

7TH SEA

QUICKSTART
LONG LIVE THE PRINCE!



JOHN WICK PRESENTS A QUICKSTART ADVENTURE FOR 7TH SEA: SECOND EDITION **"LONG LIVE THE PRINCE!"**

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This is the rules packet for the 7TH SEA quickstart adventure *Long Live the Prince!* Here you will find an overview of the rules as a whole—how to roll dice and count Raises, what Skills cover, and some suggested expanded uses for those Skills. Most of the rules that you need for specific parts of the adventure are included here.

What is 7th Sea?

It is a world of swashbuckling and sorcery, piracy and adventure, diplomacy and intrigue, archæology and exploration. It is a world of musketeers, buccaneers and privateers, ancient sorcery and lost civilizations, secrets that hide in the shadows, and monsters that hide in plain sight.

That is quite a mouthful, so let us take it one step at a time.

Swashbuckling and Sorcery

It is a world where an order of musketeers guards not only the lives of the nobility but also the virtues of honor, integrity and fraternity. It is a world of sharp blades and sharp wits, where a cutting retort can be just as deadly as a sword's point.

It is also a world of sorcery. Dark magic pulses in the hearts of a few, power that was given to them long ago. The hard edge of steel coupled with the shadowy substance of sorcery: that is your first step into the world of 7TH SEA.

Piracy and Adventure

The pirates of 7TH SEA are united by a common cause: freedom. Freedom from the tyranny of sorcerers and kings. Freedom from the shackles of the Church of the Prophets. Freedom from greedy landowners and moneylenders. Pirates sail where they want, take what they please and live a life of freedom unknown by any other in the world of 7TH SEA.

With the decline of the Church, things have become even better for pirates as Théah's nobility hire daredevil adventurers to explore the unknown and bring back the booty they discover. Of course, if those adventurers lower their guards for even a moment, they will find themselves facing the black flag...

Diplomacy and Intrigue

In the world of 7TH SEA, kingdoms are on the verge of becoming countries. A swelling tide of nationalism grows in the hearts of men and women, and a new kind of conflict—covert warfare—is finding its way into the world. But in the courts of kings and queens, diplomats dressed in powdered wigs, lace and silk try to resolve the disputes of Nations. Of course, if diplomacy fails, there is the cold steel of the dueling sword waiting under all that finery.

A new kind of espionage is making its way into the world as well. Men and women trained in the arts of deception live perilous lives of illusion and artifice as they pillage enemy secrets with only their beauty, cunning and wits...and a willingness to do anything for crown and country.

Archæology and Exploration

Beyond the kingdoms of Théah lie the ruins of an ancient civilization, lost centuries ago. Hidden beneath thousands of years of dust and the waves are vast cities of lost Syrneath. Who knows what ancient treasures remain, unseen by human eyes, untouched by human hands?

Men and women who call themselves “archæologists” unearth these treasures and bring them back to noble hands. Daring the perilous ancient ruins, these men and women are all the rage in the noble courts and the subjects of romantic novels all across the land. They hope to discover the secrets of Syrneath in hopes that they may uncover the key to humanity's own origins, and possibly the secrets of the universe itself.



Théah

Théah is the continent where all the action of **7TH SEA** takes place—a continent with many similarities to 17th-century Europe. She's ruled by a series of Nation-states, which bear cultural and historical similarities to particular European nations on Earth. While she is not Europe's twin sister, she is certainly a distant cousin, which should make Théah more familiar and learning about her culture and history easier. There are some important differences, however.

Sorcery

Sorcery is a very real power in Théah. Sorcery is powerful and dangerous, each type demanding its own unique costs. It is a discipline that not all can, nor should, attempt to master, but when its power is harnessed, it can change the fate of nations.

The Vaticine Church

Théah's principal religion—the Church of the Prophets, or Vaticine Church—has many elements similar to European Catholicism but also some key philosophical differences. Aside from a slightly different iconography, the Church embraces science as a means of understanding the Creator's world and encourages the proliferation of knowledge through schools and universities. Because of its efforts, Théans have made several scientific breakthroughs that would not occur on Earth until centuries later.

Unfortunately, the Church has a darker side as well. Théah has only just emerged from the thirty-year-long War of the Cross, a struggle between traditional Vaticines and a reform movement known as Objectionism. The war involved every Nation on the continent and left the country of Eisen in shattered pieces. As if this were not bad enough, a sinister Inquisition has recently seized power within the Church, threatening to transform it into an instrument of terror. Only time will tell whether they succeed.

Nations

The current Nations of Théah represent the whole of the civilized world. A more-detailed description of each can be found in the Théah chapter of the **CORE RULEBOOK**.

- ♦ **Avalon:** Green and enchanted, this union of three kingdoms has recently risen to the forefront of Théan politics.
- ♦ **Castille:** Headquarters of the Vaticine Church, this fertile Nation has recently fallen under attack from Montaigne to the north.
- ♦ **Eisen:** A proud land recovering from a thirty-year war. A Nation of veterans, Eisen is also a land of horrors let loose by three decades of mass murder.
- ♦ **Montaigne:** One of Théah's most powerful Nations, leading the world in art and culture even as its Emperor crushes the populace beneath his thumb.
- ♦ **Sarmatian Commonwealth:** Two Nations bound by a single crown, the Commonwealth is a democratic monarchy where all people are equal, even kings.
- ♦ **Ussura:** A Nation torn between traditional isolationism and an ambitious ruler who will do anything to drag his Nation into the future, no matter the cost.
- ♦ **Vestenmennavenjar:** A Nation of raiders and warlords who conquered the world's economy by hammering their swords and spears into coins.
- ♦ **Vodacce:** The former cradle of civilization, now split between seven Merchant Princes whose complex schemes reach every corner of the world.

Secret Societies

The Nations are not the only powers influencing Théah. There are many more clandestine organizations—not beholden to nationality or religion—that move Théan politics, some unnoticed by even the most observant scholars and politicians. One Hero in this package belongs to a Secret Society: Los Vagabundos.

Los Vagabundos: Led by a mysterious masked man, these hidden crusaders protect the people of Castille from enemies both within and without.

Want to Learn More?

If you want to know more, check us out on the web at www.7thSea.com! You might want to pick up the **CORE RULEBOOK**, which details the **7TH SEA** Nations, system, Sorceries, Dueling Styles, Secret Societies and more in much greater detail. You might also be interested in exploring the rest of the world of **7TH SEA** through our sourcebooks:

- ♦ **HEROES & VILLAINS:** From Avalon to Ussura, sail the seven seas with protagonists from every walk of life and meet the antagonists who oppose them.
- ♦ **PIRATE NATIONS:** Join a motley pirate crew to fight for freedom, glory and treasure from the ports of Numa and La Bucca to the fierce waters of the Atabean Sea!
- ♦ **NATIONS OF THÉAH:** Explore the continent of Théah through the eyes of the men and women who live there, discovering new secrets and sorceries at every turn.

Drama

This section discusses how to resolve Risks in 7TH SEA. Risks are important actions that could affect the story. We talk about Traits (the first half of resolving Risks), Skills (the other half of resolving Risks), Hero Points (which help you resolve Risks) and Raises (which make your Hero awesome), and we finish off with how your Hero handles the Consequences of failure and the Opportunities of success.

Traits

Traits are the keystones to resolving dangerous and Risky Actions. Whenever the outcomes of a character's Action are uncertain, look to that character's Traits as a starting point to resolve the Action.

Traits describe how quick, nimble, strong, resilient and charming your Hero is. Each Trait has a Rank: a number indicating your Hero's competence in that Trait. Every Hero begins with all of her Traits at 2. A player has 2 additional points to spend to increase the Hero's Traits. The higher the Rank, the stronger that character's Trait.

Your Hero has five Traits. Let's take a look at each one.

- **Brawn** is a Hero's strength and physical power.
- **Finesse** measures his coordination and agility.
- **Resolve** is a Hero's willpower and endurance.
- **Wits** measures how quickly a Hero thinks on her feet.
- **Panache** is a Hero's charm and personal magnetism.

Skills

Skills represent training and education your Hero has gained in his past. Skills are things like "diplomacy," "ride" or "warfare." Like Traits, Skills have Ranks. The higher a Skill's Rank, the stronger that Skill is. Skills also help your Hero overcome difficulties and dangers, and are often added to Traits.

Aim

Use Aim when you point a pistol at someone and pull the trigger. Use Aim when you throw a knife across a crowded room with pinpoint accuracy, whether your target is a person or an object.

Athletics

Use Athletics to swing across a room on a chandelier, jump from rooftop to rooftop, or otherwise perform a dangerous physical stunt.

Brawl

Use Brawl whenever you punch or kick someone in the face. Use Brawl when you grab someone and drag him down an alleyway.

Convince

Use Convince when you appeal to another character's better nature. Use Convince when you assure someone you're being completely honest with her and she should trust you.

Empathy

Use Empathy when you want to tell if someone is being genuine. Use Empathy when you determine someone's general mental state (he's afraid, he's nervous, he's angry).

Hide

Use Hide when you sneak through a dark room without the guard on watch seeing you. Use Hide when you hide an item on your person, and avoid its being found if you are searched. Use Hide to attack an unsuspecting victim with a weapon or your fists. Use Hide to construct a disguise or camouflage a location.

Intimidate

Use Intimidate when you make someone do what you want under threat of some action from you, physical or otherwise.

Perform

Use Perform when you try to captivate an audience with your showmanship. Use Perform to get across a particular message to your audience or to elicit a specific emotion from them through your performance (to make them laugh at your comedy, to make them weep at your tragedy, to rile them up with a motivational speech, etc.).

Ride

Use Ride when you engage in a high-speed carriage chase. Use Ride when you ride a horse through the forest at a gallop.

Sailing

Use Sailing whenever you navigate your way through a ship's rigging. Use Sailing when you attempt to steer a ship during a pitched battle at sea or through a dangerously narrow channel.

Scholarship

Use Scholarship when you wax ecstatic about a certain subject matter, from either personal experience or teachings. Use Scholarship when you consult your knowledge to fill in the details on a certain subject. Use Scholarship when you call upon your medical training to tend to an injury.

Tempt

Use Tempt when you bribe someone to do something for you that she really shouldn't agree to do. Use Tempt when you convince someone to give you a little "alone time."

Theft

Use Theft when you swipe something from someone's pocket without his noticing. Use Theft when you pick a lock, crack a safe or something similar.

Warfare

Use Warfare whenever you need tactical expertise, such as when you're breaching a castle's defense. Use Warfare when you lead an army in battle.

Weaponry

Use Weaponry when you attack something with a sword, axe, hammer or knife in your hand.

Skill Rank Bonuses

When your Hero gains Ranks in a Skill, she also gains certain bonuses.

Rank 3: Re-Roll

At Rank 3, your Hero gains 1 **Re-Roll**. This means you can choose one 10-sided die to re-roll. You may do this once per roll. You may Re-Roll dice before the Game Master (GM) buys leftover dice for Danger Points.

Rank 4: Two Raises

At Rank 4, any 15 you can make (instead of 10) counts as *two Raises*. For example, you roll 9, 6, 7, 3. $7+3=10$, so that is one Raise, but $9+6=15$, so that equals *two Raises*. That is a total of 3 Raises for your roll. See page 7 for more on making Raises.

Rank 5: Exploding 10s

At Rank 5, any 10 you roll **Explodes**. This means you add another d10 to your roll. For example, you roll 10, 7, 3, 2, 1. Because you rolled a 10, you roll an additional d10 and throw it in with your others. You roll a 5. That makes your pool 10, 7, 5 (new d10!), 3, 2, 1.

If your new d10 rolls a 10, it also Explodes. Add another d10 to your current roll.

Advantages

Your Hero has a number of Advantages: distinctions that set her apart from everyone else. Each Advantage gives your character special abilities. Be sure to read your Advantages so you can use them during the story.

Taking Risks

When your Hero takes a dangerous or important action, called a Risk, you roll dice. Normal actions—such as tying up bootlaces, walking down the street, opening a door, etc.—are not inherently Risky and thus do not require dice. Unless some element *makes* that action Risky, of course, like the room is on fire.

In **7TH SEA**, Risks have three important elements: Approach, Consequences and Opportunities.

Approach

We will be talking about Approaches a lot in this section. An Approach is the method your Hero has chosen to solve a problem. Your Approach is important when determining the outcome of a Risk. Your Approach is most easily defined as how you achieve your goal when you take action. If you are fighting someone with a sword, your goal is to defeat him. How you choose to defeat him is your Approach, and that determines the Traits and Skills you use.

If you are struggling with defining your Approach, ask yourself, “Why am I doing this? What do I want? How do I get it?”

Consequences

Risks also come with Consequences. Consequences represent everything that can hurt or hinder your Hero while attempting her Risk. Running across a burning room could mean your Hero catches on fire. That’s a Consequence. She could get hit by a burning beam. That’s another Consequence. Or her secret identity is revealed to nosy bystanders who will reveal her to her enemies. Or leaping from one rooftop to another could mean she sprains an ankle or makes a loud noise that attracts more guards.

Once you’ve said what you’re doing, you can’t take it back: those are the Consequences you must face. Most Risks have one or maybe two Consequences, but more-dangerous Risks can have up to three or even four.

Opportunities

Other times, when a player announces her Approach, it opens up an Opportunity. This is a moment of good fortune the Hero can exploit...if she can seize it. Locking eyes with a pirate captain to initiate a duel. That’s an Opportunity. Spotting an ally on the streets during a foot chase. That’s another Opportunity. Or pulling down the chandelier so your enemies can’t swing across too. Or finding that pistol with a single shot right as you run out of ammo.

When you announce your Approach, the GM tells you about any Opportunities you might have while accomplishing it. Not all Risks have Opportunities, but some exceptionally dramatic Risks could have one or two Opportunities.

How Risks Work

When you announce an Action for your Hero, the GM decides if that Action is a Risk. If it is, use these steps:

Step 1: Setting the Stage

First, the GM describes the situation. She tells you important details that may work for or against your Hero.

Step 2: Approach

You tell the GM your Approach. What are you hoping to accomplish and how? The GM decides if this is a Risk or just a normal Action. If it isn’t a Risk, your Hero accomplishes her Action. If it is a Risk, the GM moves to step 3.

Step 3: Gather Dice

The GM tells you which combination of Trait and Skill to use. Add your Trait Rank plus your Skill Rank for your Risk Pool. This is the number of dice you roll to overcome the Risk.

You may also get dice from other sources, such as Advantages. Make sure you check the whole Hero Sheet when you add dice together for your Risk Pool.

Step 4: Consequences and Opportunities

The GM now tells you the following:

- Why the Action is a Risk, e.g. you're running through a burning building.
- The Consequences of the Risk, e.g. you'll take 2 Wounds.
- The Opportunities your Risk may offer, e.g. you spot a secret document on the desk about to catch fire.

All Risks have at least one Consequence. Some Risks may not have an Opportunity. Some Risks may have a combination of Opportunities and Consequences. Your GM determines these elements before you roll dice.

Step 5: Roll and Raises

After you roll, use your dice to create sets of 10. Each set of 10 you create is a Raise. Sometimes, you may use dice that add up to more than 10. That's okay; it's still a Raise. But if you don't have enough points to make a 10, you can't use those dice for a Raise.

You roll 10, 7, 5, 5, 2 and 2. You can make these sets of 10:

10 (one Raise),

5+5 = 10 (one Raise),

7+2+2 = 11 (one Raise).

You roll 8, 4, 3, 3, 2, 1, 1.

8+1+1 = 10 (one Raise),

4+3+3 = 10 (one Raise).

You have a 2 left over. You can't make a Raise out of that.

You roll 10, 8, 7, 7, 5.

10 (one Raise),

8+7 = 15 (one Raise),

7+5 = 13 (one Raise).

You roll 10, 9, 9, 7.

10 (one Raise),

9+7 = 16 (one Raise).

You have a 9 left over. You can't make a Raise out of that.

Step 6: Using Raises

You use Raises to take Actions, overcome the Consequences, take advantage of Opportunities, create Opportunities for other Heroes, and inflict Wounds.

