# **TELLING STORIES TOGETHER**

to tell some stories! ready to play Fate Accelerated Edition (we'll call it FAE from now on). Time So you've gathered your friends, your dice, and your index cards, and you're

them through some imaginary adventure that you all take turns telling little FALE is all about telling stories. You create a group of characters and follow WHAT DO YOU MEAN, "TELL STORIES"?

table make the decisions for the characters as they move through the story, Now imagine a similar sort of story, where you and your friends around the or The Avengers or the Zelda games or Doctor Who or The Lord of the Rings. Think about a movie, video game, or TV show you like where the char-acters go on adventures—something like The Legend of Korra or Star Wars

out the way you want them to. happens next. The higher you roll, the better the chance that things work know for sure how it would turn out; that's when you roll dice to see what Sometimes someone makes a decision to try something and you don't and the story changes as you make those decisions.

# SO HOW DO WE DO IT?

Core, available for free at www.evilbat.com. about how to design the framework of your game, see Game Creation in Fate that you love, or will you create your own world? For some great advice adventure: Will you play in the world of a 1 V show or comic book or movie What genre are you interested in? Fantasy: Science fiction? Modern-day Well, first you need to figure out what kind of story you're going to tell.

More on the master or GM. The GM's job is to present challenges to the players and to that their character would make. The remaining person is called the gamestory, and puts themselves in their character's shoes to make the decisions players. Each player takes on the role of one player character or PC in the gamemaster. Of the people around the table, all but one are referred to as Next, it's time to choose who will be the players, and who will be the

p. 35 characters or NPCs). the GM's job: portray all the characters that aren't controlled by the players (non-player

work of the story will be, it's time for the players to make their characters-Once you decide who the GM will be, and what the genre and frame-

who do you mats in the next chapter.

8 .q Sed of they

# FATE ACCELERATED

# GET STARTED

If you don't want to use Fudg

dice, you don't have to-any se

dice, you read 5 or 6 as 📑 1 o

vork. If you're using

2 as . and 3 or 4 as

**GET STARTED!** 

Aren't those awesome?

let will guide you through it

in 2013.

Hat in 2013 or 2014.

www.evilhat.com

Here's what you'll need to play:

Remember those books where the teenage wizards struggle against the Dark

Lord of Evil? That movie where the dwarves fight to recapture their moun-

tain home from a dragon? That animated TV show about mystical knights

Here's your chance to put yourself in the heroes' shoes in stories like

Fate Accelerated Edition is a tabletop roleplaying game, where you and

your friends gather around and tell stories full of danger, excitement, and adventure. You might have played games similar to this before—*Dungeons* 

& Dragons is a very popular one-but don't worry if you haven't; this book

· Three to five people. One of you will be the gamemaster, the others

you like. Evil Hat will offer Fate Dice for sale at www.evilhat.com later

· The Deck of Fate is an alternative to Fate Dice. It's a deck of cards that

mimics the probability of Fate Dice, and it's designed to be used in the

· Character sheets, one for each player. You can download these from

same way Fate Dice are. The Deck of Fate will be available from Evil

and their army of clones righting wrongs across the galaxy?

players. We'll talk about what those mean later.

person. These are a special kind of six-sided

dice that are marked on two sides with a

plus symbol (1), two sides with a minus

symbol (
), and two sides are blank (
).

You can get these dice from many hobby

and game stores, often under their original

name—Fudge dice. We call them Fate Dice

· Index cards or sticky notes or similar slips of paper.

anything similar. Get a handful-about 30 or 40.

in this book, but you can call them whateve

Fate Dice<sup>™</sup>, at least four, preferably four per

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TE ACCELERATED

b. 25 HIGH CONCEPT

SINON 9164

אחמהו טפצפית: כחופו דופום אפפת סד ושבאא

things harder for you. Good high concept aspects do both.

Aspects and Aspects and Fate Points-but for now, this should help you get the idea.

setting facts: about the setting, such as the presence of magic or the existence of a useful

Establishing ter's tendencies, skills, or problems. You can also use them to establish facts

or any other part of your character that is vitally important.

**10W DO I MAKE THE CHARACTER?** 

**538 OT TNAW UOY OD OHW** 

ne coaracters the other players are making.

ASPECTSIN A NUTSHELL

ets you erase and change.

and what they believe.

les: Feline Captain of Cirrus Skimmer, Suncaller of the

think of two things: how this aspect could help you, and how it might make

do, what your "deal" is. When you think about your high concept, try to

contence that nearly sums up your character, saying who you are, what you

First, decide on your character's high concept. This is a single phrase or

ncluding a high concept and a trouble. We discuss aspects in detail in

Aspects allow you to change the story in ways that the in with your charac-

character, an important possession or bit of equipment your character has,

personality quirk, a description of a relationship you have with another

important to your character. It can be a motto your character lives by, a

An aspect is a word, phrase, or sentence that describes something centrally

ablet computer. Any of that's fine, but you definitely want something that

character sheet. Some people like to use form-fillable PDFs on a laptop or

Now it's time to start writing stuff down. Grab a pencil and a copy of the

pilor! Make sure your character has a reason to interact and cooperate with

sorcerer! Are you playing space pilots fighting an evil empire? Play a space

main guide. Are you playing in a school for young sorcerers? Play a young

THINK ADOUT THE SETTING THAT YOU VE DECIDED TO PLAY IN AND THAKE THAT YOUT

decide who your character is-what they look like, what they're good at,

Once you've decided what kind of story you'll be telling in your game, you

YAAT KIND OF CHARACTERS CAN I PLAY?

p. 29 ally dangerous enemy or secret organization.
pp. 20 retween three and five),

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/

TELLING STORIES TOGETHER

more interesting for everyone at the table-not just you.

spore.

sion for them on purpose.

SNAAM UOY OG TAHW TELLING STORIES "TOGETHER"?

character to make mistakes, and by making choices that make the story

player's character a chance to be awesome? Strongly consider making that

interesting, more exciting, funnier. Would a certain choice give another

told. Think about the choice that would make that story even better: more

that sometimes makes poor decisions, don't be atraid to make a poor deci-

they would do-even if it's not the best idea. If you're playing a character

MPCs, if youre the GM), think about two things. First, put yourself in your character's shoes and think hard about what

the story. When you make a decision for your character (or for one of the

All the people at the table, GM and players alike, are responsible for telling

Second—and this is really important—think about the story that's being

That's how you tell great stories together-by not being afraid for your

5

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... 22

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23

Get Started!

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That's not only allowed, we encourage you to do it

For those working at a copy shop and not at all sure if this means

the person standing at your counter can make copies of this

thing, they can. This is "express permission." Carry on.

This is a game where people make up stories about wonderful, terrible, impossible,

glorious things. All the characters and events portrayed in this work are fictional.

Any resemblance to real people, magical martial artists, schoolgirl witches, pulp scientists, or piratical cats is purely coincidental, but kinda hilarious

**BOB DONOGHUE AND FRED HICKS** 

FATE WAS ORIGINALLY CREATED BY

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LEONARD BALSERA

**WRITING • REFINEMENT** 

CLARK VALENTINE

ACCELERATED

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· Tokens for fate points. These can be poker chips, beads, pennies, or

Next, let's talk about how to use Fate Accelerated to tell stories together



you do in the game. what you're trying to do. There are four basic actions that cover anything there's a chance you could fail. Next, figure out what action best describes So you've narrated what your PC is trying to do, and you've established that



 Create a new situation aspect. More on advantage you create lets you do one of the following three things:

you didn't know about. 57 'd · Discover an existing situation aspect or another character's aspect that :stoedse

Take advantage of an existing aspect.

