

# STATION

SECOND EDITION



BOOK ONE  

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ORIGIN

The background of the cover is a painting of a woman with long, wavy red hair, wearing a green patterned dress and a necklace with a circular pendant. She is holding a pair of glasses in her right hand and a large, open, dark brown book with gold-embossed designs on its covers in her left hand. The book is open to a page that is glowing with bright light and emitting wisps of smoke or steam. The scene is set in a library with tall wooden bookshelves filled with books. A hanging lantern with a warm glow is visible in the upper left corner. The title 'Sci-Fi' is at the top in a large, stylized font with metallic, gem-encrusted letters, and 'ORIGIN' is below it in a smaller, white, serif font.

# Sci-Fi

## ORIGIN

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# APPLE

Everyone liked Donnie. They always liked him.

Donnie served the girl her cappuccino. She glanced down, and her eyes widened in delight. Written in the froth, in perfect foam writing, was the word "Brittany."

"How did you know my name?"

Donnie shrugged a sculpted shoulder. "When you walked in the door, I just looked at you and thought... there's a Brittany." He unleashed his matinee-idol smile for a second. "Was I right?"

Her cheeks reddened as she looked down at her drink and then, with a calm determination, raised her gaze.

"This isn't a thing I'd normally do but..." she said, "do you want my number?"

"I'm sorry. I've got a girlfriend," said Donnie, who didn't.

This wasn't enough to stop her. She pushed a business card across the counter. "Well, if you ever *don't* have a girlfriend, call me." She gave him a smile that made him suspect she wanted Donnie to call her, girlfriend or not, and left.

Donnie examined the card. Brittany was a model. He could have guessed. She was, by any reasonable standard, beautiful, but Donnie's standards were far from standard. Even in L.A., where every second barista looked like a sex-symbol-in-waiting, Donnie was something else. A week didn't go by when someone didn't try to scout him for one agency or another. When he told

them about his life story — abandoned as baby, terrible foster families, all the misery-porn human interest a marketing department could ever hope for — they offered to virtually bury him in cash to convince him to sign.

Donnie always turned them down, much to the annoyance and envy of his fellow model-actor-whatever baristas. That's not what he came to town for, he'd explain, though he was never able to precisely articulate what he *had* come to town for. The best he managed was that shoulder shrug, his smile, and a vague "It just feels like it's where I'm meant to be."

Donnie knew he'd figure it out and, until then, enjoyed the game of the place, the endless stream of tiny offerings, digits he knew he'd never call pushed across his coffee-shop altar...

His musing was disturbed by Martha. She was the oldest barista, somewhere in her late 20s, maybe even edging over the 3-0.

"Hey, Donnie — it's your turn to close up today," she said. "Time to see if you can even make mopping look good."

Donnie locked eyes, then lowered his head faux bashfully, looking at her through a rainforest of lashes.

"Martha, do I have to? I had other plans..."

Martha froze, and then visibly melted, but just at the moment when Donnie knew she was going to let him off, she stiffened.



"No, Donnie. You have to stay late tonight," she said, seemingly as surprised as Donnie at the words coming out of her mouth.

She turned away, before Donnie even managed to deploy a military-grade pout. This was unprecedented. He'd done this job for a year, and was yet to touch any mop other than his surfeit of luxurious hair. He didn't know why he was doing this job, but it certainly wasn't for dousing the floor with... whatever you douse the floor with when you're mopping. It was only then that Donnie realised he didn't actually know how to mop. He'd never had to. The normally iron-willed Martha could never say no to him, for obvious reasons. Few people could.

Everyone had always liked Donnie. Mostly they *really* liked him. In Donnie's universe, "platonic friend" roughly translated to "friend who is biding their time."

He sighed. He'd have to skip the gym. Not that that was a huge problem — his friends were always shocked and envious at how little he had to work out to maintain his body — but it was always a good opportunity to gather a few more digits.

Donnie had stopped going by his given name within a day and a half of arriving in L.A. A writer had glanced at his name tag, up at his face, then leaned across the counter to say, "Don't you think that's a little on the nose, kid?"

Donnie smiled back and, when the writer had left, googled "on the nose" and realized he agreed.

Ever since then, Adonis went by Donnie.

• • •

While he didn't necessarily want to repeat the experience, staying after hours had its appeal. Donnie had never seen how the amber light of sunset almost miraculously transformed the workaday cafe. As much as a Santa Monica coffee place could look magical, it did. It distracted him so much, it took until the floor was as clean as it was going to get for Donnie to notice the cell phone.

He couldn't see how he had missed it. He couldn't see how anyone could miss it. It was gold-plated, wafer-thin, and beautiful. He didn't recognize the model. He couldn't even identify the brand until he flipped it over, and saw a crisp apple logo. Perhaps a prototype that someone in

R&D had left? He scoured the locked phone for any sign of identification.

On the back, there was an inscription carved in its metal casing:

*For The Prettiest One*

The door opened. Donnie could have sworn he locked it, and was halfway through saying that they were closed before he turned around and momentarily lost control of all language.

In the doorway was the most beautiful woman Donnie had ever seen. He would have guessed she was in her late 30s, but as exquisitely preserved as Greek marble. The business suit was simple, a picture frame on her Mona Lisa. Her hair was arranged in thick braids, a crown high on her brow. For the first time since he was 16 and had met that impossibly lithe Russian gymnast, he felt the urge to offer someone *his* digits. Back then, the athlete had pre-empted him by passing Donnie his first, but now, Donnie could feel himself reaching for a pen and a napkin...

"I think you have my phone," she said.

Donnie came around. A conversation. He remembered these. He could handle a conversation. He raised the phone, glinting in the light.

"I may have. Do you have any ID?"

She made the sort of expression Donnie could imagine her offering someone who interrupted a business meeting to tell an extended fart gag. She sighed, and then aimed one inevitably perfect finger at her face.

"I think you'll find this is all the identification I need." She smiled for the first time, a cold moon rising on a chill paradise.

Donnie found himself about to pass her the phone when they were interrupted.

"Oh god, don't listen to her, Donnie. It's not her phone," said the new voice, "It's mine."

Small matters like how the newcomer knew his name, or the fact that the door hadn't opened again, were forgotten as Donnie glanced in her direction. She had the sort of self-confidence that could make Donnie imagine her running a gym or a laboratory, or else ruling a library where there was little reading and much pining. She had the sort of looks that made him want to dive into a thesaurus in hope of finding better words to capture them.

She was, without a doubt, the most beautiful woman he had ever seen.

Donnie glanced back at the first woman. Actually, maybe not. It was hard to tell.

"My phone. I'll take it now...unless you want things to get rough," said the second woman, hand outstretched, "but I really don't want that."

Donnie was a half-foot taller than her, but felt sure that in any fight, this woman would kick his ass. If he was pressed, he'd admit that actually added to her allure. But was she more beautiful than the regal business woman? It was difficult to tell but was, as far as dilemmas to consider go, an enjoyable one. He was no closer to a decision when a third voice interrupted.

"Oh, darling. Don't. It's so obviously *my* phone..."

Donnie turned towards the new voice. That it was the third time in as many minutes this had happened didn't diminish his sense of awe in the slightest. She was the youngest of the three, with neither the grandeur of the first or the appealing threat of the second, but instead radiated lightness and joy. Her smile was a promise: dawn when it was cold, rain when it was hot, whatever you wanted, whenever you wanted it, better than you could ever have wished.

Yes, it was the most beautiful woman he had ever seen. There were a lot of them around.

"If you threaten my boy, I'll make you wish you were never born," she said, before laughing. "Oh, I'm sorry — of course, you were never born, Little Miss burst-from-Daddy's-brow."

"Don't try to do clever. It's not your thing. It's my thing," said the second woman to the newcomer, before turning to the first. "Why did you never teach this blond bastard her place?"

"Do not be too proud of yourself," said the original. "You thought it wise to enter a contest of beauty against the queen of all heavens and the Goddess of sex. That third place is the best you can hope for is hardly the strongest argument for you being 'Goddess of Wisdom'."

Donnie looked between the three, and then back at the golden apple on the phone, and he started to understand. Three Gods, a difficult decision... and something bad happened afterwards? Paris? Something about going to Paris, maybe? Donnie didn't think that sounded too bad. Paris was great. Maybe it had rained when they were there?

But the other part, the most important thing: The latest arrival had called him "my boy."

The first was Hera. The second was Athena. The third was Aphrodite.

And Aphrodite was his mother.

He was a Scion of the Gods. He was a Scion of the Gods, and his blood was aflame. He was a Scion of the Gods; his heart was filled with an endless choir of boys and girls like Brittany singing for him, and only him. He was a Scion of the Gods, and his name was the accelerator to the world's pulse, He was a Scion of the Gods, He Who Breaks Hearts, He Who...

In the abstract, Donnie knew what a word like "demigod" meant. The general knowledge was revealed to be as meaningless as knowing the sun is merely a ball of hydrogen and helium. True, but oh so small, so insignificant to the purging incandescence consuming his every part.

He'd always had an interest in extreme sports, but everything paled to this. Divinity was the ultimate high.

By the time Donnie had returned to something resembling consciousness, he was shocked to find his knees still worked. The women watched, patient as only the eternal can be. As he tried to recover a passing facsimile of his easy charm, his golden blood sang a warning song to him.

This choice? This petty, shallow, vain little decision?

It was the most important of his life.

"So...girls. I get it. I have to give this phone to who's the most beautiful," he smiled, remembering how this story went. "Aren't you meant to try and offer me a little motivation?"

They all looked at Donnie at once, equally harshly, then glanced away, innocent. The phone vibrated in his hand, a new message on the screen.

*The only gift worth having. Power. Only I can make this world yours. – Hera*

Hera met his eyes, dark as a million shadowy boardrooms.

The phone vibrated again.

*Strength and the wisdom to know how to use this strength. Imagine your perfection. – Athena*

Athena had folded her arms. Her expression implied that if he was considering any other offer, she'd think him a fool.

The phone vibrated once more.

*Someone as beautiful as you are, my child. – Aphrodite*

Aphrodite winked. Donnie was aware from how the world treated him that such temptations are always the sweetest.

Donnie turned from the women, face hidden from them as he came to his decision. He knew this would entirely define his future. Those he didn't pick would despise him. He'd have humbled them, and the one thing he knew about these women is that they would never, ever forgive him.

Did he really want to live with this?

He smiled. *Of course he did.*

Donnie turned back, holding up the phone.

"I'm sorry ladies, but there's clearly been some confusion," he said. "You're all extremely beautiful, of course, but this phone is for the prettiest one."

He put his thumb on the reader. The phone unlocked.

"This is *my* phone."

The temperature in the room dropped several degrees. Literally. A sheen of ice covered the windows, the surfaces of the tables, the badly mopped floor.

"You don't know what enemies you've made today, boy," said Hera.

"Oh, I do," said Donnie with absolute sincerity, feeling alive for the first time, like the rest of his life had just been a prologue. "I've made the best enemies a man can have."

"You've got my digits. Don't be strangers," he said as he held the door open for the three Goddesses. "Now get out."

Everyone liked Donnie.

And he was oh, so bored of that.

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# INTRODUCTION

"Believe what?" asked Shadow. "What should I believe?"

"Everything," roared the buffalo man.

— American Gods

Fairy tales say that apples were golden only to refresh the forgotten moment when we found that they were green. They make rivers run with wine only to make us remember, for one wild moment, that they run with water.

— GK Chesterton

---

*The ancient powers never fully went away. They wander our roads and cities, mingling with the teeming masses of humanity. You are one of their children, born to the magic of yesterday and the promise of tomorrow. Ichor surges through your veins, thick and golden. Divine weapons rest in your palm, Godly power begging to be released. Across The World entire, masses chant your name in reverence — and elsewhere, utter it as a spiteful curse. Gods array themselves against you, or stand beside you.*

*Your ancient enemies, the Titans, stir in their prison beneath the lands of the dead. Their spawn issues forth from lands of myth, and the specter of war falls across the heavens. Titanomachy. Into this age of turmoil, you seize your birthrights and feel the call of your blood. Family has brought you here, and heroism will take you to your end, whatever that may be.*

*You live in a World of myth, where every ancient story is true. Beneath the shadow of gleaming skyscrapers and soaring jets, the old tales are whispered. Will you live in a World of omens and portents, fearful of the shadows upon the sky? Or will you rise up, claim what is yours, and live for the people below?*

*Find your destiny. Live the myth. Embrace your Fate.*

---

**S**cion is a game about Gods and humanity, and everything in between. It's a game about mythic Deeds and the reasons people talk about those mythic Deeds. It's also about modernity — the World today is a very different place than the anything our ancestors could have conceived.

**Scion** encompasses four core books — **Origin**, **Hero**, **Demigod**, and **God** — defining and expanding the setting and some of the primary pantheons or groups of Gods. They also detail the primary player character type (Scions) climbing in power and Legend until they're Gods themselves.

**Origin** details the Scions when they're still (mostly) human, before the Visitation that introduces them to the divine World — they're exceptional humans, perhaps, blessed with luck and skill or cursed with ill fortune and strange trials in their lives, but humans nonetheless. The book details the system and setting of **Scion**, and includes rules and information on the various Denizens and Legendary Creatures. The World of **Origin** is one much like our own, with strangeness and the hand of the Gods made subtle. The pre-Visitation Scions, Denizens, and offspring of Legends in **Origin** inhabit a World of signs and

portents, making their way through strange, arcane, and high-octane adventures.

Their stories are archetypal, allegorical, less literal but no less important than their parents and antecedents. While their adventures are more figurative, pre-Visitation Scions and the Denizens of The World live out their lives in a grand tableau set against the backdrop of myth and legend, grounded in the real world of small people and grand schemes.

## THEMES

**S**cion depicts the titular *Scions*, human beings who are the children of Gods, whether literally or metaphorically, who inhabit a *World* of divine symbolism and mythic resonance. The World is modern, full of technology and a rich mixture of culture that past societies could scarcely dream of, yet the ancient mores and stories hold immortal truths to those who would listen and relive them. The more power and *Legend* Scions build, the greater their *Boons* and *Birthrights*, divine miracles and Godly gifts, build alongside them. The more the Scion grows in might, the more esoteric their existence becomes, until they choose to plateau within mortality or leave their humanity behind entirely. Scions venture alongside *Legendary Creatures*, centaurs and kitsune and stranger *Denizens*, exploring their World, reliving the stories of their parents, and creating new stories.

Belief in the old Gods still runs strong in The World. In The World, the old Gods are still here, in spirit and in fact. Their religions were never overtaken by monotheism to the extent they were in our world, though some weathered the storm better than others. Cults and temples hold a far smaller place alongside prayer groups and churches, but they're there, in greater numbers and with greater acceptance. Stranger things persist in the cracks of The World, lurking ever within humanity's collective peripheral vision: colonies of satyrs in the mountains of Greece, fighting for territory with the centaurs who still lope across the plains of Thessaly, where there are so few cameras. Tengu nestle among Japanese skyscrapers, conducting secret business with the select few they admit to see them. In the American West, a different kind of centaur rides the highways on two wheels, chrome where human legs should be and oil pumping in their hearts. The World of Legend exists alongside The world of humanity, creating a continuous line from ancient to modern mythology.

A Greek woman, an Amazon, calls up her Nordic valkyrie and Dahomean warrior-woman best friends, and the three tear up the New York bar scene.

You can still go to a library and read the ancient stories about the Gods. You can research them on the internet. **Scion's** World is one of manifest myth.

In ancient times, the Gods interfered in human lives more directly, letting verdant fields and victory in battle voice their blessings upon mankind... while rampaging beasts, natural disasters, plague, and famine spoke of their displeasure. The spawn of the *Titans*, dread progenitors of the Gods and cruel embodiments of the nature of The World, often lurked just outside civilization, ready to devour hapless mortals who stopped at the wrong spring to drink or took the wrong paths through the dark, deep woods.

It was to Scions that humanity looked for protection from supernatural predation, and it was Scions who often interceded with the Gods on humanity's behalf. Scions flattered their parents, moved them to feel pity, or offered their services if the divine would spare their wrath. In the modern day, humanity has tamed all but the most remote or dangerous areas of the mortal World, but even now The World holds great power. The Titans stir in 1,000 prisons, agitating for their return and the unleashing of their monstrous titanspawn. Together, they represent a threat beyond the ken of modern man. Only the Scions are equipped to deal with such threats, and are again filling their ancient role of guardians of man and human civilization.

## RELATIONSHIPS

No stories exist in a vacuum. Who *you* are is very much tied to who you are *to other people*. Scions are bound and (somewhat) defined by their relationships. It's in the name of the game: being a Scion means you're from a greater parent, which itself defines your identity by relation to someone or something else. Scions exist in stories by themselves, but their Legend also grows in relation to other myths and beings: Thor has stories about himself, but also about him adventuring with Tyr and Loki and even Odin.

## MODERN MYTHS

Myths enact the cultural and political values of their time, generally intended to preserve those values; modern Scions can either accept or reject those cultural mores. Scions belong to ancient cultures that exist in the modern day, but they're also products of the modern World, and they must use old wisdom to navigate new horizons. Modern thinking and morality clashing with ancient mores, and the audacity to change The World will define a Scion's character.

## MYTHS IN THE MODERN DAY

Leslie Poles Hartley once noted that "the past is a foreign country; they do things differently there." The myths of **Scion** are ancient stories accessible to the characters, just as they are to us, but they're also things that happened.

If you're a male or genderfluid Scion of the **Æsir**, is your masculinity defined by the magics you perform? Even Odin All-Father gets shit from Loki for practicing *seiðr*, the Norse fate-magic considered to be a womanly art. Do you bow to social pressure, or do you tell Thor to choke on his hammer because you'll wear a dress if you feel like it and magic all day long? And this goes way beyond the Norse. The Greek Gods took mortals by force, and perhaps they still do. The Aztecs once expected blood, or the sun would not rise. What does it *mean* to confront this sort of thing head on, these belief systems, in a modern context?

## MOODS

A mood of *heroism*, of greatness and grandeur, should suffuse your games, for a Scion cannot help but be great in some manner, and inevitably find herself venerated by culture. Every myth cycle is, at the heart, a story told by real humans to inspire, caution, and explain the way we think and believe. At the core of those myth cycles are the heroes, the figures whose virtues and flaws are larger than life.

*Reverence* is also a critical mood, because these are (or at least were) real faiths we're talking about, even if it's in a fictional environment. Between the heaving of cars at one's foes and the visceral thrill of immortals making love, there is gravitas and seriousness, for myths are a people's way of knowing themselves and who they are. Reverence for the grandeur and passion of these stories is critical. Not passion in the sense of "slaking one's lusts," but passion in the sense of a mythic heart and intense feeling. No Scion is a wallflower; even the ones who disappear from The World do so with great pathos and tinged sadness.

## HOW TO USE THIS BOOK

**Scion: Origin** is the companion book to **Scion: Hero** and the core book of the **Scion Second Edition** line. This book will teach you about the basic setting of **Scion** (called The World), the major players (Gods and Titans), and how to make characters, including the children of Gods who haven't yet realized their divine power. **Scion: Hero** will allow you to make characters who have adopted their heritage and stepped into The World of myth fully and completely.

## AN INTRODUCTION TO STORYTELLING GAMES

In all likelihood, you know what a storytelling — or roleplaying — game is already. But if you're new here, let's talk about the basics:

In **Scion**, you play out stories following a core cast of characters as they make their way in a World that's a mix of the everyday things we know and the mythology that sits dusty in libraries, is retold lovingly from parent to child, repeated across blog posts, or permeates our pop culture. It's a lot like a TV series, and individual gaming sessions



(which generally run two to four hours) are like weekly episodes. Over the course of multi-episode story arcs stretching into seasons, secrets will be revealed, relationships will be tested, and myths will be forged.

Around two to five players take on the role of one character each. You'll make decisions for your character. When her divine parents ignore her and the mortal cultists give her guff, you'll decide whether she tries to keep communicating with them or smack down the truculent hierophant. When Titanspawn affect her existence, you'll decide whether she runs, prays, or seeks to immerse herself deeper within The World of myth. Most importantly, you'll tell the story of her going along with, or struggling against, the power of Fate and narrative that underlies her entire existence.

One player, the Storyguide, is responsible for portraying characters who don't belong to specific players and presenting fictional situations that challenge the other players' characters. Think of the Storyguide as the director guiding the supporting cast of the TV series — both ongoing characters who help or oppose the core cast, and guest stars of the week who turn up to cause unique kinds of trouble. They're not the ones who make the show, or even the stars, but without them the show is far lesser.

As for challenging the player characters, it's the job of the Storyguide to come up with scenes where the players must make decisions fraught with conflict and danger. The

Storyguide narrates a situation, then the other players say how their characters respond. The most important question a Storyguide can ask is "What do you do now?"

When a character acts, the outcome of the action is determined by rolling a handful of dice. The basics are simple. You add a few numbers on your character sheet (a miniature dossier) and roll that many dice. You'll find out whether your action works and progresses the story, or fails and gets your character into more trouble.

While players other than the Storyguide will generally be advocates for their characters' success, planning ways in which they can succeed, a lot of drama and fun comes from when things don't go well for the protagonists. Again, think of a television series...the most interesting episodes are often the ones where everything goes wrong for the characters until they find a way to turn it around. That said, the Storyguide should make sure characters have a chance to bounce back rather than constantly dumping suffering on them.

**The players are responsible for:** creating and playing their own individual characters, occasionally playing other members of the cast, making decisions that spur on drama and keep the story moving, highlighting their characters' mythology-based strengths and weaknesses, ceding the spotlight when it's another player's time to shine, engaging the story the Storyguide introduces, and developing their

characters' personalities and abilities over time to tell personal stories within the overall narrative of the game.

**The Storyguide is responsible for:** bringing The World to life through narrative description, deciding where scenes start and end, portraying non-player characters, involving each player and her character in the ongoing story, facilitating the actions players' characters take and ensuring there are always complications, and handling Momentum evenly.

**Everyone is responsible for:** making suggestions about the story and action, while keeping in mind the authority of players over their characters and the responsibility of the Storyguide to occasionally make trouble.

## THE PANTHEONS

From the Greek word (much to the annoyance of other divinities), a *pantheon* is a group or family of Gods from a common culture. They serve as the main factions in **Scion**, and (nearly) every Scion or Denizen player character is linked to one, though exceptions do exist for solitary deities. While **Hero** presents 10 pantheons in great detail, even in **Origin** the common person finds the divine filtering into their lives. While the pantheons are culturally (and metaphysically) distinct, they are still broad entities, and more than a few Gods actually exist within multiple pantheons (Yama, for example, is the God of Death and the Underworld for *three separate* groups of Gods. He is extremely busy, and does not have time for your heroic shenanigans, thank you).

The great common thread linking the pantheons is their desire to keep The World and humanity from falling into the hands of their immortal enemies, the Titans... although some pantheons have extraordinarily different views on how to accomplish this.

The 10 pantheons featured in **Hero** are:

- **Æsir** — The Norse Gods of Scandinavia, an uneasy marriage of a warlike pantheon and an agricultural pantheon, both waiting for the final battle that will end The World.
- **Devá** — The Hindu and Vedic Gods of India, powerful and ancient beings who stand astride this World and many others.
- **Kami** — The Japanese Gods, concealing deep passions and fierce rivalries beneath calm faces and subtle movements.
- **Manitou** — The Native Gods of the Algonquian people, who have suffered much in the diaspora of their people but never lost their own sense of righteousness.
- **Netjer** — The Egyptian Gods, eternal yet mutable, watching over a people not truly their own any longer.
- **Òrìshà** — The Yoruban Gods, the African Gods who transformed themselves during the

transatlantic slave trade, and also encompassing a sub-pantheon of Voudoun deities called the **Loa**.

- **Shén** — The Chinese Gods, a truly massive group of deities organized into a grand Celestial Bureaucracy.
- **Teōtl** — The Aztec Gods of the Mexica, who sacrifice greatly for their people and receive sacrifice in return.
- **Theoi** — The Greek and Roman Gods, noble lineages existing in one big (some would say *titanic*) family.
- **Tuatha Dé Danann** — The Irish Gods, fierce in their honor and passionate in their art, descendants of ancient divine refugees.

Other pantheons besides these exist, such as the **Yazatas**, the Gods of Persia who hold centuries-old grudges against multiple pantheons; the **Palas**, the saints and devils of Buddhism; and the **Nemetondevos**, the Gods of Gaul destroyed by a young Theoi Scion.

## MEDIA

We particularly recommend the following as sources of inspiration for the content and tone of your **Scion** stories.

***Lord of Light*, by Roger Zelazny**

"His followers called him Mahasamatman and said he was a god. He preferred to drop the Maha- and the -atman, and called himself Sam. He never claimed to be a god. But then, he never claimed not to be a god." *Lord of Light* is a story of a renegade techno-God's war on techno-Heaven on a distant planet, covering the vagaries of faith, Birthrights, and new champions dealing with Gods whose greatest deeds were millennia ago. It also addresses semiotics, versions of reality, religion, and suffering in a compelling manner. Far and away, it's the chief inspiration for **Scion**.

***The Wicked + The Divine*, by Kieron Gillen and Jamie McKelvie**

Largely influenced by pop music, the comic series follows a young teenage girl, Laura, as she interacts with the Pantheon, a group of 12 people who discover that they are reincarnated deities. This discovery grants them fame and supernatural powers, with the stipulation that they will die within two years. The interaction between the Gods and their followers on social media, and the ever-present debate about faith and religion (while people still go about their daily lives) is a top choice for inspiration on setting. The ignored (and slowly disintegrating) hidden world of the divine, the Residencies being modern cults, the awareness of divinity, and the power level is all related to **Origin** and **Hero** play, while the arc of the comic as a whole verges into **Demigod** and **God** territory.

***Journey into Mystery* #622-646, by Kieron Gillen and various (but especially Doug Braithwaite)**

During Gillen's run on *The Mighty Thor*, Loki kills himself and is reincarnated as Kid Loki, who isn't evil but is still ineffably Loki. *Journey into Mystery* details the troubles Kid Loki gets up to dealing with the actions and misdeeds of his predecessor. Along the way, he has adventures in Hel, Muspelheim, and Broxton, Missouri, including a dynamite scene with a milkshake in a diner. It's a great resource for tricksters of all stripes, and demonstrates how to deal with the legacies that Scions must grapple with on a daily basis. Warning: the ending of the run will completely break your heart. The story of the reincarnated Loki gets continued in *Agent of Asgard*.