On any given Risk, you can spend your Raises a number of ways. Here are the most important:

A single Raise spent to take an Action using your chosen Approach ensures that you do what you set out to do—your Hero succeeds in the Risk.

Raises spent to overcome the Consequences reduce the side effects, collateral damage, and harm to you caused by the Risk.

Raises spent to take advantage of an Opportunity mean your Hero gains the benefit of whatever benefit the Opportunity offered you.

Raises spent to create a new Opportunity mean your Hero sets the stage for another Hero to benefit from her action later.

Raises spent to inflict Wounds cause 1 Wound per Raise spent to affect a character within reach of your Hero.

Improvising

Players don't have to spend their Raises only on their Approach. A Hero may Improvise.

If a Hero wants to take an Action outside the scope of the Skill or Trait that he rolled at the beginning of the Sequence, he must spend an additional Raise. Whether a Hero's Action falls within the scope of his Skill is the GM's discretion.

Unskilled

If a Hero takes an Action that would be tied to a Skill she doesn't have, she is Unskilled and must spend an additional Raise. If a Hero takes an Action that is outside her Approach and that is tied to a Skill she has no Ranks in, she must pay both costs.

No Raises

If you cannot make 1 Raise on your roll, something interesting happens. Your Hero doesn't necessarily fail, but something unexpected happens. This could be the arrival of a new Villain or a dramatic shift in the narrative. The GM narrates the outcome of the Risk, and your Hero suffers any Consequences and misses all the Opportunities.

Risk Example

Here's an example of a Risk and its resolution. Your Hero runs through a burning room—something that will come up shortly—and the GM says, “That’s a Risk. The Consequence is taking 2 Wounds, but there is an Opportunity to grab a secret letter before it catches fire.”

You roll your dice and come up with two Raises. You use the first Raise to accomplish your Action—you get across the room, no matter what harm you may take in the process. You can use your second Raise to either negate the first Wound or grab the secret letter. Because you didn’t have a third Raise, you have to make a choice and take at least 1 Wound from the Consequence.

Example Consequences

When thinking about Consequences, think about the circumstances of the Risk and what makes it dangerous. Injury is a great go-to, but it isn’t always the most appropriate Consequence. Don’t create Consequences that seem arbitrary; Consequences should come from the Scene, arising from the moment.

Here are some example Consequences for common Risks.

Action: “I want to pick the lock.”

Your Hero is picking an old, rusted lock. The door leads to where the guards sleep. There are guards on the other side of the door—some asleep, some gambling—and you want to get by the lock. Here are some Consequences...

- One of the guards on the other side hears you.
- Because this is the guards’ quarters, they’ve installed a poison needle. Got to avoid that.
- The lock is very old and rusted, and you may break your tools.

Action: “I want to leap to that rooftop.”

Running away from guards across rooftops is pretty standard swashbuckling stuff. In this case, you may face any of the following Consequences...

- Breaking through the thin roof when you land on the other side.
- Dodging arrows or bullets being fired at you.
- Being noticed by guards in the nearby plaza.

Wounds as Consequences

One of the simplest Consequences you can apply to most Risks is the threat of injury in the form of Wounds. In most circumstances, Wounds are a shared Consequence that the players overcome as a group. A Risk with a Consequence of 10 Wounds, for example, can be overcome by any and all players.

If the Consequence is not fully overcome (by the players not collectively spending enough Raises to reduce the Wounds to zero), all Heroes are dealt the remaining Wounds.

A Hero who wishes to protect her friend can choose to take some or all of the Wounds that would be applied to her ally, so long as the Hero is in a position to help and spends one or more Raises.

A Risk has a Consequence of 10 Wounds.

Every Raise spent by any Hero can be used to reduce this Consequence. If the Heroes spend only a total of 8 Raises between all of them, a Consequence of 2 Wounds remains. Each Hero takes 2 Wounds.

The GM and Consequences

The GM has a huge responsibility. The players came to your table to have fun. Your job is to make sure that happens. You could use Consequences to make the Heroes’ lives more interesting and dramatic, or you could use them to simply screw the Heroes over. Don’t choose the second option. Ever.

Your players want their Heroes to be just that: heroes. They are the protagonists of this story. They want to feel like swashbuckling legends, and you should help them reach that goal. Yes, protagonists fail from time to time, but we’re providing a mechanic for players to choose when their Heroes fail. Let them use it. Remind them to use it.

Use Consequences to make the story more dramatic. Do not use them to turn a success into a failure. Don’t come up with clever ways to turn “Yes” into “No.”

Example Opportunities

Opportunities are a little trickier (especially for experienced GMs) because you're trying to think of things that will *help* the Heroes rather than hinder their progress. When thinking about Opportunities, think about the circumstances of the Risk and what elements might be in the Heroes' favor. Usually, there is only one Opportunity per roll, but a generous GM might throw out one or two more.

Here are a few sample Opportunities for some common Risks:

Action: "I want to pick the lock."

Your Hero is picking an old, rusted lock. The door leads to where the guards sleep. There are guards on the other side of the door—some asleep, some gambling—and you want to get by the lock. Here are some Opportunities...

- One of the guards in the room is an old, trusted friend.
- There are two mounted pistols on the wall that could easily be stolen.
- Because this is the guards' quarters, they've installed a poison needle, which could be repurposed.

Action: "I want to leap to that rooftop."

Running away from guards across rooftops is pretty standard swashbuckling stuff. In this case, the GM may offer any of the following Opportunities:

- A nearby window would hide you from a few of the guards.
- A guard's uniform hanging out to dry on a clothesline could make a good disguise.
- One of the guards drops his loaded pistol, which skitters across the roof.

Just like with Consequences, all Opportunities should emerge naturally from the Scene.

Creating Opportunities

You can use your own Raises to create Opportunities for other Heroes. Use one Raise to create an Opportunity for another Hero to use in the Scene. Other Heroes must use a Raise of their own to take advantage of the Opportunity you created.

Opportunities are narrative permission slips—they give you the chance to do something that you otherwise couldn't have done, typically because the situation just didn't allow it. You create a narrative opportunity that didn't exist before you spent the Raise.

For example, you are fighting a guard who is holding your friends captive in the local jail. You could spend a Raise to create an Opportunity for one of your Heroic companions, saying that you knock the gun out of his hand and the pistol skitters across the floor, sliding between the bars of the jail cell holding your friends prisoner. One of them can now spend a Raise to pick up the pistol, arming himself in a situation that otherwise wouldn't have permitted it.

All of the Opportunities you create should emerge naturally from the Scene. You can't spend a Raise to make a dinosaur appear and randomly rampage through the streets, because that's silly. The same goes for Opportunities that don't make any sense or otherwise aren't fun. Stick to the fiction of the game; maintain the tone around the table. Make it interesting, not ludicrous.

Flair

Whenever Heroes make a Risk, they are encouraged to vary their tactics and to give interesting, Heroic, cool descriptions of their Actions.

Every time you use a unique Skill (a Skill that you have not used before in this Scene), you gain 1 Bonus Die. So if you attack with your sword using Weaponry, you gain 1 Bonus Die. If you choose to defend yourself by jumping out a window (using your Athletics), you gain 1 Bonus Die. If you punch someone in the face with Brawl, you gain 1 Bonus Die. If you then choose to defend yourself by using Athletics again, you do not gain a Bonus Die.

If a player gives a description of her Action, makes a clever quip before she rolls, interacts with the scenery around her, or otherwise adds to the Scene in a fun way, she gains a Bonus Die. A description does not have to be something incredibly in-depth—anything

more than “I’m going to use my Weaponry skill” should be rewarded. “I go for my sword immediately and charge with a loud battle cry” earns a Bonus Die. “I scowl at the leader of the gang and tell him that if he wants my money, he can come and pry it from my hand himself” earns a Bonus Die. “I’ll roll Intimidate” does not earn a Bonus Die.

A Hero can earn one die for using a unique Skill and another for giving an awesome description. These two behaviors are not mutually exclusive and should both be rewarded.

Hero Points

All Heroes start each game with one Hero Point, a special resource they can use to do awesome things. Players can use Hero Points in various ways: activate special abilities, gain Bonus Dice, or save another character from an untimely demise.

Gaining Hero Points

A Hero gains a Hero Point when:

- Either he or the GM activates his Hero’s Hubris.
- A player chooses to say, “My Hero fails.” The player does not roll dice and cannot spend Raises to overcome Consequences and produce other effects.
- A player’s Hero takes an Action or acts in a way as described by his Quirks. A player can earn only one Hero Point per session per Quirk.
- The GM buys any unused dice that aren’t part of a Raise. For each die the GM chooses to buy in this fashion, the Hero gains one Hero Point, and the GM gains one Danger Point.

Using Hero Points

Players may use Hero Points for the following benefits:

- Add one bonus d10 to his roll before a Risk. A player may spend multiple Hero Points in this fashion on a single Risk.
- Add three bonus d10s to another Hero’s roll before a Risk. This represents the first Hero helping the second in some way, even if it is only moral support; a Hero can accept help from only one other Hero at a time.
- Activate a special ability on his Hero Sheet. A player may spend multiple Hero Points on different special abilities on a single Risk.
- Take an Action while Helpless. A player may spend multiple Raises on this Action, just as if he were not Helpless. See *Helpless* for more details.

The Danger Pool

The GM has a pool of points as well: the Danger Pool. The GM starts each game with one Danger Point for each Hero. The GM may use Danger Points from her pool to:

- Increase the total needed for a Raise by 5 for a Risk or Round. This affects all Heroes in the Scene.
- Add two dice to any Villain’s die pool.
- Activate a Brute Squad’s special ability.
- Activate a Villain’s special ability.
- Murder. If a Hero becomes Helpless, a Villain can spend a Danger Point to murder that character. See *Helpless* for more details.

The GM can spend additional Danger Points to add multiple dice to a Villain’s die pool but can’t spend multiple Danger Points on any other option, e.g. increasing the total for Raises by 10 or murdering two Heroes at once.

Action Sequence

If only a single Hero is taking a Risk at a time, the GM needs to handle only that one Risk and move on to the next Risk. But when multiple Heroes are involved, or when a Hero faces a Villain, or when all their Actions are important all at once and seconds count, it may be time for an Action Sequence.

A sword fight is an Action Sequence. Escaping a burning ship is an Action Sequence. A high-speed carriage race down a winding cliff-side road is an Action Sequence.

Action Sequences move fast, and sometimes things can get confusing. In order to maintain the pace of an Action Sequence, the GM tries to keep things moving, but if anyone gets confused and doesn't understand something, be sure to ask questions. However, don't let too many questions slow down the scene. After all, your character doesn't have five minutes to debate every move...

How a Round Works

We divide an Action Sequence into Rounds. A Round is as long as a GM needs it to be.

During a Round, every character gets to take Actions. An Action is a single activity resulting in a single result.

Step 1: Approach

Everyone announces an Approach for the Round. The GM tells each player which Trait and Skill to use for her Risk. Just like for a normal Risk, all players gather dice from their Traits, Skills and elsewhere.

Step 2: Consequences and Opportunities

After hearing Approaches, the GM tells the players what the Consequences and Opportunities are, if any, and when those Consequences or Opportunities occur. Opportunities and Consequences can have Time Limits. We'll talk about that more below.

Step 3: Roll & Raises

All players roll at the same time and count their Raises.

All players tell the GM what they rolled. The character with the most Raises gets to describe her Action first.

Step 4: Actions

The player with the most Raises describes his Hero's Action and spends one or more Raises. The more Raises he spends on the Action, the bigger the effect. After the first Action resolves, the character with the most Raises at this point takes the next Action. This could be the same character or it could be another character, but whoever it is, *the character with the most Raises always takes the next Action*. If two Heroes are tied, they decide which of them goes next.

Villains always go first when tied with Heroes.

Step 5: End of Round

When a player is out of Raises, his Hero can no longer take Actions during the Round. He must wait until all players spend all their Raises for Actions.

When all players are out of Raises, the GM determines if an Action Sequence is still necessary. Does everyone think an Action Sequence is still necessary? If so, the Action Sequence continues. Go back to **Step 1: Approaches** and go through the steps again.

If the players have resolved the Scene, the Action Sequence is over.

Time Limits

Some Consequences and Opportunities have Time Limits: the players have a limited amount of time to overcome the Consequences or take advantage of the Opportunity. After that time passes, Heroes no longer have the option to jump on it.

For example, the GM could say, “You need to get off this burning ship before the powder room explodes. And the powder room will explode at 2 Raises and everyone takes five Wounds.” That means, as soon as all of the Heroes have fewer than 2 Raises, the powder room explodes and everyone takes 5 Wounds.

Another example could be a priceless necklace slipping across an angled roof. If the Heroes don’t grab it by Raise 3, it falls off into the night, down onto the city streets, into the fire or into the ocean.

The GM can set more than one Time Limit: “The cannons below explode on Raise 3. Everyone will take 3 Wounds. And, on Raise 1, the ship goes down, dragging you all down into the deep!”

The GM sets these Time Limits when she presents Consequences and Opportunities.

Opportunities and Consequences must have Raises devoted to them before they occur in order for a Hero to take advantage of them or to overcome them. For example, if the room’s ceiling will collapse on Raise 2, a Hero who wishes to dive out of the way must spend Raises to do so before the ceiling collapses.

If a Hero acts on the same Action as an Opportunity or Consequence occurs, she can still overcome the Consequence or take advantage of the Opportunity. She snatches the burning letter out of the fire at the last possible moment or dive out of the way as the ceiling collapses right on her heels. How dramatic!

Using Multiple Raises for a Single Action

When a player announces an Action for an Action Sequence, he spends 1 Raise to accomplish that Action. It could be to overcome the Risk, to negate a Consequence, to take advantage of an Opportunity or perhaps to take care of some other danger that has come up during the Action Sequence.

Players may choose to spend more than 1 Raise on an Action. For example, if the GM tells you the Consequence for running across the room in front of the Villain’s musketeers will cause you 3 Wounds, you can spend up to 3 Raises to negate those Wounds, but you if you choose to spend less than 3 Raises, you cannot spend more Raises on later actions to negate the remaining Wounds.

Sometimes two Heroes, or a Hero and a Villain, will want the same thing, or they will each have an Action that runs counter to the other. Whoever spends the most on her Action gets it, to the exclusion of all others. However, Raises spent to overcome the Risk must be spent in a single Action—you can’t spend 1 Raise to make your Action, then decide to spend a second one to reinforce it later. It’s all or nothing.

“I Fail”

We mentioned this under Hero Points, but it’s worth bringing up again.

Before any roll, a player can announce, “I fail.” This means the Hero fails to overcome the Risk, suffers all the Consequences and misses all the Opportunities. He never rolls dice, so he has no Raises to spend.

Generally, we suggest allowing the player to narrate his Hero’s failure. For example, if a Hero gets assaulted by a Brute Squad, the player could say, “They capture me.” The GM then gives the player a Hero Point, and the Brute Squad captures the Hero and probably takes him off to someplace dark and dank to wait for the Villain.

Another example. A player wants to leap from rooftop to rooftop. The player points to her Hero Sheet and says, “She doesn’t make the jump.” The GM asks, “Okay, what happens?” The player describes her Hero falling a little short, grabbing the edge of the building, losing her grip, falling on the balcony railing, bouncing off that, falling through a cloth awning and slamming hard on the ground.

Gaining a Hero Point for failing, then narrating the outcome, adds tension and drama to an Action Sequence. Try it out.

Wounds & Dramatic Wounds

Wounds represent physical injuries, albeit minor ones. Dramatic Wounds, on the other hand, are much more serious and obvious. As your Hero takes Wounds and Dramatic Wounds, she gains bonuses. Yes, you read that right, *the more injured your Hero becomes, the more awesome she becomes.*

We like to call it “the McClane Effect.”

But how do you injure other characters? And what happens when your Hero becomes injured? Let’s take a look.

Causing Wounds

Causing another character Wounds is a Risk. You declare your Approach, gather dice and make Raises.

Spend 1 Raise to cause your opponent 1 Wound. You may spend additional Raises to cause additional Wounds: 1 Wound per Raise.