# If you're creating a new aspect or discovering an existing one:

still invoke the aspect if you'd like, but it'll cost you a fate point. the other character instead of you—work it out in whatever way makes the most sense with the player who gets the free invocation. You can Terrain). You may have to reword the aspect to show that it benchts is something that other people could take advantage of (like Rough tree. The second option works best if the aspect you create or discover you create or discover it but an opponent gets to invoke the aspect for · If you fail: Either you don't create or discover the aspect at all, or

to discover an existing aspect, treat this as a success (see below). invoke it once for free-after that, the boost goes away. If you're trying 92 .q • If you tie: If you're creating a new aspect, you get a boost. Name it and :\$15005

note and place it on the table. may invoke it once for free. Write the aspect on an index card or sticky It you succeed: You create or discover the aspect, and you or an ally

gives you a BIG advantage! aspect twice on the same roll, but this is an exception; success with style an ally may invoke it twice for free. Usually you can't invoke the same If you succeed with style: You create or discover the aspect, and you or

## FATE ACCELERATED

n 37

# OUTCOMES, ACTIONS, AND APPROACHES

DICE OR CARDS

from a Deck of Fate.

works great

OUTCOMES

opponent's tota

outcomes work with them

Part of determining your outcome is generating a random number, which is

usually done in one of two ways: rolling four Fate Dice, or drawing a card

Fate Dice: Fate Dice (sometimes called Fudge dice, after the game they were

originally designed for) are one way to determine outcomes. You always roll

Fate Dice in a set of four. Each die will come up as 🚍 , 🔳 , or 🛟 , and you

Deck of Fate: The Deck of Fate is a deck of cards that copies the statistical

spread of Fate Dice. You can choose to use them instead of dice-either one

hese rules are written with the assumption that

you're rolling Fate Dice, but use whichever one your

group prefers. Anytime you're told to roll dice, that also

Once you roll your dice, add your approach bonus (we'll talk about that in

for an NPC. Based on that comparison, your outcome is:

• You fail if your total is less than your opponent's total.

· It's a tie if your total is equal to your opponent's total

· You succeed if your total is greater than your opponent's total.

· You succeed with style if your total is at least three greater than your

Now that we've covered outcomes, we can talk about actions and how the

a moment) and any bonuses from aspects or stunts. Compare the total to a Setting

target number, which is either a fixed difficulty or the result of the GM's roll difficulties:

means you can draw from the Deck of Fate instead.

add them together to get the total of the roll. For examp



by one to generate a boost.

Succeed: Your opponent doesn't get what they want.

Fail: You suffer the consequences of your oppon

secceed: Artiack hits and causes damage.

zucceed: You accomplish your goal.

Hall: Hall, of succeed at a serious cost.

Tie: Succeed at minor cost.

Fail: No additional benefit.

gets a tree invocation.

IN: LOOK at your opponent's action to see what happens.

Tie: Attack doesn't harm the target, but you gain a boost.

.12000 E 19E

Fail: No effect.

ons

Succeed with Style: Your opponent doesn't get what they want, and you

Succeed with Style: Attack hits and causes damage. May reduce dar

Succeed with Style: You accomplish your goal and generate a bo

Succeed with Style: Generate two tree invocations on the aspect.

succeed with style: create or discover the aspect, get two free

Succeed: Create or discover the aspect, get a free invocation on it.

Tie: Get a boost if creating new, or treat as success if looking for exi

Fall: Don't create or discover, or you do but your opponent (not you)

· If you succeed with style: You get two free invocations on the aspect,

or an ally to use later. You might want to draw a circle or a box on the

· If you tie of succeed: You get one free invocation on the aspect for you

can still invoke it in the future if you'd like, at the cost of a fate point.

. If you fail: You don't get any additional benefit from the aspect. You

If you're trying to take advantage of an aspect you already know about:

sepects note card, and check it off when that invocation is used.

ACTIONS & OUTCOMES: THE 30-SECOND VERSION

eed: Generate one tree invocation on the aspect.

reate an Advantage on an aspect you already know about:

stoadse puisavoosib to puisaso nanw appendende na aspects:

which you can let an ally use, if you wish.

Tie: Generate one free invocation on the aspect

OUTCOMES, ACTIONS, AND APPROACHES

HOW TO DO STUFF:

AND APPROACHES

How do you figure out what happens?

TAKING ACTION:

THE 30-SECOND VERSION

. Describe what you want your

character to do. See if some-

2. Decide what action you're

3. Decide on your approach.

4. Roll dice and add your

approach's bonus.

roll with aspects.

6 Figure out your outcome

taking: create an advantage

overcome, attack, or defend

5. Decide whether to modify your

one or something can stop you

OUTCOMES, ACTIONS,

Now it's time to start doing something. You need to leap from one moving

train car to another. You need to search the entire library for that spell you

really need. You need to distract the guard so you can sneak into the fortress.

First you narrate what your character is trying to do. Your character's

is bonus enough!

own aspects provide a good guide for what you *can* do. If you have an aspect that sug-

gests you can perform magic, then cast that

spell. If your aspects describe you as a swords-

man, draw that blade and have at it. These

story details don't have additional mechani-

cal impact. You don't get a bonus from your

magic or your sword, unless you choose to

spend a fate point to invoke an appropriate

aspect (page 27). Often, the ability to use

an aspect to make something true in the story

How do you know if you're successful?

Often, you just succeed, because the action

isn't hard and nobody's trying to stop you.

But if failure provides an interesting twist in

the story, or if something unpredictable could

happen, you need to break out the dice

11

WHO-DO YOU WANT TO BE?

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91

all experienced, and you want to start with more powerful characters, just take ree to start and off you go.

. It you succeed with style: As success (above), but you also gain a boost.

tock springs open, you duck around the thug blocking the door, you

· If you succeed: You accomplish what you were trying to do. The

"Succeed at a Cost" in Hunning the Coame in Pate Core for more ideas.

· If you tie: You attain your goal, but at some minor cost. The GM could

maybe you suffer harm. The GM helps you figure out an appropriate

a serious cost-maybe you drop something vital you were carrying,

enemy spaceship is still On Your Tail. Or you can succeed, but at

door is still locked, the thug still stands between you and the exit, the

· If you fail: You have a tough choice to make. You can simply fail-the

rescue one of your friends, but not the other), or some other twist. See

introduce a complication, or present you with a rough choice (you can

manage to tose the alten spaceship on your tail.

aspect: p. 26 your action may get a chance to use the defend action to stop you.

oid field. Taking some action to eliminate or change

ing across a chasm, flying a spaceship through an aster-

Removing an inconventent situation aspect is usually an overcome

p. 37 goal-picking a lock, escaping from handcuffs, leap-

nincuries: past sometruing triats between you and a particular

Setting You use the overcome action when you have to

a situation action; we'll talk more about that in Aspects and Fate Points. The target of

-1602

олевсоме

STUNTS AND REERESH

Your refresh is the number of fate

points you begin each game session

with-unless you ended the previous

session with more unspent fate points

vou can choose more.

A stunt is a special trait that changes the way an approach works for your

character. Generally, stunts give you a bonus (almost always +2) to a certain

approach when used with a particular action under specific circumstances.

wait and add a stunt during the game. Later, when your character advances

We'll talk more about stunts in Stunts. Choose one stunt to start, or you can Stunts: p. 31

APPROACHES

approaches:

Careful

Clever

Flashy

Forceful

Ouick

Sneaky

examples

The Brute:

The All-Star

The Trickster

The Guardian:

• The Swashbuckler:

FATE ACCELERATED

WHO DO YOU WANT TO BE?

• The Thief

What each

10

approach

moans.

p. 18

Choose your approaches.

Approaches are description

of how you accomplish tasks.

Everyone has the same six

Each approach is rated with a

bonus. Choose one at Good (+3)

two at Fair (+2), two at Average (+1),

and one at Mediocre (+0). You can

improve these later. We talk about

what each approach means and how

you use them in How to Do Stuff:

Outcomes, Approaches, and Actions.

about who you are. Here are some

Your approaches can say a lot

THE LADDER

n Fate, we use a ladder of adjec

tives and numbers to rate a charac

ter's approaches, the result of a roll

difficulty ratings for simple checks

Legendary

Fantastic

Superb

Good

Average

Mediocre

may do that during play.

owi oi qu sinw yam oi .d

5. Set your refresh to 3.

". white another aspect.

(page 31) if you wish, or you

junis e asooup pue sipadse

(8) abed) sauseoudde asooun '#

describe their appearance.

duort e bne tqeonoo dgid e

AAME AND APPEARANCE

taik too mucu: vie tuey nitny rich:

thing that makes your life complicated.

