

In order to tie these characters to the plot (particularly the generic NPCs) the plot-lore hook section of the character as well as the binding section can be replaced with items from your Plot, Lore, or Bindings Constellations on the fly in order to incorporate these otherwise uninvolved NPCs interested in the events you need them to be. If you have a generic baker NPC and need them to oppose the players' attempts to seize a fleeing criminal, then the quickest way is to attach a binding to the NPC and make her the brother of the criminal.

These are the major drivers of the plot and the ones whose actions the players have to react to the most. The other Character Constellations can get away without having skill values prepared in advance, but you might have to put the effort into filling these out.

Like other characters they should have a description, character aspects, and hooks. The binding does not really need to be set at all as these are the individuals who are going to be driving the action and do not need to be brought into the forefront as much. However, you can still set it to tie the villain to the PCs and provide the story with a bit more emotional weight.

You are going to want to spend more time creating these characters and particularly their hooks as these are effectively going to be the main adventure hooks of the main story. The hooks for Antagonist is really a description of their motivations and goals they are working towards in the setting (which are all but guaranteed to set them against the PCs).

To have enough villains to adapt to a session or two you will want around three big villains as major movers and shakers and three lieutenants to provide each villain with a sidekick (or a replacement if needed in case the story takes a bit of a turn and one of the villains is removed.)

Example

Dar Burch

Description: *Mouth set in an eternal growl. While her jumpsuit lacks in aesthetics, it is highly practical and well maintained with a single string of ores wrapped around her left forearm. Usually waits a bit before she speaks, at most spitting out a "well" or "ya see" as she gums her mouth, then laying into the discussion.*

Character Aspects:

◆ **Could Do with More.** Dar has a very small fleet of herding ships

equipped with wrangling rockets and a strong desire for more.

◆ **Get it Right!** Her need to focus on the big picture fights her instinct to rip the controls of out her incompetent subordinates hands and show them how to do it right.

◆ **Practical Pessimism.** Slightly irritated by everyone and everything around her, things can go at best "acceptable" and is usually a "complete flip up".

Hook: It was a rich system Dar was working. Too rich. Attracted the wrong sort of attention. After the Battle of Archlight Rings, the space bandits have been mostly driven out, but with new problems and opportunities. Someone needs to collect all that valuable battleship salvage and while a little more sensitive than herding asteroids, Dar was quick to stake her claim. Quicker still to open covert communication with some of the outlaws which put it there and see what they would pay for first picks.

PERSONAE CONSTELLATIONS

In addition to the antagonists in the game, you will need a handful of important NPCs to help move the players forward in the story. These dramatis personae can provide the players with the setup and resources needed to engage in the scenarios they wish to undertake. If the players are trying to undertake a heist, one of these NPCs can provide them with the basic info and tools they require to attempt it. Or, when an adversary undertakes some action, these NPCs can provide the players with the narrative outline of what is happening. If a necromancer starts raising the heroes of old as undead (perhaps a Create Entity Action), you could have one of these major NPCs inform the players about how there are reports of odd activity around the heroes' mausoleum and ask that they investigate.

The description of these NPCs might be a bit more than basic NPCs and it can be beneficial to also include some details as to their mannerisms after the part you would read to the players in order to provide some roleplaying notes for the NPC.

The character aspects include most of the important highlights needed for the story you intend, such as history, personality and motivations.

The hooks help directly connect the NPC to the story you are trying to tell such as them working on investigating one of the villain's plans.

The bindings can provide the initial connection between the NPC and the PCs. By tacking on one or even a few bindings, you can provide instant reasoning for why the PCs are being roped into this NPC's schemes.

Example

George Caster

Description: Heavyset male wearing a fraying jacket full of fading patches. His head bobs to a music only he can hear.

Character Aspects:

◆ **Young Heart, Old Body.** An old time asteroid wrangler, who still thinks they can handle himself like his younger days.

◆ **Professional Only Through Pressure.** Only real danger makes him act his age and experience, up until then people need to learn to chill a little and take in the deep more.

◆ **Only Saying Hi.** A lot of friends in a lot of places but everyone knows he is just passing through.

Hook: George has heard a few ominous rumblings about Dar. Enough to make him think he cannot handle this alone. Maybe it is time to reach out to some younger bloods.

CHARACTER CONSTELLATION

Finally for NPC characters it helps to just have a fair amount of spare NPCs which can be modified to fulfill any roles needed by your story. If the player has a sister they haven't seen in some time, if the players want to haggle with a merchant, if they wish to personally thank the flag waver who they bought off to give them just a bit more of an edge in a race, then these are the NPCs you use.

Like other NPCs they have descriptions, character summaries, though their hook will probably be more minor and limited in scope. Usually, their hooks represent minor new complications to the main story, though it is up to the individual who brings the NPC into play whether or not they wish to actually have that hook attached to the character or to either remove it or change it out for something more in line with the main quest.

And of course, there are the bindings which are often what are used to bring these NPCs into the narrative. Bindings are a flexible way to pull an NPC into the players gravity and add history and tension to exchanges between them.

If you have organizations or institutions in your setting you want to expose the players too, you can make a "representative" NPC for that faction and simply pull them into the game whenever it might be appropriate. If, for example, your setting had a Grand Guild of Mages you might prepare either a haughty scholar or an air headed layabout depending on how you wish to represent the organization.