Firearms

A pistol or musket in the hands of a Hero or Villain represents serious danger. Firearms are relatively easy to use, and their effects are devastating. (Brute Squads, of course, inflict only their normal damage no matter what weapons they are using.)

Anyone shot by a firearm by a Hero or Villain takes 1 Dramatic Wound in addition to all other normal effects from the attack. If you shoot another character with a firearm using 2 Raises, that character takes 2 Wounds and 1 Dramatic Wound. The target cannot use Raises to negate the Dramatic Wound from a firearm; he might be able to minimize the damage, but he can’t dodge a bullet.

The good news is that a gun takes 5 Raises to reload. That means any Villain (or Hero) who uses a firearm has to spend 5 Raises—either in the same Action or over the course of several Actions and Rounds—to reload a gun. The bad news is that guns in Théah become more advanced, more deadly and easier to reload with every passing day.

Receiving Wounds

Heroes generally get injured when they ignore or cannot overcome Consequences. If the GM tells you to “take Wounds,” it means you must fill out bubbles on the Death Spiral. When your Hero takes Wounds, don’t worry too much. After all, they’re just Wounds! It’s the Dramatic Wounds you have to worry about...and even those help you become more awesome. If a Hero isn’t careful, his Dramatic Wounds can overcome him, however.



Just above is a graphic from your Hero Sheet called “the Death Spiral.” (Always announce the Death Spiral with an overly melodramatic tone and music.) When your Hero takes Wounds, fill in the dots on your Death Spiral, starting with the bubbles on the outside. The Death Spiral keeps track of both your regular Wounds and Dramatic Wounds.

Each Hero gets the same Death Spiral: four Wounds per Dramatic Wound and four Dramatic Wounds per Hero. As your Hero takes Wounds (and your Death Spiral fills), you get benefits and penalties fitting your situation:

- A Hero with one or more Dramatic Wounds gains 1 Bonus Die on all Risks.
- A Hero with two or more Dramatic Wounds grants 2 Bonus Dice to any Villain who rolls a Risk against the Hero.
- A Hero with three or more Dramatic Wounds has exploding 10s on all Risks. This means that if you roll a 10, you immediately add another d10 to your roll.
- A Hero with four Dramatic Wounds is Helpless.

Avoiding Wounds

When you face a Villain or Hero in combat, he may spend Raises to directly inflict Wounds on your Hero outside of a Consequence. You can avoid these Wounds by immediately spending Raises—one-for-one, outside of the normal Action order—and saying what your Hero does to avoid being hurt.

Annette duBois is facing a minor Villain, one of Diego Marcera's henchmen. The Villain spends 3 Raises to inflict a Wound on Annette by slamming her into a wall, but she avoids the Wounds by spending 2 Raises of her own, even though another Hero has the next Action. She says, "I slip out of his grasp at the last second, and I only suffer 1 Wound from the force of the blow."

Taking Another Hero's Wounds

Before another character takes Wounds, you can use your own Raises to take the Wounds instead. This is "jumping in the way" of the injury. A player may offer to do this "out of order," in other words, when it isn't her turn to spend Raises.

Helpless

Most Heroes can take only four Dramatic Wounds, although some Advantages or other abilities allow some Heroes to take more. Once your Hero takes the maximum number of Dramatic Wounds he can take, your Hero becomes Helpless.

A Helpless character is prone and cannot get to his feet. A Helpless character can still roll dice for Risks but must spend a Hero Point to take an Action. If the Hero wants to take more than one Action, he must spend multiple Hero Points.

A Villain may kill a Helpless Hero by spending a Danger Point and announcing murderous intent as her Action: "I am killing this character." The Villain spends all remaining Raises. Her Action resolves at the end of the Round, after all the other Actions.

Avoiding Murder

In response to a Villain announcing murderous intent, any Hero can spend all of her Raises immediately (as well as a Hero Point) to save the Helpless Hero. She may take this Action even if it is not her turn. The player describes how she reaches the victim and stops the murder. The Helpless character is now safe for the rest of the Scene or until his savior becomes Helpless as well; no Villain can attempt another murder against that Hero.

If a Villain attempts a murder outside an Action Sequence, a Hero can still spend a Hero Point to stop the murder, but it's the only Action she can take.

"I Dodge"

You may notice there is no "Dodge" skill. This is intentional. We don't want any player to ever say, "I dodge." Why?

Because it's boring.

Instead of saying, "I don't want to get hit," explain how your character acts to avoid getting hit. Don't just "dodge." Instead, cut the rope holding the chandelier and swing up to the roof. Jump under your enemy's blade so you are standing behind him. Kick the candelabra's hot wax into your enemy's eyes as he thrusts his sword toward you.

You don't want to say, "I dodge" because that just maintains the status quo of the scene. A success in that case means that nothing changes. Instead, use your Action to change the circumstance of the Scene. Throw a table on them. Make the other people in the room laugh at them for trying to stab you. Demoralize them.

Be creative. Don't be passive. Don't use your Risk to just say "No." Use your Risk to take action.

Dramatic Sequences

If an Action Sequence is a rush of furious activity that lasts only a few seconds, a Dramatic Sequence is the exact opposite. When deciding which Scene type you are using, ask yourself if the Scene's importance comes from immediate physical danger (Action Scene) or building tension (Dramatic Scene).

An Action Sequence is a rough-and-tumble encounter with a bunch of brutes, but a Dramatic Sequence covers a few hours at l'Empereur's party. An Action Sequence is running across a burning rooftop, fighting assassins as you go, but a Dramatic Sequence is sneaking through the darkened corridors of a Villain's castle, looking for a particular locked treasure chest.

An interrogation by the city watch is a Dramatic Sequence. Gathering information at a high-society gala is a Dramatic Scene. Infiltrating a secure building without being discovered is a Dramatic Scene.

Dramatic Sequences tend to move slower than Action Sequences. The Heroes usually have more time to make decisions, but those decisions are just as important as the ones made in an Action Sequence—and sometimes are even more important.

Action or Drama?

The biggest difference between Action Scenes and Dramatic Scenes is in their pacing. An Action Scene is dangerous because you could get shot, or stabbed, or burned alive. Your adrenaline is running high.

A Dramatic Scene is dangerous because you need to make decisions on what to say, who to trust, how to spend your resources and what is important to you. Action Scenes are fast-paced and instinctive; Dramatic Scenes are tense and cerebral. The difference between the two is not just that one Scene is fast and the other is slow. The pacing also changes because the stakes are different. When you shift from a Scene sword fighting against a Villain to a Scene wooing a potential consort, there's still tension and risk of failure, it just takes a different form.

A Risk in a Dramatic Sequence is a long-form gambit with long-form consequences. You arrive at the gala wearing a mask and hide your identity. You refuse to answer the city watch's questions about exactly where you were last night when that warehouse went up in flames. You slink through an open window to infiltrate the Vodacce embassy in the dead of night. Each beat is a few minutes, long enough to accomplish a small goal (sneak into the Count's private study without anyone noticing you) or uncover a piece of information (ask around the ball to discover if the lord of the manor has a mistress).

Switching Sequences

It is possible for a Dramatic Scene to turn into an Action Scene, and vice versa. If you are sneaking into a restricted building, it's probably a Dramatic Scene. If you are then discovered by the guards, it becomes an Action Scene. If you are dueling a famous pirate captain, it is an Action Scene. If both of you decide to negotiate (even if it's still at sword-point), it is a Dramatic Scene.

Step 1: Approach

The GM tells each player what the circumstances of the Sequence are in general terms and what they can expect. This should include the scope of the Sequence, any dangers that the Heroes are aware of and how long the Sequence, in general, will last. All of these facts aren't set in stone, and things can change as the Sequence progresses. More than anything else, this serves as a reminder as to what the Heroes are getting themselves into and lets them make a more informed decision about how to spend their resources.

Determining Your Approach

Each player announces an Approach for the Sequence. Your Approach is a general strategy for dealing with the complicated implications of the Scene. Each Approach is a Trait+Skill combination (with appropriate Bonus Dice):

"I'm going to be charming and attempt to disarm everyone at the party."

That sounds like a Panache+Convince Approach.

"I want to learn people's secrets through careful observation."

That sounds like a Wits+Notice Approach.

"I want to be brutish and make everyone fear me."

That sounds like a Resolve+Intimidate Approach.

"I want to impress people with my physical abilities."

That sounds like a Brawn+Athletics Approach.

"I want to sneak into a corner and take out the guards in the courtyard, one by one."

That sounds like a Finesse+Hide Approach.

Step 2: Gather Dice

Just like for a normal Risk, all players gather dice from their Traits, Skills and elsewhere.

Step 3: Roll and Raises

All players roll at the same time and count their Raises. All players tell the GM what they rolled.

Step 4: Actions

The GM narrates the Sequence, describing details and presenting challenges and circumstances. Heroes spend their Raises to overcome challenges, accomplish goals or take action to change their circumstances. There is no strict sequence of events or actions in a Dramatic Sequence—things are much more fluid and malleable than procedural and direct Action Sequences. Players spend Raises to take Actions, take advantage of Opportunities and avoid Consequences, just like in an Action Scene.

A powerful noble invites the Heroes to a party. This is a good thing because the Heroes are trying to figure out which of the city's nobles is hiring thugs to abscond with cargo off the docks. Seems like this party may be a great opportunity to find out who that noble is.

When the Heroes arrive at the party, the GM says, "This is a Dramatic Scene. Everyone announce your Approach and I'll tell you what Trait+Skill to use." All the players make their decisions, but let's focus on Mary. Mary—playing a Montaigne courtier—decides she wants to gather information by flirting with the party attendees. The GM tells her, "That sounds like Panache+Tempt, plus any bonuses you may have." Mary rolls nine dice and gets 5 Raises. That's how many Raises she can use during the Dramatic Sequence.

Later, at the party, Mary's Hero meets with a powerful noble who also happens to control the guards down on the docks. She spends some time talking to him and at the end of the conversation, she spends a Raise to say, "He wants to show off and impress me with a secret." The GM accepts Mary's Raise and says, "Yes. He says that he's recently come into a great deal of money down on the docks."

The GM could have told Mary, "I'm sorry, but he doesn't have any secrets about the docks." If this were the case, Mary would keep her Raise.

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Jim's Hero, an Eisen spy, wanders away from the party, sneaking through the corridors, looking for a key to the safe on the fifth floor. Jim tells the GM, "I want to get to the upstairs bedroom without being seen." The GM nods and says, "Spend a Raise."

Jim's Hero gets to the bedroom only to find two others already inside...slightly disheveled and distracted. The player says, "I sneak across the room, using the furniture and dressing panels as cover, to get the key on the desk." The GM nods and says, "All right, spend a Raise." The player spends the Raise and gets to the desk and the key.

Out of Raises

If a player runs out of Raises, she does not roll again. She can continue to participate in the Dramatic Sequence, but she can no longer spend Raises to achieve effects or overcome challenges. After all, she doesn't have any more Raises to spend.



Brute Squads

When the Heroes come face to face with adversity that intends to do them harm, it isn't always a Villain. Villains have underlings, goons, faceless mercenaries and other threats that they wield against the Heroes. These threats are called Brute Squads.

A Brute Squad has only one statistic—Strength—determined by the number of individuals in the Squad. A Squad of five soldiers has Strength 5. A Squad of eight guards has Strength 8. A Squad of ten assassins has Strength 10.

Engaging the Brute Squad

When your players engage a Brute Squad, use these steps:

Step 1: Approach

Heroes announce their response to meeting the Brute Squad: run away, hide, attack or generally any other thing they want to do.

Step 2: Gather Dice

The GM affirms each Hero's Approach and the attached Consequences. For a Brute Squad, the Consequences are always, "Take a number of Wounds equal to the Strength of the Squad," although some Brute Squads may have additional Abilities (see *Special Brute Squads* on the next page).

Step 3: Roll and Raises

Players use their Raises to take Actions against the Brute Squad, decreasing the Strength of the Brute Squad. Each Raise reduces the Squad's Strength by 1.

Step 4: Brute Squad's Turn

If a Brute Squad's Strength has not been reduced to zero, they get to attack the Heroes. The Brute Squad delivers a number of Wounds equal to its current Strength: if a Strength 8 Brute Squad has been reduced to Strength 3, the Hero facing the Squad takes 3 Wounds. If multiple Heroes are facing multiple Squads, the GM decides which Squads attack which Heroes. A Squad must deal all of its Wounds to a single Hero.

Step 5: Continue?

If the Brute Squad still has Strength left, it may choose to continue its assault on the Heroes. It may also choose to surrender. Probably not, but hey, a guy can hope, right? Go back to **Step 1: Approach** and continue until either the Heroes are incapacitated or the Brute Squad is defeated.

Brute Squads may use this opportunity to reorganize themselves as well. A Strength 5 Brute Squad and a Strength 3 Brute Squad could choose to combine their efforts to become a single Strength 8 Brute Squad, or a Strength 10 Brute Squad could choose to break into two Strength 5 Brute Squads.

Brutes in Action Sequences

When Brutes attack Heroes during Action Sequences, Heroes have to contend with both the Brutes and the Consequences of the environment.

For example, on a ship during a storm, a group of pirates climb over the side and begin taking over the ship. The GM tells the players, “You have to deal with the Brute Squad, but you also have to deal with Consequences: you must spend a Raise to avoid getting blown off the ship.”

Number of Brute Squads

More than one Brute Squad can show up at a time. In fact, we suggest multiple Brute Squads if the Heroes are highly skilled. Duelists can dispatch Brute Squads quickly, and clever players can find other ways to deal with them.

So, GM, depending on the size and capability of your group, consider how many Brute Squads you want. After all, they come in packs. You can always order more.

Special Brute Squads

Brute Squads come in different flavors. You can have Assassin Brute Squads, Guard Brute Squads, Pirate Brute Squads...you name it, you can have it. Not all Brute Squads have a type, but those that do have an **Ability**. The GM activates a Brute Squad's Ability for a Round by spending a Danger Point. A Brute Squad's Ability occurs in addition to the normal Wounds that a Brute Squad deals.

- ♦ **Guards:** Spend a Danger Point, and they force an attack just made against a Villain to target themselves instead, and reduce the Wounds dealt by 1.
- ♦ **Assassins:** Spend a Danger Point, and they go *before* the fastest Hero, causing Wounds immediately.
- ♦ **Thieves:** Spend a Danger Point, and they steal one item currently in a Hero's possession. This reduces the Brute Squad's Strength by 1 as a single member of the Squad escapes the scene with the item.
- ♦ **Pirates:** Spend a Danger Point, and they abduct a non-Hero character from the scene. This reduces the Brute Squad's Strength by 1 as a single member of the Squad escapes the scene with the abducted character.
- ♦ **Duelists:** Spend a Danger Point, and they attack a second time, choosing either the same Hero or a different one.

Villains

Villains represent the true danger for Heroes. While most Heroes can take care of a Brute Squad with relative ease, a Villain can undo a Hero with equal ease...unless the Hero prepares first. Villains. Are. Deadly.

Think of your favorite protagonist's first encounter with a Villain. Typically, the Hero comes up short. He's defeated, needs to retreat or otherwise does not take down the Villain. It's only after a whole lot of work undermining the Villain's strengths that the Hero finally has a shot at taking down his nemesis. This system reflects that dramatic truth.

Villainy

Villains do not have full character sheets, but instead have only two Traits: **Influence** and **Strength**. The combined total of these creates her **Villainy Rank**.

Strength is the Villain's personal ability, intellect, charm, skill with a sword, ability to use magic, etc. It is her individual capability. If you took away the money, the political power, the goons, and put her in a room with a sword, this is what the Villain is capable of.

Influence is the Villain's money, resources, henchmen, political power, allies, etc. It is her ability to affect the setting in order to achieve her goals.

Some Villains have more Strength than Influence, and vice versa. For example, Cardinal Richelieu has high Influence but low Strength. He isn't any good in a fight, but he commands the most powerful nation in the world. On the other hand, his compatriot, Rochefort, has high Strength and low Influence.