IDEREASED

IKOOBLE

(sz abed) szzadse owi alluw .

THE 30-SECOND VERSION

CREATING CHARACTERS:

and full them in later, after the game has started.

sometning especially interesting about your character.

Describe your character's appearance and give them a name.

If you prefer, you can leave one or both of these aspects blank right now

an NPC. Or, like the third aspect you composed above, it might describe

describe your character's relationship with other player characters or with

It you wish, you may create one or two more aspects. Ihese aspects might

hometown? Do they carry a mighty sword known through history? Do they

interesting about your character. Are they the strongest person in their

Now compose another aspect. Think of something really important or

Examples: Steel Assassins Want Me Dead, Cast Now, Ask

personal weakness, or a recurring enemy, or an important obligation-any-

Next, decide on the thing that always gets you into trouble. It could be a

OPTIONAL: ONE OR TWO ADDITIONAL ASPECTS

Guestions Later, Gotta Look Out for My Little Brother

bre smen e retorend ruov svid .č

Here's the ladder

+8

+7 Epic

+6

+5

+3

+2 Fair

+1

0

-1 Poor

-2 Terrible

Forceful +3, Careful and Flashy +2, Sneaky and Ouick +1, Clever +0

Ouick +3. Forceful and Flashy +2. Clever and Careful +1. Sneaky +0

Clever +3, Sneaky and Flashy +2, Forceful and Quick +1, Careful +0

Careful +3, Forceful and Clever +2, Sneaky and Quick +1, Flashy +0

Sneaky +3, Careful and Quick +2, Clever and Flashy +1, Forceful +0

Flashy +3, Quick and Clever +2, Forceful and Sneaky +1, Careful +0

+4 Great

> On the other hand, if you're an experienced Fate gamer, you might look ahead and discover that, just like in Fate Core, your character is entitled to three free stunts before it starts costing you refresh. In that case, let the least experienced member of your game group be your quide; if someone is new to the ame and only takes one to start with at's what everyone should do. If you're

> > ETARE ACCELERATE

than your refresh, in which case you ing a Fate game, you might find it easier start with the number you had left last to pick your first stunt after you've had a time. By default, your refresh starts at chance to play a bit, to give you an ide three and is reduced by one for each of what a good stunt might be. Just add stunt after the first three you chooseessentially, your first three stunts are free! As your character advances, you'll get opportunities to add to your refresh. Your refresh may never go below one

By default, FAE suggests

stunt to start with.

your stunt during or after your first game

HOW MANY STUNTS?

However, if this is your first time play-

# **AND CONSEQUENCES** OUCH! DAMAGE, STRESS,

Incn, one of two things happens: the attack deals a two shift hit (5 - 3 = 2). if your opponent gets +5 on their attack and you get a +3 on your defense, the attack roll and your defense roll; we measure that in shifts. For instance, When you're hit by an attack, the severity of the hit is the difference between

· Jou suffer stress and/or consequences, but you stay in the fight.

You get taken out, which means you're out of the action for a while.

# THE 30-SECOND VERSION STRESS & CONSEQUENCES:

Severity of hit (in shifts) Each character starts with three stress bo

= Attack Roll - Defense Roll

one for Box 1, two for Box 2, three for Box 3. equal to the number of the box you check: a single hit. You can absorb a number of shifts check one stress box to handle some or all of uep nok (ssaus axes of si affetter au gosde of yew ano. uoy segemeb fid fedf wor for When you take a hit, you need to account

stifts; moderate = 4 shifts; severe = 6 shifts aspect for each one. Mild consequence = 2 more consequence stors and writing a new to deal with the hit, by marking off one or You may also take one or more con

decides what happens to you. entire hit, you're taken out. Your oppo If you can't (or decide not to) handle the

Isidt gniob tot striod stat arou to such that for you to control how you exit the scene. GIVING IN DETORE YOUR OPPONENT'S YOIL BILOW

to rest. Other consequences take longer. end of the scene, provided you get a chance aut te usinev saonaupasnoo biim phe searce

ATE ACCELERATED

77



Next, each character takes a turn in order. On their turn, a character can Four actions take one of the four actions. Resolve the action to determine the outcome. p. 14 The conflict is over when only one side has characters still in the fight.

to illustrate zones.

# EXCHANGES

having the last word.

# NPCs, go right ahead.

You can move one zone for free. An action is required to move if there's

an obstacle along the way, such as someone trying to stop you, or if you

want to move two or more zones. It sometimes helps to sketch a quick map

Thugs are attacking the characters in a house. The living room is

yard a fourth. Anyone in the same zone can easily throw punches

at each other. From the living room, you can throw things at

people in the kitchen or move into the kitchen as a free action

unless the doorway is blocked. To get from the living room to the

Your turn order in a conflict is based on your approaches. In a physical

conflict, compare your Quick approach to the other participants'-the

one with the fastest reflexes goes first. In a mental conflict, compare your

Careful approach-attention to detail will warn you of danger. Whoever

has the highest approach gets to go first, and then everyone else goes in

descending order. Break ties in whatever manner makes sense, with the GM

GMs, it's simplest if you pick your most advantageous NPC to determine

your place in the turn order, and let all your NPCs go at that time. But if

you have a good reason to determine turn order individually for all your

front porch or yard requires an action.

DETERMINE TURN ORDER

one zone, the kitchen another, the front porch another, and the

Situation aspects on sticky notes or index cards and place them on the table. Players aspects: can suggest situation aspects, CONFLICTS: The GM also establishes THE 30-SECOND VERSION zones, loosely defined areas I. Set the scene 2. Determine turn order 3. Start the first exchange.

are. You determine zones based on the scene and the following guidelines: Generally, you can interact with other characters it the same zone-or in nearby zones if you can justify acting at a distance (for example, i you have a ranged weapon or , magic spell).

FATE ACCELERATED

that tell you where characters

CONTESTS

victories

CONFLICTS

aspects:

p. 26

p. 26 too.

20

\$7

54

CHOOSE YOUR APPROACH

bomb as it ticks 3... 2... 1...

pocket. Feinting in a sword fight.

Want to Be? describe how you perform actions.

computer.

action you described.

(usually the GM) has

strengths.

Z١

77 'd

cousedneuces:

pue 'ssaus

'əɓeweg

p. 8

Who Do You As we mentioned in Who Do You Want to Be?, there are six approaches that

· Careful: A Careful action is when you pay close attention to detail and

· Clever: A Clever action requires that you think fast, solve problems,

· Flashy: A Flashy action draws attention to you; it's full of style and

or account for complex variables. Finding the weakness in an enemy

swordsman's style. Finding the weak point in a fortress wall. Fixing a

panache. Delivering an inspiring speech to your army. Embarrassing your opponent in a duel. Producing a magical fireworks display.

· Forceful: A Forceful action isn't subtle-it's brute strength. Wrestling a

· Quick: A Quick action requires that you move quickly and with dex-

· Sneaky: A Sneaky action is done with an emphasis on misdirection,

Each character has each approach rated with a bonus from +0 to +3. Add

So your first instinct is probably to pick the action that gives you the

greatest bonus, right? But it doesn't work like that. You have to base your

choice of approach on the description of your action, and you can't describe

an action that doesn't make any sense. Would you Forcefully creep through

a dark room, hiding from the guards? No, that's being Sneaky. Would you

Quickly push that big rock out of the way of the wagon? No, that's being

Forceful. Circumstances constrain what approach you can use, so some

times you have to go with an approach that might not play directly to your

Time to take up dice and roll. Take the bonus associated with the approach

you've chosen and add it to the result on the dice. If you have a stunt that

applies, add that too. That's your total. Compare it to what your opponent

ROLL THE DICE. ADD YOUR BONUS

Invoking DECIDE WHETHER TO MODIFY THE ROLL

p. 27 we'll talk about this a lot in Aspects and Fate Points.