The level of care which goes into these characters is not as high as Antagonists or Personae, just some quick lines to help you improvise additional details as needed whether that is to make them more of an ally or an enemy.

Example

Sarah Lewis

Description: Walking towards you with a glazed over smile, she stumbles a bit, perhaps on account of the whiskey faintly whiffing from her. Her bionic arm catches her collar, straightening her up enough to prevent falling, then smooths out her jacket and taps the wrench which almost jiggled free back into its pocket.

Character Aspects:

- ◆ **Fix Now, Pay Later.** A mechanic far too ready to fix first and ask for payment later.
- ◆ **Helping Hand.** She occasionally wets her whistle during work only to have the safety features she built into her bionic arm kick in and assist with both focusing her and tidying up her work.

Hook: Once she was not paying enough attention to her arm's work and found it had "fixed" a concealed smuggling compartment full of some data transponders. She has them under lock and key in her shop but no idea what to do with them.

BINDING CONSTELLATIONS

These are the relationships and histories which glue other parts of the world to the players (or less often to other important parts). They allow other NPCs and locations to be more general and then rely on applying a binding to make a connection.

Particularly focus on connections to the player characters, noting their aspects and backstories. Whether you use these connections to push the NPC to be for or against the PCs, a close bond to the player means the NPC will be more interesting. Though they can not only be used for NPCs but also items, locations and event plots. Most aspects of the setting can be tied back to the PCs when you need to make them more impactful.

Examples

- Was at the Battle of Archlight Rings
- Had their debts bought up by Dar Burch
- Owe Sarah a favor for fixing up their ship
- Have a rough history recorded on data transponders found by Sarah
- Paid off by space bandits to report about the sector.
- Worked for the Orbital Consortium.

LOCATION CONSTELLATIONS

The action in your story needs a place to happen right? Exciting places and exotic locations can tell tales all by themselves.

You will want to have a few places for things to happen, particularly ones associated with the villains in your game since they are often near the center of thrilling happenings.

In addition to locations where the players are likely to run into conflict, you will probably want to think out two or so hubs or meeting locations for the group to gather during their planning and down time. One location a more stable setting and another to perhaps cover the players meeting while traveling. Perhaps a vehicle or campsite depending on the setting.

The things you will want to cover with a location are a description, location aspects, and interesting aspects, which would work well for it when using Turns of Fate there and also auxiliary locations which might be considered part of it (in case additional sub-locations are needed for the location).

Example

Hard Break

Description: Carved into a planet side asteroid there is the Hard Break, a gathering hole which used to be a hidden bandit base, now it is only barely better. Once inside the squeal of casinos fight the

rancor from the taverns to entice the traveler. But much more dangerous are the much quieter, much dimmer storages which hold a little bit of everything in the system someone does not want others to see.

Location Aspects:

◆ **Skill Is Your Clearance.** It takes a bit of fancy flying to reach Hard Break. Being able to find it and land in it is all the requirements for entry there are.

◆ **Savage Entertainment.** Its mouth is filled with entertainment venues and places to take a load off. Deals end with a hearty round of drinks or blood.

◆ **Larger on the Inside.** Bigger is its belly, the storage warehouses which have swallowed all manner of hidden haul.

Interesting Aspects: A Game of Cards Gone Bad, Mysterious Liquid Moving Around, Defense Turrets, Backdoor Hatch.

Auxiliary Storage Rooms

Description: Despite the eerie quiet, you can feel you are being watched. The walls partitioning each warehouse are massive cliffs of steel. The corridors connecting them run for miles, new additions to Hard Break's storage quickly and haphazardly added, creating precarious conjointments of rivets and welding that are used to mark the various sectors of the warehouse section.

Location Aspects:

◆ **Warehouse Turfs.** Many of the biggest rooms have been taken over by factions interested in protecting their cargo, their guards watching the entrances and exits to dissuade interest.

◆ **Hidden Activity.** Only minimal activity is shown outside of their warehouse, most have made almost new towns or at least temporary homes inside the massive caverns of their section's storage.

◆ **Dangerous Equipment.** More than a few have been pulling salvage from the various military battles in the system and have little interest in revealing that.

Interesting Aspects: Imposing from All Sides, Everyone Minds Their Business, Couple of Loose Wall Plates, Abandoned Warehouse Filled with Tarps.

PLOT CONSTELLATIONS

Plot constellations serve as the adventure hooks and direction of the escapades.

They represent currents of trouble running through a place which the players and the people they care about can get swept up in. Good ones are even big enough to sweep other antagonists into the running. The villains the GM picks don't always last, but that doesn't mean others will not rise up to carry on their schemes.

You can have multiple plot lines going at the same time and just use these constellations to keep track of your spinning plates, or treat each plot as one more opponent to be defeated before moving onto the next. In any case, having multiple in your back pocket makes it easier to drop one if the players unexpectedly surmount it (or seem disinterested by it) and move onto the next.

A plot usually has the threat posed by it, and a hook to draw the characters into the trouble. Bindings can also be added to make sure the PCs are compelled to solve the issue.