***American Gods* by Neil Gaiman, novel; by Bryan Fuller and Michael Green, television series**

Both the book and the television series focus on Shadow Moon, who — upon being released from prison — meets a strange man named Mr. Wednesday, and becomes embroiled in a large-scale conflict between the weakened Old Gods (of mythology) and the New Gods (of technology), who grow stronger each day. The series is one of the best blends of ancient mythology and Americana you'll ever find; more importantly, it updates the ancient to modernity, which fits **Scion** splendidly. The sequel, *Anansi Boys*, has an excellent example of the concept of mantling. The show is resplendent with eye-popping visuals and crackling dialogue.

***Mumbo Jumbo*, by Ishmael Reed**

*Mumbo Jumbo* has ancient conspiracies, an African Diaspora that doesn't separate from tradition, and alternate history that mixes the divine and the historical. America invades Haiti in a dark overtone of warring against the native religions; magic abounds in the subtle spaces where music plays, in precisely the right style and tone for an **Origin** game. The Wallflower Order is also extremely cool and would definitely fit well with **Scion**, and the novel's cinematic tropes fit equally well with the system aspirations.

***The Sandman*, by Neil Gaiman, Sam Kieth, and Mike Dringenberg**

Seven siblings watch over all of reality, but only one is the title character: Dream of the Endless, known by the name Morpheus. The series largely centers on Dream's attempt to change his personality in response to mortality, despite being billions of years old and the anthropomorphic personification of dreams. The series also features Gods, demons, and beings of divine power interacting with mortals, and interacting with each other in relation to events far beyond any mortal's ken. The end of the series also features a dramatic representation of inheriting a divine mantle.

***Kings*, created by Michael Green**

A one-season wonder on NBC, *Kings* was a modern re-telling of the Biblical Book of Kings, taking place in a fictional world where America is split up into monarchies. Most of New England and the Midwest are a kingdom called "Gilboa," ruled by Silas Benjamin, jealous of the young soldier David who is rising through the ranks. It features a world that's just *off* of ours, but not at first glance. The series entire is an **Origin**-level example of God(s) working through signs, portents, and apotheosis in the original sense, rather than overt manifestation.

***Carnivàle*, by Daniel Knauf**

A television series set in the Dust Bowl during the Great Depression, with a cosmic overlay of the struggle between light and darkness, free will and destiny. *Carnivàle*'s miracles are low and slow, never quite making the "rubes" wise to the nature of The world they inhabit. All the characters in the show struggle with the concept of destiny from one's parents and predecessors. Sadly cancelled before the show showed us the moment of the Trinity bomb, "when Man forever traded Wonder for Reason," it still stands as a testament to great powers struggling as a thematic backdrop.

***Boxers and Saints*, by Gene Luen Yang**

A comic telling a supernaturally-empowered tale involving extremism, rebellion, and faith in the throes of the historical backdrop of the Boxer Rebellion, *Boxers and Saints* remains a great resource for historical **Scion** games and taking seriously the shape of history and The World with people who wholeheartedly claim to be descended from Gods.

**The Percy Jackson novels, by Rick Riordan**

Percy Jackson is the son of Poseidon, and he teams up with other scions of Gods and Legendary creatures. Besides having mythological weapons and supernatural foes, the Half-Bloods have some incredibly interesting effects on how they live that Scions can sympathize with — natural high-level instincts and brains hardwired to read the language of their parents, among a whole host of things. A fantastic urban fantasy milieu, and a spot-on resource for **Scion** as a game.

## FOR FURTHER READING

***Who's Who in Non-Classical Mythology*, by Egerton Sykes**

***Myths and Legends of All Nations*, by Herbert Spencer Robinson and Knox Wilson**

# LEXICON

## SCION TERMS

- **Band:** A group of Scions, whether from a single pantheon or multiple.
- **Birthrights:** Gifts showered on the Scions by their parents. These can include weapons, armor, followers, and equipment featured in myth, or access to the advice of a knowing guide, either a wise mortal or a benign supernatural being.
- **Boon:** A supernatural power inherited from a Scion's divine parent. The types of Boons available at character creation are limited by the patron God's Purviews.
- **Calling:** Ur-archetypes in Fate, describing the channels from which the powers of Scions and Gods will flow. Callings determine both Fatebindings and Knacks.
- **Fate:** A powerful, unseen narrative force that acts as a counterweight to the Deeds (and misdeeds) of Scions and their patrons.
- **Fatebinding:** The power of a Scion's Legend that allows her to catch individuals up in her particular narrative. Fatebinding can create boon companions that follow a Scion through thick and thin, or it can spawn nemeses who dog his every step. Fear of Fatebinding is one of the main reasons modern Scions work to avoid the fame one might expect them to covet.
- **Fateful Aura:** The nature of a Scion's Legend that causes events to repeat and unfold. As Heroes, these events often resemble the myths of their parents playing out.
- **God:** A divinity, often born of the *Titans* but tied to The World. The Gods once blatantly interfered in the development of human civilization and, in turn, were shaped by the beliefs of man into the deities we recognize from classical mythology. The Gods long ago retreated from the mortal World to avoid the dangers of being drawn into conflict via Fatebinding to their mortal followers.
- **ichor:** The golden, divine fluid that flows through the veins of Scions, giving them their power. When a Scion is suffused with power, their blood turns to ichor.
- **Knack:** A minor natural or supernatural benefit tied to a Calling.
- **Legend:** A measure of divine power and renown, the Legend score determines the strength of the Fateful Aura, the progression of a Scion's power, and the general outcome of any dice rolls. It also determines Legend points, which can be *imbued* or *spent* to affect the outcome of actions during play and to power certain Boons and Knacks.
- **Legendary creature:** Any non-human being related to the mythic World, such as a satyr. Can on occasion be applied to humans touched by myth, such as prophets, Amazons, or berserkers. The issue of Legendary creatures are also known as *Denizens* or *Offspring*.
- **magic:** The use of proprietary powers stems from cultural and mythic circumstances — Greek Gods invoke powers, Norse Scions cast the runes. Many other powers in **Scion** are less magical and more miraculous.
- **Overworld:** A realm of power into which pantheons project Terra Incognitae, and where narrative logic prevails. Primordials may manifest freely here.
- **pantheon:** A grouping of Gods, typically with an attitude and customs derived from and influencing a specific culture.
- **Primordial:** A God of overarching concepts or Purviews, such that they are a manifest part of The World. Primordials may only personify themselves within the Overworld.
- **Scion:** The half-divine offspring of Gods and humanity. Sometimes termed a *demigod*, but this is more often applied to Scions of a particular Tier and power level.
- **Terra Incognita:** A land of incarnate myth that may follow different laws of nature than The World, existing at a slight geographic “remove.” Pantheons may “raise” or “sink” Terra Incognitae into the Over- and Underworlds.
- **Titan:** An archetypal being of an incarnate Purview. Though not necessarily evil *per se*, such deities are driven only to follow their primal, typically destructive, urges and to revenge themselves on their rebellious offspring.
- **titanspawn:** The monstrous offspring of the various Titans. The most powerful titanspawn are equal in power to the Gods themselves. Currently only the weakest of the titanspawn can force their way into The World, but these tirelessly strive to pave the way for their mightier brethren.
- **Underworld:** The various Terra Incognitae housing the shades of the dead who believed in the Gods of the various pantheons. As the Titans



rouse, many of the souls of the dead have been released to haunt The World of the living.

- **Virtues:** A set of polar but not necessarily diametrically opposed values dictated by the pantheon to which a Scion belongs. By their nature, the Gods of a specific pantheon espouse the Virtues that are central to their mythology.
- **Visitation:** The moment when a Scion's true nature and divine lineage is fully revealed to her, typically by her divine parent, though occasionally through a divine herald such as Hermes, Legba, Huginn/Muninn, etc. Also the occasion where the Scion is gifted with her Birthrights.

- **World, The:** The main divergence from our own world is that The World of **Scion** has experienced all of its ancient myths, and these reflect real-world events. Many of The World's ancient sites of power have again become supernaturally active. In addition, a large number of these ancient sites have been stripped of their contents, which now reside in museums and private collections around the globe. In the ancient sites and in the places where relics from those sites are held, links to the Overworld exist that the Titans, the Gods, and the minions of both may use to more easily access The World.



# CHAPTER ONE THE WORLD

I do not know whether there are gods, but there ought to be.

— Diogenes of Sinope

“Once upon a time,” says the storyteller. People in our world hear the phrase and know it means “a long time ago,” or “before things were the way they are today,” or “in the beginning.”

In *The World*, “once upon a time” was last week, and everyone’s still watching the story unfold on the evening news. In *The World*, legends weren’t just made back in the day before video cameras and the internet. They’re striding down the streets downtown *right now*, and #TeamTezcatlipoca is trending on Twitter. In *The World*, nobody disputes the wisdom of knocking on wood to ward off malignant spirits, because malignant spirits spew out of the Axis Mundi next door all the time. Inhabitants of *The World* wake up to just a little more wonder and a few more omens every morning.

That’s not to say the curtain between the mundane and the divine is shredded daily, or even often. Most people never see a God in the flesh. They work, party, study, travel, and make love without any overt interference from mystical forces nine times out of 10. But mystical forces live in their neighborhoods, and that 10th time could be the one to tangle a person’s Fate up in something much bigger than herself.

## THE WAY OF THINGS

The most consistent element of mythological traditions is the creation myth. Don’t get caught up on wondering which one is correct: They all are. In *The World*, every myth is true and tangible, and there is no conflict between *The World* being the back of a giant turtle and also being the clumps of mud stirred up from the sea floor by Izanagi’s staff any more than there is a conflict with light being both a wave and a particle.

There are commonalities in these stories, which form a map to understanding *The World*. To understand this map, you need to understand the landmarks along the way, and the biggest landmarks are *Primordials*, vast deities that exist as boiling seas of potentiality. They *are* creation, not necessarily chaotic, but boundless in potential energy. Where they go, they create existence in their wake.

Throughout history, names have been attached to these fonts of energy: Chaos, Harmony, Light, Darkness — translated into every tongue, each describing a living creature that embodies a concept fundamental to the foundations of reality. Beyond *The World*, beyond civilization or science, these infinitely vast creatures are the source of everything that is and was and could be. Although they are beyond the walls of our reality, they aren’t some distant and disconnected abstractions — they are around and within us. Our fear of the endless ocean, our urge to make sense of *The World* around us, our understandings of cause and effect, even linear time and rational space — are all the rumblings of the *Primordials* passing by us, separated from *The World* by the width of a daydream.

## YOUR WORLD

This section of the book delves into the day-to-day realities of *The World*. Despite its superficial normalcy and close resemblance to the world you and your fellow players live in, the Storyguide has complete freedom to make changes and create new places in *The World* without feeling that they might be “deviating from canon.”

The World of your **Scion** games might include major cities and whole countries that don’t exist in the real world, or completely rewrite the nature of *The World* itself. If the Storyguide wants to say a central African nation escaped European colonialism and the slave trade and lives in a technocratic utopia, or says that the Grecian Amazons colonized an island for themselves when Rome conquered their homeland, that’s perfectly fine. If *The World* is completely hidden and Scions are part of a vast conspiracy to manipulate the population, awesome. Or you might decide that your characters duke it out in massive, property-destroying brawls in downtown Manhattan. Whatever sounds like the most fun, that’s the right answer.

Similarly, be prepared for Scion’s books to detail parts of *The World* where people, places, and history deviate strongly from reality. A good story might be found in a fictional neighborhood which could belong to one of many cities, or in a business that only exists thanks to divine interference.

The footprints that the *Primordials* leave in their unknowable passage through the Overworld are *Titans*. To call the Titans children of the *Primordials* would be an oversimplification — some are literal offspring, but many are byproducts and emanations, echoes of universal forces defining *The World*. Titans are the shadows that *Primordials* cast over all of existence.

They’re often the sun, the moon, the wind, the ground — and Titans are rarely changed or persuaded to be other than what they are. Unlike *Gods*, the masters of aspects of *The World*, Titans are mastered by the aspect they represent, the balance point on the scale between creation and destruction — they make

The World possible and are responsible for all the forces that define it, but it is equally in their nature to destroy. Wind will blow, whether it be to turn a windmill or wreck a ship on the rocks. The wind doesn't care — it isn't even aware of the mill or the ship. Titans are aware of humanity, and some even care about mortals, but to them there is no clear difference in importance between mortal life and the rocks and trees. Most don't hate humanity, they just don't really understand the point, and it's for this reason the Gods warred against them.

## THE TITANOMACHY

Most religions have some tale of it: a war of the Gods against their cruel and uncaring predecessors. Even for those cultures that prefer tales of rehabilitating or ignoring the monsters at the beginning of time, there exist tales of binding these creatures, locking them away in distant lands or slaying them so they can do no further harm. Today, the majority of the Titans are kept sealed by mystic rituals or enormous prisons, while the free remainders are watched closely for any sign of perfidy.

Gods and Titans are two sides of the same coin, each containing the essence of the universe and balancing creative energies with destructive urges. The distinction lies in their relation to humanity. The Gods don't need humans, but they *do* need humanity — not to exist, not to maintain their power, but as a mirror. Human worship is the way by which the Gods know themselves and, without the ability to relate to and sympathize with humanity, the line between God and Titan blurs to the point of vanishing.

Mortals need the Gods to protect them from the mercurial energies of the Titans and the often-sadistic whims of *titanspawn*, the warped offspring who roam free from the prisons of their forebears. Sheltering in the lee of the deities, humanity inadvertently defines the divine. Every time a mother tells her child a story of the Gods, her words are the timbers that form a retaining wall, defining the boundary between what the God is and what it isn't. In return, the edifices of a God's mantle sink deeper into the fertile soil of the human imagination. Whether they came into being simultaneously or banded together to save themselves from the rising tides of The World, once mortals begin to tell the stories of these Gods living and working together, they change to fit together in a single narrative — a *pantheon*.

The Gods stamp themselves into the mortal World from the outside, making imprints in reality. Those imprints are called *Incarnations*, aspects of themselves spun through The World as individuals who live and laugh and love as mortals do. Incarnations are one of two ways that Gods can interact with The World without wading through the murky waters of Fate that cover it. The other way are the *Scions*, the children of the Gods.

## FATE

*Fate* is the cosmic force that pulls things in The World towards order.

The World writes you into its stories — making you meet the same people over and over, making you perform the task written for you in a story, playing the role of your life as



## FATEBINDING

A Scion's actions ripple throughout The World, creating subtle eddies and powerful riptides that ensnare mortals caught in the Scion's pull. This is Fate at work: the inexorable weaving of a nascent divinity's mythology. The Gods call the process by which mortals become drawn into the stories of the divine *Fatebinding*, and many of their greatest triumphs and tragedies can be traced back to it.

Fatebindings latch to a Hero and Demigod directly, but tend to attach themselves to a God's *mantle*, or their divine oversoul. They act to define a God and how the God's relationships will play out in the future, which is another reason many Gods are careful to stay in the Overworld (which is devoid of the trappings of Fate, and where they feel the tug of Fatebindings but rarely) and act through intermediaries (like Scions).

Part of the reason the Gods refrain from direct action is because doing so shakes up the ordered destiny of the cosmos, and because it alters the way their divine power might manifest itself in the future (not to mention their very conception of themselves). By embracing this radical change, Gods who interact with their peoples during a crisis can find themselves completely and permanently altered — like what happened to the Orishà during the Middle Passage, where their divine identities were warped, shattered, and folded among a half-dozen new divinities.

a comedy or a tragedy or anything in between. It isn't mind control; you still make your own choices. But those choices are made in response to certain patterns in your life, and those patterns arise again and again because of Fate unless you make the achingly difficult decision to break with your destiny and do something else (and few do).

Incarnations are still people who live in and walk The World. One God can have many Incarnations, and sometimes the same deity may have three or four different faces, depending on the culture they're in. Sometimes these Incarnations even come into conflict — just because they are all echoes of the same deity doesn't mean that they don't value their individuality.

And sometimes, these Incarnations get a little too involved with mortals and The World that they care for.

Scions are not common — though many Gods are philosopher-rulers, most couplings between mortal and divine do not result in birth, and Gods taking the time to adopt and inculcate a proper heir or create life directly is even rarer. Yet sometimes the child gestates, the clay animates, and the thrum of Fate's spinning wheels drives divinity into the Scion. Though often exceptionally talented, beautiful, and charming, most children of the Gods don't have the spark that's needed to become something more.

But some do. When a God takes notice of their offspring, they grant a *Visitation*, a grand event recasting the profane into the sacred and back again that awakens the nascent Scion to true divinity.

## SCIONS AND THEIR JOURNEY

Scions are halfway between the mortal World and the Overworld, a quintessence of dust with the apprehension of divine nobility. From the moment of their Visitation, Scions face conflicts beyond mortal ken, becoming Heroes in the battles against foul titanspawn and performing *Deeds* of legendary prowess.

As these Heroes rise in *Legend*, they inspire worship. This worship may be organized in cults of devoted followers, dedicating their lives to the promotion of their idol. Often it's more of a general admiration amongst the wider populous. When Fate begins to pulse with the stories of a Hero's Legend, the Hero becomes less human and more divine.

For some, it stops there — celebrities performing great Deeds, but still ultimately mortal. Others change their cultures forever, a path that leads a Hero to becoming a *Demigod*. Demigods are the middle point between humanity and the Gods — still possessed of the self-knowledge to allow for a linear existence in The World, but bristling with archetypal energies. The power they wield makes them rivals to all but the most powerful titanspawn and able to go toe-to-toe with Gods and Titans when they band together. Their existence is a balancing act between their mortal life in a World all too easy to bend to their whims, and fulfilling the onus of greatness placed on them by the legend that has built up around them. For those whose path ends as a Demigod, humanity is too dear to give up for a chance at truly divine power.

For a Scion to achieve the Godhead, she must make the ultimate sacrifice. Maintaining a human life is impossible for *Gods* — only Incarnations can have a meaningful presence in the mortal World. Being in the presence of a God in their true form is not something mortal minds (or spirits, or bodies) can handle. Fate's pull would be immeasurably stronger on Gods in The World, so in apotheosis the Scion sacrifices her humanity and embraces the elemental forces that have come to define her. As a God, the Scion is known through the *Boons* they give to The World and through the *Purviews* they embody.

As Gods, these Scions also *Incarnate*, allowing them to view The World they left behind and make Scions of their own. Their manifestations in The World are shadows of their true selves, but give them the opportunity to splinter off aspects to grow their Legend and aid their followers.

For many, The World is still the center of their existence, and they inculcate all their consciousness into their Incarnations. For others, The World is a barely noticed distraction in the goings-on of the cosmos. But all Gods find a need for Incarnations sooner or later, as even the most distant cannot help but get caught up in Fate sometimes.

## THE WORLD

The World is Tiamat, carved into shape and form by Marduk. It is Rangi and Papa, locked in an embrace while their children battle between them. It was also created by a wagtail swimming upon an infinite ocean, and by Q'uq'umatz and Tepeu speaking the word "Earth" while floating upon a similar infinite ocean. Atum existed in yet another such ocean, containing all The World within himself, taking the definitions and limits of existence from the Primordials and granting stewardship to the Ennead. The sons of Burr lifted the earth out of the sea, fashioned from the bones and flesh and maggots of dead Ymir. It is all these things, even in contradiction to one another, and they are all true.

### ALL MYTHS ARE TRUE

Was Fionn mac Cumhaill a man or a giant? Was Aphrodite born from divine genitals cast into the sea or from Zeus and Dione? The answer is yes. Every mythology coexists with the others and The World spins on without

a hitch. Where these mythic histories conflict, Gods and heroes collide with words and weapons. Cosmological certainty only matters insofar as a given God wants credit for deeds people attribute to his rival. Whether the earthquakes because Tuli's dogs scratch at their fleas or because Poseidon throws temper tantrums, it still happens regardless of which explanation has more proponents, and the only cosmic outcome to an Overworld scuffle about it is which pantheon wins bragging rights. Most people assume that Tuli causes some earthquakes and Poseidon causes others with no particular need to choose just one legend. They pray for protection from a tremor to whichever God — or Gods — they feel will get the job done best.

In microcosm, though, these contradictions are more difficult to reconcile. If one relic is sacred to two separate Gods and their religions' practices are mutually exclusive, or one population of Legendary creatures chases another out of its ancestral home because its mythic history says it has every right to the place, conflict breaks out. The Gods send Scions and others authorized to speak for them to settle the dispute, peacefully or bloodily according to their tastes. Or they don't, and age-old grudges form that some Scion later down the line will have the honor of dealing with instead. Things get even hairier for followers of Gods who belong to more than one pantheon, as they try to navigate the pressures and demands trickling down to them from each side. These webs of mythological intersection become most tangled when one deity encompasses so many equally true, yet incompatible, personal histories that people can't agree on whether they even *are* the same God.

Is Lugh Lámhfhada the same being as Lleu Llaw Gyffes? Are Kannon and Guanyin two faces of one God or two separate Gods entirely? The answers are "yes and no," and that "yes and no" is qualified and far from simple. The relationships might be muddled by different Incarnations working at cross purposes, hostile takeovers of divine Overworlds by other pantheons, Titanic conspiracies to undermine a God's claim to his Purview, or any number of other complexities — but all myths are true, one way or another.

For explorers of The World's vast reaches, its layers upon layers of paradoxical mythology and cycles of death and rebirth provide endless fragments of half-real places, things that both do and do not exist at once. Echoes of humanity's first flame burn in dozens of forgotten niches, each with its own story to tell about whose hand — or paw, or claw — carried it there. Axes Mundi that lead to nowhere flicker in and out of reality based on portents associated with long-dead pantheons. Powerful telescopes capture photographs of planets in deep space that change appearance periodically according to the tides of mutable creation histories. Intrepid pilgrims comb The World's every corner for hints to tales unspun and not yet spun alike.

### HISTORY OF THE WORLD

In broad strokes, the history of The World is easily recognizable. All the major wars happened just as our world remembers them. All the geological and geographical shifts

### NOT THE WORLD, BUT THE WORLD

This chapter has an agenda: to present a setting where things *mostly* resemble our world, while letting it be known that *just* beneath the surface you can find Scion worship and enormous religious diversity tinged with genuine supernatural influence. In real Rome, the seat of the Catholic Church lies across the river, and beyond certain modern revivals the old temples are historical remnants and not living faith sites. In **Scion**, Rome looks almost the same, and daily life is superficially similar, but some of the old ruins have well-kept annexes for cult rites, and even though the Pantheon is nominally a Catholic Church, everybody just knows you don't come here for Mass, and that at certain times the priests stand aside for *other* priests.

When you, as the Storyguide describe places in **Scion's** World, salt their superficial sameness with cultic undercurrents. We can provide examples, attitudes and an overview, but you should be willing to suspend disbelief to buy into this aspect of the setting. Accept it first, *then* come up with excuses for why it's this way.



are familiar. Electricity still powers technology, Hollywood still produces multi-million-dollar films, and people still commute back and forth to work on traffic-clogged roads. It's in the details where *The World* starts to look more varied and strange. It's in the motivations behind significant events and the heavier hand of Fate in all things. Some events had different outcomes, where the Gods' more direct influence shifted a few pieces on the board here and there, and the dominoes fell in different patterns when the dust cleared. Far fewer people in *The World* believe in mere coincidence, and even randomness has meaning in a universe where Chaos is a demonstrable Purview of divine power.

## RULERSHIP

Plenty of rulers and high-ranking politicians in the history of *The World* have claimed a divine right to leadership, and in the modern day it still happens with relative frequency. In some cases, it's true, or true enough. The Gods show their favor in blatant blessings and obvious signs occasionally. Every so often, a prophecy's meaning becomes crystal clear. Some sacred relics expressly play kingmaker when the societies that keep them can agree to use them. Even prophecies and relics don't necessarily reflect the direct will of the Gods, though, and Incarnations that walk *The World* tend to stay out of situations where the masses could ask their intentions — not to mention the reality that two Incarnations of the same God might give different answers. More often, legitimate claims deal with bloodlines and descent from Scions rather than direct appointment from on high.

In just as many cases, a leader's claim to heavenly backing is patently false, but the presence of Scions and a plethora of oracles makes such claims easy to make and easier to believe. Some of these false claims *become* true, whether because the Gods decided they liked the idea or because the ruler found a back door into celestial favor. On the other hand, a government's highest officer could call on Titanic powers and pass them off as divine. At times, the hubris of a mortal asserting Godly support where it doesn't exist calls down disastrous retribution, though unless a herald appears on the queen's doorstep and delivers an incontrovertible message straight from the Overworld, it's hard to prove anything.

Most commonly, no one can verify or dismiss the claim to divine right. Scholars and priests argue for generations over the minutiae of omens and cryptic tidings from faithful scribes' pens. Even Scions usually can't confirm whether their own divine parents had anything to say about a particular monarch, and they err on the negative side since the Gods don't like acting with such sweeping authority in *The World*. Gods are more likely to watch over the rulers of their favored peoples and nudge events to their liking than to express opinions outright on earthly leaders. A few Scions have thrown caution to the wind and given up control over their personal legends to rule openly, but by no means do the actions of a God's chosen imply his approval. Only the pull of Fate is indisputable — a ruler may or may not have the Gods' backing, but if she's *destined* to sit on the throne, that destiny comes through in auguries and serendipity. Of course, nothing says Fate has to choose just one destined empress at a time, and beings with the ability to manipulate it don't have to agree with its mandates.

Ultimately, The World doesn't see many more global leaders claiming divine right than our world does. Most Scions and others with Godly connections have better things to do than tie themselves to the Fates of nations. Each destiny spins a tale of personal relationships, so even a ruler like Caesar ends up impacted more by the betrayal of a single friend than by a massive empire spread at his feet. The ambitions of the Gods' children lie in stranger fields than cold thrones and government offices.

## RIPPLES

With the Gods' children wandering The World, it's easy to imagine that every luminary and revolutionary was a Scion. Some of them certainly were. Fate's influence reverberated throughout Europe during the Romantic period as Lord Byron built up and then shattered Fatebound connections one after the other, leading to whole new genres of literature and birthing the modern concept of "celebrity." Mongolian Scion Khutulun earned 10,000 horses from failed suitors who couldn't win a wrestling match against her and led her warriors in battle with unparalleled ferocity while simultaneously acting as her father's most valuable advisor. Imhotep, chancellor to the pharaoh and son of Ptah, was The World's first in an absurd number of constructive and artisanal fields. Then he built his own tomb and hid it so well that to this day, children of the Netjer seek its buried stones.