FATE ACCELERATED

aspects: Finally, decide whether you want to alter your roll by invoking aspects-

OUTCOMES, ACTIONS, AND APPROACHES

one or two people can help this way before they start getting in each other's

help; you get a +1 to your roll for each ally that helps this way. Usually only

give up their action for the exchange and describe how they're providing the

An ally can help you perform your action. When an ally helps you, they

• If you succeed with style: Your opponent doesn't get what they want,

. If you tie or succeed: Things don't work out too badly for you; look at

· If you fail: You're on the receiving end of whatever your opponent's

that it's reasonable, but you can also point to a relevant situation aspect to

can explain why you can. Usually it's fine if most people at the table agree

option to reduce the damage your hit causes by one and gain a boost. p. 23

. If you succeed: Your attack hits and you do damage. See Ouch!

. If you us: Your attack doesn't connect strongly enough to cause any

If you fail: Your attack doesn't connect. The target parties your sword,

· If you succeed with style: You hit and do damage, plus you have the Doing damage:

the description of your opponents action to see what happens.

justify it. When you do, you become the target for any bad results.

actions, or to defend against an attack on someone else, if you

an advantage. You may also roll to oppose some non-attack

turn, reacting to their attempt to attack, overcome, or create

the like. Usually this action is performed on someone elses

strike, trying to stay on your feet, blocking a doorway, and

doing any of the other three actions—you're parrying a sword

your snot misses, your target laugns off your insuit.

attack gets a chance to use the defend action to stop you.

too badly, they're knocked out of the scene.) The target of your

Consequences, but the important thing is: If someone gets hurt

target. (We'll talk about this in Ouch! Damage, Stress, and

cally or mentally—swinging a sword, shooting a blaster rifle, or yelling a blistering insult with the intent to hurt your

Use an **attack** when you try to hurt someone, whether phys

rounder stress and consequences.

harm, but you gain a boost.

Use detend when you're actively trying to stop someone from

way; the GM decides how many people can help at once.

GETTING HELP

Jsoog e uieg nov suig

success gives them.

DEFEND

AJALIA

the bonus to your dice roll to determine how well your PC performs the

terity. Dodging an arrow. Getting in the first punch. Disarming a

stealth, or deceit. Talking your way out of getting arrested. Picking a

bear. Staring down a thug. Casting a big, powerful magic spell.

Attentively standing watch. Disarming a bank's alarm system.

take your time to do the job right. Lining up a long-range arrow shot.

CHALLENGES, CONTESTS,

style). But in what framework do those happen?

But sometimes things are a little more complex

We've talked about the four actions (create an advantage, overcome, attack

and defend) and the four outcomes (fail, tie, succeed, and succeed with

Usually, when you want to do something straightforward—swim across

A challenge is a series of overcome and create an advantage actions that you

use to resolve an especially complicated situation. Each overcome action

deals with one task or part of the situation, and you take the individual

To set up a challenge, decide what individual tasks or goals make up the

Depending on the situation, one character may be required to make sev

eral rolls, or multiple characters may be able to participate. GMs, you aren't

obligated to announce all the stages in the challenge ahead of time-adjust

The PCs are the crew of a ship caught in a storm. They decide to

press on and try to get to their destination despite the weather

and the GM suggests this sounds like a challenge. Steps in resolv-

ing this challenge could be calming panicky passengers, repair

ing damaged rigging, and keeping the ship on the right heading.

· Severe consequence: Clear it at the end of the scenario, provided it

· Moderate consequence: Clear it at the end of the next session, pro-

· Mild consequence: Clear it at the end of the scene, provided you get

ver makes sense with the consequence. You also need to wait an appropri-

TOM IT-WINCTOR TARS AN EX VISIT, TAKING A WAIK TO CAIM DOWN, OF WIRE-

equence is a bit more complicated; you need to explain how you recover

At the end of each scene, clear all of your stress boxes. Recovery from a con-

"You win this round, but I'll get you next time!" and get a tall stack of fate

for each consequence you took in this conflict. This is your chance to say,

about what makes sense in your situation-but it beats getting taken out

pens to you. Your opponent gets some major concession from you-talk

This is different than being taken out, because you get a say in what hap-

you have to say that's what you're going to do before your opponent rolls

If things look grim for you, you can give in (or concede the fight)-but

Additionally, you get one fate point for conceding, and one fate point

**GETTING BETTER-RECOVERING FROM** 

CHALLENGES, CONTESTS, AND CONFLICTS

TE ACCELERATED

makes sense within the story.

a chance to rest.

te length of time.

on it ack to back it up.

Ile is yes on guiven but

per dice.

VIDED IL MAKES SENSE WITHIN THE SLOTY.

STRESS AND CONSEQUENCES

95.g

results together to figure out how the situation resolves.

situation, and treat each one as a separate overcome roll.

the steps as the challenge unfolds to keep things exciting.

sausinu

nou or a service de la compañía de

алош ажеш зибіц

cal help, **Painful Broken Leg** 

arter you get some mea

in the story. For inst

better hit what's going

the name of the aspect

point you may want to change

while. Therefore, at some

edneuces stick stonug to

CONSEGUENCES

AND SEVERE

SENAMING MODERATE

oderate and severe o

a raging river, hack someone's cell phone-all you need to do is make one Setting

overcome action against a difficulty level that the GM sets. You look at your difficulties:

p. 37

AND CONFLICTS

outcome and go from there.

CHALLENGES

DAMAGE, STRESS, AND CONSEQUENCES

got taken out-maybe you run from the room in shame, or maybe you get

out narrates what happens to you. It should make sense based on how you

It you get taken out, you can no longet act in the scene. w noevet takes you

If you're unable to absorb all of a hit's shifts—by checking a stress box,

stifits S lenit evolution and a straight and a straight of a solution of the straight of the s

asuon aut ut thadse wall e atuw of asooun upp not rabuanbas

to deal with. If you can t, you re taken out, so it's time for a con-

check Box 2 on your stress track, which leaves you with 2 shifts

Let's say that you get hit really hard and take a 4-shift hit. You

on that consequence. They can choose to let one of their allies use the tree

creates it (in this case, the character that hit you) gets one free invocation

more vulnerable you are. And just like situation aspects, the character that

aspect that your opponents can invoke against you. The more you take, the

with. If you already have a moderate consequence written down, you can't

these as you like to handle a single hit, but only if that slot was blank to start

erate consequence), or 6 (severe consequence). This represents the number of shifts of the hit the consequence absorbs. You can mark off as many of

quences. Each one is labeled with a number: 2 (mild consequence), 4 (mod-

Consequences are new aspects that you take to reflect being seriously hurt

a stress box and take one or more consequences at the same time. You can't

take a hit and check a stress box, the box absorbs a number of shifts equal to

Your character sheet has a stress track, a row of three boxes. When you

Stress represents you getting tired or annoyed, taking a superficial wound,

If you get hit and don't want to be taken out, you can choose to take stress.

its number: one shift for Box 1, two for Box 2, or three for Box 3.

You can only check one stress box for any single hit, but you can check

in some way. Your character sheet has three slots where you can write conse

WHAT ARE CONSEQUENCES?

or some other condition that goes away quickly.

SSERIES SI TAHW

check a stress box that already has a check mark in it!

take another one until you do something to make the first one go away!

A major downside of consequences is that each consequence is a new

STUO NAMAT TAB I NAHW SNAPPAH TAHW

taking consequences, or both-you're taken out.

 On your turn, take an action On other people's turns. defend against or respond to their actions as necessary · At the end of everyone's

suocked unconscious.

.HODEJOVIII

turn, start a new exchange or end the conflict.

one another. It could be physical harm (a sword fight, a wizard's duel, a

Situation creates a new situation aspect reflecting this change and puts it into play.

The first participant to achieve three victories wins the contest.

SETTING THE SCENE Establish what's going on, where everyone is, and what the environment is like. Who is the opposition? The GM should write a couple of situation

battle with laser blasters), but it could also be mental harm (a shouting

When two or more characters are competing against one another for the

same goal, but not directly trying to hurt each other, you have a contest.

Examples include a car chase, a public debate, or an archery tournament.

A contest proceeds in a series of exchanges. In an exchange, every partici-

pant takes one overcome action to determine how well they do in that leg

If you got the highest result, you win the exchange-you score a victory

(which you can represent with a tally or check mark on scratch paper) and

describe how you take the lead. If you succeed with style, you mark two

If there's a tie, no one gets a victory, and an unexpected twist occurs.