Examples

Plot Line: Dar is the premier huckster of salvaged military equipment to outlaws but it takes a lot of blood to keep such a business flowing. Noisy prospectors, competitors and lawmen mean she has to work fast if she wants to harvest the crown jewel, the broken flagship *Dusty Dawn*. And what are these bandits even planning to do with all this equipment?

Hook: George Caster suspects that a lot of the salvage Dar is pulling is not making its way back to the military. He thought he could take a risk on people new to the

system, like the PCs, before Dar got her clutches into them. He would like the PCs to head over to *Hard Break* and check Dar's inventories and where things seem to be disappearing off to.

Plot Line: Certain elements have not taken kindly to *New Shot*, the largest settlement in the system and how it's been trying to clean things up. A conspiracy is forming to stampede enough herds of asteroids at *New Shot* to overwhelm their orbital defenses, ruin their city and run them out of the system.

Hook: In exchange for fixing up their ship *Sarah* would like the PCs to check into some unsettling messages she found on some data transponders she uncovered. Between the trajectories of rogue asteroids testing *New Shot*'s defense and *Sarah*'s messages, the trail takes them to *Hard Break*.

And of course, you can always tie plot lines together. If it turns out that the space bandits are trying to shut down *New Shot* and collect military equipment so they can rush in and take control of the system, then that gives you one more plot to play out.

LORE CONSTELLATIONS

Lore constellations add non apparent facets to the world. The secret backgrounds of the major locations, bits about the motives of the major players, clarifications about the goals of organizations or factions, the entries for the lore constellations can cover some broad territory. These entries are best used when the story can use just a little more tension injected into it. If you feel things are dragging down, having the players uncover some unsettling new information can focus them on that shiny new fact and hopefully through it, get the players to concentrate back on the significant things going on around them.

OBJECT CONSTELLATIONS

For example, if the players are getting bogged down with haggling over the price of refueling their ship, you could have them overhear some folk talking about how Dar was supposedly haunted by a “ghost herd” where the A.I.s controlling some asteroid wranglers had apparently gone rouge and fixated in causing trouble for Dar for some reason.

Whenever you wish to bestow the players with a minor reward, bits of lore are an easy solution.

Like all other constellations, unused bits of lore are not necessarily actually part of the game if you do not want them to be. It can be beneficial to only focus on the ones which are brought into play to enable greater flexibility in your game. Other constellations benefit from tweaks and changes to their entries to make them what you need them to be at the time (changing the history or occupation of characters, modifying the details of a location) and lore is just the same. The entry can be changed to be the history of a different character or location.

As the story progresses, some entries will fall off and be replaced by new ones. The use of Lore Constellations is to just have a pot of interesting bits of information to hand out to the players.

Examples

- George Caster played a big part in establishing New Shot, but left one day without a word.
- They say the Battle of Archlight Rings was so bad because someone in the military sold them out. They say the traitor was never found.
- An elite bandit named Colt Hawthorn has been tasked recovering some sensitive data the bandits left behind when they ran the system. He misplaced his findings and is in a fury searching for them.
- More than a few former space bandits makeup New Shot. Rumor is they are in talks to receive blanket amnesty for past crimes if they can make New Shot work.

Object Constellations are a general bank used to hold quick ideas for rewards to the players like gear and treasure as well as items which are unique to the setting which help to increase the immersion of your world (which can be rewards on their own).

Taking the time to think out some of the more important items in the campaign can help you expand the world and particularly for the more typical items, grant it a bit more authenticity.

Additionally, if you need to enhance an NPC, whether to make them more dangerous, unique or give them a special skillset, you can dip your hand into this chest to find something.

Examples

Wrangler Rockets. Semi autonomous sets of booster rockets which attach to any sort of space debris. The A.I.s for the wrangling sets have different ways of trying to keep themselves in line with the ship while not obstructing it, resulting in each set developing its own personality quirks over time. Some go off on their own while others can swing perilously close to the ship.

In combat, the wranglers are often directed to use their debris to interfere with or crash into opposing ships (referred to as “stampeding”). This can result in a shifting battle space with ships swinging around wranglers while the wranglers attempt to clash with both the opposing ship and the other wranglers.

Lasso Line. Sometimes the wrangler rockets get odd ideas into their robo brains and when that happens you have to pull them back in line. Lasso lines can connect to darn near anything. Combine that with some fancy flying and they let a ship reposition any stray debris (or even another ship).

THEMES (CHARACTER AZIMUTHS)

If the GM wants a collection of smaller character moments or theme based story beats, those can best be kept track of via a Character Azimuth. While not necessary to add smaller beats, putting together a collection of events into an Azimuth can help to remind yourself of narrative occurrences to insert and alleviate some of the burden of having to think up such things on the spot. The three pillars can assist you when trying to think up additional events. Though as a mental tool, it can be as long or short as you wish.

Alternatively, you can just make a loose note of the theme or mood your campaign has and tag or append ideas related to it to the other character's azimuths as desired.

For instance, if you are creating a theme of "Helping Hands" and one of the characters creates an event involving collecting information from a shopkeeper, you might tack on a beat where something in the store spills open (possibly due to an accident by the PC) and present the player with the minor choice of assisting or moving on (which if they choose move on, they are provided a scene of the other customers assisting the shopkeeper).