The Princess Bride gives us another pair of examples: Prince Humperdink and Count Rugen. Humperdink has a lot of Influence (he is the Prince, after all) but has no fighting ability whatsoever. Meanwhile, Count Rugen is a master swordsman and a deadly enemy. He has a great deal of Strength, but his Influence is much lower.

We can go on like this. Prince John (the Phony King of England) in the Robin Hood stories has high Influence but low Strength, while the Sheriff

of Nottingham's Strength is probably higher than his Influence.

Villains can also have equal Influence and Strength. Nothing says a Villain has to have all of one and none of the other.

Ranks of Villains

When looking at Villains, their Villainy is a good indication of how powerful they are.

- A **Weak Villain** (a middle-management gangster or a toady guard captain) is around Villainy 5.
- A **Strong Villain** (a feared mercenary duelist or a noble's personal assassin) is around Villainy 10.
- An **Epic Villain** (the bloodthirsty general of an enemy army or the insane leader of a dark cult) is around Villainy 15.
- A **Mythic Villain** (the greatest assassin the world has ever known or a demi-god champion attempting to take over the world) is around Villainy 20.

Using Strength & Influence

Whenever a Villain takes a Risk, he rolls up to a number of dice equal to his Villainy Rank. Note that we said "up to." A Villain never has to reveal his true power to Heroes...not until it's far too late. Also note that a Villain typically takes a Risk only when trying to affect the Heroes—for most other things, the Villain simply spends Influence.

Yes, this means a Villain can roll as many as 10 to 20 dice for a single Risk. How do Heroes overcome such monumental foes?

The same way you eat a whale: one bite at a time.

Taking On a Villain

Heroes can take Actions undermining the Villain's Influence and Strength. When they do, his Villainy Rank lowers. Here's how you do it.

Undermining Influence

When a Hero takes *indirect* action against a Villain (robbing a tax collector who works for her, successfully Dueling the henchman she's sent after you, convincing the Duke that she is up to no good), that Hero reduces the Villain's Influence. Note that if the Heroes seek to undertake this sort of action against a Villain, they should have an idea of what the general effect will be if they succeed.

Villainous Influence is malleable, constantly in flux. It grows as the Villain completes his schemes, hires underlings, bribes others, kills rivals and advances his personal agenda. It shrinks as the Heroes foil his plots, turn his allies against him, expose his corruption to the populace and rob his vaults.

The Heroes oppose the Count of Aldana, a man named Diego Macera. They discover a number of ways to erode his Influence: he has recently forged an alliance with a rival Baron, he has an arrangement with a local gang boss to run a protection racket on local merchants and his personal assassin is hunting an influential priest who has been speaking out against him.

The GM tells the Heroes that if they break up the alliance with the Baron, Diego will lose 3 Influence. If they stop the gang boss from extorting the merchants, Diego will lose 2 Influence, with an additional 1 Influence if they can capture, turn or exile the gang boss. If they stop the assassination of the priest, Diego will lose 1 Influence, an additional 2 Influence if they capture, turn, or exile the assassin, and an additional 1 Influence if they convince the priest to continue to speak out against Diego.

As a Villain's Influence decreases, her dice pool for all Risks decreases as well. A Villain rolls only her current Influence+Strength when she makes a Risk.

Undermining Strength

A Villain's Strength is her personal capability with words, weapons, Sorcery or anything else. While you can weaken a Villain by attacking her Influence, the only way to defeat her is by facing her directly.

Villainous Strength is permanent. It changes rarely (if ever) and is a measure of the Villain's threat as an individual.

Once a Villain has Wounds equal to her Strength, the next single Wound she takes becomes a Dramatic Wound. So a Strength 10 Villain can take 10 Wounds, but her 11th Wound is a Dramatic Wound.

When a Villain takes 4 Dramatic Wounds, she is defeated and (like a Hero) becomes Helpless. A Strength 10 Villain becomes Helpless upon taking the 44th Wound in a Scene.

Schemes

While the Heroes are running around town trying to find a way to take him down, the Villain doesn't sit idly by. He's always plotting, coming up with new ways to increase his Influence. He does this by creating Schemes.

A Scheme is a specific plot, crime, heist or similar activity designed to increase the Villain's personal power. To create a Scheme, a Villain invests Influence into it. Every Influence Rank invested in a Scheme is a gamble—the Villain effectively bets that the Heroes won't be able to stop him this time. A Villain cannot use Influence against Heroes while it is invested in Schemes.

When making a Scheme, remember that it should culminate in action. Most Schemes that simply involve getting information are poor choices unless that information is gained via an Action Sequence (robbing a museum, kidnapping an informant, etc.). While Villains are capable of being subtle, they are rarely timid. A Villain is unlikely to simply ask around and see what he can dig up—if he thinks you know something, he's going to grab you, throw you in the dungeon and put your feet to the coals until you spill the beans.

- ♦ "Rob the city bank."
- ♦ "Get myself betrothed to the Duchess."
- ♦ "Rig the mayoral election in my favor."
- ♦ "Assassinate the King."

A Scheme is an active plan, and never a reactive one. "Don't get caught" is not a Scheme because the Villain should be trying to do that all the time. "Continue to gain power" is not a Scheme because it is not explicit. "Find out who is working against me" is not a Scheme because it doesn't result in action, but "Assassinate the person who stopped my last heist" is a good alternative.

If the Scheme is Successful...

If the Heroes fail to stop the Scheme, the Villain gains double her investment. In other words, if the Villain invests 4 Influence in a successful Scheme, she gains 8 Influence back.

If the Scheme is Unsuccessful...

If the Heroes foil a Villain's Scheme, the Influence that was invested in it is simply lost. The Villain's gamble hasn't paid off; she spent Influence and gained nothing. Other effects within the Scheme may cause the Villain to lose Influence—if, for example, she dispatched another Villain to accomplish this Scheme and you defeat him, the Villain loses the Influence she invested in that lackey.

What Does Influence Do?

Influence is a Villain's currency. It's how he gets things done, attracts henchmen and Brute Squads to his service, bribes nobles and local officials, and otherwise *influences* (see what I did there?) the world into doing what he wants it to do.

EFFECT	COST IN INFLUENCE
Hire or recruit another Villain	2 per 5 Strength of the Villain
Employ a Brute Squad	1 per 10 Brute Strength
Convince a Hero's ally to betray him	Hero's Panache score
Bribe an official	1
Discover a rival NPC's identity	1
Discover a rival Hero's identity	Hero's Wits score
Find a secret location	1
Escape a Scene	Highest Trait present

Recruiting Brutes and Villains

As a GM you may ask, "Aren't I introducing these all the time? Do I have to spend every time I do something?"

No.

Not all Brutes answer directly to a Villain. If the Heroes piss off the City Watch, for example, they aren't necessarily under the control of the Villain, but they'll still come after the Heroes. But when the Villain hires the infamous Black Hand Assassins' Guild to go after them, or when she bribes a magistrate to have them branded as wanted criminals, she buys that privilege with Influence. This is when the Villain explicitly sends a Brute Squad after the Heroes. "Recruiting another Villain" creates another Villain who answers to the main Villain. A "new Villain" that doesn't answer to her doesn't cost the GM anything. You can (and should!) introduce new Villains all the time. But if your main Villain wants minions and lackeys who are more powerful than a Brute Squad, she has to pay for them in Influence.

All this hired help allows Villains to build a Villainous empire—an organization that "invests" the Villain's Influence into unsavory people who work on the Villain's behalf. And any Influence gained by these recruited Brutes or minor Villains goes to the Villain in charge, not necessarily to the Brutes or minor Villain who gained the Influence.

Long Live The Prince!

Long Live the Prince! is a quickstart trailer for the 7TH SEA roleplaying game. We call it a trailer because it is not a complete adventure, just two scenes from a bigger story. We expect it should take only a single evening to complete (about four hours or less), but it may take longer depending on player choices. Players take the roles of Heroes thrown into a perilous situation. In the midst of a national revolt, they must protect the Prince of the Sarmatian Commonwealth.

Structure

This is not a complete adventure; this is a peek at the 7TH SEA system wrapped up in two linked scenes from a larger story. We will be moving fast and furious, jumping from point to point, using a lot of screen wipes. Think of it as an extended trailer from a larger film.

However, like most 7TH SEA adventures, this one begins *in medias res* and ends on a cliffhanger. The Heroes must first escape a burning palace filled with guards trying to kill them, *then* make their way across the sea *and then* finally navigate the treacherous world of Vodacce court politics in search of an ally. In other words, a typical day's work for a 7TH SEA Hero.

We have divided the adventure into Episodes. Each Episode contains a number of Action Scenes. Action Scenes focus on just that—action! Players roll dice as their Heroes perform death-defying deeds of derring-do.

Background

The Heroes are in the Sarmatian Commonwealth, a land long troubled by internal corruption. Last night, the King made a proclamation that could change all that, finally bringing justice to the Commonwealth.

For nearly half a century, the Commonwealth has been a democratic monarchy. A council of nobles—the sejm (pronounced *saym*, like the English “same”)—are the true power in the Nation, having the ability

to vote because of their noble titles. But they have put the Commonwealth on a path of self-destruction. Because any noble on the council has the ability to veto any legislation, the sejm is at a standstill. Grain rots on the docks, the army lacks necessary weapons and tools, funds sit in treasure chests and the Commonwealth slowly dies from within. The King is a living symbol of the nation: lying on his deathbed, unable to assist his people.

But the King's son—Aleksy Gracjan Nowak—discovered a way to save the Commonwealth. During his research, he found that the King has a single power the sejm cannot veto: the power to grant noble titles. Aleksy brought his dying father—carried on his deathbed—into the sejm for one final proclamation. And there, in front of the council, the King declared *all citizens* of the Commonwealth noble, making each and every one of the Commonwealth's citizens a knight or a dame. The Prince told the sejm the King's pronouncement would take effect in 30 days. They had one month to strike the law allowing any member of the sejm to veto any legislation or they would have an entire nation of legal voters with that same power.

Needless to say, the sejm immediately voted to strip themselves of the right to veto.

Unfortunately, a powerful noble—Marcen Sabat—does not want this dramatic change to take place. He has put a plan into place: kidnap the King's son and blackmail the royal family into reversing its decree. He has put together a strike team of powerful warriors to kidnap Prince Aleksy...just as a delegation from Vodacce arrived to introduce the Prince to his fiancée.

The Heroes

Each Hero we have provided comes from a different Nation...and features unique strengths and stories.

Aleksy Gracjan Nowak, Commonwealth Prince

(Ah-lek-see Graht-see-ahn No-vak)

A young, idealistic prince who will do almost anything to see his people freed from the bondage imposed by their own nobility. Aleksy has a sharp tactical mind and a great deal of personal charisma, but his political skills leave something to be desired.

You should choose to play Aleksy if...

- You want to solve problems with a keen mind.
- You want to be the hope of an entire Nation.
- You want to play an inspirational leader to your comrades and your people.

Azucena Esquivel, Castillian Bodyguard

(Ah-zoo-see-nah Es-keh-vel)

A member of a Secret Society called Los Vagabundos, she has maneuvered her way into being hired as the Prince's personal guard. Her objective is to ensure his safety and survival in hopes that he will serve as a symbol for justice and equality.

You should choose to play Azucena if...

- You want to solve your problems with subtlety and stealth.
- You want to be stoic, quiet and as serious as a heart attack.
- You want to play an idealist willing to do whatever it takes to make the world better.

Domenica Vespucci, Sorte Strega

(Doh-men-ee-ka Ves-poo-chee)

Engaged to the Prince of the Commonwealth. Domenica arranged the marriage herself, using her father's name and seal without his knowledge. Upon seeing the Prince, she immediately insists that they must run, as "a bloody thread" is drawing tight around his neck.

You should choose to play Domenica if...

- You want to solve your problems through cunning political deals.
- You want to be a woman who is far more capable than people give her credit for.
- You want to play a Sorte Strega, wielding mysterious and subtle magic against your foes.

Ennio Vespucci, Vodacce Bravo

(En-ee-oh Ves-poo-chee)

The Strega's brother, and a famed Vodacce duelist. He was sent to ensure her safety throughout the wedding and beyond, as well as to make certain that the match is a good one. He is also old friends with Roberto Gallo (the Captain). The two of them were inseparable many years ago, but their duties have kept them apart.

You should choose to play Ennio if...

- You want to solve your problems with the edge of a blade.
- You want to be driven by your emotions and your gut instincts.
- You want to play a swaggering, confident, unrivalled Duelist.

Roberto Gallo, Castillian Captain

(Roh-bear-toh Guy-oh)

A dashing scoundrel with a heart of gold, hired initially to transport Ennio and Domenica to Sarmatia. He is old friends with Ennio Vespucci, and he wants to convince the Duelist to join him on his ship and live a life of adventure once again.

You should choose to play Roberto if...

- You want to solve your problems with cleverness and ingenuity.
- You want to talk about far-away, exotic lands you have visited and will visit again.
- You want to play a rags-to-riches story of a criminal turned adventurous scholar.

Outline

This brief outline gives you an idea of the adventure's path.

Episode 1: The Bloody Thread

An Action Scene with brief roleplaying to start, and then a fight.

The palace is on fire; the Strega's warning bought the Heroes the few valuable seconds required to escape. The Prince is reluctant to flee but agrees to rally troops in Vodacce to mount a counterattack. Outgunned and overpowered, the group is chased through the palace to the docks and the Captain's waiting ship.

Episode 2: In the Cold, Cold Vodacce Night

An Action Scene with brief roleplaying to start, and then social interaction.

The group finds themselves in a notable Vodacce court, struggling to find allies and politicking for favor. All of this is in service to raising an army to march back on the Commonwealth. Reluctant to start a war, the Heroes must find an ally and convince them to lend aid to a just cause.

NO PLOT SURVIVES...

OR, A QUICK GUIDE TO TELLING STORIES ON THE FLY

You've seen the outline for the adventure. If you're an experienced GM, you know what we're about to say, and if you're not an experienced GM, you're about to learn it.

No plot survives contact with the players. None. Nada, zilch, zero.

Writing an adventure for people you've never met before is tricky. We don't know you, we don't know your players, we don't know *anything*. We're just trying to give you an outline and hope your players don't go too far off the rails. After all, one of them could say, "Hey, let's see what happens if we get captured! That sounds interesting!" And with that, the rest of our work doesn't matter at all.

Trust us, **Things Will Go Wrong**. Your players decide to take a left when the adventure says to go right, or even worse, they just turn 180 degrees and go the other direction. Yeah, it's going to happen. Experienced GMs know this. New GMs, you're going to learn it *fast*. So, we've included some advice on how to get the story back on track, how to improvise when you need it and when to just throw the whole thing out the window.

After all, the GM's job is to entertain the players. If your players don't want to follow the track, they won't. They'll go their own way. And that's what makes a roleplaying game different than novels, movies, TV shows, video games or anything else. The players determine where the story goes. You're not actually leading the story, you're following the players. We're going to show you how to do that.

Episode 1

The Bloody Thread

Read or paraphrase the following to your players:

It was supposed to be a private meeting. In Vasa Castle, in the throne room, with the Prince of the Commonwealth. It was a motley gathering: the Prince of Sarmatia, a Vodacce bride-to-be and her swaggering brother, an entirely honest Castillian sailor and a mysterious, stoic bodyguard. It was supposed to be a private meeting, all of the participants with their own agendas... some of them less public than others.

But then, the Vodacce woman's eyes went wide. "Danger!" she screamed.

Her brother threw himself in front of his sister. The Castillian bodyguard threw herself on the Prince. And the sailor...ducked.

An explosion of gunpowder. Shattering glass. The march of soldiers' feet.

The door blew open and a man stepped through, surrounded by soldiers. He introduced himself as Duke Kazimierz, Marcen Sabat. And he accused the Prince of treason. Arrows flew, swords clashed and you escaped. Barely.

And now, here you are, hiding in one of the castle's many rooms with burning beams and tapestries. If you only had a window, perhaps you could risk a jump.

Weapons drawn. Breathing smoke. Feeling the heat of flame on your skin.

The Prince looks at each of you. You seem like honorable men and women. At least, more honorable than the villain looking for you.

This is a political coup. You've got to get out of here. But where do you go?