This could mean several things, depending on the situation-the terrain or environment shifts somehow, the parameters of the contest change, or an

unanticipated variable shows up and affects all the participants. The GM

Conflicts are used to resolve situations where characters are trying to harm

of the contest. Compare your result to everyone else's.

match, a tough interrogation, a magical psychic assault).



## Event compels: Other times a compel HOW MANY FATE POINTS reflects something happening that makes DOES THE GM GET? As GM, you don't need to track life more complicated for you. If you have Strange Luck, of course that spell you're fate points for each NPC, but that working on in class accidentally turns the doesn't mean you get an unlimited dour Potions Master's hair orange. If you number. Start each scene with a Owe Don Valdeon a Favor, then Don pool of one fate point per PC that's Valdeon shows up and demands that you in the scene. Spend fate points from perform a service for him just when it's least this pool to invoke aspects (and convenient. In any case, when an aspect is compelled against you, the person compelling it offers

you a fate point and suggests that the aspect has a certain effect-that you'll make a certain decision or that a particular event will occur. You can discuss it back and forth, proposing tweaks or changes to the suggested compel. After a moment or two, you need to decide whether to accept the compel. If you agree, you take the fate point and your character makes the suggested decision or the event happens. If you refuse, you must pay a fate point from your own supply. Yes, this means that if you don't have any fate points, vou can't refuse a compel!

consequences) against the PCs. When it's empty, you can't invoke aspects against them How can you increase the size of your pool? When a player compels one of an NPC's aspects, add the fate point to your pool. If that compel ends the scene, or when ar NPC gives in, instead add those fate

points to your pool at the start of the next scene. Fate points you award for compels do NOT come from this pool. You never have to worry about run ning out of fate points to award for

# ESTABLISHING FACTS

The final thing that aspects can do is **establish facts** in the game. You don't have to spend any fate points, roll dice, or anything to make this happenjust by virtue of having the aspect Ruddy Duck's Pilot, you've established that your character is a pilot and that you fly a plane named the Ruddy Duck. Having the aspect Mortal Enemy: The Red Ninjas establishes that the setting has an organization called the Red Ninjas and that they're after you for some reason. If you take the aspect Sorcerer of the Mysterious Circle, you not only establish that there's a group of sorcerers called the Mysterious Circle, but that magic exists in the setting and that you can perform it.

When you establish facts of the setting this way, make sure you do it in cooperation with other players. If most people want to play in a setting without magic, you shouldn't unilaterally bring magic into it through an aspect. Make sure that the facts you establish through your aspects make the game fun for everyone.

ASPECTS AND FATE POINTS

# FATE ACCELERATED

secureus uno/

I'll Get You, von Stendahl!

tor example:

and situation aspects should be double-edged.

so it's okay if that one's a little more one-dimensional, but other character thereby make your character's life more interesting and get you tate points-Obviously, your trouble aspect is supposed to cause problems-and

Get a fate point when your dislike for yon Stendahl makes

· Invoke this when acting against von Stendahl to improve

· How it might hurt you—when it would be compelled against you.

When you need to think of a good aspect (we're mainly talking about char-

- Invoke this when being extra vigilant and careful would help
- səvrəN rəppirt vish

- Per a rate point when this causes you to be jumpy and be

you do something toolish to try to get him.

· How the aspect might help you—when you'd invoke it.

acter and situation aspects here), think about two things:

# example, you may need to stay to lead the defense of the Royal Alarian Castle rather than fleeing to safety. Or if you have a Defiant Streak a Mile Wide, maybe you can't help but mouth off to the Dean of Discipline when he questions you.

FATE ACCELERATED



stunt to both the create an advantage action and the overcome action

defend when I use my shield in close combat.

murbrunoo relimis ro ,elbbi

approach in a certain situation. Use this template:

ror example:

OVET OTHER CRAFACTERS.

STNUTS

Sometimes, if the circumstance is especially restrictive, you can apply the

Because I have a Big Kite Shield, I get a +2 when I Forcefully

Inditoriows ano-no-ano a ni bagagen nanw xoatta vintali Because I am a World-Class Duelist, I get a +2 when I

overcome obstacles when I am presented with a puzzle,

Because I am a Lover of Puzzles, I get a +2 when I Cleverly

create advantages when i'm in conversation with someone.

Because | am a Smooth Talker | get a +2 when | Sueakily

defend, create advantages, overcome] when [describe a circumstance].

Cleverly, Flashily, Forcefully, Quickly, Sneakily] [pick one: attack,

of gear, or are otherwise awesome], I get a +2 when I [pick one: Carefully, Because I [describe some way that you are exceptional, have a cool bit

The first type of stunt gives you a +2 bonus when you use a certain

you in composing your stunts, so you do have something to work from.

everyone composes their own stunts. There are two basic templates to guide

equipment that your character has access to that gives them a frequent edge

or characteristic. A stunt can also reflect specialized, high-quality, or exotic

Stunts are tricks, maneuvers, or techniques your character has that change

bonus in certain situations, but sometimes it gives you some other ability p.18

how an approach works for your character. Generally this means you get a Approaches:

There's no definitive list of stunts that you pick from; much like aspects,

What does invoking the aspect get you? Choose one of the following effects:

· Reroll the dice. This option is best if you rolled really lousy (usually a

· Confront an opponent with the aspect. You use this option when your

opponent is trying something and you think an existing aspect would

make it harder for them. For instance, an alien thug wants to draw

his blaster pistol, but he's Buried in Debris you spend a fate point

to invoke that aspect, and now your opponent's level of difficulty is

· Help an ally with the aspect. Use this option when a friend could use

some help and you think an existing aspect would make it easier for

them. You spend a fate point to invoke the aspect, and now your friend

Important: You can only invoke any aspect once on a given dice roll; you

If you're invoking an aspect to add a bonus or reroll your dice, wait until

after you've rolled to do it. No sense spending a fate point if you don't need to!

Free invocations: Sometimes you can invoke an aspect for free, without

you succeeded with style, you get two freebies). If you cause a consequence

If you're in a situation where having or being around a certain aspect means

your character's life is more dramatic or complicated, anyone can compel

the aspect. You can even compel it on yourself-that's called a self-compel.

Decision compels: This sort of compel suggests the answer to a decision

your character has to make. If your character is Princess of Alaria, for

Compels are the most common way for players to earn more fate points.

can't spend a stack of fate points on one aspect and get a huge bonus from

it. However, you *can* invoke several different aspects on the same roll.

Succeed with paying a fate point. If you create or discover an aspect through the create

style: p. 13 an advantage action, the first invocation on it (by you or an ally) is free (if

Boosts: through an attack, you or an ally can invoke it once for free. A boost is a

p. 26 special kind of aspect that grants one free invocation, then it vanishes.

· Add a +2 bonus to your total. This costs a fate point.

increased by +2.

gets a +2 on their roll.

COMPELLING ASPECTS

There are two types of compels.

-3 or -4 showing on the dice). This costs a fate point.









sund Stunts in Pate Core.

ror example

[ob nso uov looo gnintomo

good idea. If you'd like to read more about the construction of stunts, see

structed, but don't feel constrained to follow them exactly if you have a These templates exist to give you an idea of how stunts should be con-

· Recense i ceu knu cilcies vionud a reobald' ouce bel

Because I am Quick on the Draw, once per game session I

Recause I am well connected, once per game session I can

of gear, or are otherwise awesome], once per game session I can [describe

Because I [describe some way that you are exceptional, have a cool bit

:ool, or otherwise ignore the usual rules in some way. Use this template: The second type of stunt lets you make something true, do something

I papinoid for usere I want to, provided I

could run there, no matter where I started.

can choose to go first in a physical conflict.

find a helpful ally in just the right place.

PVP

The only time that fate point

might not go to the GM is

when you're in conflict with

another player. If you are, and

you invoke one of that player's

character aspects to help you

out against them, they will ge

the fate point instead of the

GM once the scene is over

# butter



WHAT DO YOU DO WITH ASPECTS?

aspects, and use aspects to establish facts.

point-hand one of your fate points to the GM.