SCENE FLOW

Finally, when planning for a session, it can be beneficial to have a basic flow of the scenes. Just a brief line describing a scene, this is more about the flow than about details as those are certain to change with play. This flow is about providing inspiration for the next *Guiding Fate* action to take, either playing out the villain's actions or suggestions to the players for what they might do next if they feel directionless or are hitting a mental wall.

Examples

- Players arrive in system and find themselves in the middle of an asteroid stampede.
- Investigating the source of the stampede leads to New Shot
- Learn Dar was probably responsible for their welcome. Attempt on their life by the agent which ran the stampede on them.
- Either chase down that agent's ship or one of their associates through the asteroid field to Hard Break
- Find Dar's warehouse and locate the evidence they need about the missing salvage
- Breakout of Hard Break
- The players have a shootout with Dar's ship

CONSTELLATION NOTES

As stated, constellations are boxes to keep ideas to pull out when you need to fill in the blanks of your story.

For knowing when to pull from the various constellations, there is a rough correlation between the constellation types and agent types. Character constellations correspond to standard agents, object constellations to object agents and location constellations with location agents. Plot agents generally correspond to the plot, lore and to a lesser extent, binding constellations. Thus, if you find yourself in need of one of those types of agents in your game and have trouble thinking one up on the spot, you can look to the related constellations and see what entries you have on hand.

Depending on your time and resources, you may not convert some of the summaries of the sections to aspects. For example, the character aspects section might just be a character summary without breaking their history and personality into aspects. Putting the time into making things aspects does grant you automatic Fate aspects to put into play as well as allowing

the interchangeability of aspects between similar items. Additionally, if you need trouble aspects for characters, you can look at the plot, binding or lore constellations for quick inspirations.

As for updating the constellations, the easiest way to handle constellations is to just refill them after a session so that you have enough unplayed material to meet your improvisational needs. You are probably going to want to do a more thorough refreshing after the completion of story arcs to remove items, NPCs and quest lines which are unlikely to pop up as well as adding new entries which better reflect the direction your group is taking the story.

Another way to update constellations is to have players create them during Transition scenes. As GM you might ask prompting questions about objects or lore in the setting and add the player's answer to the appropriate constellation (a commercial is playing for the current top Dungeon Delver team. Who are they?)

Alternatively, if a character azimuth allows a character to foreshadow elements which could be added to a constellation, the player might add new entries that way.

By allowing the players to add to the constellations during their downtime, it allows them some agency in what upcoming characters and story they wish to see. It also encourages them to use time that they have to breathe to engage with the larger setting and flesh aspects out. Though if a player does contribute to a constellation, they should be rewarded either with a Fate point or a Star point if using character azimuths.

36 PLOT IDEAS

The possibilities for what plot actions can be done or pursued in *Guiding Fate* can be a little overwhelming. If you want inspiration for what actions you might do next either as the Antagonists or Protagonist, this list of plots inspired by the Thirty-Six Dramatic Situations proposed by Georges Polli can provide some guidance.

1. *Supplicant*. An Influence scenario focused on compelling action from a powerful authority whose powers comes from their position or just their own fantastical abilities. A third party beseeches the group to influence the NPC to take a course of action on that party's behalf. This third party can be someone attached to the party through one of the character's aspects. For instance, someone with the aspect **Member of the School Paranormal Club** might need the party to defend the club before some authority. So the party might need to take a break from helping the Quesian Aliens recapture their Intergalactic zoo animals and defend the club's existence before the student council.

This plot can involve the Chain of Fate such that completing the supplicant task results in some other Fatalistic change. So, completing the Influence scenario might chain into a Revelation Fatalism, where successfully convincing the student council to keep the club also results in the rouge council member revealing their true colors.

2. *Deliverance*. As opposed to Supplicant, this scenario implies that the target of this scenario is taking active steps against the rescuee you are trying to protect. This might imply a scenario where the third party is present in the scenario and the Antagonist's goal is not to defeat the group, but to defeat the third party, leading the group to need to defend the third party while trying to beat the enemy. It could be an adjusted scenario which has the conditions for defeat to be the knocking the rescuee.

Perhaps a Social Force scenario in which the players are helping the Noalise people claim their ancestral homeland from the robber baron Deene. Deene attempts to destroy the Noalise records, while the players try to try to bring them together. The scenario could feature the Noalise Elders being an agent supplying the **History from Woven Shells** while the Noalise People supply the actual historic artifacts needed for the Elders to read and interpret **Woven Shell Heirlooms**. The players try to bring together the Noalise while uncovering their history to provide evidence for their claims.

3. *Vengeance for Crime*. Creating a plot based around vengeance for a crime can be done by focusing on the Opportunity Mystery Point, and how the Perpetrator was able to get away from justice in the first place. Focusing on this aspect of the Mystery can translate to using it to actually using a Mystery Plot agent in the game

and having the players try to piece together information on how the criminal created the opportunity or this can just be a mental guide to how to build out the plot.

4. Vengeance for Kin. A vengeance for kin scenario implies that a PC has a relationship with the victim of the crime and that the players will need to take avenging the crime into their own hands. If they are acting as vigilantes, they might need to create a Mystery Plot agent to prevent the authorities from interfering.

If a player's sister asks for their help recovering a stolen **Acumen Gear** from your father's **Mechanical Doll** shop, the players might need to create a Mystery Plot agent to prevent them being arrested. They will need to conceal their identities if they wish to break into the **Face Shifting Marriott's** workshop and recover the stolen gear.