The players each have a rundown of their Heroes, motivations, and secrets. At this point, encourage ideas. How are they going to escape with soldiers all through the castle looking for them?

Retreat from the Capital

The palace is on fire, and the Strega's warning bought the Heroes the few valuable seconds required to escape.

Pacing is important here. Pay attention to your players. Let them chat a bit so they can get to know each other, but then, when the time is right, throw some action at them.

Escape Your Pursuers

This little encounter teaches your players how to roll and read the dice. Read or paraphrase the text below:

As you run through the burning castle, beams fall from above, crashing down all around you. You burst through a doorway into the ballroom, flames licking at the walls. Behind you, guards wearing Sabat colors shout for you to halt. Then, from the balconies above, you see an assortment of crossbows and muskets leveled at you over the railings—too many to fight. You know that if you can make it to the far side of the room and through a nearby study, there is a window that overlooks the docks. If you can make it there, you can surely escape the city before the noose closes around your neck. What do you do?

There is plenty for the Heroes to do here, but their main objective should be to reach the study at the other side of the ballroom. Heroes can use any combination of Skills and Traits they wish, but some choices are more likely than others.

You have presented the players with a Risk: a dangerous action or choice. Players can use their Hero Sheets (Traits, Skills, Advantages and other bonuses) to overcome the Risk. Every Risk in 7TH SEA comes with a Consequence: the price for overcoming the Risk. Players can also use their Hero Sheets to overcome a Consequence.

Follow these steps to run through the Risk.

Step 1: Setting the Stage

The first thing you do is describe the situation and the elements that players can potentially use or should watch out for.

Step 2: Approach

Next, ask the Heroes how they will get across the room. Give them a little bit of time to decide what they do, but do not dawdle. If they take any longer than one minute, and you should push them to make a decision.

Step 3: Gather Dice

Once the Heroes have decided their Approaches, tell them which Trait and Skill each of them should use. Brawn and Finesse are the most likely Traits, but they might have opted for a solution that uses Wits or Panache. They may add a number of dice equal to an appropriate Skill. Athletics is the most likely, although they might choose to use something like Intimidation or Hide. Ultimately, it is your call as GM as to which Trait and Skill are most appropriate.

Players can also get additional dice for a few different reasons described earlier in this quickstart adventure:

- One Bonus Die if this is the first time she is using that Skill in this Scene (which for this very first Risk should be true of all the players).
- One Bonus Die if she gives some cool bit of description for her Action.

Step 4: Consequences and Opportunities

Once they have decided what they want to do, you should inform them of the Consequences of their choice. Because this is their first Risk, we will keep the Consequences simple: 8 Wounds. This means that the cost of getting across the ballroom is that they must take 8 Wounds.

In this quickstart, we'll mark them like this:

Risk: Get across the ballroom to the study.

Consequence: Your Hero receives 8 Wounds.

Tell the players they must now roll dice. Their first Risk!

Step 5: Rolls and Raises

Each player then rolls all his dice and uses the results to make sets of 10. A 2+8, 3+7, etc. If a combination of dice goes higher than 10—such as 6+8—that still counts as a 10.

Every set of 10 is a Raise. Players use Raises in various ways, but most importantly, players use Raises to overcome the Risk and overcome the Consequences. Each player needs 1 Raise to get across the room. Avoiding the Consequence requires an additional 8 Raises. Players can devote as many or as few Raises as they have to overcoming the Consequence and reducing Wounds. Any Wounds not canceled are dealt out to all of the Heroes. So, if the players cancel 6 of the 8 Wounds, each Hero takes 2 Wounds.

If a player gets no Raises, he doesn't overcome the Risk—getting across the room. You (the GM) say what happens. Make it interesting and fun, and feel free to put the Hero into a bad spot.

Players cannot spend a Raise to accomplish the goal of the Risk for another Hero. They can help each other with the Consequences, but they have to accomplish the Risk on their own.

That is the only limit on Raises: Heroes cannot use Raises to overcome Risks for other Heroes. A Hero must overcome the Risk himself.

Since this is an Action Sequence, the player with the most Raises describes her Hero's Action and spends one or more Raises on that Action. After the first Action resolves, the character with the most Raises at this point takes the next Action. This could be the same character or it could be another character, but whoever it is, the character with the most Raises always takes the next Action. If two Heroes are tied, they decide which of them goes next.

Whenever a player uses a Raise, she describes the Action. For example, if a Hero uses a Raise to negate the Consequences of a Risk for another Hero, the first player describes how. Heroes can use Raises in various ways to negate the Consequences. A few examples of how a Hero can spend a Raise are to:

- Dodge a burning beam that suddenly falls from the ceiling.
- Flip a table onto its side and take cover behind it.
- Shove a bookcase or armoire in front of the

door to stop her pursuers.

- ♦ Grab a sword from the suit of armor in the corner.
- ♦ Fire a few shots at the guards on the balcony to force them to keep their heads down.

After the very first Risk, the Heroes either will have gotten to the other side of the room or will have embroiled themselves in new situations by failing to generate any Raises. If a Hero gets separated from his companions during this scene, do not worry too much. Just come up with a brief description of how he gets back on track, and give him a few Wounds to denote his troubles. Make sure you put him back with the others as soon as you can, but do not gloss over what happened. Describe something dangerous (he finds himself cornered with a handful of Sabat's soldiers and escapes with some cuts and bruises) or funny (he bursts in on a noblewoman trying to escape, and she screams and hits him with her handbag before he stumbles out) that happened to him in a side room. Then, once everybody is bursting into the study, move on to the next section.

Estera Sabat: “Czarny Kot” (The Black Cat)

Read or paraphrase the following to your players:

You burst into the study and throw the door closed behind you. Ennio holds the door shut long enough for Azucena to upend a small bookcase in front of it—Sabat's soldiers won't be getting in that way.

“Witam drodzy,” you hear from the room behind you. “Hello, darling.”

Crouched on the sill of an open window, you see a woman in skintight black leather trousers, tall boots and a leather corset. Her hair is black and long, flowing over her shoulders. She drops to the floor on the pads of her feet but stays close to the window. She seems a little apprehensive but is putting a great deal of effort into seeming at ease.

This is Estera Sabat, the woman the Prince has been refusing to marry for five years. Her objective is political influence, and her favorite methods are theft and espionage. She is the

Black Cat.

“I have a proposition for you,” she says in a husky, sultry voice. “I do not know what my father plans, but I know him well enough. His interests usually align with mine...but not this time, I think. Let me go with you. I can help.”

Estera's goal is simple—she wants to stay close to the Prince and his companions to keep an eye on them. She has her own objectives and ambitions that are not necessarily the same as her father's. Estera is, in many ways, an opportunist, and here she smells opportunity. The chaotic situation has pushed her to make a bold move in order to stay informed.

Once you have described the scene, you should address Aleksy directly. Hold up five fingers, and explain that he has until the count of zero to make a decision. Then ask him if he accepts Estera's offer to accompany the Heroes.

If he hasn't chosen by the time you reach zero, or if he refuses, tell him that he has hesitated and Estera senses it. She is hurt and angry:

“Of all the people I have ever lied to, Aleksy, you were never one of them.” Then she leaps out a nearby window, using her grappling hook to escape.

If he chooses to accept Estera's offer, she is pleased:

“Then I will see you at the pirate's ship, my Prince. I would accompany you there myself, but there is something I must attend to before we leave. And besides, as usual, you are in capable hands.” She flashes a quick smile at Azucena, then saunters out a nearby door without a glance over her shoulder.

Depending on how Aleksy and the other Heroes treat Estera here, it will change her presence in Episode 2.

How you play Estera is up to you. Keep your options open. She has not made up her mind, which means you do not have to either—not until the last possible moment. Choose one or more of the following character twists for Estera. Remember what you choose, but keep it to yourself...at least until the time is right.

- ♦ Estera does not love her father—she hates and is afraid of him. Growing up as a Sabat, however, meant that she could not show

fear and instead always presented an air of calm control. She sees this as her opportunity to get out from under his thumb.

- Estera is actually a bit of an altruist, and she believes that Aleksy's idea of Golden Liberty is one of genius. She wants to ensure that his ideals come to fruition, even if she does not get to do that as the Sarmatian queen.
- Estera likes and respects Aleksy, but her interest in marrying him is only for political reasons. When she says "beloved," she is not talking to Aleksy. The person she is truly in love with...is Azucena.

Out the Window

Read or paraphrase the following to your players:

Below you, through the window Estera left open, the small courtyard is swarming with activity. More than a dozen of Sabat's house guard are taking positions down below. In the chaos, they do not seem to notice you just yet—a few glance up at the windows when they see some commotion, but there is just too much going on right now for all of them to notice. The soldiers move to fortified positions along the walls. It is clear that they are taking control of the palace, but their attention is mostly focused outward. What do you do?

It's time for another Risk! Have your players build a pool of dice the same way as they did before. Encourage them to use a different Trait and Skill than they used to cross the ballroom—and offer them a Bonus Die on their roll if they accept. Encourage them to do something heroic, to interact with their surroundings in a meaningful way or to say something clever—and offer them a Bonus Die on their roll if they do. Players can gain both of these bonuses, but only once each for a maximum of two Bonus Dice.

Risk: Get down to the courtyard below.

Consequence: Your Hero receives 8 Wounds.

Opportunity: Your arrival in the courtyard goes unnoticed by the guards. Your next Risk gains Bonus Dice equal to your Ranks in Hide (minimum 1). Only one Hero may activate this Opportunity.

Follow the same procedure for a Risk as before. Set the stakes by telling the Heroes that they are trying to reach the ground, and that they will take 8 Wounds along the way. Ask them how they plan to get to the ground below, and ask them to gather a die pool made up of the appropriate Trait and Skill. Have the Heroes spend their Raises to overcome the Risk, overcome Consequences, or do something else (see examples below). The same rules apply as before—you cannot overcome the Risk for another Hero; you can only help them to overcome Consequences.

The players can spend Raises here in similar ways as they did before. Each Raise allows a player to reduce the Consequence the Heroes suffer, but remember to have them describe how they do so. Some examples might be to:

- Leap out the window on a hanging tapestry.
- Deliver a flying kick to one of the guards.
- Land harmlessly in a pile of hay or on a cloth awning.
- Land in a heap on top of one of the guards below.
- Drop down into the courtyard silently, without any of the guards taking notice of them.

If players do not have any Raises, something interesting happens. They land badly and hurt themselves, they fall haphazardly into a pile of garbage and are surrounded by angry soldiers, and so on. Don't be afraid to come up with your own circumstances for Heroes that fail their Risk, but remember not to punish them. Your job here is to complicate the situation and give them a few bumps to add color and spice to their actions. Whatever situation they wind up in should not, ultimately, derail from the course that carries them to the next Scene.

Captain Filip Kumiega

From where they land it is only a few hundred feet to the docks. Luckily, the King's most trusted guard, Filip Kumiega, is coming to help...or is he?

Read or paraphrase the following to your players:

"Drop your weapons!" Filip Kumiega, Captain of the Royal Sarmatian Guard, marches forward surrounded by his most trusted soldiers, men and women hand-picked to serve at his side. It doesn't take long for you to realize that Filip isn't shouting at the men attacking—he's addressing you.

After only a moment—once it becomes apparent that you aren't going to comply—his expression shifts to anger. "I'm sorry, my Prince, but you've made a grave error. Your ideas are dangerous. They go against the very nature of a civilized society." He pivots on a heel and strides toward the castle, making an impatient gesture to the collection of Sabat soldiers and Royal Guard. "Seize them!"

These men and women are known as Brute Squads: groups of thugs. Heroes have little trouble dispatching them in small numbers, but if there are too many, even the best Hero can get overwhelmed.

Our three Brute Squads each have a Strength of 8. That means we have eight Brutes per Squad.

Once you have described the danger to the characters and what is at stake, you should address Azucena directly. She has an important decision to make. Hold up five fingers, and explain that she has until the count of zero to make a decision. Ask her whether she stays to protect the Prince or chases after Filip. Then start counting.

If she has not chosen by the time you reach zero, tell her that she has hesitated and the moment has passed. Her window to pursue Filip has closed. If she chooses to chase Filip, check the section **Through the Fire**.

Here is a step-by-step walkthrough of how to handle the Scene.

Step 1: Approach

Ask the Heroes what they want to do next. More than likely, the Heroes will want to "escape to the docks" or something similar. Ask them questions about their plans until you can help them determine their Approach to the situation.

Step 2: Rolls and Raises

Tell the players to roll a number of dice equal to their appropriate Trait + appropriate Skill + any appropriate bonuses. Remember that they do not have to use fighting Skills—they can opt to use Athletics to run the Brutes ragged around the courtyard, they can use Intimidate to scare them into running away, or they can use any other Approach that you judge is appropriate to the setting and the mood at your table.

The GM also tells each player the Consequences, if any, for their particular Risk.

Everyone rolls dice. Whoever currently has the most Raises gets to act, and if there is a tie between Heroes, they can decide whose turn it is. Every Raise a Hero devotes to take Action against the Brute Squad takes out a Brute. Make sure each player describes how his Hero takes out Brutes. Encourage vivid and exciting descriptions.

Step 3: Brute Squads' Turn

If the Heroes have not taken out all the Brutes, it is the Brutes' turn to deal out injuries. The Brutes inflict a number of Wounds equal to their remaining Strength. Have each Brute Squad attack a different Hero.

End of the Round

If there are no more Brutes, the fight is over. If Brutes remain, begin another Round. Go back to step 1 and go through all the steps until no more Brutes remain.

Space

Do not worry about space or feet or inches or anything like that. The room is small enough that everyone can get to everyone else. Besides, we like the image of Heroes dashing from corner to corner, flashing their blades, taking out bad guys. Don't let inches and centimeters get in the way of that. This isn't a game about accuracy: it's a game about *action*!

Wounds

Now is a good time to remind your players to keep their Wounds in mind. Depending on how things have gone so far, they might have a Dramatic Wound, which could change the number of dice they roll.

Through the Fire

If Azucena decides to chase Filip, read or paraphrase the following to her:

You plunge through the doorway and back into the burning palace, hot on Filip's heels. You never liked the man—too much of a conservative traditionalist, in your eyes. His devotion to the royalty of Sarmatia is one of expectation, almost habit, not one of true loyalty.

You are somewhat surprised when he stops running, and instead turns to face you with a sneer. "Foreigner, you have corrupted my Prince and my people for long enough. You wish to burn my Nation to the ground? Fitting that you'll die in the literal ruins of the very house you sought to metaphorically tear down. *Kill her!*"

From the smoldering, smoky shadows come a handful of men and women. All pretense of association with the Royal Guard is gone—they wear all black, with masks covering their faces and sharp knives in hand. These are not soldiers—they are assassins.

This encounter runs similar to the fight with the soldiers outside, except these assassins are a single Brute Squad of Strength 6. During the commotion, Filip takes a shot with his pistol and then ducks out of the room.

Filip rolls six dice. He gets to roll dice because he is a Villain, not a Brute. Azucena's player chooses an Approach and gathers her dice just like before. Whoever has the most Raises between Filip and Azucena gets to go first. If they are tied, Filip goes first—Villains always win ties of this sort. Whenever it is Filip's turn, he spends all of his Raises to shoot Azucena, dealing 1 Wound for each Raise plus 1 Dramatic Wound (since he is using a pistol) if he deals at least a single Wound. Azucena can choose to

prevent these Wounds by spending her own Raises, even if it is not her turn, but she cannot spend a Raise to prevent the extra Dramatic Wound from the pistol shot.

Once he has made his shot, Filip activates his Virtue (The Fool's "Wily") to escape the Scene. He charges through a doorway or leaps through a window to escape Azucena's wrath, trusting his hired cutthroats to finish her.

After that first shot, run the fight according to the steps above. Run the two fights simultaneously rather than separately—just move back and forth between the two Scenes, describing the two encounters. Azucena cannot aid the other Heroes by fighting their Brute Squads, and vice versa.