To invoke an aspect, you need to describe how that

know zombies are **Sluggish**, so that

I really want to scare this guy. I've heard

he's Scared of Mice, so I'll release a

Now that the guard's **Distracted**, I should

aspect helps you in your current situation.

should help me.

mouse in his bedroom

INVOKING ASPECTS

There are three big things you can do with aspects: invoke aspects, compel

You **invoke** an aspect to give yourself a bonus or make things a bit harder for

your opponent. You can invoke any aspect that you a) know about, and b)

can explain how you use it to your advantage-including aspects on other

characters or on the situation. Normally, invoking an aspect costs you a fate

Situation Aspects: These aspects describe the surroundings that the action is taking place in. This includes aspects you create or discover using the create an advantage action. A situation aspect usually vanishes at the end of the scene it was part of, or when someone takes some action that would change or get rid of it. Essentially, they last only as long as the situational element they represent lasts.

Jauloia

# Examples: On Fire; Bright Sunlight; Crowd of Angry People; Knocked to the Ground

To get rid of a situation aspect, you can attempt an overcome action to eliminate it, provided you can think of a way your character could accomplish it-dump a bucket of water on the Raging Fire, use evasive maneuvers to escape the enemy fighter that's On Your Tail. An opponent may use a Defend action to try to preserve the aspect, if they can describe how they

Examples: Sprained Ankle; Fear of Spiders; Concussion;

Boosts: A boost is a temporary aspect that you get to use once (see "What

Do You Do With Aspects," next), then it vanishes. Unused boosts vanish

when the scene they were created in is over or when the advantage they

represent no longer exists. These represent very brief and fleeting advantages

Examples: In My Sights; Distracted; Unstable Footing; Rock in

the Knights of the Circle: Attention to Detail. I Must Protect My Examples: Captain of the Skyship Nimbus; On the Run From

about your past, relationships you have with others, important items or

all work pretty much the same way. The main difference is how long they

There's an endless variety of aspects, but no matter what they're called they

bed an and stat session with 5 fate points, not just the one he had

The same session with just one tate point. His retresh is 5, so he il

five fate points the next time you play. But another player ends

the day with five fate points. Your refresh is 2, so you'll start with

You earned a lot of fate points during your game session, ending

harder. Be sure to keep track of the fate points you have left at the end of

oc compelled against you to complicate the situation of make your life

and make mem neip you. You carn rate points by letting a character aspect

beads or poker chips or some other tokens-to unlock the power of aspects

You spend fate points-which you keep track of with pennies or glass

Aspects let you change the story in ways that go along with your character's

After a time-travel encounter with a dinosaur, you might be Terrified.

Cloud Sea. A room might be On Fire after you knock over an oil lamp.

of can have aspects. A person might be the Greatest Swordswoman on the

person, place, thing, situation, or group. Almost anything you can think

An aspect is a word or phrase that describes something special about a

STRIOG STAR DNA STORAZ

the session—if you have more than your refresh, you start the next session Refresh:

WHAT KINDS OF ASPECTS ARE THERE?

toward, or reputations and obligations you carry. These aspects only change p. 9

high concept and trouble. They describe personality traits, important details p. 8

titles you possess, problems you're dealing with or goals you're working Trouble:

Character Aspects: These aspects are on your character sheet, such as your High concept:

under very unusual circumstances; most never will.

with the fate points you ended this session with.

tendencies, skills, or problems.

stick stound before going away.

Recovery from Consequences: These aspects represent injuries or other lasting trauma that p. 24 Ouch! Damage, Stress, and Consequences.

Debilitating Self-Doubt

you get in conflicts with others.

FATE ACCELERATED

ASPECTS AND FATE POINTS

His Root

und.

consequences: happen when you get hit by attacks. They go away slowly, as described in



ficulties, but you shouldn't need more than one or two of these in a scenario. approaches, aspects, stress, and consequences. You should do this for impor-tant or recurring had guys who are intended to give the PCs some real dif-When you make a bad guy, you can stat them out exactly like the PCs, with

Here's how you create their stats: designed to be more or less easily swept aside, especially by powerful PCs. goons that are there to make the PCs' day a little more difficult, but they're Mooks: Other bad guys are mooks-unnamed thugs or monsters or

1. Make a list of what this mook is skilled at. They get a +2 to all rolls

2. Make a list of what this mook is bad at. They get a -2 to all rolls dealing ocaling with these things.

with these things.

3. Everything else gets a +0 when rolled.

at, or it they have a particular strength or vulnerability. It's okay it a 4. Give the mook an aspect or two to reinforce what they're good and bad

5. Mooks have zero, one, or two boxes in their stress track, depending on mooks aspects are really simple.

how tough you imagine them to be.

have any), the next hit takes them down. 6. Mooks can't take consequences. If they run out of stress boxes (or don't

Cyclops House Bully, Cowardly Without Backup CYCLOPS HOUSE BULLY

Stress: None (first hit takes them out) Bad (-2) at: Planning, studying trouble, breaking things Skilled (+2) at: Frightening other students, weaseling out of

Circss: Bad (-2) at: Standing up to determined opposition Skilled (+2) at: Sneaking, ambushing Steel Assassin, The Night Is Ours NISSASSA JEEL ASSASIN

Vilad slane, Vulnerable Belly SKY SHARK

Stress: Bad (-2) at: Anything that isn't flying or biting Skilled (+2) at: Flying, biting

FATE ACCELERATED

BEING THE GM

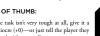
things a lot easier; sometimes it just takes too long. The GM may wish to adjust the target number up or down by 1 or 2 depending on whether you choose a fitting or a problematic approach. This · If the task is impossibly difficult, go as makes things a bit more complex high as you think makes sense. The PC will but for some groups it's worth i need to drop some fate points and get lots of help to succeed, but that's fine.

succeed without a roll. · If you can think of at least one reason why the task is tough, pick Fair (+2) · If the task is extremely difficult, pick Great (+4).

OPTIONAL RULE: APPROACH-RELATED TARGET NUMBERS netimes being Careful makes

SETTING DIFFICULTY LEVELS

- circumstances are and make them pull out all the stops.
- Mediocre (+0)-or just tell the player they
- · If the task isn't very tough at all, give it a



When another character is opposing a PC, their rolls provide the opposition

in a conflict, contest, or challenge. But if there's no active opposition, you

- RULES OF THUMB:

# show off and be awesome. Difficulties near their approach ratings are best when you want to provide tension but not overwhelm them. High difficulties are best when you want to emphasize how dire or unusual the



• Run scenes: A session is made up of individual scenes. Decide where the scene begins, who's there, and what's going on. Decide when all the

a serious challenge, that could be one way to do it.

(guras: ) (4 thugs)

S. Give them an aspect.

of stats just like a single mook would:

interesting things have played out and the scene's over.

· Adjudicate the rules: When some question comes up about how to apply the rules, you get final say.

BUILD SCENARIOS AND RUN GAME SESSIONS A scenario is one short story arc, the sort of thing you might see wrapped

up in one or two episodes of an adventure television show, even if it's a

smaller part of a bigger story. Usually you can wrap up a scenario in one to three game sessions, assuming you play for three or four hours at a time. But

A scenario needs two things: A bad guy with a goal, and a reason the PCs

Bad guy with a goal: You've probably figured this out already. The campaign's main opposition, or one of his allies, is probably your bad guy.

Something the PCs can't ignore: Now you have to give the PCs a reason to

care. Make sure the bad guy's goal is up in the PCs' faces, where they need to do something about it or bad things will happen to them, or to people

Now that your bad guy is doing something the PCs will pay attention to,

it's time to start them off. Sometimes the best way to do that, especially for

the first session of a new story arc, is to put them right in the action. Once

the PCs know why they should care about what's going on, you just get out

That said, there are a bunch of tasks the GM needs to perform to run

what is a scenario, and how do you build one?

SCENARIOS

or things they value.

the session:

RUNNING GAME SESSIONS

of the way and let them take care of it.

little sneaky thief. FATE ACCELERATED

**BEING THE GM** 

can't ignore it.