5. Pursuit. Generally, a pursuit is well suited to a Chase scenario. It might have the group or the Antagonist are being chased. Perhaps a higher level Chase with the Chase scenario setting the context for the lower level actions which occur within it.

As an example, the players are in a Chase scenario with the **Rains of Forgetfulness** trying to inform the **Keepers of Memory** of its coming. The Chase scenario has a stormfront agent representing the effects of the rains. The stormfront attacks with Burglary and the group defends with Athletics. This is interpreted as the stormfront trying to break past the magic barriers of a village while the players try to evacuate it. However, starting things off a link is added to the Chain of Fate to add an Influence Fatalism and to make it a Social Force scenario. The Turns of Fate are still determined by the skills Burglary and Athletics, but now the players need to convince the villagers that they need to evacuate while warding off the profiteers and cultists of the **Clouded Mind** stalling the process of clearing out the village. Next the group compels the stormfront to move to a low-profile zone

and attacks using Stealth with the stormfront opposing using Notice. The players add a link to the Chain of Fate to make it a Combat scenario. A cult leader and some whose minds have recently been clouded stumble upon the players as they were attempting to avoid notice. The players need to defeat the group before they can alert anyone else.

6. Disaster. A tragic loss of social status. This can limit or diminish an opponent depending on the context. It can result in the opposition now not being able to do what they want as they no longer have the support of their larger network. This could be a Revelation Fatalisms goal, in which the opponents of the target launch an Investigation scenario to expose a weakness and unleash the disaster upon their unlucky target. This disaster might be represented by a Chain of Fate whereby the Revelation of this unwanted information results in other more dire fates such as Capture (the embarrassing revelation of the target's corruption results in their imprisonment) or Defeat (the knowledge that the target betrayed the thieves guild leaking out results in the thieves guild enacting their own justice).

7. Falling Prey to Cruelty or Misfortune. This type of setup would be best handled by a plot agent. The plot agent represents not an active, aware agent pursuing certain goals or outcomes, it represents the broad array of problems and issues that could arise related to some change or principle.

For instance, as offended god Jolish toils quietly on the city outskirts, patiently forging weapons for his vengeance, inside the city, the plot agent for **The Doom of Gleam City**, might in turn create agents whose goals are to destroy Jolish's remaining temples to weaken him, or others looking to overthrow the current government to appease him, or perhaps an enterprising thief who managed to steal a few of Jolish's weapons and will sell them to the highest bidder. These organizations and NPCs can be Rings created by the plot agent, **The Doom of Gleam City**. None of these sub agents would consider themselves

subordinate to a larger agent or Big Bad but each of them works towards the plot agent's goal even if they otherwise have nothing to do with each other.

8. Revolt. The group allies with some outside party (or parties) against another party (the Antagonist). This arrangement means having to navigate different motives to achieve some outcome. It could mean a scenario at Orbit: 4 with the two opposing sides already in play and conflicting with each other, and the smaller, lower Orbit gang of players using their Mystery Plot agent to move to sections of the grid as needed (or simply using the cover granted by the Avenue agents).

Alternatively, this might be a large Scale Sneak scenario where each member of the group is leading a party of their own, each sneaking to different areas to accomplish their objectives. Of course this implies that for the lower level scenarios the group gets involved in would really just be them and the NPCs they are leading, but if desired the other Players might temporarily take on the role of those NPCs attached to the PC.

So, for instance, while the rest of the group leads the Guard units into the **Downed Slums** (either by compelling movement or creating an obstacle), party member Vincent leads his Hawks into plant the **Seeds of Rebirth** in the middle of the **Hungering Factory**. The rest of the group takes the roles of various members of the Hawks and along with Vincent, plant the seeds almost instantly choking the machinery and putting it out of commission. Of course, being Red Shirts like this probably means a few of these NPCs might be knocked out permanently (they don't have Dramatic Levels).

Another approach is to have the revolting body represented as an agent the group has to persuade and has to undergo an Influence scenario to convince them to come together and join the revolution.

9. Daring Enterprise. This could be represented by a Revelation or Influence Fatalism. The scenario to achieve this Fatalism could be Social Force where the group is trying to get the various Supporters to help craft, provide the

resources for or get the word out about a particular object.

Perhaps the legend of the **Lord of Nightmares** has faded from memory in the modern world and the group has to act as the go getters to figure out how to reforge the **Veilpiercer** which according to legend is the one thing which can defeat him. Such a task might involve finding the materials needed to create it as well procuring them, or finding substitutes if those materials are no longer available. Following a usual Social Force scenario, there would be a few groups on the grid which had the resources the group needed, like the rare materials or the knowledge or skill for the forging process. The group would go to each group and try to convince them to lend their resources to the endeavor. The agents against them might be simple minions of the **Lord of Nightmares** or they might be plot agents representing the hardships they face and their time running out.

10. Abduction. A Capture Fatalism, with a who being targeted more than a what. Perhaps one of the NPCs attached to a PC through one of their aspects is chosen as the abduction target. If the Dramatic Level of the scenario is high enough, there might be the real risk of the PC losing that aspect and needing to choose a new one. The scenario chosen to prevent (or pursue) the abduction would most easily be done as one of the Skillful scenarios like Chase or Sneak Capture. The villain's might be doing it to deny you access to an ally, or to split your forces in the form of a forced Split Unity action.