Scions might be bright as the sun, but that doesn't mean other stars don't shine. Mundane humanity is full of heroes

too, and the Gods acknowledge that as well, showing favor in subtle nudges here and there. While Scions make huge splashes in Fate, ordinary humans can swim against the current and divert the waters a little to one side or the other if they get their hands on a relic or win the aid of a mystical mentor. Sometimes they get caught up in it instead, making their marks on The World despite their best efforts as some larger power sweeps them into its story. Mortals can command strange magics, lead cults, see the future, or wield faith like a weapon.

Because all myths are true and the ripples of Fate make them crash into one another on a regular basis, many violent upheavals in The World's history have divine motivations lurking behind their earthly facades. When Scions get involved, the facade is more of a clear glass window, but even then events remain more or less recognizable. These deity-driven wars and invasions more heavily impact Terra Incognita, the lands of myth, shifting the balance of power across the Overworld or changing the nature of a God-realm depending on who wins. Sometimes they begin in the Overworld only to spill out into The World through worshippers, and other times a Scion sounds the battle cry first and the Gods who would profit from her victory gather behind it. The American occupation of Haiti had dark overtones of Columbia, Goddess of America, warring against the Loa. The Knights Templar led Crusades to wipe out pantheistic worship altogether. Caesar's campaign in Gaul wasn't a dubiously legal quasi-war, it was a one-Scion campaign of annihilation and deification by the self-professed Son of Venus against the Gods of the Sacred Shrines. The Theoi

## A CASE STUDY OF THE WORLD'S HISTORY: THE ANAUŠA

With membership fixed at 10,000 troops, described in detail by Herodotus, the Anauša — the Persian Immortals — comprised a shock force of tremendous size for the ancient World. Stories say that whenever one fell in battle or to illness, a reserve was called up so their ranks would always be 10,000 strong. Immortals served as both heavy infantry and the special Imperial guard, a dual role that highlighted the Emperor's extreme importance as well as providing a boost in prestige that guaranteed that every Immortal fought to uphold the honor and discipline of the unit. Their symbol was a pomegranate.

After the eventual demise of the Achaemenid dynasty at the hands of Alexander the Great, the Immortals ceased to function as a historical unit, but the name lived on. Various royal guards, up to and including the Iranian Imperial Guard in the 1970s, claimed the moniker of "Immortals" to tie their fates (and Fates) to that legend (and Legend). In that sense, the Anauša are much like the einherjar: everyone who has died under their banner may be called upon to reincarnate and fight — if they take heavy losses in a conflict, the bodies vanish without a trace, and more Immortals simply walk in the door the next day, ready to fight. Without a pantheon to support them, though, the Anauša are in the position of being a mercenary force. They'll work for whoever can pay them; that payment might be in Worldly goods, or in Legend.

The Immortals have deployed all over The World, an elite paramilitary company that cannot truly die or be defeated, though it's rare and heinously expensive for all 10,000 to be called at once. By calling on the Immortals for aid, Scions and the Immortals can tie their respective Legends together. As the Scion performs great deeds, the Immortals reinforce their reputation. Soon, some other army or guard will call itself Immortal, and the myth will grow.

The Anauša will never serve a Scion of the Theoi (the Greco-Roman Gods), and look with disdain and hostility upon the Yazata, even though the Iranian pantheon should be friendly. At some point in the past, though, the Anauša and the Yazata broke ranks; neither group will recount the specific incident.

killed most of the Nemetondevos while the Romans enslaved their worshippers, and Caesar finally attained the requisite deeds needed to complete Divus Iulius' apotheosis after mortal death.

## THE MARCH OF TIME

The globalization of The World that began in the 19th century with industrialization and barreled forward at an increasingly rapid pace with the rise of modern technology had a profound impact on the Gods and how they interacted with humanity. In the distant past, a God could reasonably expect to send an Incarnation to meddle in the affairs of mortals and only encounter mild Fatebinding as a result, since the story would spread at word of mouth's pace. By the time it reached the point of saturation to become a Legend, Fate's effects had already taken hold and diffused enough not to unduly rock the boat.

Once humans developed various means of instant communication and, especially, the unstoppable force of mass media, all bets were off. If Hera personally transformed some mortal into a bird for insulting her now, tabloids and Facebook would ensure that thousands of people would be Fatebound to her within the day. Openly dropping miracles on the populace to drum up worship garners such an overwhelmingly large response from so many people that a deity's self-image is pulled in a million directions, stretched to the breaking point by a million different interpretations

of what he's done. The Gods thus have a strong incentive to take a backseat and stay behind the curtain. It makes The World a more jaded place than it used to be, but the pantheons still dip their toes in the water often enough and deeply enough that nobody forgets they're out there. Scions have an easier time of it, but they run into the same problem. Anytime a confrontation with titanspawn or a grand plan gone awry gets too explosive, a dozen iPhone cameras stream the scene across the globe in real time and Fate works its will. Some Scions don't care, choosing fame and impossible stardom over agency in their own stories, but most try to keep a slightly lower profile when it comes to leaping buildings and calling down lightning.

While the blinding speed of human progress strongly impacted the Gods, the same was not particularly true in reverse. Worship and blessings certainly provide inspiration and reduce obstacles, but ultimately humanity is miraculous on its own merits when it comes to the spirit of innovation and the will to break boundaries. Mortals, not Scions, were responsible for most major advances in science and technology — largely because Scions have fewer limitations that need conquering, and their burgeoning destinies keep them plenty busy. This is why the modern World looks more or less identical to ours from a broad perspective, rather than some hyper-advanced super society that runs on marvels. Many Gods, and to some extent their children, still think in patterns established long ago,



when humanity had nowhere else to turn for answers and relied on the goodwill of their pantheons to survive harsh climates and rampant plagues. While mortals still ask the Gods for blessings in everything from agriculture to war to love, modern humanity has taken charge of its own destiny in ways the Gods never could have imagined a few hundred years ago, and it colors every interaction with the divine.

## ALL THE WORLD'S A STAGE

No secret conspiracy schemes to shield fragile mortal minds from the divine and fantastical. Gods are as frank about their relationship to humanity as they ever were, answering prayers in exchange for worship and pitching existential fits when they don't get their way. Everybody knows the Gods are there, even if they refuse to engage with divinity or believe it's all just a shared hallucination. People in *The World* today tell stories of an everchanging array of local Heroes in recent history as often as they tell ancient tales of younger times, although they usually haven't met them in person. The pantheons all have their own reasons for living in the Overworld — some were banished, while others just like paradise better than wading in among the hairy little mortals — but they all know the cost of imposing themselves upon *The World* too often or too boldly. Zeus learned his lesson when Hera tricked him into incinerating his mortal lover Semele with his full glory revealed. The Tuatha Dé Danann once lived in Ireland proper, and what did it get them? War, invasion, exile, and Fatebinding so powerful it turned their own geasa back upon them, ensuring they would always be just as compelled by taboos and oaths as their enemies. The more the Gods stand directly in front of the camera, the larger and brighter the spotlight that Titans use to choose their targets, and the more collateral damage piles up as their battles rage. They're not afraid to make their power known and aren't out to hide their miracles from *The World* — it's just bloody inconvenient to put them center stage.

Instead, *The World* is the game board for all the pantheons' grand agendas and petty grudges, a playground where their many plots and noble ideals trip over each other and demand each others' lunch money. Despite their cosmic power, Gods are ultimately nothing without humans to define and validate them. Everything they do, they do for the sake of *The World* in some way, even if it's also for themselves. They have a vested interest in what happens on this spinning blue planet, and too much divine force unleashed on it would tear it to pieces. In the other direction, the fallout from the Fatebound masses would warp the pantheons beyond recognition. Scions, then, are the perfect expression of their Worldly desires tempered by their need to act at a remove. They carry just enough of their parents' themes and powers to push things in directions the Gods want them to go, and belong just enough to humanity to act as a workaround to cloying Fate — at least, until they grow potent enough to leave seismic footprints of their own.

## MODERN MYTHOLOGY

The heartbeat of divine influence in *The World* is subtle but strong. A continuous line between ancient and modern mythologies means that though the Gods stay out of direct contact with humanity most of the time, they're the murmur in the background of everyday life, occasionally rising above the noise to sing out an important lyric before fading back into radio static. It means the water-cooler conversation is about Coyote's latest shenanigans as often as it is about which actor is dating whom. It means people attribute urban legends to particular pantheons or creatures, and conspiracy theorists are out to debunk them rather than prove them. Magic and miracles are a fact of life. They're wondrous, breathtaking, terrifying, awe-inspiring — but they're not unbelievable.

Like anything else, the exploits of the Gods and everyone associated with them makes for excellent media fodder. The ancient tradition of sitting around telling each other stories about the time Gayan knocked Krishna over with his chariot still goes on today, except now instead of a dozen people gathered around a fire, the audience is the entire World. Television, films, comic books, novels, and sensationalist news sources all regularly portray Scions and Gods performing great deeds just as they do in our world. In *The World*, though, the subjects are more varied. Prime-time dramas about minor third-string deities from every culture air with relative frequency, and superhero tales veer into religious territory as Scions and Godly Incarnations take up a larger chunk of public imagination when it comes to what makes a power fantasy. Children occasionally choose real-World Scions they've read about or even seen in person to emulate when they play. The Gods endure a small but steady stream of prayers and sacrifices from people desperate to be chosen for the gift of divinity, and a few more dedicated myth-hunters prowl the edges of rumor in hopes of coming face to face with a transformative experience.

Fate and the interconnected nature of the pantheons ensure that the Gods' relationships to each other and their stories written into *The World's* tapestry spill out into human institutions. Most don't consider superstition irrational or false, aware that the names of Legends have power in and of themselves, and that following in the footsteps of one can link a person to it with coincidences and leanings. The effects are subtle and unpredictable, but undeniable from a bird's-eye view. Two soccer teams named in honor of Gods who constantly war with one another find themselves vying for the same position in the rankings through happenstance. A company facing down bankruptcy rebrands with a respectful nod to Osiris or Xipe Totec to snatch desperately at a second chance. Nothing is certain, and sometimes that renewal the CEO was hoping for turns out to be a reorganization of the board of directors that gets her and the entire executive team laid off. Then again, sometimes her ship comes in — which brings with it a host



of new complications bearing vague resemblance to other parts of the myth she hadn't counted on.

Fate's ripples have more subconscious effects on the ordinary mortal, too, with millennia of Fatebinding shaping The World's expectations and those of the people in it like clay. They know that innocuous dreams can still mean something, *deja vu* can highlight an insignificant event as important, and their gut feelings can be right (or wrong) more often than not. Everyone accepts "tempting fate" and "just desserts" as real laws of nature that have a decisive impact. The World doesn't find it unduly strange when serendipity and misfortune strike like lightning. Many people are willing to take a chance on the fortune teller whose phone number they pulled from a paper tab on a telephone pole, and a good number of those don't mind admitting it, either. Lotteries prompt a quiet competition of arcane rituals between those who play regularly, as each entrant believes he knows the combination of prayers and meaningful associations that garners his best chances of winning. Tourists and groupies flock to celebrities in hopes of riding their coattails into not just 15 minutes of fame, but a brighter destiny — not that the average Jane would put it in those terms. She just has a feeling of being drawn to certain people or places and then makes excuses for why.

### EVERYDAY SIGNS

Though The World is rife with modern mythology, everyday mortals take most of it on faith. Only the tip of the divine iceberg peeks out from behind the curtain, and its inherent mystery lets it defy easy categorization or

industrialization. The rest explodes into vibrant color in Terra Incognita, but for the most part those are impossible to reach for anyone without a Legend of her own. But humanity *believes*, and that's powerful. In lieu of overbearing presence, the fingers of the Gods reach into The World in a million little ways.

Where a young woman might wear a gold cross around her neck in our world, that same woman in The World might instead wear a hammer amulet on a leather thong, or a small raven's claw. The statue of Christ the Redeemer standing tall in Rio de Janeiro isn't replaced by Shango on his throne, but signs of the lightning God of ruling are scattered throughout the city. OB-GYNs with silk shirts occasionally charge their patients a premium for the *taurobolium*, a word most don't quite grasp, smuggled as it is within overpriced American prenatal tests. It's a fashion among a few soldiers in the know to carve the *Tiwaz* rune into their rifles to ensure the weapons won't jam on them. Those who listen closely to the weather report over Caribbean radios hear a drumbeat reminiscent of Shango's. The sheer variety of homages to the unseen enriches every aspect of otherwise-humdrum life.

Mortal celebrities court the divine in their quests for fame and fortune, too, choosing patron deities to solicit for continued notoriety (and milk for continued press, when they can). A prime minister taking office includes a prayer to a local tutelary God as part of the standard spiel. When the Phillies win The World Series, they take a moment to sing a hymn to Ogma or Nike before the afterparty. Meanwhile, the San Francisco Giants have a literal giant as

## FAITH AND THE WORLD, PART ONE

Believe it or not, The World of humanity coexisting alongside wonders and creatures of Legend isn't such a grand departure from our world. Folk religion is strong the planet over, and such things exist in the minds and hearts of people as a matter of faith. The real difference between our world and The World isn't in whether or not these things exist, but in how obviously and frequently they push into our lives, and in all myths being equally true and interacting with each other in unexpected, fascinating ways.

In The World, more people believe in more pantheons with more regularity because the old customs never went anywhere. Seekers of faith don't need to reconstruct half-buried traditions; their Gods are still front and center in their own original religions. From the Gods' perspective, very little has changed since their earlier days when they meddled in the affairs of mortals more frequently. Remember, "believe it or not" — the Gods don't need belief, even if they do care for it. They *are*, like a storm or a fire *is*, and they neither need nor want your acknowledgment. Well, perhaps they want it a bit...

their mascot, and they only recruit players the titanspawn thinks are worthy — at least, according to the general manager, who demurs as to whether it's merely a very tall man in a taller suit. The small-print legalese in movie credits includes clauses to protect the filmmakers not only from copyright infringement but from offending any *aes sídhe* whose names or domains happen to resemble the contents of the film.

Explorers with keen eyes and attentive students of history uncover a diverse plethora of shrines and temples tucked away in every corner of The World, built over continuous ages of worship that never completely died out. A colony of rune-shaped holes dug into the side of a mountain in mystical patterns shows where a Scion's cult once dedicated the rock face to her burgeoning Legend. Mausolea in Ireland are designed as tiny replicas of Teach Duinn tower with ominous landbound lighthouses above deep, stone-lined pits where layers of soil hide centuries of votive sacrifices. A series of carved wooden posts that never decay marks a path that winds through a hidden bog, laid to guide not people, but spirits, through treacherous lands to the safety of home. Every city in The World boasts an altar dedicated to its patron deity. In some cities it's displayed prominently at the center of a massive square downtown, while in others it's not listed on any map and would-be pilgrims must know the secret signs (or buy an expensive black-market global positioning system app) to find it. Hints of forgotten rites and miracles litter The World, lingering in caves and deserts, waiting in sunken shipwrecks and rusted armories, buried beneath graveyards and standing sentinel atop cliffsides. They may even stand in plain sight — Gods' faces carved into the mantels of mansions lining a particular avenue or prayers etched into the bricks of every third building on a college campus — and people view them as curiosities that only push past the periphery of their lives if something draws special attention to them.

Because religions and folk traditions of The World are continuous rather than reconstructed from ancient times, some of what the Gods expect of their worshippers and Scions is distasteful or even abhorrent to modern mores.

The pantheons view human progress in different terms than the humans themselves do, in their roles as ageless and distant watchers. They consider philosophical shifts and the ever-increasing value of lives and freedoms to be novelties, worthy of observation but rarely of wholesale adoption, particularly since they go out of their way not to allow Fatebinding to change them too radically. Where humanity's standards clash with Gods' expectations, Scions are often the ones leading the charge to outright reject objectionable traditions from ages past, while the ships of mortal religions tack more slowly into the winds of change and gradually influence the Gods' own opinions on such matters.

## RELIGIONS AND CULTS

There's no conspiracy to hide the presence of Gods or the persistence of "pagan" ways, but pantheons promote a certain attitude to faith that, in most cases, puts them in the background of modern society. For centuries, this wasn't the case, and Scion-theocrats with shining crowns spoke thunder and spit lightning at each other over ordinary territory. You know the examples: dishonored bodies in Troy, 18 apocalyptic days in Kuru, the red and white dragons that were nations. Not all Gods meddled so openly, and some abstained from intervention, reasoning that if the ways they taught were to have any value, they should stay strong when practiced by mortals alone.

It's hard to pin down when it changed, and it would be ethnocentric and deceptive to point to a specific historical event, but gradually, the Gods abandoned direct rule and the most public manifestations. Even so, they never left their people. Many allowed new religions and ideologies to flower and serve civic society, but bade followers to honor their original faiths privately, or in cults outside of state control. In 1000 A.D., Iceland's Althing voted to convert the country to Christianity, but they honored Odin the very next day, though they would never again invoke him in matters of state.

This pattern repeated itself in different times and places throughout The World. In some cases, the Gods didn't call for a change in public religion, but in people's attitude to faith, urging them to take responsibility for affairs that had previously been left to divine intervention.

That's a general ideal. The specifics get a bit messier. Truth be told, the leaders of the great monotheistic religions would rather you *didn't* sacrifice doves to Aphrodite after attending their services, but there's not much they can do about it. This is how their faiths have always coexisted with the Gods, doctrine be damned. Of course, some people have nothing to do with civic religion or politics, and just serve the Gods, and others are pure monotheists and even atheists. That might seem hard to believe, but power isn't necessarily the same as divinity.

## TYPES OF CULTS

**Scion** uses the term "cult" to denote Scion-focused religions, not as a pejorative. Cults are no more or less likely to produce murderous fanatics, bigots, people who distrust science, or xenophobes than mainstream religions. However, because cults are often private affairs and exist in multitudes, cults don't tend to be "big tent" religions full of diverse points of view. If a bunch of people get together to believe in something harmful, no higher authority will excommunicate them, save for the Scions they revere. When cults turn bad, it's usually because the patron Scions are less than admirable people, or the organization hasn't had a divine visit to correct its course in a long time. Then again, a few cults have an adversarial relationship with specific Gods or entire pantheons. It's not common, but it happens.

Then of course, there's the possibility that the cult serves a Titan. In fact, Titan cults are not necessarily even malevolent. Some Titans aren't destructive, and some cults propitiate the Titans they worship. The fact that most Titans don't care about anyone begging not to be destroyed generally doesn't figure in their cults' theology. The most dangerous groups are the ones asking to be spared, or destroyed last, because this demonstrates members' ruthlessness, and the Titans themselves are more receptive to that line of belief.

After patronage, the most important influence on a cult is its purpose. Some cults care more about what they do than for whom they do it, and this doesn't necessarily offend the Gods. They're worshipped all the same, and if the cult's purpose is virtuous, it's worth supporting. With that in mind, consider the following types of cults, and note that this list is neither complete nor exact — cults embrace variety.

**Covens:** Rare and distrusted, covens don't form to worship, but to exploit the Gods, usually through some sort of time-honored transaction, or by using a mythic loophole that gives adherents influence over a Scion or pantheon. Some pantheons embrace the idea of bribing the Gods, or holding them to certain oaths, and others are forced to tolerate it. Members are either self-deluded, or know certain secrets that give the cult its advantages.

**Guilds:** Guilds are professional associations that honor a specific God or pantheon. Some guilds have long maintained their ancient professions, while others evolved under the influence of technology (from horses and carts to trucks, for instance). A few canny Gods have taken new trades under their wings, so software developers, jazz musicians, and marketers honor them. Some guilds virtually control their trades, while others serve a minority, but in all cases, banding together is usually a professional advantage.

**Family Traditions:** In new immigrant communities, places with low population densities, and other areas where families are isolated, they tend to develop their own practices, which they pass on to the next generation. Some family traditions are quite large, having grown through centuries of descendants, but others are limited to a handful of relatives. In rare cases, the Gods demand family cults, when one lineage or another has sworn service, or is marked by Fate. Some family traditions are all descendants of their divine patrons.

**Historians:** Some cults exist to follow their patrons as they would have been worshipped in some classic period: ancient Mycenae, or eighth-century Denmark. The most extreme groups live as if they were natives of the period almost all the time (and certain Gods have set aside realms to help them do so) but most of them simply wish to revive the "old ways." Cults have always existed, and change with the times, so historic groups attract a minority of followers interested in performing the research.

**Mystery Societies:** Some cults reveal their full theology and purpose in stages, initiating an adherent into a new rank when she proves herself loyal and spiritually prepared. This form of organization is popular when worshipping Gods of knowledge, Gods who have bad reputations (for example, one Set cult presents itself as a social club for drunken jackasses, but it's really a warrior society) and, of course, Titans, whose followers understand that it takes a long time to convince followers of their masters' merits.

**Reliquarians:** Reliquarians focus their worship around one or more sacred objects: weapons, body parts, items of clothing, ritual tools, and more. The central relics need not possess any supernatural powers, but many of these cults do possess powerful Relics, and though they might lend them to Scions related to those they worship, they almost always expect the items back. The lending process and return is a sacred rite, not to be taken trivially.

**Social Clubs:** In a social club, worship is almost secondary. Members gather to do something they enjoy, and dedicate their efforts to the relevant Gods. Some Gods don't find this especially flattering, but those deeply interested in the activity accept recreation as worship. Some of these cults are like guilds, except that social clubs accept casual practitioners, where guilds are normally restricted to professionals.

**Temples:** Temples are named for the dedicated structures they keep, which house their communities of

worship. A temple cult is closest to one of the monotheistic, public faiths in organization and worship, but even the largest will take a small step back from the public spotlight. Small temples rent or share spaces, but big ones have built impressive structures, or restored some of the great sites of antiquity.

## TERRA INCOGNITA

Myths are too grand for our day-to-day World. Where legends describe nigh-unattainable virtues, suggest Platonic Forms, or otherwise evoke the transcendental, they create the Overworld, filled with realms where the Gods who honor and embody these things reign. Where tales talk of impurity, dissolution, final catharsis, and death, they conjure the Underworld, with its gloomy rivers, shades and morbid divinities. These heights and depths are seductive, and might draw our attention away from The World of balance, flesh, ecosystems, and nations, where life is messy, complicated, and filled with mortal complaints. Yet Gods live in The World, too, and not just young Scions questing for their heritage. Entire pantheons either live alongside humankind, or have made or found mythic folds on Earth, where they reign. Monsters have secret lairs; giants have homelands. They're called *Terra Incognita* not because they're truly unknown, but because they're connected to the mysteries of legend.

### THE LANDS OF CHAINS

The Titans were imprisoned according to the myths of each pantheon, more or less. Gods lie, exaggerate, and omit inconvenient facts. There may be certain conditions the Titans' prisons have in common, but there's no single prison realm. The Titan ancestors of the Theoi are mostly imprisoned in the Underworld of Tartarus, beneath Hades, where their rage and suffering fuels the torments inflicted on the Shades of evil mortals. The Tuatha Dé Danann exiled Fomorians to a hidden underwater Midrealm. Even one pantheon may not condemn all their Titans to the same place, so Prometheus was spared Tartarus, so that he could be tortured in a Midrealm in the Caucasus Mountains until Heracles freed him.

The Titans' prisons all have a few elements in common. They almost always possess powerful, implacable, and incorruptible guards. Their gates are rare and secured with sentinels and safeguards. They don't connect to Touchstones, and Axes Mundi can't reach them. No matter what form their restraints take, the Titans can't break them unless they've already loosened them through their plots, or are aided by potent divine power.

## LANDS OF THE WORLD

The World has the oceans, continents, and nations we know, but under the influence of meddling Gods, magic, and obscure, supernaturally twisted history, some of the deep details might be a bit different from what you're familiar with. You may not know of certain sovereign states — mere dots on a map — that go unrecognized by the UN, but are well-known to many mystics and Scions. Some rivers take different courses, or sprout obscure tributaries. Any country might have whole cities you've never heard of, and that's before getting into *Terra Incognita*.

## HISTORY, SCIENCE, AND MYTH

The World has many histories. The World is a synthesis. The World is many creation myths and epics, collapsed and smoothed over by processes left for contemplation by the wisest Gods, or given to them by the Primordials. When scientists dig, they find flaked stone tools and pre-human hominid bones. When they study flesh and blood, they find mitochondria and DNA. The World's speed of light is a constant, and its physicists search for ways to unite General Relativity and Quantum Field Theory.

Yet they know myths have standing. The fact that The World rests on the Great Turtle is *literally true*, but you can only perceive it from a certain point of view. From another such perspective, some humans are descended from bears. This is more than a state of mind. From the right point of view, you can get a glimpse of the shell mighty enough to hold mountains, or see the fanged skulls of ancestors. History follows similar patterns. Archeologists find flint axes and copper helmets from the Achaean period of Greek history, but not the "anachronistic" tripod prizes and other elements mentioned by Homer, unless they also fit conventional history.

### MYTHIC BLEED

Even though everyone knows myths represent a certain mode of reality, and they may contradict The World mortals share in common, neither Gods nor mortals can conclusively prove that a strict set of laws separate them, or determine their precise relationship. Philosophers, mystics, priests, and scientists have expended considerable effort in mapping the borders, without success. Leaving aside ethnocentric conceits that one mythic tradition is closer to ultimate truth than the rest, the two basic positions either declare that the natural World is the root of mythic reality, or that it's a degenerate version of mythic reality. It's a weird mixture of many myths, or the sub-creation of some theoretical "monomyth" that sets the patterns for all Gods and legends. None of the arguments or experiments for any of it have proven convincing enough to create a consensus.

Mythic Bleed injures any attempt to separate myth and nature. Sometimes, an archeologist in Turkey finds Achilles' helmet, and it looks nothing like anything else they dig up. Manticores stalk western Asia in defiance of

evolution. Mythic Bleed may be partly responsible for Scions themselves, since most of them come from The World, and appear to be governed by mere nature until their divine sides rise. Sometimes Mythic Bleed represents migration from the Otherworlds or Terra Incognita, but in many cases, it's always been around.

## THE OTHERWORLDS

Mortals dream of palaces bright and dark, inhabited by Gods and ancestors alike. They dream of real places: Otherworlds, separated from The World by paths laid down by Gods and myths. Western-biased cross-cultural tradition reckons that these realms belong to the Overworld where many Gods reign, the Underworld of the dead, or the realms in between.