**BEING THE GM** 

HELP BUILD CAMPAIGNS

Cat-people sky pirates in

flying ships, always on the rur

from the Roval Navy trying to

folk stand against the invad-

ing soldiers of the evil Steel

for magical youth solve mys-

teries and uncover secrets of

Magic-wielding desert towns-

Students at a boarding school

been living on the run since.

a town in the vast Andral Desert, he and his friends took a stand against

generations; he can magically call forth the power of fire. Originally from

in thick dreadlocks. He wears light, loose-fitting clothing and sandals, and he's a skilled martial attist. He's the most powerful Suncaller to be born in

Keth is 14 years of age. He has dark brown skin and dark hair that he wears

Here are four sample characters that you can use as-is or use as inspiration

RETH OF THE ANDRALI RESISTANCE

**EXAMPLE CHARACTERS** 

over one and area temptic and nave

their ancient school

catch them

Empire

ation in the game. Let's talk about the GM's jobs.

it to last.

SIGNIFICANT MILESTONES

sessions, you can clear it.

purchase a stunt if you wish.

CHARACTER ADVANCEMENT

FATE ACCELERATED

· Rename your character's high concept (optional).

· Raise the bonus of one approach by one.

they do

following:

RAISING APPROACH BONUSES

of an approach, there

only one rule you need

to remember: vou can't

raise an approach bonus

e Superb (+5).

raise the bo

Scenarios: A significant milestone usually occurs at the end of a scenario or the conp. 36 clusion of a big plot event (or, when in doubt, at the end of every two or

three sessions). Unlike minor milestones, which are primarily about change

significant milestones are about learning new things-dealing with prob-

lems and challenges has made your character generally more capable at what

In addition to the benefit of a minor milestone, you also gain both of the

· If you have a severe consequence that's been around for at least two

Maior milestones should only occur when something

happens in the campaign that shakes it up a lot-the

end of a big story arc, the final defeat of a main NPC

villain, or any other large-scale change that reverberates

These milestones are about gaining more power

The challenges of vesterday simply aren't sufficient to

threaten these characters anymore, and the threats of

morrow will need to be more adept, organized, and

tor two sessions. It so, you can clear it.

Exchange one stunt for a different stunt.

· Switch the ratings of any two approaches.

can do that too, even within a longer campaign.

when your character reaches a milestone.

:Sniwolloi

MINON MILESIONES

**WILESTONES** 

SVEW THEIRS IN COLORADO

Kename one aspect that isn't your high concept.

MAJOR MILESTONES

around your game world.

determined to stand against them.

Achieving a major milestone confers the benefits of a significant mile

stone and a minor milestone. In addition, you may do all of the following:

· Take an additional point of refresh, which you may immediately use to

viso, if you nave a moderate consequence, check to see if its been around

· Choose a new stunt (and adjust your refresh, if you already have three

After a minor milestone, you can choose to do one (and only one) of the

need to. Sometimes it won't really make sense to take advantage of a minor

acter, about adjusting in response to whatever's going on in the story if you

more powerful, this kind of milestone is more about changing your char-

one piece of a story has been resolved. Rather than making your character

A minor milestone usually occurs at the end of a session of play, or when

recognizes three types of milestones, and each one allows you to change

for short stories, or really big ones at the end of many sessions of play. FAE

In FAE, we call those wrap-ups milestones—whether they're small ones

single issues of a comic, where shorter stories are told and wrapped up. FAE

long stories, there are shorter story arcs, like single episodes of a TV show or

often called a campaign-and the story builds on itself. But within these

hon bigh much game sessions in a row using the same characters-time is

defeat the Fire Lord. You get the idea. FAE can tell those kinds of stories;

books to take the King to the hery mountain. It took Aang three seasons to

continue from episode to episode, season to season. It took Frodo three big

Stories in TV shows, comic books, movies, and even video games usually

aspects, add or change stunts, and raise your approach bonuses. You do this

reflects that with character advancement, which allows you to change your

riences accumulate and shape your personality. Fate Accelerated Edition

People change. Your skills sharpen as you practice them. Your life expe-

**GETTING BETTER AT DOING STUFF:** 

CHARACTER ADVANCEMENT

milestone, but you aiways nave the opportunity in case you need to.

The GM has many responsibilities, such as presenting the conflict to the

players, controlling NPCs, and helping everyone apply the rules to the situ-

A campaign is a series of games you play with the same characters, where

the story builds on what happened in earlier sessions. All the players should

collaborate with the GM to plan how the campaign will work. Usually this is a conversation among all of you to decide what sort of herees you want to

play, what sort of world you live in, and what sorts of bad guys you'll have Talk about how serious you want the game to be and how long you want

LEARNING HOW

TO BE A GM

Being a GM and running game

can seem intimidating and dif-

ficult at first. It's a skill that take

ome practice to master, so don'

orry—you'll get better the more

you do it. If you'd like to read more

about the art of GMing Fate, there

are several chapters in the Fate

Core rules that you should check

essions and Scenarios and The

I. Fate Core is available for free

Long Game are particularly help

FATE ACCELERATED

(јазәлбәл 8иізтрәл зпоцзіл

unss ə.ou ons əqvs (vW)

gain a +2 to Forcefully defend in hand-to-

perfected the Stance of the Defiant Sun, I

Crush On Avasa I Can Learn from Serio's

нізя

OF YOUR OWN CHARACTERS.

Other Aspects: My Kung Fu Is The Strongest

Trouble: Steel Assassins Want Me Dead

treatler of the Andral Deserv

Stance of the Defiant Sun: Because I have

40

REFRESH: 3

Severe (6):

(Z) PIIW

Moderate (4):

CONSEGUENCES

□□□ ssэятs

hand combat.

Sneaky: Average (+1)

Forceful: Good (+3) Flashy: Mediocre (+0)

(1+) agenave : Average (+1)

(7+) JEJ :INJJJE7

**APPROACHES** 

anunuadra

High Concept:

Curck: Fair (+2)

STNUTS

6Σ

out: Running the Game. Scenes

• Set difficulties: You decide how difficult tasks should be. p. 37 trol all the rest, including the bad guys.

· Play the NPCs: Each player controls their own character, but you con-

· Keep things moving: If the players don't know what to do next, it's

thing to shake things up.

your job to give them a nudge. Never let things get too bogged down in indecision or because they don't have enough information-do some-· Make sure everyone has a chance to be awesome: Your goal isn't to defeat the players, but to challenge them. Make sure every PC gets a

chance to be the star once in a while, from the big bad warrior to the

to use that option it you prefer. Note that it may lead to very strong mobs, unless you start with extremely weak mooks—if you want to give your PCs

Opposition" section of the Running the Game chapter in Fate Core). Feel free

Bad (-2) at: Thinking ahead, fighting when outnumbered

4. Give them one stress box for every two individuals in the group.

Skilled (+2) at: Ganging up, scaring innocent people

2. Choose a couple of things they're not so good at.

ing up" as one of the things the group is good at.

Fate Core has a way of handling this, called mobs (see the "Creating the

SAUGMON & SALDUNH ANY

SOUHT TO ONAD

1. Choose a couple of things they're skilled at. You might designate "gang-

groups. Instead of tracking a dozen bad guys, you track three groups of four bad guys each. Each of these groups acts like a single character and has a set

you can make your job easier by treating them as a group—or maybe a few

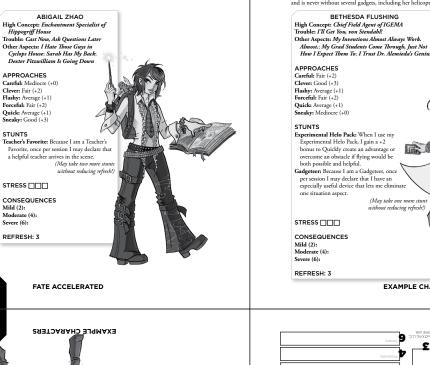
Groups of Mooks: If you have a lot of low-level bad guys facing the PCs,



42

17

Abigail is a student at the School of Sorcery, and a member of Hippogriff House. She has light skin and long black hair with a pink streak. She pushes her luck with her school uniform, adding jewelry, studded belts, and dyed designs to the regulation blouse, trousers, and tie. She's especially adept at enchantments. While she loves showing up those goons in Cyclops House, she does have a tendency to act before thinking.