Alternatively, the group might be the one initiating such a scenario to split the Antagonist forces, based on a Split Unity action. The players might seize a corrupt official the Antagonists need for their plan, or if the Antagonist needs to keep up appearances, the players might stage an abduction which the Antagonist would be obligated to spend resources tracing down.

11. The Enigma. Since this plot setup involves being posed with a quandary, which in turn helps the interrogator with

another problem, this would be best handled with an Investigation scenario. The Fatalism for the interrogator trying to solve the Mystery would be Revelation while the opposing plotter pursues a completely different Fatalism based on what the plotter is trying to accomplish. So if the plotter wants to poison the Duke so that the King would be without loyal vassals at his coronation, then the interrogator is trying to perform a Revelation on the Mystery of who poisoned the Duke, while the plotter pursues the Fatalism Defeat(King). The respective stakes mean if the interrogators are beaten by the Mystery, the plotters Defeat(King) fatalism happens. Meanwhile, if the Revelation Fatalism is completed, then the plotter is not able to Defeat the king, who gets to live on.

(Aside: It is totally possible that the group knows what plan the Mystery is protecting, but due to the Mystery's presence on the board, the group cannot act against that goal, or the Mystery represents information that the players know but that the characters do not.)

12. Obtaining. Generally, a Capture Fatalism scenario. The scenario itself could be just about any Skillful Fateful Approach type of scenario. Select an aspect of one of the players to serve as the link to the sought object or character. The aspect selected is now boosted in importance and relevance, serving as an important hinge for people's plans. If someone has the aspect **Employed by the X-Ray Diner**, then suddenly that diner becomes important to someone else.

Perhaps the heat got too much and a patron had to bail their loot, perhaps the owner owes too many favors, or perhaps there is more to the place than previously thought. Whatever the case, work what you have selected into a Capture Fatalism target which you can run a scenario against.

13. Enmity of Kin. This plot involves an agent which is targeting the group or an ally of the group. Generally, the Agent of Enmity is related by ancestry. The agent is not generally in competition with their

Target which would cause the conflict to be manageable, but rather the agent has a personal focused dislike for their target which makes the agent want to remove them even at cost to themselves.

Usually, the group is not going to be the agents of enmity in this scenario as they don't tend to have pursuing a personal hatred as their highest goal but it might be a sub goal one of the individual group members pursues. For instance, a PC might have a personal dislike of their cousin, now a director in the **Databank of the Slumbering Cyber Gods**. This could be used by the group as a Create Entity/Split Unity to split the main Antagonist agent into a more manageable subunit which the group can deal with more easily (as well as allowing the character with enmity against that agent to use and resolve their history with them).

14. Rivalry of Kin. An object or goal which two agents want but which only one can have (or one of which wants it all for themselves). The conflict isn't as personal as Enmity with the focus of the Antagonist being on winning whatever the source of the rivalry is. The Fatalism is usually a Capture or an Influence. This type of plot might avoid having Combat scenarios between the rival kinsman and focus on using other scenarios to win the task.

To dissuade use of the Combat scenario, you might have a third party in charge of the target of the rivalry (or the target itself) have a motivation which does not directly work for either side but does dislike direct violence and works against people who initiate it. The love of a parent, or favor of a king perhaps. Thus, an Antagonist can work both in the open for the favor of the third party and work to secure the target in a way the third party might not be able to prevent.

15. Murderous Affair. An Antagonist has fixated on a player as being an impediment to a relationship. Whether that is true or not, the agent will be motivated to remove the rival, possibly in a more roundabout way to prevent the

agent from being blamed by the target of their affection. The obsessor will try to pursue a Defeat Fatalism against the player, focusing on removing their impediment rather than wooing or converting the target of their affection. As such, this plot setup is more useful for the Antagonist, though the player could create an enemy with these motivations if they thought it would be an engaging setup. The plot focus would mostly be on preventing Defeat Fatalisms being targeted against the player while trying to break the Revelation of the Mystery of who is doing this, as well as protecting the target of the obsessor's affection.

16. Madness. This plot involves a madman victimizing someone, trying to turn an NPC close to a player against them. From mind control to gaslighting to planting seeds of doubt, the instigator can work to unsettle and disturb the NPC whom they hope will lash out against the player. The instigator might do this by pursuing an Influence Fatalism against the NPC to get so that if they can defeat them with the scenario they pursue against the victim, the instigator can change the victim's alignment and have them work for the Antagonists at least for a bit.

Or the instigator's actions of manipulating the victim might translate to the creation of a plot agent in game, which occasionally compels the victim to act against the players or to pursue actions which would distract them or divert their resources.

17. Fatal Imprudence. The Antagonists create an aspect on an Avenue agent like **Tempting Jewelry** with the intent of compelling the players into transgressing against the Avenue agent and getting that agent to strike out against the players.

This could also be an Avenue plot agent testing the players, creating aspects designed tempt the players into transgressing and then giving them their karmic comeuppance, such as creating the advantage **Unattended Sacred Holy Sword** and if someone uses the advantage, the agent ups the complications such as a Create Entity Action to bring

some **Curious Guardsmen** around. And of course, there is nothing preventing the players from pursuing the same type of tactics against their opponents either.