You should mention to Azucena that she can hear sounds of combat outside, maybe the occasional shout of pain or fear. Remind her of the consequence of her choice to abandon the Prince and pursue Filip. You should do the same with the Prince—point out that this would be different if Azucena had stayed, but remember to let them reach their own conclusions and feelings on the matter. Do not tell Azucena she regrets leaving the Prince—show her why she might regret it. Do not tell the Prince that he is angry that Azucena chased Filip—show him why he might be angry.

Finishing Up

When the Heroes have dealt with the guards, they make their way onto Roberto's ship and set sail into the harbor. If anyone was separated, bring them back together with a short description. For example, if Azucena pursued Filip into the castle, describe her leaping out a window to safety just as that portion of the castle's roof collapses.

If the Prince accepted Estera's offer of help, she is waiting for them on Roberto's ship.

Episode 2

In the Cold, Cold Vodacce Night

In which our intrepid Heroes find themselves politicking in a Vodacce court. Their goal is simple: raise an army to march on the Commonwealth. If only they can convince the fickle Merchant Princes of Vodacce to agree...

A First Step into a Larger World

Things are about to get a little more tricky.

Episode 1 was very direct and, in many ways, simple. We designed it to get you and your players into the game, to let your group jump into the water feet first.

Episode 2 is...different. This part of the adventure is intended to give your Heroes some leeway, to let them stretch their legs a little bit, talk to whom they want, go where they want and pursue their goals in whatever way they want. With that in mind, this Episode is more of a set piece than an established series of events. We have done our best to paint the Scene for you, to give you the tools you and your Heroes need to begin to navigate the world of Vodacce court politics.

You might feel a little overwhelmed at first, but don't worry. If you get lost, or if the action slows down more than you'd like, we've included a few events that you can add to the party to get things rolling again.

We trust you. You can do this.

Read or paraphrase the following to your players:

"Why are we going to Vodacce? Why sail across the sea when we still have allies here in the Commonwealth?"

"Everybody knows you shouldn't trust the Vodacce. This makes no sense."

"Of course, the Witch and her brother couldn't be happier. They didn't want to come to the Commonwealth in the first place."

"She holds no love for the Prince. It's clearly a trap!"

You've listened to the crew grumble the entire trip. It's as if they forgot how, in the months following the attack on the palace, you sat with

no less than four allies of the Prince. Betrayed by those believed friends. Each bought by the Duke Kazimierz's deep coffers.

Every. Single. Time.

Only after all the other options were exhausted, the Prince finally entertained his fiancée's idea of sailing to Vodacce in hope of appealing to her father for help.

Now the topman calls out that he's spied the port. The decision has been made. The die cast. You've opted to take the risk of finding allies in a foreign court. No matter how deadly you fear it may become.

Although the Heroes have traveled from the Commonwealth to Vodacce, that does not mean things have not happened in the previous months. Wounds from the first Episode are gone; they have had time to heal.

First, ask each player—one by one—to describe either a dangerous situation from the previous months to show there was no help to be found in the Commonwealth or a short adventure that happened along the way to Vodacce. This situation should involve that player's Hero making a mistake, stepping into danger or helping out in a supporting role.

Second, the person to that player's right describes how his Hero saved the day. Perhaps one Hero rescued the other, or one Hero overcame danger with his companion's aid. Follow up each description with a quick Risk, and encourage the players to narrate their daring escapes from the clutches of Duke Kazimierz and his allies. When players describe their dilemmas, assign appropriate Consequences for each Risk.

Remember that the Hero who sets the Scene is *not* the Hero who saves the day. The goal here is to bring the Heroes together and to show that they have grown to rely on and trust one another in their journey. When setting a Scene, if you feel a player puts her Hero in significant danger, displays a meaningful

flaw or shortcoming, or otherwise does an exemplary job of showing *another* Hero to be awesome, offer her a Hero Point.

Each of these Scenes should involve only a single Risk. Don't linger too long—just a few quick flashes to the troubles the Heroes have endured. Of course, if your players are having a lot of fun, do not pull the rug out from under them. Just remember to keep things moving.

Arriving in Vodacce

Read or paraphrase the following to your players:

When the Heroes reached Vodacce, they received terrible news: Domenica and Ennio's father, the Count Vespucci, was greatly angered by the announcement of Golden Liberty. Unable to call off the marriage, Count Vespucci is unwilling to aid the deposed Prince and his allies. The safe haven they expected to find is gone, and they are left out in the cold.

It is time to find new allies, to secure a patron and to raise an army to march on the Commonwealth and reclaim the Prince's throne. There is only one problem: the Vodacce nobles are unwilling to involve themselves in the upheaval of their neighbor for fear that marching an army across the borders would be seen as an act of war.

As luck would have it, a more understanding Vodacce noble—the Marquis De Rege—is throwing a gala masquerade ball. The group has secured their invites and costumes and is making its way through the main gate.

De Rege's estate, nicknamed the Rainbow House, is gorgeous on any day, with high spires that look out over the city and the Numanari Approach. The architecture is inspired by classic Numa, but with contemporary Vodacce flair and color that gives it a life and identity of its own. The courtyard is paved with stones of varying colors, forming a bright mosaic arranged around a massive central fountain. On the water's surface, countless paper lanterns float back and forth, and similar lanterns are hung around the courtyard, giving the entire place a feel of something out of a fairy tale.

The people gathered are no less fantastical—the political and social elite of Vodacce, all decked

out in clothing and costumes of the highest quality with masks from the simple and elegant to the extravagant and unbelievable, wander to and fro, sipping drinks and engaging one another in conversation.

A line of attendees stretches back from the gate. Some are on foot. Others are on horseback, riding in carriages, and one group even arrives on a palanquin carried by four brawny servants. The estate has its own dedicated docks as well, and numerous small boats and pleasure yachts can be seen either already moored or waiting to dock.

Making an Entrance

Ask the players to describe their entrance to the grand ballroom. A herald announces the party, and all eyes are on them. A brief moment to win the attention of any would-be patrons in attendance... or avoid the notice of would-be spies and enemies, if you are the paranoid sort.

Ask each player to describe how his Hero enters the party. Does he try to make a splash or avoid drawing too much attention? Is she in disguise or using a false identity?

Use the descriptions to set the tone for subsequent interactions and to color the Scene, unless a player has an explicit goal or he requests a Risk. If he does, feel free to have him roll dice, but remember that Risks should not be made unless there is an explicit element of danger or something is immediately at stake. He should not make a Risk to make a good impression on the crowd, for example, because that is not about anything immediately happening—he should, however, make a Risk to convince a noble to share a juicy piece of gossip.

Inside the Rainbow House

Read or paraphrase the following to your players.

Once you are inside, the Scene is no less magnificent. The main ballroom is awash in light and color, with cloth tapestries hanging from the balconies that line the walls. A full symphony plays on a stage off to one side, and servants carrying trays of drinks and food meander through the room, offering refreshments to guests. There are buffet-style tables set out in various places around the room as well, and a

few dozen small, circular tables with chairs set around them.

The center of the room is dominated by an open space that looks as if it is being used as a dance floor. More than a score of dancers are currently spinning and twirling about in intricate patterns of formal dance.

Everyone—and I mean *everyone*—is wearing a mask and costume of varying intricacy and expense. You do see some guests entering and leaving through other rooms, and, after making a few quick circuits, you discover that these are mostly sitting rooms that have been set aside for quiet, more intimate conversation. One appears to be a small library or study, one is a sitting room with a number of very comfortable-looking red leather couches and another is a trophy room adorned with various stuffed animals, mounted animal heads and ornamental weapons in glass display cases.

There are other doors as well, but they appear to have guards stationed nearby. These guards do not seem to be particularly aggressive—you see a few other guests draw close to these guarded doors, and they are gently turned away but otherwise not harassed or bothered.

Working the Room

The players may feel tempted to avoid Brawn and Finesse Risks because this is primarily a social Scene. However, there is plenty of potential here for less socially oriented Heroes to participate and contribute. Below are suggestions for some outside-of-the-box uses for Traits.

- ♦ **Panache:** Making a splash at the gala and, generally, trying to get along with the upper crust.
- ♦ **Wits:** Outflanking her peers and knowing just when to drop the right words in the right ears or figure out who is most likely (and able) to help her.
- ♦ **Resolve:** Resisting any temptations or offers that would distract the group from their goal.
- ♦ **Finesse:** Physically maneuvering through the crowds; slipping off to explore the manor for clues.

- ♦ **Brawn:** Puffing your chest out and showing off; drawing attention; creating distractions or impressing a mighty noble.

Skill Expectations

A quick glance over the Hero Sheets should prepare you for this Scene. Below is a brief reminder of some of the higher-ranked Skills you should be expecting the Heroes to try, or suggesting for the players to consider:

- ♦ **Prince Aleksy Gracjan Nowak:** Convince and Warfare
- ♦ **Domenica Vespucci:** Convince and Tempt
- ♦ **Ennio Vespucci:** Intimidate and Empathy
- ♦ **Roberto Gallo:** Tempt and Scholarship
- ♦ **Azucena Esquivel:** Empathy and Theft

Advantage Expectations

Be prepared for the Advantages your group may bring into play. If your first reaction to anyone invoking an Advantage is to say no, stop yourself now. Advantages are going to help hook the players into the Scene even deeper. Here are a few to keep an eye out for, or suggest the players consider using:

- ♦ **Prince Aleksy Gracjan Nowak:** Leadership, Reputation (Principled), Indomitable Will
- ♦ **Domenica Vespucci:** An Honest Misunderstanding, Come Hither, Friend At Court
- ♦ **Ennio Vespucci:** Indomitable Will, Duelist Academy
- ♦ **Roberto Gallo:** Leadership, Ordained, Spark Of Genius
- ♦ **Azucena Esquivel:** Camaraderie, Second Story Work, Streetwise

We suggest that you treat the gala at the Rainbow House as a Dramatic Sequence, allowing the Heroes to go where they want and speak to whomever they find interesting. Spending a Raise earns them a piece of information about either the Duke's plot or one of the gala's prominent and influential guests.

If a Hero runs out of Raises, he can still participate in the gala, ask questions, and speak to other guests, but his ability to influence the Scene has waned. He

might get false information (or still learn useful things), he might get taken advantage of by NPCs (or take advantage of them anyway) or he might just get sauced in the corner. Running out of Raises does not mean a Hero is out of the Scene; it just means that he doesn't get to dictate terms anymore.

If all Heroes are out of Raises but you feel that there is still more to do at the Rainbow House (or if they are just having a blast and things are going well), you can choose to extend the Sequence into another Round, but do this sparingly. It is perfectly all right if every box does not get ticked and every scrap of information is not learned, as long as there is enough for the Heroes to go on in order to continue the story.

The Guests

Four characters are in attendance who have both the means and motive to help the group. When the Heroes make a Risk or spend a Raise to investigate their potential allies, consider what they are doing and how they are doing it.

Below you will find three truths and one lie about each of the NPCs, along with what they want in exchange for helping the Heroes. Their personalities are not spelled out, but you can infer details about their temperaments from the details below. This is intentional. As a GM you should adapt these characters to fit with your Heroes' personalities.

Marquis Cesarino De Rege, The Host

- ♦ **True:** The Marquis has the largest army of those in attendance. Surely he can part with a garrison to help the deposed Prince.
- ♦ **True:** The Marquis owns numerous lucrative trade routes with the Commonwealth. Surely he does not want any further disruption to the Commonwealth's commerce.
- ♦ **True:** The Marquis attended the Ambrogia dueling academy. Surely he will ally with any fellow graduates...like Ennio Vespucci.
- ♦ **False:** The Marquis made his title through underhanded mercantile trade, and the only thing he respects is the Senator. Surely if you offer bribes, he will sell his swords to war. (The Marquis might be one of the few honest merchants in Vodacce and prides himself as such. Any bribes will be an insult.)

Marquis Cesarino De Rege wants nothing in return but honesty. He will commit his forces if the Heroes properly explain the situation to him. The fewer details left out of the story, the sooner he will act. Any attempts to mislead or manipulate him will sour his mood and make him unlikely to commit his army to action. De Rege leads a regiment (1,000 soldiers).

Count Nicostrato Guttuso, The Lovelorn

- ♦ **True:** The Count has never married and has a soft spot for love stories. Surely hearing how the Prince and his fiancée were driven from their home on the day of their engagement will win his affections.
- ♦ **True:** The Count earned his title in battle, his army having defeated numerous enemies of Vodacce years ago. Surely he will want to relive his glory days one last time.
- ♦ **True:** The Count secretly supports El Vago, having hosted the infamous vigilante in his home on numerous occasions. Surely he will lend aid to anyone helping fight for the people. (Azucena Esquivel is a member of Los Vagabundos.)
- ♦ **False:** The Count desperately wants to be married. Surely if you can arrange an engagement for him, he will gladly lend his aid. (The Count has only ever loved one woman, and she has long since passed. Any offer of marriage he will take as an insult to her memory.)

Count Nicostrato Guttuso wishes to attend the wedding of Prince Aleksy and Domenica Vespucci. He will commit his forces if he is offered a role in the wedding. The bigger the role, the easier he will be to convince. Any conflict between Aleksy and Domenica, or any other couples that may be forming within the party, will turn his mood and make him less willing to assist. Guttuso leads a battalion (500 soldiers).

Baroness Rosa Santina Manco, The Arriviste

- ♦ **True:** The Baroness is ambitious. Having recently acquired her title, she seeks the approval of her peers. Surely she will jump at the chance to prove herself in battle.
- ♦ **True:** The Baroness hates bullies and has a soft spot for an underdog. Anyone who thinks he can win any fight he faces via tenacity and aggression is likely to win her favor. Surely she will be eager to knock the usurping Duke down a peg.
- ♦ **True:** The Baroness was recently humiliated at a dinner party hosted by Count Vespucci. Surely she will want to meddle in the Count's affairs for his affront, and will be drawn to anyone who has successfully outmaneuvered him in the past. (Domenica has gotten the better of her father in political dealings.)
- ♦ **False:** The Baroness seeks to win lands from the Commonwealth to expand Vodacce's influence. Surely if offered a parcel of land, she will commit her forces. (The Baroness is still trying to maintain control over her current lands, and she will take any offers for additional lands as an insult to her ability to manage her domain.)

Baroness Rosa Santina Manco demands credit for the defeat of the usurping army. She will commit her forces if she is promised a high place in the account of the battles and guaranteed prominence in helping the Commonwealth during this turbulent time. The more glory promised her, the faster she will rally her forces. Manco leads a company (250 soldiers).

Admiral Carmen Cruz, The Ambassador

- ♦ **True:** The Admiral has a strong sense of justice and righteousness, even if her definitions of those things are a little more rough than most. Surely she will lend her aid to a cause she believes is just.
- ♦ **True:** The Admiral is in Vodacce to forge stronger ties for her patrons back in Castille. Surely earning a favor—a *big* one—from the Crown Prince of the Commonwealth would make her employers very happy.
- ♦ **True:** The Admiral is a former pirate captain turned privateer. She managed to ingratiate herself to the Castillian royalty and secured a high-ranking position within the Armada. Surely she will be swayed by another "independent captain" who wants to go legitimate. (Roberto Gallo is also a former pirate who seeks legitimacy.)
- ♦ **False:** The Admiral's play at legitimacy is all a ruse—she is interested in gold, and by any means necessary. Surely if offered a sizable monetary reward, she will commit her flotilla to action. (The Admiral has found something more important to her than coin. Any insinuation that she is nothing more than a pirate will be seen as an insult to her honor.)

Admiral Carmen Cruz is a sucker for a redemption story. She will commit her forces if she believes the Heroes have been wronged and want to serve up some poetic justice, especially if it sounds like it will be a good story. Carmen leads a flotilla (250 soldiers and 10 ships).

What if...?

In Episode 1, your Heroes were presented with a few different options that could affect how this Scene plays out or what resources are available to them. Here we will give you a few guidelines about how to keep those things in mind or to bring them back into play if you would like.

Estera Sabat

How did your Heroes treat Estera, and how have they treated her in the interim? If the Prince declined her offer for help, you can have her appear alongside Zyta at the end of the episode. Emphasize her regret at this course of action, but stay resolute in her belief that Aleksy is the cause. If he'd allowed her to help, perhaps she could have prevented this.