In many cases, an Otherworld possesses a core realm with several attached subrealms. For example, Valhalla is a subrealm of Ásgarð (an Overworld Godsrealm) under Odin's direct dominion. Similarly, Thor's hall Bilskirnir is his own personal subrealm of Ásgarð. Not all Æsir possess personal subrealms, and may oversee halls in greater Ásgarð, but do not have the same degree of control over their home's characteristics, or who may enter.

This is not an exact science. In some cases, two realms may be connected by gates or longstanding alliances, with each commanded by related pantheons. To keep to Norse examples, this is the case of Vanaheim, which is not Ásgarð, but possesses multiple connections to it through Gods and means of passage. In many cases, such bonds break the categories of World, Overworld, and Underworld. What defines a subrealm is the quality of its connections to its primary realm, and its dependence on the primary realm. If Ásgarð burned, Valhalla and Bilskirnir would probably feel the heat, but Vanaheim might be spared.

## THE UNDERWORLD

The Underworld (or Underworlds — it can be used in the plural) is named for the age-old conceit that it describes places beneath the mortal realm, where bodies rot in graves and ashes eventually settle. It's a region filled with realms attuned to specific mythologies, though a few rare realms have never been claimed by any culture or pantheon. Although mystics mutter that there can be no Overworld without the Underworld, and an imbalance in one would set calamities upon the other, some pantheons recognize neither place — they have other realms for the dead to go.

### VARIETIES OF THE DEAD

With many pantheons and myths in play, **Scion** accepts a variety of destinies for souls after death. Sometimes souls do not manifest at all, and some pantheons even destroy souls for one reason or another. In The World of **Scion**, an ecumenical language used by modern Western scholars divides the dead into the following types. Every culture and pantheon has its own names for them. After death, all souls lose the ability to readily take material form in The World, but rituals, divine intervention, and powers belonging to

a small number of their ranks may provide exceptions. However, all the Dead can interact with each other while in incorporeal form.

**Ancestors:** These souls exist in The World due to the deliberate efforts of their Gods. They're not "ghosts" who have unnaturally lingered or become lost. Ancestors either dwell in a Midrealm, in their tombs, or among their people. If the latter, their Gods and cult traditions teach them how to guide and protect their people.

**Chthonians:** These fragments of the Underworld's Primordials were never human, but perform every task that's too petty for a Scion, but inappropriate for a Shade. They come in numerous varieties: demons, heart-eating beasts, psychopomps, and gate guardians. They rarely leave the Underworld, and when they do, it's on grim or enigmatic business.

**Eidolons:** These souls have been sent to the Overworld to exemplify their pantheon's virtues, prepare for some higher stage of enlightenment, or simply to be rewarded for loyal service to the Gods. Not all Gods make "good" souls (or any souls) Eidolons. An Eidolon often appears as they did during the point in their life the Gods decided to uplift them, or at an age befitting whatever role they will play in a Godsrealm, but changed to reflect divine influence. They might be taller, radiate serenity, or growl and fight with the enthusiasm of an einherjar.

**Ghosts:** Ghosts are lost souls who were prevented from entering or were cast out of an Afterlife, Godsrealm, or Midrealm. Some lose their way due to the upsetting or strange deaths. These anguished souls often return to familiar places, and may engage in repetitive or obsessive behavior as a result. Contrary to widespread belief, ghosts almost never appear out of obsessions or unfinished business, though they might appear to do so, due to the trauma they've experienced. Ghosts are more common than they used to be, and some believe this is a sign of the Titans' renewed strength.

**Shades:** Most souls that manifest after death do so in the Underworld, as Shades. Pantheons with Shades use their own mythic methods (and a variety of divine and Chthonian staff) to guide souls to promised Afterlives. Shades usually appear to be the person at the point of death, though in cases where the Gods punish or purify them, they may appear to be whatever age they were when they earned such attentions. Shades are usually bent, listless, quiet things. Some pantheons remove their memories as a mercy, or to prepare them for reincarnation.

**Souls:** The definition of the soul in **Scion** is nebulous, more defined by faith and pantheon than any overarching principles. Pantheons such as the Shén and Netjer treat the soul as a collection of aspects that can be separated and addressed with different rites, while the Devá's religious rites act upon the characteristics that conceal a single, inner divine nature, destined to be liberated from the illusions of mortality. This leads to situations that outsiders may consider unusual. For instance, the Shén might guide a soul's



“Three Treasures” to an Afterlife, a Godsrealm, *and* a role as an Ancestor, all at the same time. These interactions are typically governed by a pantheon’s deep mythology and Fate. Gods cannot trivially divide and reunite souls, but souls may change aspect, split, and recombine when exalted traditions demand they do.

## INHABITANTS

The dead’s Shades inhabit the Underworld in millions. Most dwell in the realms made for them by their pantheons, called the Afterlives. Some pantheons torment their Shades for their supposed failings in life, either for all eternity or until they’ve been sufficiently purified, and may even allow a few to become Eidolons and reside in an Overworld. But most pantheons who keep Shades do not see their Underworlds as places of punishment, but simple necessities. After mortals enjoy the vivid World, that which remains must be cared for, or at least made useful, as servants or moral examples — one appreciates life by seeing the gloomy fate that awaits beyond it. Yet the Netjer make their home in the Afterlife of Duat, and reward Shades by giving them something close to mortal lives in a place reminiscent of the Nile Valley. They do not punish damned souls, but destroy them.

Certain Primordials dwell in the Underworld as well. Their realms personify forms of destruction, absence, and mutation. Unlike the Primordials of the Overworld, those of the Underworld do not represent manifest Forms, but the unmaking of essential things. They are places where Chaos reigns and Darkness speaks. Paradoxically, these destroyers create, and visitors may encounter places of twilight and plains of shifting bones on the way to seeking audience with one of the Primordials’ nightmarish Exemplars. Furthermore, they also make Chthonians, who are neither divine nor dead. They’ve colonized much of the Underworld, but usually play whatever part an Afterlife’s myth demands of them. Whether they rend sinner-Shades limb from limb or keep a Death God’s cup filled with wine, it does not matter. On the other hand, wise Scions know that although the Chthonians serve, they are not true servants of anything except the shadow side of Fate. The Furies are of their order, after all.

## MIDREALMS

Like a Godsrealm or Afterlife, a Midrealm develops a mythic character powerful enough to make it a domain of its own. Consequently, travelers can’t reach it except through the appropriate gate or Axis Mundi (as non-ideal places, they cannot be visited through a Touchstone). The smallest Midrealms are alleys, glades, and temples that cannot be entered except through the proper methods. The largest hold mountains and nations.

Without the proper means of access, a Midrealm takes up no space in The World, though it will usually either possess a rough geographic correspondence set by tradition, or be said to exist somewhere near its most prominent gate. Mythic Bleed commonly occurs in these places. In certain parts of the United Kingdom, campers dream of Camelot, and everything grows a bit bigger near a gate to Jotunheim.

Stories about such places usually feature impassable mountains or mighty guardians, or require the visitor to demonstrate a certain character. Some metaphysicians believe all Godsrealms and Afterlives were once Midrealms, and were either pulled from The World entirely by Gods, or made inaccessible by evolving Legends. Indeed, some Midrealms are said to be places where the Gods used to live, before migrating to some heaven, or descending to the lands of the dead. Others belong to a pantheon's rivals or foes. For instance, Thor used to stomp into Jotunheim to battle giants, get drunk, or look for Loki, and other Æsir visit to consult Mimir, who lives in the Midrealm, close to Yggdrasil. Yet the Òrishà defy the trend of abandoning The World, and have created numerous Midrealms close to worshippers.

Some Midrealms never belonged to any pantheon. They're strange knots in The World. Perhaps they arose out of fears and yearnings given form by the human capacity for empowering Legends. They could belong to extinct pantheons, or could be the remnants of some prior cycle of The World. You might reach one through the Bermuda Triangle. They're mist-shrouded islands filled with gigantic or extinct creatures. They're the strange fortresses of forgotten civilizations, and fiery mazes filled with monsters. Rumors of these attract explorers, both for their potential resources and because an unclaimed realm offers the chance for ambitious Scions to create their own secret nations, and even send them to the Otherworlds to forge their new Legends.

These are just a handful of the Midrealms that exist in fact or legend:

**Camelot:** It's a mystery. The learned all believe Camelot existed. Nobody knows exactly who Arthur and his knights truly were, or what they were doing, but their legacy remains still, hewn into the oral traditions and literature of France and the British Isles. The Tuatha Dé Danann, Plant Dôn, and Theoi (via the circuitous route of their Roman guises and the theory that Arthur was a Romano-British general) all claim Camelot. Seekers have found ruins and artifacts. Not all appear to be 15 centuries old, either. People dig up modern plumbing from Celtic hillfort ruins, and find bespoke rifles stamped with the sign of the Round Table. Arthurian cults claim the knights have returned, scouting ahead for their king, who now awakens in Avalon. He'll return in the hour of need, just like the legends say.

**Doggerland:** Until eight millennia ago, much of the North Sea was inhabited land, above water. Archeologists call it Doggerland, after Dogger Bank, a shallow region that represents the highest remnant of the old territory. People lived in Doggerland, hunting and gathering the bounty of its rivers and vast forests up until the end, when rising

sea levels triggered a massive tsunami and crushed it all. It remains as a Midrealm, accessible through underwater gates at Dogger Bank. Explorers can visit its uncult forests, track mammoths, and avoid saber-toothed cats, but none of the original human inhabitants remain. The Tuatha Dé Danann visit frequently, because in their lore, three Gods and Goddesses came to Ireland before the Fir Bolg, after escaping a great flood. Their true names were lost, corrupted by Christian perception of their legends. (Similarly, the Tuatha Dé Danann don't use their own mythic name for Doggerland.) If these can be proved to be relatives of the Tuatha Dé Danann, it solidifies the Celtic Gods' claim to their mortal protectorate. They support a colony in Doggerland in the hope that a new population will call the unknown Gods out of hiding.

**Jotunheim:** Giants spring from many mythologies and may possess numerous Midrealms, but Jotunheim is the most famous one, because Æsir visit for battles, negotiations, parties, and feasts. Thor may have visited to kill his fill of giants, but he also began an affair with Jarnsaxa, which produced the half-giant Scion, Magni. The greatest Jotnar (Norse giants — singular *Jotunn*) live here, with numerous children and vassals. The mightiest are as strong as Æsir Gods, and a few are divine Scions. Jotnar chieftains include the enchanter Utgartha-Loki, Loki's father Farbauti, and Mimir, wisest of the Jotnar. Gates can be found in wild places near old Norse settlements and in Ásgarð. The Midrealm is a Northern European wilderness, where the flora, fauna, and structures are double to 10 times the size of counterparts in The World.

**Libertalia and the Gyre:** The pirate republic of Libertalia really existed, but it was more of a fellowship than a nation. Freebooters agreed to a few laws, and promised to unite against anyone who blatantly broke them. Citizens called Liberi vowed to aid each other, and liberate the enslaved, for many were once slaves themselves. Collaboration with any state's navy was forbidden. By the end of the 17th century, harassment from the British Royal Navy and internal arguments threatened to finish Libertalia, so its captains turned to the Gods. They honored sea Gods of course, but prayed to anyone who could help, especially the Òrishà, who many Liberi already loved. The Òrishà led a coalition of Gods to aid Libertalia. At their command, a pirate fleet set out for the heart of the Sargasso Sea. Seaweed trapped their ships. Strange vines grew out of the water, enveloped them, and bound them together. A witness would have seen them drag every ship beneath the waves, but it took them to a secret, plant-choked ocean realm instead. Now Libertalia survives in this Gyre, as a floating city of hundreds of ships. When Libertalia needs more room, it steals a vessel. Modern cargo ships have made it possible to support over 10,000 people, who live by theft and fishing, and ceaselessly worship the Òrishà and sea Gods who saved them.

## THE OVERWORLD

The Overworld is a metaphysical region containing many realms, but metaphysicians commonly speak of "Overworlds" in the plural to refer to realms within it.

Overworlds are often associated with the sky and stars, virtue, truth, purity, and piety. People often translate the names of realms therein as “Heaven,” and in certain World systems, it is said to be closest to the Platonic Forms or supreme enlightenment. Evil, deception, and decrepit things can exist in the Overworld, but these are often players and props in mythic dramas that demonstrate higher themes. In the Overworld, a venomous dragon exists to be slain, or to embody the sins of the one who confronts it so that by being defeated (or perhaps accepted), they grow enlightened. Such themes can be overridden by the will of Gods and pantheons, by mighty legends, or by Fate, which makes the rules but doesn’t always *keep* them.

The most common Overworlds are Godsrealms: places created or ruled by the Gods of certain pantheons, or by a pantheon as a whole. Some Gods accept the souls of the righteous or enlightened dead (as judged by the pantheon’s ethos). These Eidolons are bright and strong, unlike the Underworld’s grim shades. In some Godsrealms, they enjoy lives of pleasure and plenty, or they act out a God or pantheon’s values. Swarga’s souls enjoy paradise under the direct rule of Indra, and work toward final liberation of the self. In Odin’s subrealm of Valhalla, einherjar feast and battle without restraint, for death can no longer cut short the joys of either. Eidolons are usually unbound by the limitations of the flesh when it comes to performing whatever tasks the Gods set them to. Not all Gods dwell in the Overworld Godsrealms, and not all pantheons send the righteous dead there.

Other Overworlds are Primordial *worldbodies*: a mixture of natural Purviews, a place-beyond-place, and the vast consciousness that constitutes each Primordial. Each of the Eldest are planes of existence unto themselves, representing the vast energies and ideal principles they once bound into the act of creating The World, and which they may well still exercise to attain it. Some Primordials possess no means of passage into themselves, and are only known through Legend. Others are utterly inhospitable, because they contain energies incompatible with foreign life, but even Primordials of Fire and Darkness may shape parts of themselves to permit visitors some chance of survival, and although they are theoretically all-powerful, Primordials do not always crush enemies who invade them. A Primordial’s inhabitants include Elementals, who have split off from the source and effectively become independent beings, and Exemplars, who represent one or more aspects of the Primordial’s identity. Both beings are considered Titans, and if they were involved in the Titanomachy, were imprisoned. Thus, to speak to certain Primordials, one must visit their imprisoned “voices.”

## REALMS OF THE WORLD

The World has its own wonders, from places the Gods set aside for their own use, to hidden kingdoms and wild places that defy conventional mapping. Some pantheons

## REALMS AND NATIONS

When strange realms lie close to The World, what do nation-states do? No secret treaties govern this sort of thing, so it depends on the situation. When a realm’s gates lie within one nation, most countries’ governments claim the realm as sovereign territory . . . and then leave it alone as much as they can. They don’t collect taxes or enforce laws except under extreme circumstances, such as the market flooding with otherworldly gold, or if a serial killer hides in a mythic land. With the encouragement of interested Gods, human residents avoid government registration. Thus, they contain self-reliant, closed societies who care for or punish their own. If their problems erupt into mundane places, national police agencies and other bodies call on experts and, sometimes, allied Scions to help them.

When a realm straddles borders, lies in international waters, or defies geography entirely, countries usually handle things on a case-by-case basis. Interested pantheons often snuff out sources of conflict before mortal nations notice, but sometimes miss problems, or even lend troublesome movements their support. Libertia is an example of a realm that may prove to be a flashpoint. Its citizens survive by piracy and, utterly devoted to their Gods, are tolerated by the divine barring some outrageous incident.

Because strange places are relatively easy to visit, and because their phenomena occasionally wander beyond their borders, governments treat them a little more formally than disconnected realms. Then again, they often emulate places that our world (as opposed to **Scion’s** World) relegates to rumor and superstition because of practical limitations. Any sufficiently old city has sealed-off tunnels, forgotten rooms, and overgrown paths, and people like to tell wild stories about them. In **Scion**, some of these stories are true.

Nevertheless, regional governments keep lists of dangerous and sensitive locations, and quietly monitor the edges. A national park might have a vast swath carved out for a troll preserve; it just isn’t noted a troll preserve on any unclassified paperwork. When strange places manifest dangerous and disruptive phenomena, these same governments turn to a network of consultants: historians, anthropologists, engineers, and local cult figures. In corrupt or less-developed communities, cults, vigilante groups, and even gangsters might be given the job. When caution, bulldozers, and rituals fail, they’ll ask for a Scion’s assistance.



don't hold to stories of ideal heavens and gloomy destinies for the dead. All the Gods set their eyes upon The World, and have sent servants there, raised earthly Scions, or personally walked on mortal soil, defining legendary and holy places with their actions. Some wondrous places arise out of no particular myth at all. Their existence might have been raised through the magic of mortal hopes and fears, or bound to the nature of things by Fate.

Primordials don't possess realms within The World. They created it, but as realms of power themselves, would destroy or displace it if they were to ever return. On the other hand, it may be that the Primordials who dwell in The World are The World itself, sleeping in winds, oceans, and grinding stone. It may be in their nature to rest, or have long dreams that become the laws of nature, and manifest in all creatures. Then again, this could be a temporary slumber, and they will awaken, inaugurating a new cycle of violent creation that returns all known things to Chaos.

## STRANGE PLACES

Some parts of The World manifest mythic phenomena that aren't other realms. They are definite points on a map, though you might find they're bigger or smaller on the inside, or that space and time follow weird routes around them. Anyone can enter or leave, so lost mortals enter, rival territorial claims plague anyone who tries to own them, and errant phenomena leak out. They might be products of Fatebinding,

errant magic, or inscrutable destiny. Some surround gates and Axis Mundi manifestations, and manifest lesser versions of phenomena to be found in the realms beyond.

Many strange places aren't associated with any traditional mythology. Unshaped supernatural power twists the environment, or it draws its shape from urban legends and half-formed superstitions. Unused subway stations contain colonies of "mole people" who've adapted to the darkness, and keep sewer crocodiles as pets. Enormous stray dogs and swarms of excessively clever rats inhabit streets too dangerous for the police to bother with. Immortal farmers eat from blood-fed gardens.

Some pantheons take parts of the mortal World as their own, however, and the longer myths and cults uphold their claims, the more their mythology influences the environment, for good or ill. Old temples, sacred groves, and other cult territory may attract weird phenomena. Sometimes this is exactly what the faithful desire. They want wood spirits and naiads to bless them. Then again, even the Gods' enemies find comfort in the myths they share with them. Lesser giants and trolls dwell in strange places long associated with the Æsir, but also follow the devout to places the Old Norse never lived.

This sort of travel might seem out of the question for beings like giants, but it happens nonetheless, and the reasons are poorly understood. Some monsters began as normal creatures (and people) but were changed by the

place's supernatural energies over anywhere from a few hours to several generations. Creatures slip in through gates and Touchstone travel, or The World vomits them up at the appointed time. Mythic Bleed may break the mask of mortal history, and introduce objects, plants, and buildings from the appropriate legends.

Despite their unusual features, strange places tend to get forgotten or ignored. They rarely appear on surveys. Naturalists lose records of two-headed serpents, and police write vague incident reports when they bother to drive by at all. This phenomenon doesn't affect Scions, locals, or individuals attuned to the strange place's mythology, and it doesn't directly erase memories. Instead, casual visitors push experiences to the backs of their minds, and don't retrieve them for later conversation. Witnesses tell inconsistent stories about anything they see, and rarely agree with each other on common experiences. Electronic and mechanical recording devices fail in believable, inconvenient ways.

Although every strange place is unique, some can be fit into general types. But they arise from a mix of myth and history, and those take precedence over trends.

**Folds:** These places collect supernatural power due to some association with Gods or Titans. The most common Folds exist around popular or ancient places of worship. At the temple of Odin, someone who drinks from a certain cup might become a superlative poet for a time. Some Folds contain shrines to Gods nobody's ever heard of: folk creations and mishmashes of pop culture. Even if these Gods don't exist, they might exert some weak supernatural influence — and that, in turn, may be a sign that someday, they *will* exist.

*One old stone dock stands where Odysseus went ashore, and the ghosts of his wife Penelope's suitors seek vengeance on his descendants, or demand that someone do it for them.*

**Lairs:** When titanspawn and other weird creatures claim a place for long enough, it changes to accommodate them, though pinning down how is a bit of a problem. Do minotaurs seek out mazy places, or do they build mazes to live in? Does Fate ensure anywhere a minotaur makes its home develop odd paths and dead ends?

*Boston Common's fairy mounds can take you to distant places, but only with the permission of the resident mound-dwellers, who challenge travelers with riddles.*

**Holy Ground:** Places dedicated to the Gods over centuries, or in shorter spans but with special zeal, hum with their mythic energies. These places often provide advantages for Scions and other relatives of the Gods being honored so that, for instance, a Scion of Ares discovers a panoply of potent weapons only she can lift. Cults are fiercely protective of such holy sites, which represent the tradition they maintain, and whose phenomena provide proof that their Gods deserve continued worship.

*Under the Acropolis' foundations, cults offer sacrifice to Athena. That's not unusual. The fact that members speak archaic Greek and have no knowledge of modern Athens is*

*a bit strange, however, and they depart through fissures and byways that smell of wood smoke, not modern industry.*

**Liminalities:** Some strange places expand upon a mundane locale. Sewers open into grand vaults that don't appear in city maps. In an old library, you might wander into unmarked stacks and forgotten apartments. Some Liminalities are almost separate realms, when visitors find it devilishly hard to enter them without taking some special route, contacting the right informant, or saying the correct prayer.

*In Varanasi, some streets are thousands of years old, and all the maps of them are wrong. Turn enough corners and the stars will change, and you can meet rakshasa veterans of the war with the Devá. They're nice old men and women — or potent demon princes who'll do anything to be left alone.*

## PATHS AND DOORS

Mythic logic governs the ways to Terra Incognita, and stories are usually more useful than maps. This isn't to say every map is inaccurate, but they can only be interpreted through a given mythology. Even though some means of passage suggest relative positions in space, and can be drawn accordingly, any grand map of all Terra Incognita is bound to contain contradictions, and would become a scrawled mess in short order. There are ways to any point in the cosmos, but sometimes you need guides, keys, or permission.

## GATES

Gates provide passage from the ordinary World to a closed-off mythic place, or transit between mythic places. There's no such thing as a typical gate. Every pantheon's myths create their own types, and even within a single pantheon, gates take varied shapes and sizes. One way to Olympus lies between Doric columns; another can only be accessed by climbing into a cave that spews hallucinatory mist. Every gate has a *key*: an action, item, or circumstance required for passage. These can be mundane objects, poems, or even states of mind. Gates may possess a different key or appearance on each side, and some gates only grant passage in one direction. Many gates contain realms of their own, but these long tunnels, thick woodlands, or chains of grim palaces primarily exist to enable passage, and are rarely dedicated destinations.

**Overworld Gates:** Few gates directly connect The World to Godsrealms, and the exceptions either pass through other realms attuned to the same mythology, or were made for the Gods' convenience, and thus are nearly impossible for anyone else to use. Travelers are usually stuck with an Axis Mundi instead. No known gate connects The World to a Primordial worldbody, save those which, in rare situations, the Primordials themselves create.

**Underworld Gates:** Anyone can visit an Underworld by devoting themselves to a religion where they exist, and dying. Yet the fact that the gates of Death are always open tempts the living to follow. Certain caves, human-made tunnels, or underground rivers leads to one specific Afterlife or another. (Gates shared by multiple pantheons are unusual, but the Death

Gods sometimes permit them.) Their “keys” usually take the forms of various ordeals through a lengthy journey. Fierce Chthonians either keep the living out, or keep them from turning back, should they decide to enter. The Primordials of the Underworld do not have gates to The World, save those they create — and that’s usually to unleash something terrifying for reasons Fate only knows. If required, Death Gods create more convenient gates to attend to business in The World or Overworld, but they guard them well.

**Midrealm Gates:** Midrealm gates are more common than those to the Otherworlds, and usually cluster around a Midrealm’s Worldly counterpart. Most keys are linked to specific actions performed in these other locations. To get to the Midrealm of Arcadia, find a gate in the Peloponnese. Mag Mell, the Irish land of youth and joy, may be approached by sailing to the west of Ireland, navigating by specific star charts; it may also be approached by dying in a glorious manner. The island of Avalon is another such realm; it can easily be reached by sailing, but only after performing certain mythologically-resonant actions in Glastonbury Tor and then immediately journeying to the coast and setting sail.

### EXAMPLES

The following gates are well-known, but possess complex keys and environments. Simpler gates that require a secret command word and provide a quick route to the desired place exist, but are usually built for Gods, who don’t like to share their shortcuts.

**Bifrost:** Bifrost, the Fleeting Bridge, connects The World to Ásgarð. Bifrost potentially exists within every rainbow. To ascend it, one requires the presence of a natural rainbow, along with one of the following keys: status as an Æsir Scion or Eidolon (an einherjar or valkyrie), or knowledge granted by Odin. Until Ragnarok, Heimdall can bar any being from ascending Bifrost. In the past, he refused to grant passage to Thor or his descendants, and is still occasionally testy with them. Bifrost is the length of a morning’s ride on a swift horse.

**Fengdu Ghost City:** The Shén closely coordinate their management of the dead with mortal worshippers, opening gates to the Diyu Afterlife where it would be convenient for mortals to pay their respects. Founded during the Eastern Han Dynasty, Fengdu Ghost City has long been designated a special place for mortals to honor the dead, and for souls to undergo the ordeals and administrative processes required to determine their destinies, which, in Shén tradition, may involve different tasks for a soul’s various aspects. The living use these rites as keys to enter Diyu, simulating the actions of a soul bound for the desired region. Fengdu contains a Midrealm where souls perform various actions in duplicates of the mortal city’s landmarks, from the Ming-era bridge that determines a soul’s virtues to the Last Glance Tower, where the dead take one final look at The World.

**The Sídh:** Sídh are earthen mounds leading to the Celtic Otherworlds. Otherworldly beings take their name

from sídh, and are properly called *ao sí* or *daoine sídhe*: people of the mounds. True sídh contain small underground palaces and hedge gardens: palaces for the daoine sídh that they keep in trust for the Tuatha Dé Danann. These exist within the gate, outside of the physical World, and contain doorways to one or more Otherworlds. These doors remain locked unless the visitor skillfully entertains or deceives the daoine sídh — that’s the key. Violence and threats do nothing.