18. Involuntary Crimes of Love. This situation of where there is a relationship which unknowingly violates a taboo can be represented by a revealer who blackmails or coerces the other parties with the information. The blackmailer uses a Mystery Plot agent to protect themselves while trying to coerce an NPC or player with the information they have (possibly pursuing an Influence Fatalism). This can be opposed by trying to knock out the Mystery or by taking the culture or society which has the taboo being violated and trying to Influence them into accepting the couple or trying to Influence the couple into coming to terms with their relationship.

19. Unknown Slaying of Kin. To create this plot, you could undertake a create advantage action using a recently defeated NPC to create an aspect forging some backstory link between the defeated NPC and their slayer. If you want it to be more serious than just creating an advantage, you could add a link to the Chain of Fate to have the sequence of stakes such that by finishing the Revelation Fatalism and figuring out who the slayed NPC related to, it in turn chains to a Defeat or Influence Fatalism where by completing the Revelation and figuring out that the slayed was a relative of the slayer, the slayer either becomes uninterested in staying on the side they are on (an Influence to make them Unaligned but still possibly in play) or to give up the fight entirely (a Defeat Fatalism where they leave play).

20. Self-Sacrifice for an Ideal. The sacrifice of something precious to the player could be an opportunity setup by the GM. The GM could offer to temporarily change or remove an aspect of a character in exchange for some mechanical bonus like a newly created advantage. Alternatively, the GM could offer to remove an NPC from play in order to achieve some effect (such as that achieved by one or several Fate Points). The nearer and dearer the

sacrifice, the larger the effect which should be achieved.

21. Self-Sacrifice for Kin. The Antagonist might use a Create Entity Action to bring one of the character's relations or close associates into play so as to target them and distract the players from what they are doing. If the scenario is an Eclipse one, then by engaging that NPC in a zone or location in which they are not protected by an Avenue agent, it could allow the large scale Antagonist to target the players and collect an easy win. Or if the players are engaged with a different NPC somewhere else on the grid (perhaps trying to Influence an Unaligned one) this distraction could force the players to disrupt what they are doing to assist their kin.

22. Sacrifice for Passion. During a scenario with a Celestial, there are various Avenue agents created which can be used to oppose them. One way to represent a sacrifice for passion is to present the players with the choice of risking the destruction or defeat of the Unaligned agent (presenting the players with fewer avenues if they fail) in exchange for some assistance or bonus. If the Antagonist was say, a Fey, forcing everyone into his danceoff competition and the Avenue agent was **An Auditorium on Leylines** then the situation might allow the party kick up the power in the auditorium to 11 to provide them with 2 more Turns of Fate, but afterwards the overloaded leylines cause irrevocable damage to the place or even cause it burn down.

23. Necessity of Sacrificing Loved One. During a scenario in which the player has an NPC of their Polar Alignment working with them, the players might exchange their relationship with the NPC for advantages in the scenario. The agent might be changed to an Unaligned one and grant the players additional Fate Points or Turns of Fate in a scenario. There could be subsequent actions or scenarios undertaken in order to repair the relationship and regain the Polar Alignment of the NPC. For instance, if the

players have an allied shopkeeper, they could damage the relationship by stealing a powerful weapon from her in order to grant them an against the opponents. They might have to later find a way to fix things or convince the agent of the necessity of the action.

24. Rivalry of Colleagues. A very powerful Unaligned NPC will take action against either side if the party attacks or interferes with the other. This could be an NPC which the two parties need to make sure they are not in the same zone as before making an attack or taking action against. The NPC could rule that only certain scenario types were acceptable to pursue against each other (only allowing Investigate or Social Force scenarios for example). Or set additional parameters or restrictions on the scenarios, such as only allowing Combat scenarios to happen as a sort of duel, restricting narratively what can happen in the scenarios. Each side might look for ways to subvert the restrictions being placed on them.

Alternatively, a group could try to enact an Influence scenario to change the NPCs opinion and possibly their Polar Alignment. Success in this could lead to the other side greatly upping the stakes.

25. Love Affair. The thrust of a love affair situation could be where the players need to stop others from finding out about the love affair. Perhaps it is a forbidden love between two great families, perhaps the daughter of a tyrant wishes to meet her secret love. Regardless, the players need to protect it, and the way to do that is to create a Mystery Plot agent and support it. In order to defeat the Mystery Plot agent, others might undertake an Investigation scenario in order to find out or prove the hidden relationship. The players would act as the Disruptors in the scenario, attempting to remove Leads and throw the Investigators off the trail.

26. Crimes of Love. Crimes of love can be a higher level Chase scenario which represents how close the couple are to being caught. Various obstacles and persons will need to be pushed out of the chase in order to protect the couple from

them. Assuming the Chase scenario takes place in a city you can substitute the upper city, the mid tier and the slums instead of height for one of the axis (and if outside a city, something like hills, plains and badlands could work). The players will find themselves with additional ally NPCs during the scenario, and need to spend time and resources making sure that the ally couple is protected, possibly by using invokes to compel Antagonist agents into other zones or prevent them from leaving zones.