REFRESH: 3

:(9) 212V22

:(7) PIIM

STNUTS

Sneaky: Fair (+2)

Quick: Fair (+2)

(C+) poor : Ausela

**SEHDAORCHES:** 

\*nunht :siduoil

High Concept:

···sinamom

Cleven: Average (+1)

Careful: Average (+1)

First Mate a Ship Could Have

Martin Is a Big Cheat, Sanchez Is the Best

VOLTAIRE

cutlass. Being a cat person, she does have the tendency to nod off at odd

long brown jacket, knee-high boots, a feathered cap, and a basket-hilted

tures. She wears an ostentatious assortment of piratey clothes including a

of clouds. She's a cat person, her body a blend of human and feline fea-

Voltaire is captain of the Cirrus Skimmer, a skyship that roams a vast sea

Other Aspects: That? Ob, That's a Decoy;

Feline Captain of Cirrus Skimmer

Forceful: Mediocre (+0)

(f) signate (f):

CONSEGUENCES

นรองโอง ชินเวททอง เทอนุบง stants stom out stats (nM)

to Flashy attacks when crossing blades with a

a Swashbuckling Swordswoman, I gain a +2

Swashbuckling Swordswoman: Because I am

CIRESS CON

.insie opponent.

## BETHESDA FLUSHING, PHD

Dr. Flushing is a fellow at the Institute for Gravitical and Electro-Mechanical Advancement (IGEMA), and is one of IGEMA's lead test engineers and field agents. IGEMA is frequently in conflict with agents of various international organizations who seek to steal their technology, take over the world, or both. Gustaf von Stendahl, leader of a shadowy spy agency of uncertain affiliation, is frequently a thorn in her side, Dr. Flushing has bright red hair and is never without several gadgets, including her helicopter pack.

BETHESDA FLUSHING

per session I may declare that I have an especially useful device that lets me eliminat one situation aspect. (May take one more stunt without reducing refresh!) H CONSEQUENCES Mild (2): Moderate (4): SI Severe (6): REFRESH: 3 EXAMPLE CHARACTERS 43 CONSEGUENCES SSERIESS STNUTS YNABNZ GUICK LORCEFUL YHZAJA CLEVER CAREFUL **АРР**ВОАСНЕЗ **ASPECTS** ACCELERATED

# 1

DICE RESULTS (PAGE 18)		THE	
Result = Dice Roll + Approach Bonus + Bonuses from Stunts		+8	Legendar
+ Bonuses from Invoked Aspect	ts	+7	Epic
OUTCOMES (PAGE 13)		+6	Fantastic
Versus Opponent's Result or Target Numb	er:	+5	Superb
Fail: Your Result is lower     Tie: Your Result is equal		+4	Great
Success: Your Result is higher by 1 or 2		+3	Good
Success with Style: Your result is higher	by 3 or more	+2	Fair
<ul> <li>SETTING TARGET NUMBERS (PAGE 37)</li> <li>Easy Task: Mediocre (+0)—or success without a roll.</li> </ul>		+1	Average
<ul> <li>Easy Task: Mediocre (+0)—or success will</li> <li>Moderately Difficult: Fair (+2).</li> </ul>	thout a roll.	0	Mediocre
Extremely Difficult: Great (+4).		-1	Poor
<ul> <li>Impossibly Difficult: Go as high as you the The PC will need to drop some fate point help to succeed, but that's fine.</li> </ul>		-2	Terrible
ACTIONS (PAGE 14)			
Create an advantage when creating or discovering aspects (page 14):	Attack     (page 17):     Fail: No effect.		
<ul> <li>Fail: Don't create or discover, or you do but your opponent (not you) gets a free invocation.</li> <li>Tie: Get a boost if creating new, or treat as success if looking for existing.</li> <li>Succeed: Create or discover the aspect, get a free invocation on it.</li> <li>Succeed with Style: Create or dis-</li> </ul>	Tie: Attack doesn't harm the target, but you gain a boost.     Succeed: Attack hits and causes damage.     Succeed with Style: Attack hits and causes damage. May reduce damage by one to generate a boost.		
cover the aspect, get two free invoca- tions on it. Create an advantage on an aspect you already know about (page 15): Fall: No additional benefit. THE: Generate one free invocation on the aspect. Succeed: Generate one free invoca- tion on the aspect.	<ul> <li>Defend</li> <li>(page 17):</li> <li>Fall: You suffer the consequences of your opponent's auccess.</li> <li>Tel: Look at your opponent's action see what happens.</li> <li>Succeed: Your opponent doesn't get what they want.</li> <li>Succeed with Style: Your opponent doesn't get what they want, and you get a boost.</li> </ul>		
free invocations on the aspect. (page 16): • Fall: Fall, or succeed at a serious cost. • Tell: Succeed into a complish your goal • Succeed into Style: You accomplish your goal and generate a boost.	<ul> <li>Getting Help (pag</li> <li>An ally can help action.</li> <li>When an ally he up their action i describe how the 'You get a +1 for this way.</li> <li>GM may place I may help.</li> </ul>	you pe elps you for the ney help each a	, they give exchange and ). Ily that helps
vice closely by Biesee, July Warrel, Mallen Wegner, ange Woyleach Gebraryk Warrel V. Stranger, Stranger Mallen, Stranger Mallen, Stegener, Stranger Mallen, Stranger Stranger Mallen, Stranger Mallen, Stranger Mallen, Stranger Mallen, Stranger Mallen, Stranger Mallen, Stranger Stranger Mallen, Stranger Ma		seil ,esg	Jonathon Hod
dition is the best it can possibly be: hristophet Allen ~ RPGnet, Christophet Datawezvet, David Hoberman, Devon Apple,	O, rhinlU simsO, ransmitto	H nsinB ,	Andrew Shore

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# FATE ACCELERATED: QUICK REFERENCE 2 APPROACHES (PAGE 18)

APPROACHES (PAGE 19) • Careful: When you pay close attention to detail and take your time to do the use of the second time to the second of the second time to the second problems, or account for complex variables. • Forceful: When you act with style and panache. • Forceful: When you use brute strength. • Guick: When you move quickly and with dexterity.
stealth, or deceit.
ASPECTS (PAGE 25) • Invoke (page 27): Spend a fate point to get a +2 or

& CO (PAGE 22) Severity of hit (in shifts) = Attack Roll - Defense Roll

 Stress Boxes: You can check one stress box to handle some or all of the shifts of a single hit. You can absorb a number of shifts equal to the number of the box you check: one for Box 1, two for Box 2, three for Box 3. Consequences: You many take one or more consequences to deal with the hit, by marking off one or more avail-TYPES OF ASPECTS

able consequence slots and writing a new aspect for each one marked. Mild = 2 shifts Moderate = 4 shifts

 Severe = 6 shifts
 Recovering from Consequences: Mild consequence: Clear it at end of the scene. Moderate consequence: Clear it at

the end of the next session. · Severe consequence: Clear it at the end of the scenario.

 Taken Out: If you can't (or decide not to) handle the entire hit, you're taken out and your opponent decides what happens to you.

Giving In: Give in before your oppousing an overcome action. • Unused boosts vanish at the end of nent's roll and you can control how you exit the scene. You earn one the scene. or more fate points for giving in (page 24).

Consequences (page 23) Used to absorb shifts from successful attacks.

a reroll for yourself, or to inc

Receive a fate point when an aspect

Aspects are true. Use them to affirm

details about you and the world.

May be changed when you reach a

Established at the beginning of a

May be eliminated by using the

overcome action. Vanish when the situation ends.

May be invoked once (for free), then they vanish.

May be eliminated by an opponent

May be created by using the create

difficulty for a foe by 2.

Compel (page 28):

complicates your life

Establish facts (page 29):

Character Aspects (page 25)

milestone (page 33).

an advantage action.

Boosts (page 26)

Situation Aspects (page 26)

character.

scene

Written when you create your

· May be invoked by your opponents as if they were situation aspects.

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