## AXES MUNDI

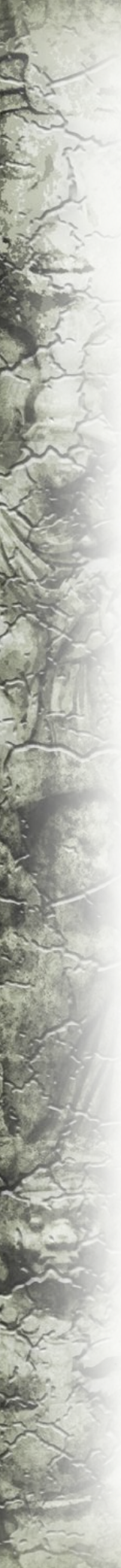
Gates take voyagers from one place to another, but Axes Mundi bind many worlds. They connect diverse locales in The World and Otherworlds. Travelers use Axes Mundi when direct gates can’t be found or are too dangerous to use. It’s usually easiest to travel to the Underworld by gate, the Overworld by Axis Mundi, and Midrealms through either. You can’t go anywhere with any given Axis Mundi; its guiding mythology sets limits.

Each Axis Mundi possesses a corresponding place, object, or state the visitor must attain. These are less specific than gate keys, and once a Scion meets the requirement, they can start on their way. Axis Mundi connections always work both ways as well, so a voyager can travel from an ancient ash to Yggdrasil, or vice versa, or use Yggdrasil to move from one ash in The World to another. Mortals can travel through Axes Mundi as well, but require special training or an innate gift. Travel time isn’t measured in literal distance, but ordeals. A well-traveled route only requires one ordeal, while traveling to a Primordial or obscure realm requires several. Ordeals often contain clues as to the meaning of the journey, and what is to come, so it is sometimes better to take the long way and learn from the trip than blindly use a gate or Touchstone. Furthermore, Axes Mundi often bypass the guardians and dangers found in other routes, though not without substituting their own trials.

### EXAMPLES

The following Axes Mundi are among the best known, but others exist, though in some cases Gods have hidden or protected them from widespread use.

**The Aether:** Greek, Indian, and modern occult sources have written extensively about the Aether, and have given it other names, such as Indra’s Net and the Astral Plane. The Aether is composed of the fifth, subtle element that creates space and distance. Platonists believe that it transmits the “light” of ideal objects which in turn, create the substance of other realms. Mortals have long used techniques to send their souls into the Aether, where they can rise to contemplate The World and Overworld, and Scions may use the same techniques. Ordeals in the Aether take the form of riddles, enigmas, and acts of deep self-realization, administered by the abstract beings who dwell there. Unfortunately, it’s impossible to physically traverse the Aether except with the use of obscure magical powers, and exceedingly difficult to use it to travel to the Underworld.



**The Earthways:** They're called the Erdstalls in much of Europe, but you can find ancient tunnels all over The World. Legends say they were made by goblins, great worms, or mortals fleeing some mythic disaster. Enter one and you can access the Earthways, which extend The Worldly tunnels deep and far, to Midrealms and Underworlds. Chthonians and subterranean creatures stalk the tunnels. Sometimes Earthways open into vast underground cities and strange subway tracks. The Earthways offer a way to enter Afterlives without taking the routes used by the dead, and even without permission from Death Gods, who often send patrols to watch for such trespassers. Earthways don't reach the Overworld, but Gods and myths might direct a tunnel upward anyway.

**Sumeru:** According to the Devá, Sumeru is the mountain at the heart of the cosmos. At its roots lie the *Naraka*: afterlives that purify through punishment. Climb the mountain and you'll pass through The World and the Midrealms of the Asuras, and up into the Overworld, where Swarga and other heavens serve as homes for the Devá and the most enlightened souls. To enter Meru, go to one of the Asian mountains associated with it, or climb the slopes of any mountain if you're one of the Devá, or a devout follower who knows the required meditations. Although it's easiest to reach the realms of the Devá and their mythic cousins, various pathways extend to other realms — and even other Axes Mundi mountains, like Olympus and Qaf. These secondary ways take longer to traverse and are more dangerous, however, and Gods from other pantheons resent their use.

**Ocean:** Ocean is the sea or river that girds The World and as such, is known to many pantheons, including the Æsir, Theoi, Tuatha Dé Danann, and Devá. Ocean extends into every natural body of water that connects to the sea, and by taking a ship beyond sight of land, a Scion can navigate out of The World to any realm with a legendary body of water. The Tuatha Dé Danann use Ocean to visit the island Godsrealms of their elders. The Gods cast Odysseus here from the Mediterranean (he never thought he left), forcing him to survive on the bounty of strange islands for years. Theoi have also traveled from Ocean to the Styx, to visit Hades. The Æsir acknowledge The World-girding Ocean but avoid it despite their people's history of sailing, because World Serpent Jormungand dwells in the depths. Some believe Ocean itself is a Primordial (indeed, some mythologies depend on it) and that its storms, monsters, and bizarre islands are its dreams or ominous messages. Other pantheons identify it with legendary floods, the chaos before time, or the formless Abyss, and say it ultimately seethes over the void that existed before the Primordials made the cosmos.

**Yggdrasil:** Yggdrasil is an immense ash, so great that armies can march on certain branches, though sub-branches and new shoots might be thinner. The profusion of branches, leaves, and a surrounding mist makes the sky impossible to see from the heart of Yggdrasil. Nor is it possible to soundly determine the tree's true trunk, though it must be as wide as The World, at least. Its branches run through Ásgarð and beyond to the Well of Urd and its

Norns, and plunge down through virtually every Norse Otherworld and Midrealm, including Jotunheim. At one of its three immense roots lies the dishonored Afterlife, Hel. Branches extend to other realms as well, though as for Sumeru, paths beyond places known to the Æsir are dangerous and hard to find. Yggdrasil's inhabitants include the squirrel Ratatosk and its children, who are skilled but duplicitous guides, and the Chthonic dragons spawned by Nidhogg, who gnaws upon the second root when it's not torturing the damned in Nastrond. Sometimes ice giants climb from the third root, which stands on the Primordial Ymir, who is called Niflheim when described as a realm. To enter Yggdrasil, one must climb a sacred ash dedicated in its name, or old, strong ashes in any forest, if you're a Scion or devout follower of the Æsir.

## TOUCHSTONES

Mortals live lives touched by myth, and channel it into everything they do. The results may not be as obvious as a Scion's thunderbolts or unnaturally charming words, but sometimes they create Touchstones: objects attuned to a mythic ideal. Touchstones attain their status through exceeding skill, exceptional emotional significance, and when people give the object fame or veneration. This can sometimes extend even to copies of certain objects. Just as ancient obelisks gain their power through vanished Egyptian God-kings, some copies of the Statue of Liberty connect to the original at Liberty Island, which was adopted by the state Goddess Columbia as one of her signs.

By making physical contact and calling upon their divine natures, Scions may travel from one Touchstone to any other that calls upon the same mythic archetype. Any Scion can travel from Stonehenge to another ancient henge site, but can also visit the Georgia Guidestones or a French menhir. All are standing stones. Yet it would be impossible to use a Styrofoam Stonehenge prop at a rock concert for the same purpose, as it lacks the artistry, hallowed nature, or emotional significance required. (If the band sacrificed annoying fans using the prop as an altar, however, that could change.) Touchstones can only be used to travel within The World, and only if the Touchstone stands in a fixed position for a significant (but variable, as it's myth, not science) period of days or more. You can't roll a wooden horse into battle as a doorway for reinforcements, but you might ship one over, wait for it to stand for a little while, and thank Poseidon that your warriors can stream forth into enemy territory.

Pantheons often assert ownership over Touchstones bound to their traditions. Netjer take a dim view of outsiders using the Washington Monument, for example, given the sacred architecture used in the American obelisk's construction. The cross-cultural and archetypal nature of Touchstones often interferes with these claims, however. Many cultures have erected standing stones that act as Touchstones for one another (not all do — you can't get to a Shaivist lingam from Stonehenge, for example) giving multiple pantheons claim to that network.

# AN INCOMPLETE MAP OF TERRA INCOGNITA

**B**elow are 11 example cities to illustrate how The World can impact and shape our modern society.

## ATHENS, GREECE

The modern-day capital of Greece, Athens has been Athena's pride and joy for millennia. The World's Athens is a seamless blend of modern and ancient, with temples and shrines that Theoi worshippers have used continuously since they were built, coexisting on the same streets — and sometimes in the same buildings — as flourishing galleries, restaurants, churches, mosques, museums, and nightclubs.

Athens' long and turbulent history, particularly the repeated desecration of its shrines during wars and invasions, has prompted Athena and her Scions to take a firm — if backseat — hand in watching over the city. The Goddess' Incarnations visit frequently, and her periodic phases of meddling in mortal affairs have led to extensive governmental policies regarding how to handle Heroes showing up and making demands. Athens is the starting point of pilgrimage paths that wind throughout Attica, making stops at places like the Temple of Apollo Zoster, one of Apollo and Artemis' birthplaces; the Amphiareion of Oropos, site of a cult to an oracular Hero; and the town of Eleusis, home of the Eleusinian Mysteries.

In The World, the Athenian Acropolis is as much a place of worship as of tourism. Though most of its temples and monuments were ruined throughout history, the Theoi's loyal devotees stubbornly rebuild every time. Athena graces caryatids across the city with the power to come to life as guardians, stepping down from their columns to attack anyone who approaches with foul intent. When Elgin took the Parthenon Marbles from the city in the early 1800s, one of the caryatids from the Erechtheum's Porch was among them, and occasionally Athens' stone maidens campaign for champions to rescue their lost sister.

## TERRA INCOGNITA

**Axes Mundi:** Four mountains surround the basin Athens occupies. Throughout these ranges, countless uncharted roads and caves open to networks of Earthways and mythical mountain passes. Those who gain permission, or sneak in, can descend to Hades or ascend to Olympus this way. A set of mysterious caves beneath the Acropolis serves the same function, although these are easier to get lost in.

**Gates:** The Sacred Way, a road that leads from Athens' Kerameikos region to Eleusis, marks the route pilgrimages and processions take to honor the Eleusinian Mysteries. Those with knowledge of the inner Mysteries know the keys that let them travel this road directly into the Underworld — and back, if they follow Persephone's strict rules.

**Strange Places:** The Acropolis' layers of forgotten temple foundations beneath those that rebuilt or replaced them have spawned eerie, timeless corners where visitors find themselves briefly transported to ancient festivals or hear whispers speak of prophecies soon coming to pass.

**Touchstones:** The Parthenon art museum in Nashville, Tennessee doubles as a temple to the urban Athena Polias, overlapping metaphysically with the original. Those who enact the procession of Athena's Great Panathenaea festival, making proper sacrifices to the Goddess and bringing a *peplos* robe made by women's hands to drape over her statue, can travel between the two.

Every Olympic torch in The World leads back to the ceremonial site at the Panathenaic Stadium, where each Olympic flame begins its journey to the games' host nation. The World's Athens has hosted the games more times than anywhere else, as the Theoi consider the Olympics "theirs," and their agents meddle to get them back whenever another city wins the bid.

## BOSTON, MASSACHUSETTS

In Boston, fairy mounds dominate the numerous city parks, and any pub that honors Irish culture and music with old traditions can count on continued good fortune. Bostonians know it's best to listen closely to the busking fiddler's music at Faneuil Hall and leave cartons of milk behind on the T late at night, because they could easily anger the *aes sídhe* otherwise. The Boston Globe has run a satirical column written by bards and poets since its inception, laying down subtle curses on public figures who behave badly. Catholic churches across the city double as Tuatha sancta with sacred trees growing anywhere they find room, and the Irish Catholics who devoutly attend Mass there every Sunday handily dismiss accusations of hypocrisy when they also invoke the name of Nuada to help them run a good meeting at work Monday morning.

The Irish diaspora's roots date all the way back to mythic prehistory, when the Fomorians first banished the ancestors of the Tuatha Dé from the Emerald Isle. Since then, millions of Irish have sailed to make homes around The World, and the Port of Boston has long been a common destination. Their Gods accompanied them wherever they roamed to help keep *ind iress* (the faith) alive for their descendants. The Tuatha encourage Boston's commitment to the arts, and appreciate its historical significance to the American Revolution — after all, they once fought a Titanomachy for similar reasons. The city's long history of Irish and Irish-American politicians is no accident: Ever since a Scion of Ogma signed the Declaration of Independence, American Heroes of the Tuatha have taken an interest in places with significance to the nation's founders, like Boston and Philadelphia. People who carry tokens of the Tuatha's favor tend to get elected.

Boston often hosts the Kami's Worldly associates, as a sister city to Kyoto. This partnership has strengthened ties between the Kami and the Tuatha in recent times — in particular, Susano-O loves to party with Manannán mac Lir

and the Morrígan, and their rowdy shenanigans spill over into the city occasionally.

## TERRA INCOGNITA

**Axes Mundi:** Boston Harbor lies along an Axis Mundi that Manannán counts among his routes between The World and Tír na nÓg. Sailors who carry a piece of wood or stone from Ireland, inscribed with the right ogham runes, can find the entrance, but Manannán's capricious fairy minions might require anything from a poetry slam to a reenactment of the Boston Tea Party as payment in exchange for passage.

**Gates:** *Sídhe*, or fairy mounds, generously litter Boston Common, the 50-acre public park downtown. Those who picnic near one hear fae songs on the wind. Follow a runaway balloon or savvy squirrel along the wrong path, pay the toll or answer the riddle when you reach a crossroads, and find yourself lost in a dreamlike garden with inhabitants that want to cater to your every whim (forever, but who's counting?).

The Common also contains the Central Burying Ground, a cemetery that has graced the park for over two centuries. Here, the Irish dead cross through a gate that leads to Teach Duinn, the lighthouse for lost souls. But the metaphysical journey mirrors the vast distance between Ireland and Massachusetts, and souls get a little *too* lost more often than they should. Downtown Boston is known for its frequent sluagh hauntings.

The preponderance of sages among Irish deities gave rise to the plethora of universities and museums in Boston. Such institutions that carry original books or artifacts written in Old Irish, or a musical instrument made in Ireland, house gates that lead to the Dagda's mystical library or Ogma's ogham trail markers in the Otherworld. One only has to know how to read or play the item with proper reverence.

## KYOTO, JAPAN

In Kyoto, beloved of Amaterasu the sun Goddess, thousands of Buddhist temples and Shinto shrines pay respect to the Kami. The World's greatest weavers and textile companies make homes here with Amaterasu's blessing. Heroes with a penchant for urban planning and archiving are in high demand here, as the city's many guardian Gods resist modern change at every turn, and their priests try to entice Scions and other Fate-touched builders to help preserve Kyoto as it has been for centuries.

Kyoto was once the Imperial capital of Japan, before Kagutsuchi the fire Kami schemed to burn down the palace and chase the Emperor away to Tokyo. A God of uncontrollable emotion and frequent violence, Kagutsuchi wages a passive-aggressive prayer battle in Kyoto, employing yokai to help him arrange for raging blazes — “accidental” or otherwise — in his jealousy. He's jealous because people pray more to Atago Gongen, the local Kami mantle of the Buddhist God Jizo, for safety from fires rather than bending over backward to appease him. These yokai spread chaos

in the city by kidnapping Kami from the portable shrines that protect theirshintai — objects and natural features that house Kami spirits — when priests move them from place to place for festivals, and coaxing out their darker, destructive souls to turn them wild. As a result, Kyoto's holy places are some of the most heavily guarded in The World, and their miko (shrine maidens) and kannushi (holy men) are trained in divine protective arts. Temples are always on the lookout for trustworthy mercenaries and freelance exorcists to hire during festival times.

## TERRA INCOGNITA

**Axes Mundi:** The Tadasu no Mori is a primeval forest, never pruned or constrained by human hands, home to the Kamo clan of tutelary Kami who protect Kyoto from malevolent forces. Its pathless depths, braved with the proper rites and gifts for its ancient Kami guardians, lead to the forests of Heaven and can take travelers to similar places elsewhere in Japan, such as the haunted Aokigahara near Mount Fuji.

**Gates:** The torii arches that grace the entrances to Shinto shrines stand to demarcate holy places. Anyone who performs a piece of music or other artistic work beautiful enough to catch the attention of Benten may pass through a torii to Heaven. It's a popular pastime to make love under a torii in the middle of the night to win Benten's approval. Some torii also serve as Touchstones to one another, particularly between shrines that belong to the same network and are connected via the art of Kami division, such as the Hachiman shrines.

**Strange Places:** The oldest parts of urban Kyoto were modeled after the Chinese city of Chang'an (now Xi'an), according to mystical principles of harmony. Certain auspicious street corners, garden alcoves, and favorably placed rooms fall under the auspices of the Shén, and Kami who live there are considered part of the celestial bureaucracy (whether they know it or not). A few telephone poles, flagpoles, trees, and drainpipes serve as sky ladders that lead to the Chinese Heaven.

Monkey Park Iwatayama, on the slopes of Mount Arashiyama, is ostensibly just a wildlife park where visitors can watch and feed the many macaque monkeys that live there. But Sarutahiko's personal monkey friends live there too, and guests who leave the right offerings at hidden crossroads can consult with them for decision-making advice, martial arts training, and passing messages to their Godly patron.

## MANITOULIN ISLAND, ONTARIO

Also called Mnidoo Mnis in the Odawa dialect of the Ojibwe language, meaning “spirit island,” Manitoulin Island in Lake Huron is sacred to the Manitou and their people. On this island is a smaller lake, Lake Mindemoya, and in *that* lake is a smaller island also called Mindemoya, or sometimes Treasure Island — a slumbering Incarnation of the grandmother Goddess Geezhigo-Quae. Because of her presence here, many believe Manitoulin Island may be the original Turtle Island. Its bountiful crops and natural

prosperity support this belief, but darker things lurk beneath the serene waters of its many lakes and rivers.

Lately, fishermen and tourists have reported an unprecedented number of strange sightings, and the police have a worryingly long list of missing persons to search for. Those who facilitate communication with the island's *dodaem* caution that the *misiginebig*, the giant serpent sleeping in the underwater spirit cave that stretches between South Bay and Manitowaning Bay, has woken. Local authorities search for a Scion of Maudjee-Kawiss — or anybody else willing — to lead a hunting party to slay the beast, while the *nibiinaabe* merfolk beseech anyone brave enough to speak to them for help. A pall of dire things to come has fallen over the island entire, even to those who know nothing of the Manitou. But the Anishinaubaek here refuse, as they always have, to leave their ancestral land, and they prepare to fight to the last to keep it safe.

## TERRA INCOGNITA

**Axes Mundi:** Manitoulin Island's many lakes and natural waterways connect in their darkest depths to the Underworld, though titanspawn infest these waters and make the trip dangerous even to Heroes who know the way and can survive underwater long enough to traverse it. Occasionally, travelers on the water's surface encounter spirits of the dead who float up from the deep with cryptic warnings about strange Manitou making plans to visit The World for reasons unknown.

Secreted away on Treasure Island is a tree that reaches far higher than it should, though it seems like an ordinary tree to passersby. If someone performs a certain ceremony entreating a friendly Manitou to reveal the way, she can climb inside this tree to reach a vast network of branches and roots. Navigated correctly, it leads to Skyworld. A longer and more circuitous route can take a traveler to Yggdrasil and other such World trees.

**Strange Places:** The Anishinaubaek visit a majestic promontory called Dreamer's Rock to fast for days on end in search of Manitou dreams. Here, youths receive blessings from their guardian *dodaem* for the first time, and the Gods may grant healing powers and secret knowledge to people who complete vision quests, as they once did to the great Scion Shawanosowe. Outsiders must request permission from the Whitefish River First Nation to visit Dreamer's Rock.

The waterfall known as Bridal Veil Falls near Kagawong is home to a mysterious Manitou, small of stature, who wears a red feather. He grants food and fertility blessings to those who politely accept his hospitality and successfully wrestle him, and can help seekers of lost family or ancestors navigate the rivers of The World to find them.

## MEMPHIS, EGYPT

In The World, Memphis is alive and bustling, although it's no longer the capital of Egypt. Ancient Scions Ptah, his son Imhotep, and Menes all had a hand in building Memphis and raising it up to become one of the most prosperous

metropolises in The World. The city is widely known as a place where Heroes are made and as a global leader in architectural and technological innovations. Would-be students clamor to attend the cutting-edge Imhotep Institute for Technology and Engineering. Throughout history, Memphis has steadfastly stood as a haven for Netjer worshippers even when it was dangerous to be one. Nightmarish tales depicting armies of the mummified dead rising from the necropolis of Saqqara persist to this day, discouraging anyone from trying to take the city away from the Netjer's faithful. While Christianity and Islam share in Memphis' spiritual landscape, Ptah and his fellows remain a priority in the city's prayers and dedications.

A sharp aesthetic contrast divides Memphis, the shining modern metropolis of skyscraper spires and high-speed maglev trains, from Saqqara, its macabre next-door neighbor where tombs both ancient and newly built stand side by side with sprawling apartment complexes. Part of the Memphis municipality, the borough of Saqqara mostly operates as an independent accessory to the arts of the dead that dominate it. Here in its imposing office buildings, libraries, pawn shops, and temples, eerily self-possessed officials field requests and process paperwork from visitors to borrow or barter for relics, consult oracles, pass messages along to the dead via ghostly emissaries, or secure embalmers' services for their corpses upon their deaths. Those who pass the secret trials necessary to live here reap the benefits of free access to Saqqara's many mysteries and a peerless healthcare plan.

## TERRA INCOGNITA

**Axes Mundi:** The pyramids and other tombs of Saqqara serve as a network of passages to Duat for those who know the right spells and how to cast them. Mummy guardians stand sentinel to judge a visitor's worth, and anyone found unworthy is not only cast out, but subsequently arrested by Memphis police for trespassing.

**Strange Places:** People across Memphis sign up years in advance to celebrate their 30th birthdays at the Ozymandias Club that stands at the feet of the colossal statue of Rameses II in the middle of a busy plaza downtown. One who turns 30 under its roof, and offers up a great personal sacrifice that represents her most triumphant victory to the eternal legacy of Rameses II and his endless Heb Sed festival, is Fated to settle the thorniest of her life's conflicts that very year, either through achieving an impossible peace or defeating an impossibly strong foe.

Hidden somewhere along the dusty back roads of Saqqara is the tomb of Imhotep, which he built himself and concealed with magic as a final enigma to hand down to his eventual successor. The mortal who finds the esoteric clues scattered across the many layers of Memphis' long history and pieces them together may be the first to set foot across the tomb's threshold in almost 5,000 years. There, he must solve the puzzles and riddles posed by the labyrinthine halls to reach its innermost chamber, where Imhotep's true ren is inscribed. Tales say that, should this person speak the



ren aloud, he will inherit the God's human soul and all his secrets — and perhaps even his Visitation.

## MEXICO CITY, MEXICO

Here at the center of the Teotl universe, the ruins of a mighty empire rise to claw their way back into The World over the steel bones of demolished supermarkets and tattoo parlor basements. Where the *conquistadors* once buried the great capital of Tenochtitlan and used its stones as foundations to build their own churches and homes, the devotees of the Teotl now reclaim what once belonged to Huitzilopochtli and his brethren. They orchestrate archaeological digs, dedicate regular open-air *tianguis* markets to their Gods in the Zócalo, play their ancient ritual ballgame of *ollamalitzli* in newly built courts, and petition the government to tear down aging Spanish architecture to expose the temples and relics beneath. They re-enact The World's creation and their sacred city's founding through ceremony at the dig site where the uncovered remains of the glorious Templo Mayor once again honor Huitzilopochtli and Tlaloc under the Fifth Sun. Teotl Scions, historically hidden in plain sight among the many quiet, modern dedications to their pantheon across Mexico City, now step into the light to strengthen the city's Fatebinding with the Gods in preparation for the darkness' return.

### TERRA INCOGNITA

**Axes Mundi:** Northeast of Mexico City, the ruins of Teotihuacan stand as evidence of what the Teotl consider their people's greatest city from the previous age. Three pyramids dominate the ancient central boulevard, called

the Avenue of the Dead, or Miccoatli in Nahuatl. Beneath these ruins, piles of bones attest to Teotihuacan's close proximity to Mictlan. Each year during the *Día de los Muertos*, Miccoatli leads directly there for those who honor the dead with offerings or carry marigolds, and can overcome the Underworld trials. The spirits of the deceased walk its length in the opposite direction to seek their living loved ones.

**Gates:** The Mexica's ancestral homeland of Aztlan contained seven caves that birthed the various Nahua tribes. From here, Huitzilopochtli led his favored people to the place where they would build Tenochtitlan, as the other tribes had gone from Aztlan to other homes. But Aztlan remains as a Midrealm in the Overworld, and one who digs deep beneath Mexico City can find waterlogged caverns that lead back to Aztlan's lake island, if he denounces his old name and identity to take up new ones on the journey.

**Strange Places:** Archaeologists recently opened a sealed tunnel beneath the Temple of the Feathered Serpent in Teotihuacan, uncovering a passage lined with mercury and shards of pyrite that glow like the night sky in the darkness. Teotl Scions ready themselves for battle — the explorers stumbled upon a prison for a horde of fallen *tzitzimime*, now free. The cold power of the stars lives there still, confusing visitors' senses and leading them astray into empty hollows where they vanish forever, devoured by the dark.

Within Mexico City's central downtown neighborhood, which stands directly atop Tenochtitlan, compasses spin uselessly and GPS devices fail. The literal center of the universe defies human navigation, exerting its impossible

pull upon the Centro Histórico. But clandestine shops and market stalls displaying the black jaguar of Tezcatlipoca sell obsidian mirrors that can lead their possessors to their desires and show the way to places they *will* go in the future.

**Touchstones:** The Angel of Independence stands plated in shining gold at the top of a victory column downtown. The angel represents the Greek Goddess Nike, and the Teotl fight with the Theoi over ownership and use of it. The column is a Touchstone that connects to similar victory columns around The World when blood is spilled in triumph there, including those in Berlin, Copenhagen, Jaen, Saint-Denis, Chihuahua, and Saint Petersburg.

## NEW YORK CITY, NEW YORK

It might be labeled as one city on maps, but Gothamites know it's really 1,000 cities in five boroughs, and each one has its own relationship with the divine. Some think of New York City as the ultimate secular paradise, but that couldn't be further from the truth. Pockets of every faith in The World flourish here, from the busy daily grind in supplication to Mammon, the patron God of Wall Street, to stately churches and temples dedicated to well-known Gods sandwiched between skyscrapers and neon lights, to the storefront shrines where everybody on the block comes to pay their respects to the God or saint their families have been venerating for generations, since before they ever came to America. New York's Scions run a similar gamut — some love to glam it up and get famous, strutting their stuff on runways and plastering their faces across the digital screens in Times Square; but for every one of those, two neighborhood Heroes just want to protect their own from the constant divine infighting in the streets. No single pantheon claims primacy here, and if one ever tried, it would have a war on its hands to rival any Titanomachy.