27. *Dishonor of a Loved One.* An Antagonist could try to create an advantage such that an NPC related to one of the players would now have a tragic happening or motivation revealed about them. The Antagonist would create an Investigate scenario against the NPC with the Barrier being a Mystery Plot, trying to fill in the Means, Motive, Opportunity, Location and Identity and have the Mystery turn out to reveal a crime or bad behavior which the Loved One had done. Leads which the Antagonist remove could point towards the NPC while Leads removed by the players give out info suggesting this is all just a red herring.

The resolution of the scenario would either reveal the NPC to be innocent, and possibly reveal that someone else committed the crime or violation, or it would uncover the tragedy the NPC caused.

28. *Obstacles to Love.* An ally couple faces social situations preventing them from being together. This situation might be caused by the players needing to persuade an NPC in order to accomplish a goal and the only way they can sway the NPC is by helping unite them with their true love. This could be an Influence scenario which has the NPCs as allies while the opposition could be a plot agent representing the more general problems and tribulations which the couple will face. Perhaps a Social Force scenario in which the Supporters in that conflict represent various factions which oppose the union.

29. *An Enemy Loved.* An enemy develops an affection towards one of the players or an ally NPC and tries to use Split Unity to separate that person from the rest of the team so as to be able to converse in private with the individual. If the enemy starts to view the other players as obstacles to their affection, they might isolate the target of their affection in order to destroy the other players and get them out of the way. If the enemy was powerful enough, it could be a tug of war game with the players working hard against actions to Split the target away from the group or to compel the target to move into other zones which would expose the rest of the group to an all-out attack by the obsesser.

30. *Ambition.* The players are trying to achieve a higher social position from which they can pursue their goals. A Social Force scenario can be used to represent the factions they need to win over to achieve the recognition necessary to climb the social ladder. Their detractors work to take them out of the scenario and turn society against them.

This scenario might have an Equinox of Creating an Entity in the higher level scenario. Thus, once you achieve your ambition (gaining control of an organization), you can now represent or control that organization in the higher level scenario.

31. *Conflict with Supernatural.* A conflict with a divine or supernatural being could have them represented as a plot agent which has to be transformed into a more direct standard agent to be defeated. As a plot agent, the being would be vague and nebulous, keeping their opponents guessing and unsure what all it can do. A Revelation scenario would be the most direct way to try to transform a plot agent to a standard agent and seemingly restrict and limit the being's once indistinct abilities and form.

32. *Mistaken Jealousy.* An agent could try to create a mistaken jealousy situation by trying to Influence an NPC from an existing Polar Alignment to Unaligned exploiting their jealousy. The true deceiver

could start subtly trying to convince the jealousy target that they have been denied an object, position, knowledge or prestige by a falsified deceiver whom the jealousy target should distance themselves from lest they have more stolen from them.

The deceiver could make multiple attacks against the jealousy target, slowly driving up their paranoia until they stop supporting their former allies entirely.

33. Erroneous Judgment. By exploiting the flaws in judgment from one of the Avenue agent NPCs, an enemy agent works to make sure the players have less support. An Antagonist could convince one of the Avenue NPCs that some misfortune the NPC has suffered is truly the result of the Protagonists. The misfortune or loss might have even been done by the Antagonists themselves. Once the idea is planted, the Antagonist undertakes an Influence action to shift the NPC's Alignment and weaken the Protagonist's position.

Alternatively, the Antagonist might use their lies and manipulations to simply shift the NPC from a zone they are in so as to remove the protection they provide.

34. Remorse. One could pursue a Revelation Fatalism to uncover a wrong done by an Antagonist. The Revelation Fatalism could be chained with a Defeat or Influence Fatalism to justify knocking the Antagonist out of the fight by determining what action or crime they had done in the past which set them on their course. A crime boss might regret betraying their partner to get to where they are, a rogue ai might regret causing the loss of its creator.

If the Antagonist is a Celestial, this Mystery Plot agent could be one of its Rings, so that defeating it would weaken or defeat the Celestial. Alternatively, an agent could undertake a Create Entity action on the Celestial to create a Mystery Plot agent representing their remorse, which could be split off with a Split Unity action to reduce the Celestial's skill values.

35. Recovery of a Lost One. Recovering a lost one could be an agent using a Create Entity action to "find" someone important to the agent. The recoverer might be an organization on its last legs trying to find an operative who separated from them some time ago, or it could be the location agent of Longwood trying to recover a member of the community who they regret driving away. The agent could undertake a Revelation Fatalism and make use of an Investigation scenario in order to find the important someone they had lost. The agents opposing the scenario could represent those trying to conceal the lost one or might have some other issue with the recoverer which they are using this scenario to settle. Success would allow the lost one to be brought into play and a slow reconciliation between the recoverer and recovered.

36. Loss of a Loved One. The loss of a loved one can be represented through a plot agent. Having lost someone they care about, the plot agent compels them to behaviors they might not otherwise perform, or distracts them at times of importance. The plot agent could affect the player or it could be targeted at an Avenue agent in the scenario, serving as a potential complication and additional conflict the players need to handle.

The situation could also be one created by the Antagonists where an NPC important to one of the players is being targeted. The Antagonist would create a scenario which had the goal of defeating the NPC important to the player leading to the players needing to protect the NPC while also defeating the assailants targeting them.