If the Prince accepted her offer to help, she does what she can to schmooze the other guests and butter them up for the Heroes. If a Hero approaches one of the guests with Estera, offer them the chance to Re-Roll any one die in a Risk they make. If they let her work the room on her own, she returns to them with one or two facts about the other guests. She can also hint at her father having an agent present, but she is not sure who it is.

"Be careful, my Prince. My father has many knives, and all of them are sharp."

Filip Kumiega

Did Azucena pursue Filip back into the palace? If not, then he is not here—Filip is busy back in the Commonwealth helping to secure Sabat's new hold over the Nation.

If Azucena chased him into the palace, then you can have him resurface if you want. He has abandoned his post in the Commonwealth and has come looking for revenge. Filip has tracked the Heroes here and managed to secure his own invitation—and a mask to cover the nasty burns that now scar his face. He blames Azucena for his disfigurement in addition to his previous claims that she has corrupted Aleksy and turned him against tradition. While Filip is angry with the Prince, he truly hates Azucena, and his primary goal here is to lure her out of the party and kill her. He will try to catch her eye without

anyone else noticing, or to do something suspicious that might encourage her to follow him out of the ballroom where he can lie in wait.

Filip is a Villain with Strength 6. That means that he always rolls six dice for any Risk he takes. It also means that, after taking 6 Wounds, the next Wound (his seventh) is a Dramatic Wound. If he takes 4 Dramatic Wounds, he is defeated. Filip is, however, also a coward—if he takes more than 2 Dramatic Wounds, he'll attempt to flee and look for his revenge some other day.

He isn't a Duelist—and neither is Azucena—so he has no intention of engaging her in an honest sword fight, and instead favors just shooting her or stabbing her unceremoniously. He is not here to put on a show; he is out for blood.

Be creative with how you handle Azucena's encounter with Filip. Just remember that he does everything he can to keep it out of the ballroom (he does not want anyone else to interfere), and he is not personally motivated to hurt anyone else (but he will if they get in his way). He keeps his identity a secret until the last possible moment.

"You have corrupted my Prince, and you have scarred my face. For that, I will make you suffer before you die!"

Seal the Deal

Depending on how interactions with these three characters turn out, you may have one or more candidates to sponsor the group's return to the Commonwealth. Since each of these patrons wants something different, it is possible to enlist the aid of more than one...or none at all.

The Beginning of the End

Did your Heroes really think that the Duke would just sit back and wait for them to marshal their allies against him? It is time to disabuse them of that notion.

Once the Heroes have succeeded in winning an ally or two—or they have failed in spectacular fashion—the Duke's allies make their move.

Cold, Naked Steel

Zyta Kurowski is Sabat's personal bodyguard and enforcer. Zyta is notorious as a brutal and cruel swordmaster who takes special pleasure in inflicting pain and humiliation on those she is sent to deal with. She is well-known by the Sarmatian elite. She has been dispatched to send a message to the Prince and any allies he may have won here tonight.

Zyta is a Strength 8 Villain, and so she rolls eight dice for any Risk. After taking 8 Wounds, the next Wound (the ninth) is a Dramatic Wound, and she can take 4 Dramatic Wounds before she is defeated. Zyta can gain Bonus Dice, most likely from any Dramatic Wounds that Ennio has or may receive in the course of the duel or from Danger Points that the GM has accrued in the course of play (two Bonus Dice for each Danger Point spent on a Risk).

If the Heroes made an ally of the Marquis, Zyta targets him. If they did not, she targets another ally they earned. If they made no allies, she targets them directly. Adjust her dialogue and actions however you feel is necessary.

Read or paraphrase the following to your players:

"How touching. The exiled pauper-prince finds a sympathetic ear amongst the people of his whore fiancée." The woman's Sarmatian accent is thick, nearly to the point of caricature. She lurks nearby, her red lips twisted into a cruel smirk. Aleksy knows her on sight—Zyta Kurowski. Sabat's personal swordmaster and executioner.

"I have come for the traitor." She turns her steely gaze upon the Marquis, smirking. "You will give him to me. We will return to the Commonwealth, where he will face a trial, he will be found guilty and he will be executed for treason. After all, here he is, plotting with foreigners to stage a military coup...and overthrow his father."

The guests give out a collective gasp, but the Marquis seems unmoved. Zyta pauses for a moment, then steps toward him...and backhands him across the jaw. "Then I will fight for him. I challenge you to a duel, old man. And when I defeat you, I take the traitor."

The Marquis wipes a trickle of blood from the corner of his mouth, then raises one hand and signals his guards to halt. "You have insulted me in my own home...but more importantly, you have insulted the honor of my guests. I am glad to defend them."

He turns his gaze to Ennio. "But I think one of their own number is more than up to the task."

If your players want to gang up on Zyta, or approach this in a way that is not Heroic, gently remind the Prince that Zyta is proud and bold, but not stupid. She probably is not alone, and if her demand for a duel is not answered, she is certainly willing to resort to other, bloodier methods. She is, after all, a member of the Duelist's Guild. If she issues a challenge for a duel and then does not live up to the terms after the fact, she would suffer dire consequences. Zyta is not interested in dueling to the death, neither hers nor theirs. This is a duel of honor.

The fight with Zyta is a duel. Because she is a Strength 10 Villain, every 10 Wounds she takes causes the next Wound to be a Dramatic Wound. Once she has taken 4 Dramatic Wounds, she is defeated.

The duel with Zyta is *hard*, and it is intended to be. So far, the Heroes have interacted mostly with Brutes, or with Villains in passing (like Filip) or indirectly (like the Duke). This is the first time they have had one really draw steel and step up to the line against them, so to speak. They need to learn that Villains have teeth.

Ennio certainly has a chance to beat Zyta if he fights well, but it is entirely possible that the Sarmatian enforcer will get the better of him.

Aftermath

If Ennio defeats Zyta in the duel, read or paraphrase the following to your players:

Zyta drops her sword and falls to one knee, holding a hand over the nasty cut in her side. She glares up at Ennio through her disheveled hair. "So be it. The traitor remains free for now, but he cannot escape justice forever. Betrayal cannot go unanswered. Your people cry out for justice, Aleksy."

Give your players the opportunity to quip back at her, but end the Scene afterward with Zyta being marched from the room, her hands bound.

If Zyta defeats Ennio in the duel, read or paraphrase the following to your players:

Zyta smirks, stepping toward the slouching Ennio. “Your reputation was unearned, Vespucci. I expected better.” Using the tip of her boot, she nudges him gently, and Ennio, lacking the strength to stay upright, falls onto his back. His sword clatters to the ground, and Zyta turns her attention to Aleksy. “You are mine, traitor, by your own promise and by the word of honor of your Vodacce protector. Resist no further. You are under arrest.”

Give your players the opportunity to quip back at her, but end the Scene afterward with Zyta marching Aleksy out of the room, his hands bound.

Closing Up Shop

If you intend to keep playing with the same group of Heroes, you can use this as a cliffhanger. “Can our Heroes rescue the Prince before he falls into the hands of the Duke? Will Domenica see her betrothed alive again? Can Ennio get his revenge on the wicked Zyta, the only person to defeat him in a duel since his graduation from Academy? Find out next time, on 7TH SEA!”

No matter what you have planned for your players in the future, there are some questions that you should get into the habit of asking at the end of any game session, even if you are not playing 7TH SEA.

- ♦ **Did everyone have fun?** The entire point of playing a roleplaying game is to enjoy yourself. If someone did not have fun, you should ask her why and try to keep it in mind in the future, so you can do better. Remember that you should answer this

question yourself, as well—your enjoyment is as important as any player’s.

- ♦ **Is there anything that was confusing or that you didn’t understand?** If it was confusing on purpose (because it is a mystery the Heroes have not solved yet, for example) then that is one thing. Sometimes, however, the leaps in logic that you expect the players to make just do not happen, and things can get a little turned around. Use this opportunity to clear the air and make sure everyone knows what happened.
- ♦ **Is/Was the story interesting?** If your players are not interested in the story that is being told, it is probably a good idea to start telling a different one or to concentrate your effort on finding a way to get them interested in this one. Either way, this is a very important question.
- ♦ **Is there anything that would make you feel more a part of the story?** In any role-playing game, “sharing the spotlight” is something that everyone at the table needs to accept as a reality. Sometimes, however, it is difficult to gauge just how much attention each player is getting. It is probably impossible to keep things entirely even all the time, but if a player feels that his Hero is being neglected, you should do what you can to address it.

We hope you have enjoyed your first look at 7TH SEA. Whether you are a fan returning to an old favorite or a newcomer, it is our hope that you have enjoyed the time you have spent in Théah so far.

Fair winds and smooth sails until we meet again. And remember, take all you can carry, give nothing back!



Dueling

When two sword fighters come face to face and enter one-on-one combat with one another, we have a duel.

A duel is run as an Action Sequence between the two Duelists. Unlike other Action Sequences, however, a duel is structured. Both Duelists gather dice based on their Weaponry Skill and preferred Trait and use specific Maneuvers against each other. Only those who have attended a Dueling Academy and are a member of the Duelist's Guild may initiate a duel.

Attending any Duelist Academy grants access to all Maneuvers—specific ways to wield a weapon that stay consistent across Styles. In addition to these Maneuvers, a Duelist also gains access to a Style Bonus, a unique advantage based on his training.

To perform a Maneuver, spend a Raise on your Action. A Duelist can perform one, and only one, Maneuver on each of his Actions, e.g., a Duelist cannot spend two Raises to declare that he is Slashing and Parrying as a single Action. A Duelist can still spend multiple Raises to perform multiple Maneuvers within an Action Sequence as separate Actions.

In addition, a Duelist can never perform the same Maneuver in consecutive Actions (e.g., you cannot

perform Slash, then on your next Action perform Slash again). A Duelist may perform a Maneuver twice in the same Round of an Action Sequence, but there must be an additional Maneuver (or non-dueling Action) between the repeated Maneuvers.

Dueling and Dueling Styles

Dueling Styles grant the Duelist who knows them benefits in a duel, from changing the function of some Maneuvers to granting additional uses of Advanced Maneuvers. At the beginning of each Round, before rolling, a Duelist chooses which style he wants to use and gains the Dueling benefit of that style.

Maneuvers

Slash

A basic Maneuver used to attack, but one that even the most gifted street thug wishes she could master. When you perform Slash, deal a number of Wounds equal to your Ranks in Weaponry.

Parry

The art of putting your weapon between yourself and harm. Perform Parry to prevent a number of Wounds equal to your Ranks in Weaponry. You can activate Parry on your Action only, immediately following the Maneuver that caused your Wounds.

Feint

Posturing and positioning in such a way that your opponent drops his guard or tries to block an attack that never comes. When you perform Feint, you deal one Wound—if your target is injured again this Round, he suffers one additional Wound.

Lunge

A reckless and sometimes desperate Maneuver, but one capable of ending a conflict immediately. When you perform Lunge, spend all of your Raises. You deal a number of Wounds equal to your Ranks in Weaponry plus the Raises you spend. These Wounds cannot be avoided or prevented.

Bash

Forcing your opponent off balance—with your pommel or a closed fist—to render her next strike less effective. When you perform Bash, deal one Wound; the next time your target deals Wounds this Round, she deals one fewer Wound for each Rank you have in Weaponry.

Riposte

Failure to master Riposte has resulted in more students failing to graduate from their Academy

than any other Maneuver. When you perform Riposte, you prevent a number of Wounds equal to your Ranks in Weaponry, and deal a number of Wounds equal to your Ranks in Weaponry.

You can perform Riposte on your Action only, and you must perform it on the Action immediately following the Maneuver that caused the Wounds you are preventing. A Duelist may perform this Maneuver only once per Round.

Ambrogia Dueling Academy

Ambrogia has caught on like wildfire in recent years. It is remarkable for two chief reasons. The first is that it teaches its students to fight with their sword in their left hand and their main gauche in their right. The second is that its creator, Veronica Ambrogia, also happens to be one of Vodacce's most famous courtesans.

While Ambrogia does focus on the left hand (a factor that many Duelists find difficult to deal with), it emphasizes practicality over style. The students learn to use whatever they find in their hands to win the duel. "After all," teaches Madame Ambrogia, "it's the winner who tells the tale."

Veronica's Guile

When wielding a dagger in your right hand and a fencing sword (such as a rapier or cutlass) in your left, you gain an ability called Veronica's Guile. When you build a Risk Pool for Weaponry, you may use either your Finesse or Wits. If you spend a Hero Point, you may use both.

Sorte

Sorte (*soar-tay*, also known as “fate magic”) is one of the rarest sorceries in Théah. It is found only in Vodacce and runs only in the blood of its women. Those attuned to Sorte can see the great web of fate and how its strands connect to all things. With enough skill, the Sorte Strega (“Fate Witch”) can manipulate the strands, changing the fates of those around her.

How It Works

Sorte contains a number of effects, each called a Weave or Tessere (plural: Tesse) which has both Minor and Major effects. Each purchase of the Sorcery Advantage increases the number of Weaves a Hero can use. Domenica Vespucci, the Sorte Strega, has the following Tesse: Read, Arcana (minor only), Blessing and Pull.

Hero Points and Lashes

When a Strega uses a Tessere, she spends a Hero Point and takes at least 1 Lash (some Tessere give the option to take additional Lashes, but the minimum is always 1). The number of a Strega’s Lashes magnifies the effect of a Tessere, but they also make the eventual cost steeper to pay. Fate is displeased by the meddling of a Strega, and it always makes sure to take its toll.

Having Fate Lashes is both beneficial and harmful. It is beneficial in that the more Lashes you have, the stronger your magic is, and harmful because getting rid of them becomes more painful.

Removing Fate Lashes

A Strega can choose to remove a Fate Lash in two ways:

- ♦ First, she can choose to pay in blood. To remove a single Lash, the Strega takes a number of Wounds equal to the number of Lashes she has. For example, a Strega with 4 Lashes can choose to remove 1 Lash, immediately taking 4 Wounds. Now, she has 3 Lashes.

- ♦ Second, she can choose to pay in misfortune. To remove a single Lash, the Strega chooses to add one Danger Point for each Lash the Strega has. For example, a Strega with 4 Lashes can add 4 Danger Points (which are immediately added to the GM’s pool of Danger Points). Now, she has 3 Lashes.

A Strega who does not take care to keep from gathering too many Lashes can find herself strained and exhausted, betrayed by Fate when she most needs it. After the Strega makes any Risk, the GM can spend a Danger Point. The Strega cannot use any dice that roll lower than the number of Lashes she has.

By paying an additional Danger Point, the GM can target a Hero other than the Strega with this effect—Fate will have its due, one way or the other. For example, a Strega with 4 Lashes would be unable to use any dice that roll a 3, 2 or 1 in order to make Raises.

Tesse

Using a Tessere during an Action Sequence must take place on your Action, and costs 1 Raise in addition to any other costs (such as Hero Points or Lashes). A Strega can never target herself with any Tessere.

Read

Read is a special Tessere all Streghe learn. Using Read requires no Hero Points or Lashes and has only a single effect (rather than a Minor and Major effect).

In order to use any other Tessere, a Strega must first use Read to see the Arcana surrounding her. If a Strega cannot see (if she is blindfolded, has salt in the eyes or is permanently blinded), she cannot use Read.

Using Read costs a Raise during Action Sequences. Once she uses it, she can see all the strands and Arcana for the rest of the Scene.

Arcana

Streggha can see the Arcana of others, knowing both their greatest strengths and weaknesses. To use this Tessere, you must first Read your target to determine their Arcana.

Minor

Spend a Hero Point and take a Lash to activate your target's Virtue or Hubris. If you choose Virtue, your target immediately gains the benefit of his Virtue. If you choose Hubris, your target gains double the benefit if he activates his Hubris on his next Action. You can use this Tessere even if your target has already activated his Virtue or Hubris this session, and the character you target may still use his Virtue or Hubris again if he has not activated them this session. No character can be affected by this more than once per session.

Blessing

You may bestow a Blessing on another character. This requires a kiss (chaste or otherwise). Kissing someone during an Action Sequence costs a Raise.