When Liberty Enlightening The World went up in New York Harbor to welcome immigrants from far and wide, Columbia, the Goddess of Democracy and America, declared the island on which the statue stood neutral ground. A meeting place, she said, where Heroes and Demigods, Incarnations and legendary creatures, agents of all kinds from every pantheon, and even titanspawn could come for diplomacy with the guarantee of personal safety. One or two of Columbia's other Mantles vehemently opposed the plan — the young nation's deity hasn't yet settled into a single dominant identity — but in this the tides of Fate came down in her favor. The peace has lasted over a century, if only because it's so easy for anyone with a grudge that can't be talked out to take a ferry over to the Battery and duke out their differences on the grand urban playground instead. New Yorkers deal with the fallout constantly, in a million ways both subtle and blatant. It's not unusual for a simple commute to turn sour when a pack of monkeys shouting in Hindi attacks a couple of ravens minding their own business for maybe being Odin's spies, in the middle of a crowded crosswalk. (To be fair, they usually *are* Odin's spies.) The city's budget sets funds aside every fiscal year under the header of "Spiritual Matters" for municipal maintenance and repair in the wake of Scion

battles, demon invasions, river serpents, frost giants, subway ghosts, and whatever else might befall it.

Still, it's not all blood and mayhem in the City that Never Sleeps. For every supernatural tussle a New Yorker records on her smartphone and posts to YouTube, a wealth of cross-pantheon cooperation and R&R is happening just around the corner. An Incarnation of Èshù Elègbàrá owns a bar in Times Square — the Crossroads of The World — and welcomes any and all to drink there, whether they be mortal, divine, titanspawn, or anything in between. A freestyle hip-hop dance group in Brooklyn dedicates their craft to any God who loves dancing and doesn't mind bestowing blessings now and then. Each line of the subway calls upon a different Liminal deity to ward off delays and signal malfunctions, and agents of each one engage in friendly competition for bragging rights. Anyone with divine connections knows NYC is the place to go when his own pantheon frowns on anything from romantic dalliances with titanspawn to rejecting outdated notions of what's "acceptable." Maybe he wants to disappear into the crowd, or maybe he'd rather find somebody to watch his back while he stands up for what he believes in — either way, the city's got him covered.

## TERRA INCOGNITA

**Axes Mundi:** On the downtown 6 train, the end of the line is Brooklyn Bridge-City Hall in Lower Manhattan, but those who stay on beyond that point pass through the old, closed-down City Hall station, with gorgeous tiled arches and a curved platform. Those who carry a talisman of any God with the Journeys Purview and make the proper offerings or prayers while passing through City Hall can ride the train beyond the boundaries of The World onto the *Via Incognita*, a railroad that runs through Midrealms of many pantheons — including a few hidden ones where abandoned creatures and lost souls dwell, and that have no other way in or out.

**Gates:** The Statue of Liberty functions not just as a relic referee for the Godly neutral zone but also as a Gate to Columbia's Godsrealm for anyone who has made a sacrifice for any kind of freedom — their own, or someone else's. It's also a hub for other Liberty Enlightening The World statues across the globe, all of which lead back to Liberty Island.

**Strange Places:** Some say the graffiti palace of 5Pointz — a factory building in Long Island City transformed into a beloved monument to street art — was sold off and painted over a few years ago. Others say it's still there, and they have recent photographs to prove it. Gods of Artistry from every pantheon, including Brigid, Sarasvati, and Khnum, watch over the place and preserve it against any effort to snuff out its creative fire, but only for those with inspiration in their souls and a passion for self-expression.

## REYKJAVIK, ICELAND

Few places in The World have their fingers on the pulse of Fate as firmly as the capital of Iceland. From the beginning, the Æsir guided its founder's landing to indicate

where he should build it. Where Fate operates in the background like white noise for most people, folks in Reykjavik have developed countless daily traditions designed to avoid or encourage Fatebinding themselves to Scions, mystical places, and divine relics of all kinds. They know the rhymes to speak to keep the wolves at bay, and they know what kinds of choices will lead them to lives worthy of a saga or let them go about their business in peace. Scions stand out like sore thumbs here whether they want to or not, and most people are too savvy to let themselves get swept up in Heroic shenanigans — unless they want to be.

The wild places in and around this city are home to a staggering number of legendary creatures — elves and trolls are just the tip of the iceberg. For the most part, the people of Reykjavik and the hidden folk simply stay out of each other's way. Urban expansion regularly routes around known *ðlagablettur*, or places of power, and elf habitats. Subtle clauses in the Althing's legislature take magic, prophecy, and other extenuating mystical circumstances into account. Draugar might occasionally rise after a botched funeral or a troll might snatch a purse from a tourist who doesn't know the right ways to appease it, but by and large everyone coexists without fuss. Some dwarves even offer workshops in various crafts at local schools and universities to people willing to pay in gold or favors.

Worship of the Æsir has persisted as a quiet but constant undercurrent since Reykjavik's founding in the ninth century, and in recent years it's experienced a considerable resurgence. Some devotees built a brand-new temple to pay their respects, and preside over daily public ceremonies on the Gods' behalf. Others prefer more direct methods of worship, tying themselves to greater Fates through emulation. A biker gang styling themselves the Wilder Hunt roams highways and back roads in the Alfaðir's name, each wearing an eyepatch to cover their sacrificed left eye, seeking ways to preserve Reykjavik when Ragnarok comes — and if their seers are right, it won't be long at all now.

## TERRA INCOGNITA

**Axes Mundi:** In English, Reykjavik means “Bay of Smoke,” and was named thus thanks to its generous hot springs. It perches on the Icelandic coast just on the cusp of the Mid-Atlantic Ridge, atop Iceland's subterranean hot spot, surrounded by lava fields, faults, fissures, and active volcanoes. Anyone venturing down into the earth here by any means with true rage in her heart, cursing the name of one whom she despises and wishes to destroy, can descend all the way to Muspelheim.

**Strange Places:** In the northwest of the city, the Neighborhood of the Gods features streets named after many of the Norse pantheon's luminaries, and those who live here see their Fates bend in ways reminiscent of the God whose name graces their address. Dedicated academics and scientists compete to grab apartments on Óðinsgata, while those seeking the courage to face hardships move to Týsgata. Nobody lives on Lokastígur unless they don't mind making trouble and laughing at the occasional

“neighborhoóð watch” gathered as a thinly veiled attempt to ward off their potential misdeeds. While others might question the wisdom of deliberately leashing their Fates to doomed deities, residents shrug and go about their lives — Ragnarok comes for us all, they say, so what's a little doom compared to achieving greatness?

## SAO SALVADOR DA BAHIA, BRAZIL

The state of Bahia's raucous capital of Salvador is a vivid, exuberant Afro-Brazilian city that lives each moment of each day to its fullest, fighting all the time to heal the deep, bloody wounds of its tragic history. Once a major hub for the transatlantic slave trade, Salvador is now an enduring Worldly home for the Òrìshà — or Orixás, as they're known here, in Portuguese. It's a city of boundless music and dance thanks to the Yorùbá Gods' influence, host to the biggest celebration in The World every year at *Carnival* when the *trio elétrico* ride through winding streets, piled high with stages for live performers and towering sound systems, followed by hordes of ecstatic partygoers. It's a city of proud worship, where Candomblé Ketu practitioners dance to sacred drum beats and make offerings of *acarajé* to the Orixás as they have done since their ancestors first founded the religion here, cloaking their Gods in the guise of Catholic saints to keep the faith alive in the face of oppression. It's a city of blended cultures, combining Portuguese, West African, and Native American traditions into a wholly unique — if not seamless — Bahian fusion. And it's a city of ancient ways undergoing constant reinvention, fully embodying both of the Orixás' Virtues.

Though the pantheon has devotees all over the globe, Salvador is where the Incarnations of Èshù Elègbará — Exù, here — spend a lot of their time. It's the ultimate ever-evolving cultural crossroads, and it's where his beloved àshe (axé in Portuguese) manifests directly through the musical style of the same name, invented right here and taking The World by storm. It's also a home to capoeira, equal parts deadly martial art and vivacious street dance, which soteropolitanos — people from Salvador — still use to this day to protest injustices and fight discrimination of all kinds. Scions of Shàngó (Xangô) especially like to gather capoeiristas to protect their neighborhoods, take loud stands, and stop other pantheons from bringing their Titanomachies to Brazil.

## TERRA INCOGNITA

**Gates:** Salvador's old colonial neighborhood of Pelourinho is both a treasured cultural center and an ongoing symbol of racism and oppression. Its name literally means “pillory,” named after the place where slavers imprisoned and whipped people here. Candomblé practitioners who play sacred music and dance to catch their ancestors' attention on the spot where the pillory once stood can speak to these spirits through possession. If they can ease the ancestors' suffering for a time, the way to òrun may open for them.

**Strange Places:** Many endangered species of flora and fauna inhabit over 40,000 square miles of forest that surround

Salvador, stretching up and down the Bahian coast. Anyone visiting — especially Scions of Oshóssi (Oxóssi) and other hunters — must be careful not to let the capricious Curupira lead them astray, for the childlike, flame-haired creature protects the forest, and cares nothing for mortal concerns or divine agendas. It uses its backward-facing feet to lay down false trails, imitates natural sounds and changes shape to mislead and confuse, and even transforms people into harmless prey animals or steals their shadows.

## WUDANGSHAN, CHINA

Wudangshan is not a city, but a mountain range in Hubei Province where one particular cluster of peaks — also referred to as Wudangshan, or the Wudang Mountains — is home to The World-famous Wudang martial arts, an ancient Daoist tradition, and an unassuming dedication to righteousness that cuts like a knife when tested. A serene and breathtaking complex of temples, martial-arts schools, and dormitories clings to the slopes, surrounded by greenery and waterfalls. Atop the highest peak, the Golden Pinnacle Temple shines in the sun, made of copper and painted with gold; a Scion of Zhenwu the Perfect Warrior, Wudang's guardian Shén, dropped it directly onto the mountaintop from Heaven because the mortals didn't know how to transport it there from where it was built. The Purple Heaven Palace, farther down the slope, boasts large temples and training courtyards, and endless hidden niches to discover. It houses Guan Yu's own weighty Green Dragon Crescent Blade, which Heroes can use if they gain the Gods' stamp of approval on forms in triplicate. Wudang masters teach internal styles that rely on fluidity and momentum, and are highly sought after for their skill with sword forms. Daoist monks welcome pilgrims and offer their services to visitors, from divination and *feng shui* readings to healing and the exchange of new ideas. Daoists from all over The World travel here to learn and teach in kind.

This ancient complex has a history of quietly standing up to powers that would destroy its way of life. The clergy here staged effective protests when agents of the Cultural Revolution came to force them out of their temples. To this day, the undercurrent of the *jianghu* — the hidden world of outsiders and common folk to which many martial artists belong, taking care of people when mainstream institutions can't — runs in Wudang's veins, always redefining itself but never forgetting its roots.

## TERRA INCOGNITA

**Axes Mundi:** The Wudang complex watches over two paths to Heaven: The Sword River Bridge, which crosses the river Zhenwu created by cutting a line in the ground with his sword to prevent his mother from stopping his journey up the mountain to reach enlightenment; and the oldest staircase, which runs all the way from the foot of the mountain up to the Golden Pinnacle Temple. In either case, those who wish to visit Heaven must perform enough righteous deeds and report them on a form they submit to any of the temples. They can earn deeds not just by being unselfish and defending the weak, but also by learning new things, and by lighting

incense on the stone dragon's head at the end of a narrow ledge that juts precariously out from Nanyang Palace over a long drop. Once a petitioner has reported the requisite deeds and received approval, she must either climb the stairs all in one go without a break, or cross the bridge on the ninth day of the ninth month of the traditional Chinese calendar — the same day that Zhenwu ascended to Godhood.

**Strange Places:** In the cave of Grandfather, or the Bee Daoist, a reclusive priest has achieved such perfect clarity and stillness in his meditations that he has tamed a massive swarm of bees. Time literally stands still here — no one inside the cave will age or die until the priest and his bees are gone. Wounds don't bleed out, diseases don't progress, and nothing changes. So long as they're respectful, visitors can consult Grandfather and the bees both on questions of spiritual or physical health, the future, love, life, war — anything with which flawless memory and peace of mind might help.

## VARANASI, INDIA

In holy Varanasi, the City of Light, with its ancient temples rising along the banks of the sacred Ganges River, the Gods linger close to The World. The hand of Fate binds the city and its Devá tightly together through Heroes, religious festivals, a wealth of relics, and the powerful Axis Mundi that flows along its riverbanks. Its spiritual patron, the Kashi Naresh, is always a Scion of Shiva and lives in the Ramnagar Fort across the river from one of the city's many ghats — wide sets of stairs leading down to the water, upon which devotees perform cleansing and cremation rites. The Devá's Incarnations visit to bathe in the river themselves each year during the Dev Deepawali festival, affording mortals the opportunity to light a sea of diyas, or oil lamps, in their honor. But for all that Varanasi belongs unquestionably to the Devá, the Gods only show themselves in strictly traditional ways that the city wrote into their Fates long ago.

A sizable kitsune population makes its home here, ever since the city's recent partnership agreement with Kyoto, Japan. They act as messengers and advocates of the kami's interests. Varanasi's criminal underworld has lately come under the leadership of several gangs of rakshasas who steal relics and smuggle them back to the island city of Lankapura, where titanspawn and other supernatural groups vie for supremacy in an urban wilderness. Whether the rakshasas act at the asuras' behest or for their own purposes, no one knows.

## TERRA INCOGNITA

**Axes Mundi:** The waters of the Ganges wash away sins and promise salvation. The river's tutelary Goddess is Ganga, she who rides a makara and presides over travel between worlds via an Axis Mundi leading to Shiva's abode and various Otherworld layers. During Diwali, those who hang a lantern from a boat's prow and row upstream can reach the Axis Mundi. Those immolated upon a ghat here, or whose ashes after death are cast into the river, bypass Naraka and journey immediately to a higher level of the afterlife, possibly to transcend reincarnation. Stories pass from ear to ear about the Ganges' divine power, transforming people who bathe in it into Scions. Lack of proof doesn't stop thousands from trying it every day on the off chance it works. Makara

— chimerical creatures that are part mammal, part fish — swim in the river’s depths; anyone brave and quick enough to catch one can train it as an aquatic mount.

**Strange Places:** In the oldest neighborhoods, continuously inhabited for millennia, the streets are little more than cramped alleys packed with pedestrians, and nothing is ever truly lost here. Multifarious strange places abound in forgotten nooks and crannies, from indoor forests populated by monkey people to street corners where the same game of dice has been in progress for 3,000 years. Anything lost in the city can be found again eventually by wandering here, though not always easily.

**Touchstones:** In nearby Sarnath, where the Buddha gave his first sermon, a pillar stands bearing four lions, which also appear on the national emblem. Emperor Ashoka, who converted to Buddhism to atone for misdeeds, erected these pillars all over India, inscribing his edicts thereupon. Today, one who commits a truly selfless act before a pillar may travel to any of the others. Many only survive in fragments or less, and traveling to a broken pillar is possible but dicey; doing it wrong can get someone trapped between layers of reality.

## THE TITAN WARS

This universe was born in violence, destroyed and reborn, again and again. Whether this is an eternal cycle or occurs along a straight arrow of history is a matter for clashing myths, debates among learned Gods and mortals, or secrets known to the monsters and immortals created during such catastrophes. Many pantheons wouldn’t even know how to imprison a Titan anymore — the Gods simply forgot, or it was dependent on some irreproducible magic, or they never truly imprisoned them in the first place. The Shén, for example, prefer to give Titans actual positions in the Celestial Bureaucracy in hopes of rehabilitating them. The Òrìshà and Loa, as usual, would like to take this opportunity to remind you there’s no such thing as a Titan, for everything is an aspect of The World, just to greater or lesser degrees. Perhaps now, as Titans strain at their prisons, new crises will reveal the truth, and we’ll become new secret-keepers. It’s time.

Sages and Scions refer to the current age as the Titan Wars, or the Cold War — though a name like *the Second Titanomachy* is simply more resonant than an event named after the 20th-century mortal affair, associated with nations that the Gods will outlast. The Cold War of the 20th-century was an age when mortals forged apocalyptic weapons for themselves: nuclear, biological, chemical, and ecological talons gripping the threads of The World. It was an age of diffused war, through proxy powers and murky alliances, but it was violent. Even now, ancient powers stir; strange cults arise in cities, sigils and signs appear in hoary temples long-unused; and wars rage in the quiet spaces of The World, far from centers of population. The grand battles that will be called the Second Titanomachy are cold for now, but few doubt the War will grow hot someday soon.

For centuries, each pantheon concerned themselves primarily with dealing in intra- and inter-pantheon rivalries. The Devá fought the Yazata and skirmished with the

## THE COLD WAR IN THE COLD WAR

The Titans didn’t back the Warsaw Pact. Neither did the Gods. Broadly speaking, Titans think of The World through its places and characteristics, and Gods recognize cultures and traditions. They are power groups, but nations don’t always map to these well, and global ideologies come and go. Last century, the stakes were Armageddon. After discovering that humans had developed the means to destroy themselves, the Titans (weaker at that time, and more tightly chained in their prisons) encouraged them to do so, pushing The World a minute closer to nuclear midnight. They didn’t care who struck first, and backed provocative moves by both sides. Not every Titan supported this; those whose Purviews and temperaments made them love a World with an unsullied environment dissented, and helped the Gods suppress nuclear flashpoints.

In fringe books and websites, some say that a few Gods still want to see missiles in the air, and their glorious solar fire sweeping the land, to thin The World of people and technology. No well-regarded cult will admit their God wanted an apocalypse, however, so this is considered nothing more than slander.

Æsir, while the Òrìshà warred against the darkest impulses of humanity and the root of all evil. Yet now, each pantheon finds themselves grappling with their oldest enemies, and this battle gradually filters down to humanity, wracking The World in the throes of struggle.

## LOOSENING THE CHAINS

The Titans are coming back but, in a sense, they never left. They partake of The World’s essence after all, and their Purviews will continue until the end of it all, but the discrete beings themselves are growing more active. They send ever-stronger aspects of themselves through cracks in their prisons. They whisper to sleeping, monstrous servants. These agents are titanspawn, though not all of them are literally born of the Titans, and some are even nominally allied with the Gods. The reason for this swell of activity isn’t well-understood; scholarly Gods enforce the limits of what mortals may know, and their priests often say the ebb and flow of the Titans’ power is not for human understanding.

Where Gods anchor their power through worship, Titans are immersed in their Purviews. While not all Titans present hate-filled, genocidal personalities, their nature means that humans just don’t matter — or at least, they shouldn’t. The Titans wish to express their Purviews to the fullest, and don’t



need mortal adulation. They'd let earthquakes flatten cities and floods drown nations not out of antipathy, but to glory in the unleashed elements. In the past, humanity rose to the Titans' attention by worshipping the Gods. If humans were wiped from The World, the Titans' jailers might be brought to heel.

It's only in the last century that Titans would consider humanity a direct threat. They sense the crackle of increased background radiation, feel rising global temperatures, see reshaped ecosystems, and witness waves of extinctions. Humanity shapes The World slowly, but as mightily as nature, and thus, as powerfully as a Titan's Purview. The Old Ones' World has been stolen, corrupted by the lowliest beings.

### **DIVINE MANEUVERS**

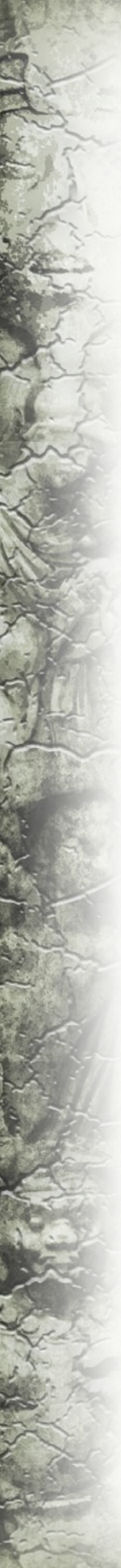
As the Titans loosen their chains by breaking ancient pacts, finding loopholes, or simply boring holes in their myriad prisons, they find themselves better able to bring old servants back into the fold, give birth to new monsters, and press mortals into service. The Gods have access to a larger population of worshippers than ever before, communities that have spread into new territories, and technologies to connect them. The two sides are building armies.

These advantages come with strictures. Titans don't care about mortals, so they don't necessarily understand them very well. Even without the Gods, humanity isn't easily cowed by displays of elemental power, especially when people engineer life and nuclear forces, and memes spread faster than the most famous prophecies. When Titans attack the Gods' interests, they often ignore critical information about mortals. When they

don't, it's because mortal or titanspawn informants tell them what to look out for — that sending giants to knock down a building in Manhattan won't succeed without penetrating multiple layers of security, and accounting for America's vengeance, for instance. This gives informants a great deal of power in these relationships, which they may use to pursue their own interests.

The Gods both generate and react to the basic currents of mortal culture. Beneath reason, people adhere to an intuitive logic governed by the myths pantheons create. Whenever Scions act, they make new myths, reprogramming the collective unconscious and changing how cults, communities, and entire nations relate to one another.

Consider a situation where one of China's Shén not only rides a small island off the Horn of Africa of titanspawn, but decides to forcibly convert its population (who served the Titans out of fear) to worship her pantheon. On the surface, it seems to be a sound strategy that ensures the enemy can never find comfort there again. But the Shén aren't normally expansionist like this. They form tributary relationships with outsiders (seeking wealth and homage, but not territory or exclusive worship) and support the Chinese diaspora, but they do not convert unbelievers. Assuming the Scion succeeds, she's changed the nature of her pantheon in a small way. Other Shén send followers to proselytize. Followers in China discover that their Gods now find it permissible to expand their dominion by force. And if Heaven can expand its empire, why not humanity? Thus, one small maneuver might change a nation's foreign policy.



Titans don't worry about geopolitics. Let human vermin swarm in whatever imaginary divisions they wish! Titans send minions on missions to "knock over the ant-hill," so to speak, knowing that the Gods can be driven to distraction by these threats to their worshippers and general social stability. But people don't matter. It's all about throwing the Gods off balance, so the Titans can evade their jailers and in time, escape imprisonment.

## SHAKING THE CHAINS

The exact mechanism keeping the Titans bound is kept secret from mortals, though legends of their imprisonment might provide hints. One theory holds that the Gods harness their special bond with mortals to keep the Titans bound. The Titans are so powerful it seems impossible for the Gods to have captured them without making use of some resource the Titans lack, but since more people than ever honor the Gods, shouldn't the Titans' prisons be stronger? Another theory claims the Gods took the power to bind Titans from the Primordials, by negotiation or force. Perhaps, as the Oldest Ones confine themselves to ineffable realms of existence, the power they lent the Gods weakens.

Yet two truths have become apparent. The first is that when Gods weaken, the Titans gain more freedom. This seems to be dependent on the mythic relationships between individual Gods and Titans. If Zeus was slain, Cronus might be able to escape Tartarus. The second truth? When Titans use their Purviews in a realm (through some trusted proxy such as greater titanspawn, or a mythic event), their presence in that realm strengthens. This may be one the reasons Titans intentionally breed titanspawn, rather than corrupting Legendary creatures with their essence. Rarely, powerful natural phenomena benefit Titans in this manner. For example, Eyjafallajökull's 2010 eruption allowed Surt to send forth newly-spawned fire giants, but of course, many belligerent Æsir traveled to the volcano's slopes straightaway, eager to fight. It is also said that a few secret rituals can give Titans greater freedom, but these require skilled sorcerers and special times, places, and components.

Freedom is a matter of degree. The more a Titan benefits from the conditions above, the more it can act in The World, or other realms beyond its prison. It creates more monsters and titanspawn, corrupts places with its Purviews and unique essence, and speaks to its minions with greater frequency and coherence. The most successful Titans even create lesser manifestations of themselves to act directly, though losing one to an accident or enemy action usually costs the Titan dearly, as they are not as adept at being in many places at once as their Godly counterparts.

## PRETERNATURAL DISASTERS

When the Titans gain more freedom, The World shakes. Note the symptoms below: They aren't the only things that can happen, but when they arise in certain patterns, it means a Titan's influence grows firmer.

**Bold Monsters:** Titanspawn and other monsters can sometimes sense the subtle presence of Titanic Purviews, including those caused by a Titan casting its attention to a

place. When this happens, ancient instincts influence their behavior. Predatory monsters migrate to populated areas. Intelligent titanspawn might rob and kill mortals, to provision themselves for war or serve their manifested masters. Unintelligent monsters act on pure instinct, but their sapient counterparts can sometimes be reasoned with. Nevertheless, smart titanspawn who feel their masters close by behave with extraordinary cunning — part fear, part Titanic influence. Who's watching them? Will they be left for last, when The World is broken under the Titans' heels?

**Hauntings:** Souls go wherever the pantheon they worshipped commands: the Underworld, World, Overworld, or some other mysterious fate. The destinies of irreligious souls, monotheists, and the non-theistic faithful are unknown, save perhaps to the oldest Gods of death, and certain sages have ascended beyond the known Otherworlds through supreme discipline and insight. Active Titans damage this procession of souls. This is especially true of Titans imprisoned in the Underworld, but all Titans might disrupt the movement of souls. Knocked off their paths, the dead wander back to familiar places, wherever they died, or other significant places, and harass the living out of rage, loneliness, and confusion. Not all ghosts are made by Titans — souls lose their way for other reasons — but active Titans increase their number.

**Open Gates:** When Titans stretch beyond their prisons they create liminal spaces, blurring the lines between worlds. Long-sealed gates to Terra Incognita might lurch open, discharging strange inhabitants from the other side. In severe cases, gates to the Overworld and Underworld open. Souls blunder away from their proper afterlives (becoming ghosts, as described above) and divine servants come crashing down. Sometimes, entirely new Terra Incognitae coalesce in an area of potent Titanic influence, taking forms that reflect their creator's myths and dreams.

**Omens:** Sensitive mortals experience prophetic dreams warning of the Titan's rise. Soothsayers notice new signs in leaves, entrails, and bird's flights. In their mildest form, omens require a skilled diviner to interpret, but once things progress to the severity of two-headed goats and new, strange constellations, everyone can tell that something is about to rise. Titans also use omens to communicate with their servants, and sometimes a soothsayer can intercept these messages.