Minor

Take one or more Lashes to give another Hero or Villain a Minor Blessing—Bonus Dice equal to the number of Lashes you have when you cast it. He may keep his Bonus Dice until used or until the end of the Scene (whichever comes first), but only for one Risk. If a character chooses to use his Blessing on a Risk, he must use all of the Bonus Dice granted.

Major

Spend a Hero Point and take one or more Lashes to give another Hero or Villain a Major Blessing. Unlike the Minor Blessing, a Hero or Villain may use the Bonus Dice for any Risk until the end of the Scene or until he runs out of Bonus Dice.

Pull

You can pull another character toward you by grabbing hold of the strands and physically tugging on them. You must be able to see your target to use this Tessere. You cannot pull characters through walls or stationary objects, but non-stationary objects (tables, chairs, etc.) will move out of the way.

Minor

Take one Lash to pull your target toward you. The character loses 1 Raise as he stumbles headlong toward you and struggles to recover his balance and footing. Of course, characters on balconies and banisters may tumble to the ground if pulled toward you. If the character is on the other side of some movable obstruction, or one that is easily broken (such as a table or a window), he takes 1 Wound.

Major

Spend a Hero Point and take one or more Lashes to pull multiple targets toward you. The target of your Tessere always takes 1 Wound due to the sheer force of your pull, regardless of whether there are movable or easily destroyed obstructions separating you—those obstructions do not cause a second Wound.

When you use this Tessere, you can target a number of Brutes equal to the number of Lashes you have. If you can target at least half of the Brutes in a Squad this way (for example, if you have 5 Lashes and you use this Tessere against a Squad of 10 Strength), the Squad loses its ability to act at the end of the Round as they struggle back to their feet and stumble over their fallen comrades.

Otherwise, this Tessere functions similar to the Minor version, except you can target two Heroes or Villains with one use, pulling on one character's strands with each hand. You take at least one Lash for each Hero or Villain you target in this manner. If they are on the other side of some immovable obstruction that is difficult to break (a wooden door or the iron bars of a jail cell), they slam into the obstruction, taking 2 Wounds. On each of your Actions, you can spend a Raise and take an additional Lash to hold such a character pinned in place, but only as long as you can do so by pulling him directly toward you.

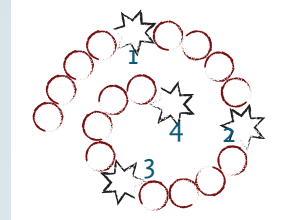


Aleksy Gracjan Nowak

THE SARMATIAN COMMONWEALTH • VATICINE

Traits

Brawn	● ● ● ● ○
Finesse	● ● ○ ○ ○
Resolve	● ● ○ ○ ○
Wits	● ● ● ○ ○
Panache	● ● ○ ○ ○



- 1: +1d10 to all Risks.
- 2: Villains gain 2 Bonus Dice against you.
- 3: Your 9's count as 10's during Risks.
- 4: You become Helpless.

Skills

Aim	● ● ○ ○ ○	Intimidate	● ● ○ ○ ○	Scholarship	● ● ○ ○ ○
Athletics	● ○ ○ ○ ○	Notice	○ ○ ○ ○ ○	Tempt	○ ○ ○ ○ ○
Brawl	● ○ ○ ○ ○	Perform	○ ○ ○ ○ ○	Theft	○ ○ ○ ○ ○
Convince	● ● ● ○ ○	Ride	● ● ○ ○ ○	Warfare	● ● ● ○ ○
Empathy	● ● ○ ○ ○	Sailing	○ ○ ○ ○ ○	Weaponry	● ● ○ ○ ○
Hide	○ ○ ○ ○ ○				

Advantages

Academy. You studied strategy, horsemanship, and soldiering at one of Théah's many military academies. When you make a Risk using Athletics, Warfare or Ride, all of your dice gain +1 to their value.

Leadership. Spend a Hero Point to inspire a group to action. The group must be able to hear you, but if they can and they are of neutral or better disposition, they will do whatever you command so long as it is reasonable (they are unlikely to all throw themselves off a bridge to certain death, for example). You can do this once per game session.

Disarming Smile. Spend a Hero Point to keep another character from drawing a weapon, starting a fight or resorting to violence. She will still defend herself, but she will not start any violent conflicts.

Indomitable Will. After another character attempts to intimidate, seduce or otherwise goad you, spend a Hero Point to automatically resist.

Reputation (Principled). When you use your reputation to your advantage in a social Risk, you gain 1 Bonus Die.

Large. Gain 1 Bonus Die on any Risk that is easier due to your size—using Athletics to run at full speed even while carrying another Hero, or looming over someone to Intimidate them.

Rich. You begin each session with 3 Wealth.

Quirks

Aristocrat. Earn a Hero Point when you prove there is more to nobility than expensive clothes and attending court.

Army Officer. Earn a Hero Point when you seize command during a moment of intense violence or extreme danger.

Virtue: Willful

Activate your Virtue and target a Villain. Until the end of this Scene, you cannot spend Hero Points and the Villain cannot spend Danger Points.

Hubris: Trusting

You receive a Hero Point when you accept someone's lies or lopsided deal.

Reputation: Principled

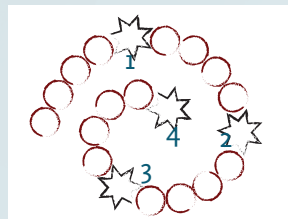


Domenica Vespucci

VODACCE • VATICINE

Traits

Brawn	● ● ○ ○ ○
Finesse	● ● ○ ○ ○
Resolve	● ● ● ○ ○
Wits	● ● ● ● ○
Panache	● ● ○ ○ ○



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- 4: You become Helpless.

Skills

Aim	● ● ○ ○ ○	Intimidate	○ ○ ○ ○ ○	Scholarship	○ ○ ○ ○ ○
Athletics	○ ○ ○ ○ ○	Notice	○ ○ ○ ○ ○	Tempt	● ● ● ○ ○
Brawl	○ ○ ○ ○ ○	Perform	● ● ● ○ ○	Theft	○ ○ ○ ○ ○
Convince	● ● ● ○ ○	Ride	● ● ○ ○ ○	Warfare	○ ○ ○ ○ ○
Empathy	● ● ○ ○ ○	Sailing	○ ○ ○ ○ ○	Weaponry	● ● ● ○ ○
Hide	● ● ○ ○ ○				

Advantages

An Honest Misunderstanding. Spend a Hero Point to edit, redact or otherwise alter something you or another Hero just said, “reinterpreting” the words into the kindest compliment.

Come Hither. Spend a Hero Point to lure another character into a private room and later leave said private room without him, removing him from the scene. He may be rescued after you’re long gone.

Friend At Court. When you are at a ball, feast or similar high-society function, spend a Hero Point to reveal you have a close friend also in attendance.

Linguist. You speak, read and write all Théan languages. Even the dead ones.

Sortery (x2). You are a Sorte Strega. See “Sorte” in the Basic Rules for more information.

We’re Not So Different.... Spend a Hero Point to convince a Villain you are on her side. The Villain considers you a trusted ally. As soon as the Villain sees you perform a Heroic action or if you refuse to perform a Villainous action, the illusion is over. You can use this Advantage on each Villain only once. “Fool me once...”

Quirks

Courtier. Earn a Hero Point when you turn the tide of violence with charm and flair.

Sorte Strega. Earn a Hero Point when you commit to a dangerous course of action that you believe is destiny.

Virtue: Illuminating

Activate your Virtue to know whenever any other character lies to you until the end of the Scene.

Hubris: Arrogant

You receive a Hero Point when your Hero shows disdain, contempt or otherwise looks down on a Villain or someone who could cause harm to friends.

Reputation: Resourceful

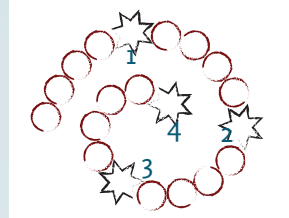


Ennio Vespucci

VODACCE • VATICINE

Traits

Brawn	● ● ○ ○ ○
Finesse	● ● ● ○ ○
Resolve	● ● ○ ○ ○
Wits	● ● ○ ○ ○
Panache	● ● ● ● ○



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- 4: You become Helpless.

Skills

Aim	○ ○ ○ ○ ○	Intimidate	● ● ● ○ ○	Scholarship	○ ○ ○ ○ ○
Athletics	● ● ● ○ ○	Notice	● ○ ○ ○ ○	Tempt	● ● ○ ○ ○
Brawl	● ○ ○ ○ ○	Perform	● ● ○ ○ ○	Theft	○ ○ ○ ○ ○
Convince	○ ○ ○ ○ ○	Ride	● ○ ○ ○ ○	Warfare	○ ○ ○ ○ ○
Empathy	● ● ● ○ ○	Sailing	● ○ ○ ○ ○	Weaponry	● ● ● ○ ○
Hide	○ ○ ○ ○ ○				

Advantages

Duelist Academy. You are trained in the Ambrogia style of dueling. See “Dueling” in the Basic Rules for more information.

Hard To Kill. You no longer become Helpless when you have 4 Dramatic Wounds. Instead, when you have 4 Dramatic Wounds any Villain who takes a Risk against you gains 3 Bonus Dice (rather than 2). You gain an additional tier of Wounds. When you have taken your fifth Dramatic Wound, you become Helpless.

Indomitable Will. After another character attempts to intimidate, seduce or otherwise goad you, spend a Hero Point to automatically resist.

Poison Immunity. Poison never affects you, aside from some potential mild discomfort. If the poison would ordinarily kill you, it might cause you only to vomit instead, but there are no additional effects.

Quick Reflexes. Choose one Skill. You always take Actions as if you had an additional Raise to spend when you use that Skill. For example, if a Hero has Quick Reflexes with Weaponry and rolls 3 Raises with that Skill, she takes her first Action on 4 Raises. If she spends 1 Raise to take an Action (and so has 2 Raises remaining), her next Action occurs on 3 Raises.

Quirks

Bravo. Earn a Hero Point when you put yourself in danger to defend the life of the person you've sworn to protect.

Duelist. Earn a Hero Point when you resort to the edge of your blade to defend a noble ideal.

Virtue: Glorious

Activate your Virtue when you are the center of attention. For the next Risk, when you determine Raises, every die counts as a Raise.

Hubris: Hot-Headed

You receive a Hero Point when your Hero flies off the handle and loses her temper, causing trouble.

Reputation: Daring

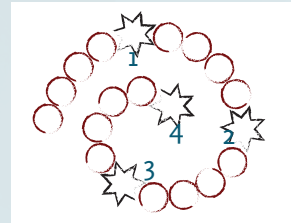


Roberto Gallo

CASTILLE • VATICINE

Traits

Brawn	● ● ○ ○ ○
Finesse	● ● ● ○ ○
Resolve	● ● ○ ○ ○
Wits	● ● ● ○ ○
Panache	● ● ● ○ ○



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Skills

Aim	● ○ ○ ○ ○	Intimidate	○ ○ ○ ○ ○	Scholarship	● ● ● ○ ○
Athletics	● ● ○ ○ ○	Notice	● ○ ○ ○ ○	Tempt	● ● ○ ○ ○
Brawl	○ ○ ○ ○ ○	Perform	● ○ ○ ○ ○	Theft	○ ○ ○ ○ ○
Convince	● ● ○ ○ ○	Ride	● ○ ○ ○ ○	Warfare	● ○ ○ ○ ○
Empathy	● ○ ○ ○ ○	Sailing	● ● ● ○ ○	Weaponry	● ● ○ ○ ○
Hide	○ ○ ○ ○ ○				

Advantages

Direction Sense. As long as you have some point of reference, you are never lost. That isn't the same as knowing exactly where you are.

Eagle Eyes. As long as you have a clear line of sight, you can see perfectly out to a distance of one mile. If you use a spyglass you can even pick out fine details, such as the inscription carved into a wedding band. If you make a Risk that relies heavily on your keen vision, you gain 1 Bonus Die.

Handy. Spend a Hero Point to repair a broken item, rig a damaged gun, patch a leaky ship or perform similar miracles, causing the object to function normally for the rest of the Scene. At the end of the Scene—or if the object suffers any additional damage—the object becomes unusable until you have time to perform serious repairs with the proper tools.

Leadership. Spend a Hero Point to inspire a group to action. The group must be able to hear you, but if they can and they are of neutral or better disposition, they will do whatever you command so long as it is reasonable.

Married To The Sea. You have access to a Ship.

Ordained. You can expect refuge, a place to stay and hot meals in any church. You also have access to many of the Church's libraries. You gain two dice for any social Risks against characters who are adherents to your faith.

Sea Legs. While aboard a ship, treacherous footing never affects you. You gain 1 Bonus Die on any physical Risk while aboard a ship at sea.

Spark Of Genius. Choose a specific field of academic study. When you make a Risk and call on your specialized field of study, spend a Hero Point to gain additional Raises equal to your Wits.

Quirks

Mirabilis (Priest). Earn a Hero Point when you give of yourself to demonstrate the warmth and compassion of the Vaticine Church.

Ship Captain. Earn a Hero Point when you're the last one in your crew to safety.

Virtue: Exemplary

Activate your Virtue and choose another Hero in the same scene to pool your Raises for the Round, spending Raises to take Actions from your shared pool.

Hubris: Curious

You receive a Hero Point when you investigate something unusual, especially if it looks dangerous.

Reputation: Inventive

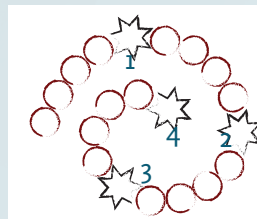


Azucena Esquivel

CASTILLE • AGNOSTIC • LOS VAGABUNDOS

Traits

Brawn	● ● ○ ○ ○
Finesse	● ● ● ● ○
Resolve	● ● ○ ○ ○
Wits	● ● ● ○ ○
Panache	● ● ○ ○ ○



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Skills

Aim	○ ○ ○ ○ ○	Intimidate	● ● ○ ○ ○	Scholarship	○ ○ ○ ○ ○
Athletics	● ● ● ○ ○	Notice	○ ○ ○ ○ ○	Tempt	○ ○ ○ ○ ○
Brawl	● ○ ○ ○ ○	Perform	○ ○ ○ ○ ○	Theft	● ● ● ○ ○
Convince	● ● ○ ○ ○	Ride	● ○ ○ ○ ○	Warfare	○ ○ ○ ○ ○
Empathy	● ● ○ ○ ○	Sailing	○ ○ ○ ○ ○	Weaponry	● ● ● ○ ○
Hide	● ● ● ○ ○				

Advantages

Camaraderie. Whenever you spend a Hero Point to aid an ally, they gain four dice instead of three.

Fencer. You gain 1 Bonus Die when you make a Weaponry Risk using a rapier, dagger, cutlass or similar weapon in one hand.

Got It! Spend a Hero Point to immediately pick a lock, crack a safe or disarm a trap.

Psst, Over Here. While undetected, you can spend a Hero Point to lure a single character out of position and knock him out. Any other characters in the area remain unaware of your presence.

Second Story Work. You can spend a Hero Point to locate a way into a building or restricted area. You can bring up to one other character along with you, but everyone else has to find their own way in—or wait for you to open a path for them.

Small. You are smaller than the average Théan. Much smaller. If your small size makes a Risk easier—using Hide to squeeze into a tiny space and escape a guard patrol, or using Athletics to slip between the bars of a jail cell—gain 1 Bonus Die.

Streetwise. You can spend a Hero Point to locate a fixer, an information broker, a black market or a similar underworld figure.

Quirks

Assassin. Earn a Hero Point when you go out of your way to avoid the death of an adversary or outright refuse a course of action because it could result in another person's death.

Criminal. Earn a Hero Point when you break the law in the pursuit of a noble endeavor.

Virtue: Victorious

Activate your Virtue the first time you Wound a Villain during a fight to make her take a Dramatic Wound in addition to the Wounds you normally deal.

Hubris: Loyal

You receive a Hero Point when your Hero goes back for a fallen comrade or refuses to leave a wounded ally.

Reputation: Stoic