**Titanic Visitations:** A fully-imprisoned Titan has little ability to communicate with beings outside its prison. They can send vague omens to places where their Purviews manifest. They can pass dreams and waking whispers to their immediate relatives, creations, and jailers. But when their prisons falter, they acquire the ability to communicate with a wider array of beings, and sense more distant surroundings, while manifesting in ever more potent forms. A manifestation's power is limited by the Titan's Purviews and the degree to which its prison has been compromised. When the mightiest Titans damage their bonds enough, they can send aspects of themselves comparable in power to Heroes and Demigods, and a few manifest sub-selves that rival the oldest Gods.

**Titanspawning:** With enough of a foothold in The World a Titan can create new titanspawn instead of relying on

ancient lineages and willing allegiances. While many Titans use the opportunity to create familiar monsters, some mold new horrors from the clay of inhuman creativity. A Titan requires significant time, effort, and freedom to create Scion-class titanspawn. In a few rare cases, they create Scions in the fashion of the Gods. Most of the Titans' Scions were made to comprehend aspects of The World their creators don't understand, such as love, empathy, and civilization. Divine Scions are living myths that bridge the divide between God and mortal. Titanic Scions are mortals caged in raw Purviews, forced to look at The World through alien eyes and a human mind.

**Twisted Nature:** Titans shaking free of imprisonment regain the ability to manipulate the stuff of their Purviews in The World. Natural disasters that manifest Purviews can be enhanced and redirected. Fortunately, the enhanced phenomenon does not further free them from bondage in some accelerating cycle. As they continue to liberate themselves, they develop the power to unleash their Purviews without natural preconditions, and over greater areas.

## THE SECOND TITANOMACHY

The heart of the conflict pits Gods against Titans, but they act through Scions, titanspawn, cults, and individual operatives. Other factions advance their interests in the backdrop, and are willing to work with any side that helps them achieve their aims. Battles occur across innumerable fronts, from the fringes of mortal wars to alleys, boardrooms, and forgotten ruins. This Cold War phase of the Titan Wars has Great Games of espionage too, along with double agents, sleeper operatives (sometimes literal ones, in caves), and people who don't know which side they're on, confused by love, hate, or moral paradoxes.

It isn't as easy to pick a side as you might think. At first glance, Gods and Titans appear to possess nigh-essential differences. Titans exist in communion with their Purviews first and foremost. Power defines them, and they care nothing for worship. Gods turn their faces toward mortals. They accept worship and build myths where ordinary human beings may act as lackeys, lovers, enemies, and coauthors. Yet these differences are a matter of degree as well as kind, and can be complicated by individual motives. Prometheus gave his Purview to humanity and accepted punishment, but he remained a Titan for two important reasons: He angered the Gods, and wanted to watch The World turn to ash. Some Gods don't appreciate mortals, and accept the minimum propitiation needed to assure their allies that they stand for The World as it is, with the Titans imprisoned.

The God/Titan divide has a political component, but politics have magic behind them. Further down the ladder, the social functions of one's allegiance overtake supernatural implications. Yes, some "titanspawn" are true monsters, but others can only be distinguished from the Gods' Scions and servitors through their parentage. That's before we consider beings with many roots: the children of Æsir and Jotun, or human and gorgon. Some pantheons don't recognize the distinction at all, and even believe the conflict is a dangerous

distraction. The Òrìshà believe the greatest evil comes from human beings. They're the ones who murder, oppress each other, and ravage nature not out of mythic logic, but petty wants and hates. Even so, Gods and Titans have their share of personal rivalries. They made the best and worst of us, and so many of them share our disgusting, delightful aspects. This isn't just a war of ideals, negotiated through cool logic and limited by treaties. It's about all the avarice and fury in human hearts, which the Gods and Titans not only gave mortals, but never necessarily relinquished themselves.

## CLASHING DIVINE WILLS

Some combatants in the Titan Wars don't belong to either of the great tendencies, but that doesn't mean they're passive or neutral. They possess specific agendas: Give humanity full control of Fate. Improve the lot of mortals. Suppress a hated pantheon and its associated Titans. Break the Underworld, or pull down the Overworlds. Some of them just want to protect a nation, a city, a wooded grotto. There are no small agendas, so long as they're pursued by beings strongly bound to Fate. And they're happening now. Somewhere, a tengu warlord trains the greatest swordswoman ever, and the Fae Courts debate whether to awaken a long-slumbering God, and how much blood they'll need.

Gods and pantheons' goals often clash. Virtually every God agrees the threat of the Titans takes precedence; this doesn't mean other conflicts aren't as hard-fought. Gods are liable to become distracted, and even fall into bitter vendettas that distract them from greater threats. And some things might ravage them before any Titan breaks its chains.

## GOD VERSUS GOD

Nothing generates viciousness like a dispute between individuals. Gods' arguments are the literal stuff of Legends. Zeus' adherents characterize Hera's antagonism as mere jealousy; Hera's devoted say she protects people the abusive, selfish Thunderer exploited. Horus and Set possess a rivalry born of patricide, rape, and princely rivalry. Relationships change, however, and priests know that today's implacable enemy might be tomorrow's God of Kings, as Set became. These are mysteries of the faith.

Gods used to be more cautious about angering their foreign counterparts. They didn't know other pantheons particularly well. Like mortals, contemporary Gods benefit from a World made smaller by aggressive colonization, imperialism, swift transportation, and mass media, and like mortals, this doesn't seem to have lessened the potential for conflict. Rather, it's made Gods feel more familiar with the Other, whether they truly are or not, and more willing to jump into the fray.

When multiple Gods possess the same Purview and ethos, that leads to competing cults, no longer separated by geography or culture. In a new, World-spanning society, many war Gods contend for the right to be *the* war God, presiding over the rest. Not all Gods are so competitive, and some enjoy intercultural exchange. A Trickster can board a plane to a country where nobody knows her manifestations, pranks, and weaknesses. As one Æsir wag put it, "Only Loki could go to China."

## PANTHEON VERSUS PANTHEON

Virtually every pantheon developed the same strategies for dealing with foreign counterparts: Ignore them, incorporate them, or treat them as subordinates, subject to a common mythic logic. That worked when mortals communicated by word of mouth and handwritten texts, but the printing press, telegram, radio, and Internet provide ways for pantheons to better understand their counterparts, or give them a bit of false confidence.

Pantheons are governments of sorts. Even exceptions tend to prove the rule, as God-tribes that promote individualism do so out of respect for a common ethos. Even without an overlord, the Gods follow a code. For example, even though Scions of the Tuatha Dé Danann don't scurry back to their elders for approval, they follow the ways of Honor and Prowess. The ideal member keeps their promises without a great God looking over their shoulder. Pantheons usually consider themselves wardens of their worshippers, and of the cultures that give them the greatest homage. Kami believe they embody the essence of Japan, and protect their primacy within its borders. But when pantheons deal with diasporas, converts, and colonialism's legacy, firm lines of propriety fade, and pantheons battle to draw new, bold borders that favor their interests.

## GODS VERSUS MORTALS

To escape being Fatebound by billions, or invoked to sanctify new, awful weapons (not every God of War wants to be the God of Cluster Bombs), the great pantheons counseled mortals to accept (or at least, quietly avoid) the new

religions that took command of civil society. Pantheons born in the age of imperial monotheism grudgingly followed this example, caring for people, not nation-states. The Gods stepped aside, but never said they *ought* to step aside. Mortals treat this purely pragmatic choice as an implied agreement. People don't interfere with the Gods and their cults and in return, the Gods don't screw with governments, businesses, and militaries. The Gods never agreed to this, but it's in their best interests to follow along — or look like they are. If you're a God, your Incarnations will hide in mortals' midst and play CEO, but you probably don't want to tip your hand by making The World's most popular operating system chant your praises when people turn their computers on. The Golden Rule is "Do unto mortals as they would have done to each other anyway." Of course, some small degree of open participation is inevitable, and tolerated, but there's a reason Tyr runs Fenris Arms, not General Dynamics.

But who wouldn't want a Trickster muckraking for their political campaign, or a marketing executive who can make people fall in literal, Helen-of-Troy, love with anything?

## GODS VERSUS FATE

Some things must be.

The Gods are immersed in Fate. They shape its waves, as giants in its ocean, with every stirring, and those push the small bodies of mortals toward and away from them. But nobody can leave the ocean, save by means known to Primordials, and it has its own currents, which rise from the ineffable depths.



## DIVINE OPS

Asking a war God to stay away from soldiers is a non-starter, and the Gods of other professions feel similar attachments to mortals who emulate them. But there's a difference between providing spiritual comfort and joining Delta Force for HALO jumps. Yes, Loki has friends in certain three-letter agencies. No, he's not running assets in Kyiv. Really. Okay, if he was, he'd be so good at it you'd never know, and that's the heart of it: Gods Incarnate to experience things as mortals, and have little ability or desire to hit some Purview-based "I Win" button. If they fall to temptation, well, that escalates things. Almost everybody you could screw over or kill has their own cult attachments, and Gods to anger. You better not get caught.

Mortals bring Scions into intelligence work, military operations, and all sorts of dirty tricks, but this is serious business, like deploying a tactical nuke — but the nuke doesn't get drunk all the time, or have a brother destined to kick his ass until the end of time as a living moral lesson. Governments do it quietly and sparingly. Ironically, military deployment of an acknowledged Scion is, by strategic design, supposed to be a scenario where the enemy is *least* likely to have their own divine agents. Otherwise, it turns into a grudge between Gods.

On the flipside, governments usually stay the hell (or literally-existing variations thereof) out of divine conflicts. This is even true when a pantheon possesses a strong national identity, though less than a century ago, governments were more openly supportive of "their" Gods. That went badly. Warrior Scions and Incarnations might join special ops groups, but vice versa? No. Badass operators from SOCOM might take some holiday time to worship with their actions, but this is almost never condoned by the governments themselves.

Thus, some things must be.

Gods struggle against Fate on many levels, through Fatebinding and the other supernatural laws of destiny, but also when certain events seem immutable, or at the

very least consist of problems that *must* be confronted head on, despite the full force of divine strategy, treachery, and superlative bargaining. Two nations might be destined to go to war, and there's nothing anybody can do about it — meddling in destiny just makes it worse.

## FAITH AND THE WORLD, PART TWO

Everybody knows the Gods and Titans exist. They know the laws of myth and science frequently tangle together, and not always consistently. Mortals and Scions both disagree about particular points, edge cases, and ultimate truths, but for the most part nearly everyone believes the supernatural world exists, as a matter of faith if not evidence.

Once again: It changes less than you might think.

Although the existence of Gods and Titans is no secret, the mythic powers prefer to keep a low profile. They open themselves to their children, servants, and cults. They usually avoid acts of gross destruction, miracles on video, and other vulgarities for strategic reasons. Titanspawn avoid enemies until they can act powerfully and decisively, and Gods watch YouTube like everyone else.

For Scions, the situation's a bit more complex. Once, humanity split its smaller population among thousands of linguistic groups, petty nations, and small settlements. The most famous miracles could only be directly witnessed by a few hundred people at a time. Now, billions of people possess billions of cameras, and ways to instantly share their experiences with the unprecedented global multitude. Scions fear that excessive fame could irreparably warp their everyday lives, as millions curse or pray to them. For a Scion, their 15 minutes of fame could be fatal.

Furthermore, mortals exercise considerable discretion when it comes to talking about divine affairs. For many, this is a deeply ingrained cultural instinct. Some things are fit for the public sphere, but the Gods are usually relegated to family and cult business. Beyond that, *mortals don't like to make the Gods angry*. Imagine how reporting an earthquake might change if the earthquake can watch the news, and decide it doesn't like what it's seeing. Imagine if the earthquake walks The World disguised as your boss, your commanding officer, or your eccentric uncle.

But here's the unmixed ambrosia of it: **Scion** is set in a World shaped by divine forces, but not so changed as to lose touch with the real world we know. It's a basic convention of the setting, and all the rationales above serve it. Your job isn't to challenge this assumption, but to use the above information to make that World feel convincing.



# Eileen Bran

## PART ONE

### I

Morning came unbidden, which was how it ought to be. Now and again you saw clips go viral: the sun refusing to rise, or cruising across the sky in the wrong direction, but on this particular morning, everything was happening in more or less the expected order.

Sunlight crept across the floor of Eileen's bedroom, making the pale honey floorboards glow golden. It inched its way up the bed itself, and onto the pillow, making strands of her girlfriend Maura's black hair shine blue, making Maura bury her face deeper into the crook of Eileen's elbow.

Much as Eileen might have liked sleeping in, she gently extracted herself from the tangle of limbs and sheets and padded into the kitchen.

The apartment was a disaster.

Her own head didn't hurt (much), but now she understood why Maura's groan had carried a note of pain. Bottles, everywhere. Whiskey and beer and something whose bottle was covered in a thin, tacky coat — mead? They'd clearly mixed their alcohols, and Eileen sent up a prayer of thanks that no one had tossed their cookies.

Or their pizza. How many boxes *were* there? She vaguely remembered what ought to have been a small gathering of friends growing as the night went on, until she'd been certain the walls would burst from all the people. The booze miraculously hadn't dried up, which meant a three a.m. call for delivery. The last thing she recalled was putting out her nightly dish of cream for the fair folk on the back step before stumbling into bed around four.

Eileen had never seen one of the fair folk, but her Gran swore it was better to be on their good side than risk pissing them off. Then again, Gran had lived in County Kilkenny; she might actually have had some

of the *aes sidhe* drinking her offerings. Eileen suspected that the only creatures lapping at her dishes here in Cambridge were the campus strays.

She got ready quietly, trying not to disturb Maura or the few stragglers who lay sprawled on the couch and floor. On the kitchen table, she left a bottle of aspirin and a roll of antacids, offerings in their own right.

Saturday mornings at the library were her favorite. Best were the moments before the doors opened to the public, when it was just her and the books and the dust motes swirling in the light from the high windows. Surrounded by the smell of old varnish and musty pages, Eileen felt as close to content as she ever got.

Which wasn't something she'd ever confess to Maura, because wasn't *that* a terrible thing to say to your girlfriend? "Hey, honey, I'm happier alone in the library than anywhere else."

• • •

It wasn't unusual to find students waiting on the library steps when she arrived, even on the weekend. What *was* odd was to see a woman sitting in the midst of a murder of crows, thumbing through a book Eileen was sure belonged in the rare books collection. When she found out who let this woman check it out in the first place, heads were going to roll.

Then the woman looked up, and whatever chastisement Eileen had planned died on her lips.

She was beautiful, raven-haired and battle-fierce. Her body, Eileen knew, bore the scars of skirmishes long past. Eileen had traced them often, years ago.

"Miss me?"



Yes. "Fuck you, Bev. You ghosted on me. I've moved on."

Bev snorted. "Sure you have. I've seen my replacement. Looks an awful lot like...oh yeah. Me."

Eileen winced. Maura and Bev could have been cousins. "So I have a type. What do you want?"

"Me? Nothing. I'm here on business. Your father's."

Eileen glanced around, looking to see if some jackass with a smartphone was filming them. As far as she could tell, it was just herself, Bev, and the crows. "That's impossible. I don't know who my father is. Hell, neither does my mother."

Bev laughed, though there was little humor in it. "That's never mattered. He remembers *you*. And now he wants to show you something. Will you at least come with me?"

"Where?"

Bev rose, and from all around them came the rustle of wings as the birds shifted and made a path to the library's heavy oak doors.

...the library's heavy, *locked* oak doors, which now swung open at Bev's gesture.

"C'mon, Red," she said. "Let's go for a walk."

## II

It was a bit weird, being led through her own library. The crows, mercifully, stayed outside, but that relief only went so far. The birds weren't flapping about and shitting on the books, hooray, but an ex showing up able to...what, control them? And what was that sleight of hand with the door?

*You know what it was.*

No. Nope.

She elected not to go down that particular rabbit hole, and instead trailed behind Bev, through the regular stacks and towards the library's northeast corner, where the rare books were kept. You needed an ID badge to get in there, but before Eileen could fumble hers out of her purse, Bev did the hand-wavy thing again and the scanner beeped in acknowledgement.

The door swung open, and Bev led them inside.

"What are we looking for in here, exactly?" They'd been in this room together before, but they hadn't been there to read. Eileen skirted around the study table where they'd done anything but study. Either Bev had forgotten, or was pretending not to notice the heat radiating off her flaming cheeks.

"This is easier than taking you the long way," Bev said, and veered into the stacks.

Eileen darted after her, rounding the corner into a section of the library she'd never seen before.

It was still a library, the shelves rising up and up into...yes, that was a canopy of trees. The shelves themselves were carved into the trunks. Eileen whirled around, but the familiar sight of her own library was gone. Trees stretched behind her in a long, neat row, disappearing into a distant blur of brown and green.

"What... where?"

"Terra Incognita," said Bev, as though that explained everything. "You really ought to go up to the circulation desk."

The books weren't organized by any logic Eileen was familiar with, but carved into the shelves were signs labelling the various sections. After studying one for several seconds she realized it wasn't even written in English. This was Ogham script, with its vertical lines and slashes. She'd never learned to read it, and yet the words assembled themselves in her mind like she'd known it all along. *Predictions of the Morrigan*, read one, but before she could reach for it, Bev snatched it off the shelf.

"Circulation desk. Shoo." She flapped a hand at Eileen, and the noise sounded like wingbeats.

It wasn't so much a desk as it was a hedge, with roots and branches twined through and around each other. Behind it waited a man sporting a pair

of reading glasses that seemed far too thin and delicate for his enormous frame. His hair was red as her own — redder — and as she approached, he rose. She stopped far enough back so she wouldn't have to crane her neck to look at him. And to give herself a good head start should she need to run.

Not that she had any idea where she could run to, if it came to that.

But the man made no threatening moves. He stood there, one finger holding his place in the book he'd been reading (a finger that covered half the page), smiling at her amiably and a bit apprehensively. If it weren't for those glasses and the nervous grin, he might look just as at home in a biker bar as he did here in this strange library.

"Who are you?" she asked, though she already knew the answer. It was in the way he gently set aside his book, in the reverent way he walked as he came around the desk, as though he stepped on sacred ground and didn't dare disturb the quiet. It was, she supposed, in the shock of red hair and slope of his nose, too, but they weren't as important.

"I am the Dagda," he said. "Since I'm not much for preamble, yes, I'm also your father." He swept one giant hand out, gesturing to the rows upon rows of books. "And this is my little piece of Tír na nÓg. I don't suppose you'd like a tour?"

The smart answer was probably *no*. The smart answer was to demand *real* answers. But in Gran's stories, and in the hundreds of epics she'd read in her own scholarly pursuits, refusing an opportunity like this meant you inevitably woke up in your bed, sorry you'd said no, wishing you could take it all back.

Besides, all those *books*.

She slipped her hand into the crook of her father's elbow. "Show me."

### III

*"You have decisions to make," the Dagda — her father — had said. "It's not all ancient books and Beltane parties and hanging out with the Battle-Crow. There are things out there that want us dead. I'll have to ask things of you that put you and yours in danger."*

*"Go home. Think about it. Find your way back, if it's what you want."*

Bev brought her home, deposited her right in front of the library just after they'd left. Eileen knew this not from a glance at her phone, but at the

cloud of dark wings just clearing the library's roof. Eileen watched them fly away.

She eyed Bev. "So I guess that makes you, uh, the Morrigan?"

Bev shook her head. "It makes my mom the Morrigan. An Incarnation of her, anyway. There are stories about some version of my mother hooking up with some version of your father. So you and I make a fucked-up kind of sense, when you think about it."

"I'm, uh, not going to think about it."

"Fair enough. You need anything, I'll be around." After the morning she'd had, Eileen half expected Bev to turn into a crow and launch herself into the air. Instead she merely turned on her heel and headed off in the direction of the bus station.

Inside, it was as though they'd never passed through. Eileen's coworkers arrived a few minutes later, bleary-eyed and none the wiser. She found herself returning to the rare books room throughout the day, hoping to catch a glimpse of that forest library. But no matter which tomes she pressed against or pulled from shelves, or how carefully she retraced her steps, the room remained the same.

Twice before noon, she had to hush clusters of students who were sharing videos of the crows and Bev. Turned out someone had filmed them after all, and now they were murmuring about spotting the Morrigan. Eileen got her share of curious looks, but she put on her stern librarian face and any queries about herself and the crow woman withered on the vine.

But queries about books, though.

Oh.

Oh, so many students in need of knowledge.

She'd always had a knack for knowing who needed help and who could be left alone to find their sources on their own. But now, after spending hours in the Dagda's library, pulling millennia-old books from shelves and poring over their texts, now she knew what they needed before they even asked. The inquiries came to her in murmurs, in the tones that didn't dare disturb the library's peace:

*Where would I look for...?*

*Do you have any books on...?*

*I need a first-hand account of...*

But not all of them were spoken aloud.

It spooked her, a bit, to realize she was...what? Not reading their thoughts, exactly. When she tried delving for personal info — their favorite songs, what they had for breakfast — she got nothing. These were more like prayers.

And she was the one who could answer them.

Eileen spent the day leading people to books. She found not only the ones they thought they wanted, but the ones they truly *needed*. She nudged them toward epiphanies without saying a word, leaving a new tome beside them in their study carrel, opening up to an index and pointing at a salient entry. She reveled in the rush of realization, felt their inspiration as her own. She hunted down texts — the more obscure the better — and surged with, what? Pride? Power? as she placed them in outstretched hands.

By the end of the day, the library's patrons were approaching the circulation desk as though it were an altar, and Eileen the high priestess.

It was nearly midnight when she got back to the apartment, past dinner time. Maura was curled, cat-like, on the couch, still nursing her hangover.

"Sorry I'm late," said Eileen. "I was helping people. Uh. A *lot* of people."

Maura smiled, but it was tired and oddly wary. "Sweetie, you *always* help people. You're the smartest person I know."

But this was different, amazing in a way that Eileen couldn't quite explain to her girlfriend. The girlfriend who, 15 hours ago, she'd been fairly certain she could tell anything. Today, though, she didn't even know where she'd begin. *I'll sleep on it, and tell her tomorrow. Somehow.*

Eileen kissed Maura goodnight. She didn't see the social media app open on Maura's phone, cued to the video of Bev, the crows, and Eileen herself.



# CHAPTER TWO STORYPATH SYSTEM

Whom the gods notice, they destroy.  
Whom the gods would destroy, they first make mad.  
— The Masque of Pandora, Henry Wadsworth Longfellow

**Scion** uses the Storypath system to play out the adventures of Gods, monsters, and heroes of the modern day. It uses a simple core mechanic to resolve these heroic escapades, making it easy to learn and easy to run, but full of depth for those who want to branch out and create their own epic stories. In this way, the system encourages players to adopt creative, in-character approaches to achieving their goals, and its dramatic focus ensures that the story is always moving forward, shepherded by the Storyguide, even when characters suffer setbacks.

Characters in **Scion** are larger-than-life heroes, with impressive Attributes and a range of Skills. They have meaningful pasts and ambitious futures, as well as a range of connections to the world around them, represented by the Paths they walk. They face Complications to their successes, and exploit their surroundings to apply Enhancements to their efforts.

The stories of **Scion** are brimming with high-octane action, procedural investigation, and social intrigue — three robust areas of play that work together and strengthen each other. These systems help vary the pace of the story, and offer opportunities for every character to contribute, so no one misses out on the spotlight.

## THE CORE MECHANIC

Adventures in **Scion** are rife with risky situations. Faced with such a challenge, players must decide *how* their character will approach it, and then roll dice to determine the outcome. Players roll a pool of 10-sided dice (or d10s) based on the Skill and Attribute they are using to resolve the challenge. Each die that meets or exceeds the character's target number is a **success**. If the player rolls at least one success, she can add bonus successes from useful **Enhancements**. The player uses this collection of successes to meet the **Difficulty** of the challenge and overcome any **Complications**. If she can't generate enough successes to meet the challenge's Difficulty, she fails and receives a **Consolation**.

The most important question is not how players roll the dice, but when they should.

## WHEN TO ROLL DICE

Stories are full of moments when a character's fate hangs in the balance. Dice model this drama and uncertainty. When a situation is well within characters' capabilities and outside factors aren't mucking it up, the Storyguide should assume success. When characters face an important trial that could end in success or failure, their players should roll dice. We call these situations **challenges**, and they all rely on a dice pool.

## ROLLING DICE

Rolling dice in **Scion** is simple, with a lot of optional elements to accentuate your experience. The following pages help explain the process, but here's a quick breakdown:

1. The player picks a Skill relevant to the roll at hand.
2. The Storyguide and player agree on which Attribute is most relevant to the way the character is approaching the roll. The Storyguide might determine the Approach while the player decides the Approach, or both can simply settle on one Attribute.
3. The Storyguide sets the Difficulty of the roll, as well as any Complications (optional).
4. The player rolls a number of d10s equal to the Skill + Attribute. Each die that rolls the target number or higher (usually 8 or 7) is a success. 10s count as a success and are rolled again. If the roll has at least one success, the player adds any Enhancements to the pool of successes generated (optional).
5. Using her successes, the player spends them to buy off the Difficulty. Should she desire, she can use remaining successes to buy off Complications and purchase Stunts (optional).

For players familiar with **Scion First Edition**, Appendix 3 (p. 178) has a high-level breakdown of how dice-rolling has changed.

## FORMING A DICE POOL

A **dice pool** is a set of 10-sided dice which represents a character's ability to tackle a particular challenge. Each dice pool is made of two parts: a Skill and an Attribute. The player decides which Skill from their character sheet best matches the challenge he's facing, and then decides which Attribute best matches his approach to using that Skill. He then adds together a number of d10s equal to the Ratings of the chosen Skill and the chosen Attribute.

Any Skill can pair with any Attribute. An Attribute can reflect a character's Physical, Mental, or Social strengths, and displays their Force, Finesse, or Resilience in that area, but a physical Attribute does not have to pair with a physical Skill. Brawling may be a test of physical force (i.e., Close Combat + Might), but it may also be a test of mental control (i.e., Close Combat + Cunning) as a character focuses on finding weaknesses to exploit. The Skills section on p. 61 lists some common pairings, but those are only suggestions. Dice pools are almost never modified, which makes it easier for players to memorize their common pools.

# BUILDING A POOL: SKILLS AND ARENAS

In the Storypath system, a character's aptitude for a given task is represented by a dice pool, determined by two elements: The Skills they can bring to bear and the Arena of the challenge.

## SKILLS

Skills represent a character's learned traits: abilities that have been developed over time through study or experience. If Attributes represent a character's capabilities, Skills represent that character's capacity to apply those capabilities in various situations.

Sometimes certain tasks will be impossible to perform without at least one dot in a Skill. No matter how steady a character's hand, they cannot pilot an airplane without having at least some knowledge of the controls.

The following Skills represent the available areas of expertise to all mortals and supernatural creatures in The World of **Scion**. The casual knowledge offered by some Skills may change depending on the context of the character possessing them. A centaur sage versed in Medicine will have a different understanding of treatment than a mortal surgeon.

## ACADEMICS

Academics represents the time a character spent studying the humanities. Characters with Academics generally have some knowledge of law and politics, allowing them to understand and even manipulate legal and political systems, as well as most bureaucracies.

**Academics 1:** A basic grasp of fields like literature, art, and law. The character can navigate a library and probably turn up some useful information after a day or two.

**Academics 3:** Well-versed in political and literary writings, can easily quote famous thinkers. Focused research will usually unearth relevant information within a few hours.

**Academics 5:** An almost encyclopedic knowledge on just about every subject. The character can rattle off relevant information for any situation, and with time in the archives can uncover secrets that have eluded researchers for years.

Academics + Intellect also represents the total number of languages a character can maintain fluency in without constant effort. This isn't the number of languages they speak, only the number they can learn. They still need to study a language to pick it up.

## ATHLETICS

Athletics represents the technique needed to properly leverage the power of the human body. Usually an Athletic character has spent some time in physical training, whether they be sports stars, fire fighters, or just fitness enthusiasts.

**Athletics 1:** An irregular exerciser with moderate fitness. The character can run a mile without getting winded, and can climb or swim in ideal conditions without trouble.

**Athletics 3:** A trainer with excellent physical fitness. The character regularly runs miles each day without injury and probably plays a star role in several sports.

**Athletics 5:** One of the world's greatest athletes, qualified for a major sports team or the Olympic games. The character can expect to excel at just about any physical task.

Athletics + Might determines what characters can lift or break with an action. Breaking something in this way is likely a complex action as the character tears the object apart, but lifting is a simple action.

It's worth noting that Scions and Legendary creatures with narrative Scale (see Scale, p. 65) regularly exceed the limits of this chart, which mostly applies to mere mortals. Use the sample feats as a rough benchmark and guideline for what your character can do rather than a strict proscription.

## CULTURE

A character's Culture Skill represents their exposure to different societies and cultural ideas. A character with this background has spent time appreciating art, language, and religion from around the world, and can easily identify faux pas and social hierarchies for groups ranging from foreign companies to insular internet forums.

## ATHLETICS

ATHLETICS + MIGHT SUCCESSES	SAMPLE FEAT
3	Lift two microwaves, rip tough plastic
4	Tote a hay bale on one shoulder, kick open a deadbolted door
5	Lift a refrigerator, bend an iron bar
6	Punch through a reinforced wooden door
8	Kick a reinforced wooden door to pieces, rip rebar out of the wall
10	Lift an average car and use it as a thrown weapon, kick nearly any door open
12	Knock semis over with a well-placed shove, tear down a temple's load-bearing pillars
16+	Storyguide's extrapolation

## SKILL SPECIALTIES

The Skills listed here are intentionally broad categories, reflective of general character competence. However, once a character reaches three or more dots in a Skill they may choose a *Specialty* focus, writing it next to the Skill on their character sheet. A Warrior Scion may choose Close Combat (Greatswords), for example. A character receives +1 Enhancement on all rolls in other Skills that would involve that Specialty somehow, like identifying a greatsword. Failing a roll involving a Specialty grants 1 Momentum *in addition* to any Consolation.

**Culture 1:** A basic understanding of cultural expression around the world. The character is less likely to make a faux pas in groups he has read about or spent time in.

**Culture 3:** A comfortable grasp of the nuances of almost every mortal culture. The character can steer their friends away from gauche behavior even after only a short exposure to a group.

**Culture 5:** A cultural prodigy with perfect insight into the artwork and mores of worldwide cultures. The character can pass himself off as a native mere moments after entering a new society.

### CLOSE COMBAT

A character's skill in Close Combat can determine how well they are able to fight in close quarters with a foe. Usually this means a background involving combat training or experience, whether at a wushu guan or out on the mean streets. Close Combat applies when wielding melee weapons or bare fists, even when grappling and subduing an opponent.

**Close Combat 1:** Capable of handling themselves in a fight, holding their own with other amateur brawlers with minimal injury.

**Close Combat 3:** Very talented at using both fists and weaponry effectively. The character can easily take down multiple untrained opponents or skilled single combatants.

**Close Combat 5:** An efficient and terrifying force in combat. The character knows how to close distance and effortlessly dismantle the defenses of even battle-hardened warriors.

### EMPATHY

Empathy allows characters to work out the motivations and emotions of those they interact with, and manipulate those feelings to their advantage. This Skill is just as useful for those who want to make friends as it is for those who want to profile serial killers.

**Empathy 1:** Sensitive to the emotional cues of others. The character can usually tell when someone is hiding something, if they are paying attention.

**Empathy 3:** The character can easily spot lies and read between the lines, and is talented at knowing just what to say and when.

**Empathy 5:** A human lie detector who can assemble a full psychological profile for an individual based on the merest of clues.

### FIREARMS

The Firearms skill represents a character's training and experience with modern projectile weapons like guns (bows and javelins fall under Athletics). It also represents their ability to repair and maintain such weapons.

**Firearms 1:** Can make simpler short range shots, and maintain most weapons.

**Firearms 3:** A trained marksman who can hit their target even in rain or low light. They are comfortable drawing quickly, and firing in close quarters. With the right equipment and circumstances they can make long-distance shots.

**Firearms 5:** An expert shooter with experience in both firefights and sniping. The character can repair broken guns with the appropriate parts and tools, and modify weapons to better suit their needs.

### INTEGRITY

Integrity reflects a character's emotional fortitude against outside influence or to resist Leadership or Persuasion. A character uses Integrity to resist emotional swaying and to hide her own emotions and intentions from others. Integrity can be represented by some training techniques in military, special operations, or performing arts, or it could be an innate Skill of certain characters.

**Integrity 1:** Simply stubborn, or the character is just not easily swayed.

**Integrity 3:** A dependable person, either with formal training in resisting influence or a keen and cunning mind capable of determining what the influencer's true aim is.

**Integrity 5:** An expert with long experience and formal training in resisting mind-control or torture techniques, unable to be broken or swayed in a direction they don't ultimately wish to go in.

### LEADERSHIP

Leadership is a knowledge of the techniques needed to effectively lead and coordinate groups. Characters with this skill can look at the bigger picture in order to make sure every member of the team is contributing in the most effective way possible. These characters radiate a confidence that lets them take control of a situation.

**Leadership 1:** The character has spent some time managing others, and can get a group of individuals to work and think as a team with time and effort.

**Leadership 3:** The character has spent extensive time leading others, and people are inclined to set aside personal interest for the greater good under his command.

**Leadership 5:** The character can lead armies into battle with genius strategies, and expect total loyalty. He can be certain that his orders will always be understood, and carried out to the letter if possible.

## MEDICINE

Skill in Medicine represents a character's knowledge about the operation of the bodies of living things. Their experience allows them to diagnose and treat any living creatures, so long as they bear some resemblance to creatures she has encountered before.

**Medicine 1:** Basic first aid. The character can judge at a glance if a creature is in physical distress.

**Medicine 3:** The character can treat even serious injuries, and stabilize what might otherwise be a fatal wound. With the right facilities, they can diagnose diseases and administer ongoing care.

**Medicine 5:** A master surgeon and physician, able to save lives regularly with quick and accurate application of aid. The character can perform transplants and lifesaving excisions even in extremely challenging conditions.

## OCCULT

The Occult Skill represents knowledge of the supernatural elements of The World and beyond, such as cryptozoology, the secret histories of various pantheons, or mystical rituals (functional and otherwise).

**Occult 1:** A passing interest in the mysteries of The World. The character can identify simple magical rituals and common paranormal phenomena.

**Occult 3:** The character can conduct more complex ceremonies and identify a wide range of magical creatures. They can identify many types of cults, and trace them back to their divine (or Titanic) patrons.

**Occult 5:** The character instantly recognizes all but the most obscure cults, rites, and spells. He easily converses with the souls of the dead, and can navigate the complex rules of Terra Incognitae.

## PERSUASION

The Persuasion skill represents a character's talent at bringing others around to their way of thinking. Whether seducing or debating, whether she needs to change the way someone sees the world or force them into a compromise, the Scion is using Persuasion.

**Persuasion 1:** The character can usually talk their way out of minor trouble, and convince others of their honesty if the truth's on their side.

**Persuasion 3:** Silver-tongued. The character can draw sympathy from officers of the law, talk their way out of speeding tickets, and never fails to get a date on a Friday night.

**Persuasion 5:** Charisma just one step short of hypnosis. The character can convince even cynics to believe in them, and regularly receives preferential treatment. It's hard to find someone they can't win over.

## PILOT

Characters use Pilot to control any method of transportation, such as a car, bus, boat, motorcycle, horse, plane, giant bird, or anything else he may have cause to ride on or in. It also measures his ability to acclimate to unfamiliar conveyances and make repairs on them.

**Pilot 1:** The character can control most vehicles under normal circumstances. They can even ride a mount without fear of falling off.

**Pilot 3:** A deeper understanding of the forces involved in operating a vehicle. The character can do some trick driving, operate under difficult conditions, and pilot a complex vehicle like an airplane or submarine.

**Pilot 5:** A stunt driver's dream. The character can perform precision driving maneuvers and jumps, fly a plane through a storm, and navigate by sonar underwater.

## SCIENCE

The Science Skill represents a character's exposure to the philosophical underpinnings of the scientific method. Though they likely have some knowledge of modern scientific theories, this doesn't necessarily mean that they have a PhD. They have just learned to look at the world in an orderly and quantifiable way. For this reason, it is entirely compatible with Occult.

**Science 1:** The character can understand physical evidence, and separate useful data from background noise.

**Science 3:** The character can extrapolate from available data, incorporating all evidence into a comprehensive theory. They can also make simple compounds with access to the right materials and tools.

**Science 5:** The character can create and test hypotheses almost instantly, running thought experiments to deduce the most likely explanation. They can create advanced chemical reactions with household products, and repair machines on basic physical principles.

## SUBTERFUGE

Subterfuge represents the character's ability to deceive others, hide, and create disguises. It also helps them commit criminal acts such as forgeries, sleight of hand, and lockpicking. This can represent training with an organization of criminals or even spies.

**Subterfuge 1:** Basic lies come easily to the character, and cheap locks do not present much of a challenge. They know enough to stay off the radar of local authorities.

**Subterfuge 3:** A master thief, extremely adept at criminal activities. They can spin complex lies and break into most safes. The constabulary is likely aware of and frustrated by their exploits.

**Subterfuge 5:** A legend in the underworld, the character can impersonate someone's own mother and clean out a bank vault without anyone even knowing they were there.



## SURVIVAL

The ability to understand and overcome the challenges of inhospitable environments is represented by the Survival skill. This often means finding food and shelter in the wild, crafting basic tools from things found in nature, navigating unknown territory, and taming local wildlife.

**Survival 1:** The character can get the lay of the land in an unfamiliar place and she can expect to comfortably survive for several days, finding her food and water with some effort and building a basic shelter.

**Survival 3:** An affinity for the outdoors. The character can last months in the wilderness, making a sturdy shelter and tools, and comfortably finding food in the right places.

**Survival 5:** An expert at tracking and foraging. Even the most extreme elements do not dissuade her, and she can easily survive in blistering heat or a fierce blizzard.

## TECHNOLOGY

Technology represents the character's comfort with the software and hardware that make up modern devices, whether they're operating them, repairing them, or misusing them. Computers are the most obvious of these machines, and perhaps the most dangerous.

**Technology 1:** The character can expect most modern devices to do what they want. They can use computers, and resolve common errors.

**Technology 3:** An excellent grasp of programming languages and electrical engineering. When anyone needs something fixed, they turn to the character.

**Technology 5:** A master hacker, who's broken into government databases or built her own complex servers. They seldom buy any devices, certain they could assemble something better on their own.

## ARENAS

Every dramatic challenge in the game exists in one of three different **Arenas**, reflecting the abilities it requires and obstacles it involves. On every roll, the Storyguide determines the Arena of a challenge.

The **Physical Arena** requires muscle, bodily coordination, toughness, and so on. Fights and chases are the most common challenges in the Physical Arena.

The **Mental Arena** needs genius, quick wits, careful deduction, and so on. Research, investigations, and planning are the most common challenges in the Mental Arena.

The **Social Arena** looks for charm, empathy, a poker face and so on. Persuasion, seduction, and acquiring support are the most common challenges in the Social Arena.

A character's talents in a given Arena are represented by a numerical value which usually ranges from 1 to 3. This value is used to create the dice pools for challenges in that Arena. For example, a skinny office worker might have Physical 1, while a bulked-up power lifter might have Physical 3.

These values are relative. A particularly weedy example of a jotunn would still have Physical 1, but their massive Size would make up the difference when dealing with tiny mortals (see Scale, p. 65).

## ON ATTRIBUTES

**Scion's** Storypath system is versatile by design. Players should feel free to think of a myriad of different ways to perform tasks. In keeping with that goal, all dice pools listed in this chapter are merely guidelines or suggestions for the most common or basic dice pool. Thinking of inventive scenarios where players can use alternate Attributes to perform tasks is encouraged. Some examples:

- Timing your sword strike for a gap in the enemy you've been observing with **Cunning**.
- Taking out a construction site with a few well-placed explosives using **Intellect**.
- Using **Dexterity** to nimbly pull the gears out of a clockwork owl while clutching on and riding it.

## TIERS

Characters in **Scion** vary wildly in mythical potency, represented by their **Tier**. This has a number of applications, but primarily determines the target number they use when rolling. More powerful characters can casually influence the world.

- 1 (Mortal Tier). Characters without a trace of supernatural power. Legend 0. Target Number **8**.
- 2 (Heroic Tier). Those with a growing Legend of their own, or who call on the power of a greater being. Legend 1-4. Target Number **8**.
- 3 (Demigod Tier). Creatures of storied power, and heroes who truly exceed the bounds of mortality. Legend 5-8. Target Number **7**.
- 4 (Divine Tier). Those beings who stir The World with their steps, foremost among them the Gods of each pantheon. Legend 9-12. Target Number **7**.

## APPROACHES

A character's Approach defines the way they tackle challenges. Whenever a character faces a challenge requiring a roll, their player should describe their Approach after the Storyguide decides the Arena. (Alternatively, the player and Storyguide can simply agree on an Attribute, as below)

A character using **Force** confronts their problems head-on, sweeping obstacles aside with sheer direct power. Force is seldom subtle, but is also the most direct Approach.

**Finesse** is a softer Approach, one which uses speed and wits to avoid opposition. Though subtle and swift, Finesse can provoke worse problems down the line.

**Resilience** allows a character to outlast their opponents, using flexibility and guts to achieve their goals. Resilience is often slow or dangerous, but is also thorough.

The character's player should choose a **Favored Approach** (p. 97).

## ATTRIBUTES

Each combination of Arena and Approach is referred to in shorthand as an **Attribute**. For easy reference, mark these on a character's sheet using the rating for the appropriate Arena. Add two dots if it uses that character's Favored Approach.

The Attributes of the Physical Arena are the brute strength and speed of **Might** (Force), the deftness of **Dexterity** (Finesse), and the vital toughness of **Stamina** (Resilience).

The Mental Arena's Attributes are the genius of **Intellect** (Force), the quick-wittedness of **Cunning** (Finesse), and the discipline and attention to detail of **Resolve** (Resilience).

The Social Arena is divided between the charisma of **Presence** (Force), the subtle graces of **Manipulation** (Finesse), and gruff resistance of **Composure** (Resilience).

## USING ATTRIBUTES AND APPROACHES

In a Physical underground boxing match, a fighter could dive in and hammer away with **Might** (Force), weave around for a perfect shot with **Dexterity** (Finesse), or drain his opponent with a **Stamina** (Resilience) rope-a-dope.

In a Mental chess match with lives on the line, a player might marshal memorized stratagems with **Intellect** (Force), or try to feint and gamble with **Cunning** (Finesse), or simply avoid foolish mistakes and pile on the pressure with **Resolve** (Resilience).

In a tense Social police interrogation, the suspect could try to lie his way out of things using **Manipulation** (Finesse), or simply keep his cool and deflect with **Composure** (Resilience). Meanwhile, his interrogator uses **Presence** (Force) to intimidate him.

## DICE POOLS FOR MIXED ACTIONS

A challenge can involve lots of different actions, like a flurry of blows, but these are always aimed at a single goal, like knocking out an attacker. When a character needs to do two totally separate things at once, this is called a

**mixed action.** For example, she may want to cut down a tengu warrior while composing a poem about her victory, or prepare for a grand Bacchanalia while researching the stock market.

When this happens, the player calculates the dice pool for each action and then rolls the smaller pool. She spends successes from this pool to meet both the Difficulty and Complications of each challenge, and can succeed at one while failing at another. If she has relevant Enhancements, she can only use her bonus successes to help accomplish whichever task they apply to.

## ROLLING THE DICE

Once the player has assembled his dice pool, he rolls the dice. He wants each die to land at or above his **target number**. His target number depends on his character type, but by default it is 8. Each die that meets his target number is a success. A **success** is the basic currency of the Storypath system. Players use successes to complete challenges, overcome Complications, and do cool Stunts.

If a player rolls a 10, that die gives one success and is rolled again. This is called **10-again**, and it continues until no dice show a 10. Some special benefits provide **9-again** or **8-again**, where those die results or higher are also rolled again.

Occasionally in the text you'll see an abbreviation like "2s." This translates to "2 successes."

## YOU AGAINST THE WORLD

Every challenge has two components — the character, and everything else. The Skill and Attribute the player uses to create their dice pool, and the target number they want each die to meet, are all about *the character*. These numbers don't ever change, whether the character is staring down a bouncer or a sweet-talking Sif.

Situations change all the time, however. Different challenges have varying degrees of Difficulty, which represent the obstacles in a character's path. Some challenges include Complications, which can trip up even a successful character, and at times a character can leverage Enhancements to improve their chance. These are "everything else."

## DIFFICULTY

Every challenge has a level of **Difficulty**, which is the number of successes a player must spend to overcome any obstacles and succeed. Every challenge requires at least 1 success to complete, so the minimum Difficulty is 1. If a character wants to vault a Difficulty 2 gap between buildings, she must roll at least two successes to buy off the Difficulty and succeed. If the character doesn't have enough successes to meet the Difficulty, they fail the challenge and receive a Consolation to keep the story moving. Situations where it's impossible to succeed do not have a level of Difficulty — characters just don't roll.

The Storyguide normally sets the Difficulty based on the scope of the challenge. This is called **static Difficulty**. In other cases, the Difficulty of the challenge is caused by other characters. This is called **opposed Difficulty**, and it is generated by an opposing character's own dice roll.

In direct clashes, like a public debate or a brutal struggle, one character is the "defender." Their dice roll is used to set the opposed Difficulty for the "attacker." In the case of parallel efforts such as a foot race, or when it's not clear who the "defender" is, the competing characters compare their total successes for that roll. The smaller number is used to set the level of Difficulty.

## MIXED ACTIONS AND DIFFICULTY

Each task in a mixed action has its own level of Difficulty, which a player must spend successes to meet. If the total number of successes is too low to meet both levels of Difficulty, they can choose to fail at one of their tasks in order to succeed at the other.

LEVEL OF DIFFICULTY	CHALLENGE EXAMPLE
1	Minor: You escaped a pursuer.
2	Notable: You evaded coordinated pursuit from trained police officers.
3	Significant: You outran a police car on foot.
4	Major: You got away from a charge of the Wyld Hunt.
5+	Extreme: You slipped from the clutches of a vengeful Fury.

## COMPLICATIONS

Some challenges come with a **Complication**, an unforeseen consequence to success. Complications can be avoided by spending successes, in the same way as Difficulty, but they do not prevent a character from succeeding. They are a "yes, but..." a drawback that might inflict injuries, cause new problems, or increase the Difficulty for future challenges. For example, if a character climbs over a fence, the barbed wire across the top would be a Complication. She can get over the fence; the question is whether she can spend a moment — and two successes — tossing her jacket over the wire to keep her hands from being sliced open.

Just like Difficulty, each Complication has its own level of severity. Players can bypass a Complication by spending enough successes to meet its level. Complications only affect successful challenges, though characters who fail may face their own consequences. If that fence-climbing character fails to meet the Difficulty of the challenge, she won't cut her hands, but she might be caught by whoever's chasing her. A Complication is a good way to make a challenge more daunting without actually stopping a character in their tracks.

Occasionally in the text, you may see an abbreviation like "1c." This is short for "a level-1 Complication."



LEVEL OF COMPLICATION	YOU TALK YOUR WAY INTO A FAVOR FROM OGMA, BUT...
1	Minor: You upset him. He won't remember you fondly.
2	Notable: He's worked out what you're <i>really</i> after. At this level, Complications can result in Conditions, including Injury Conditions.
3	Significant: You got the bad end of the bargain, and owe him one.
4	Major: An invisible spy overheard your secret discussion.
5	Extreme: He's seriously pissed off with you. Watch out.

## ENHANCEMENTS

An **Enhancement** is something that makes a challenge easier, such as a useful piece of equipment, or favorable circumstances that a character can take advantage of. If a player rolls *at least one success*, they receive bonus successes from any Enhancements relevant to that challenge. If an Enhancement does not specifically apply to the task at hand, or if they don't roll at least one success, the player can't use it. None but the most exceptional Enhancements offer more than three additional successes.

Similar to Complications, you may occasionally see an abbreviation like "1e." This is short for "1 level of Enhancement" or "+1 Enhancement."

**Example:** *Eileen's grabbed a gun loaded with runic rounds that guide her bullets. This is an Enhancement to her accuracy, but it won't help her vault a barricade. In a mixed action,*

## ENHANCEMENTS

LEVEL OF ENHANCEMENT	CIRCUMSTANCE EXAMPLE	EQUIPMENT EXAMPLE
1	Minor: You have the high ground.	A finely balanced rapier.
2	Notable: You've studied your enemy's style.	An enchanted macuahuitl.
3	Significant: Your target doesn't know you're there.	A genuine Masamune blade.
4	Major: Your enemy labors under multiple divine curses.	A dagger made from the head of Gungir.
5	Extreme: A god of war guides your blade.	Excalibur.

## TOO MANY COOKS

Storyguides, be careful giving Enhancements over 3 without accompanying drawbacks. These tend to make even difficult rolls quite easy, and remove the challenge inherent in rolling at all. While players can benefit from Enhancements from multiple sources, again, be extremely cautious in allowing the combined Enhancement to exceed 3. Too much help tends to make the task more difficult, balancing out the additional sources of aid, and you can reflect this by simply not awarding the value or by adding a unique drawback.

*the character can benefit from Enhancements relevant to either task. However, they can still only use those extra successes for accomplishing tasks appropriate to the Enhancement.*

### ENHANCEMENT DRAWBACKS

Sometimes using an Enhancement causes problems, even as it helps. These are the **drawbacks**. For example, getting drunk might ingratiate you to a party of satyrs, but it'll lessen your fine motor control. When an Enhancement has a drawback, the Storyguide can choose to play it out in one of three ways:

- The drawback adds a Complication (p. 63).
- The drawback increases the Difficulty (p. 63) of another action.
- The drawback gives antagonists a free Enhancement to use against you.

### TEAMWORK

When one character helps another in a challenge, the assisting character assembles and rolls their own dice pool, and provides an Enhancement equal to the successes they rolled, up to a total of 3. The two dice pools do not need to use the same Skill or Attribute, so long as the teamwork makes sense. For example, a character could use Athletics + Might to perform the heavy lifting of massive server racks for an engineer, who works with Technology + Intellect.

## SCALE

**Scale** represents a sizeable gap in raw power or scope between two things. Many supernatural beings operate on a level entirely above humanity, while exceptional equipment can give an incredible edge. Scale has two components: **narrative** and **dramatic**.

- **Narrative Scale** describes the multiplier you should apply to successes or static traits. When comparing Scale to minor characters and story elements, such as scenery, bystanders, and minor combatants, feel free to handwave the Scale multiplier as a rough narrative benchmark of what happens, simply narrating the characters creating

massive havoc: All successes from the dice pool are multiplied if a roll is called for, or you can assume one success for every three dice and then multiply that result.

- **Dramatic Scale** is how much the Scale actually affects characters and other elements that are central to the story. Dramatic Scale provides an Enhancement to actions against narratively important characters or objects. For static values, apply half the value of the Dramatic Enhancement.

When applying Scale to two opposing forces or individuals, compare each character's Scale and then apply the benefits of the difference to whomever has the higher Scale. For example, a car racing after a human receives Enhancement 4 due to its roaring speed (Scale 2), but when it chases a cowardly centaur (Scale 1), the difference in Scale is only one, so it only receives 2 bonus successes.

Scale comes into play for *dramatically important* challenges only; it's the job of the players and Storyguide to bridge the divide between the *narrative* and *dramatic* effects of Scale.

A sprinter racing a sports car, or a power lifter arm-wrestling an oni, face a massive difference in Scale which makes victory a tricky prospect. Smaller differences, such as a human arm-wrestling a shorter human, don't use Scale. Just like all Enhancements, different kinds of Scale only affect the challenges to which they're relevant. An astra weapon's destructive Scale is useful for sundering a bank's vault, but not for impersonating its guard.

Some examples of types of Scale follow:

- **Size:** Huge differences in size provide a Scale Enhancement, which applies to tasks that make use of a larger creature's weight and height, like crushing, lifting, and intimidation.
- **Force:** A Scale Enhancement for destructive force applies to efforts to cause damage, like a Scale 2 grenade. It can be opposed by defensive Scale Enhancements, such as tank armor or a divine aegis.
- **Speed:** A disparity in speed offers a Scale Enhancement, which the faster party can use for challenges like races, chases, journeys, and changing range bands (p. 119).
- **Leadership:** Outsized sway over others, such as the Scale 3 influence wielded by a president or an incredibly handsome fae, is represented by an Enhancement that aids attempts to change minds and encourage certain actions.

Normal humans are assumed to be Scale 0 in every area; they are the baseline. Equipment or circumstances can justify Scale as well: A main battle tank can be Incredible, adding 6 successes to an already-considerable dice pool of 10 or more.

### TRIVIAL TARGETS AND NARRATIVE SCALE

Scale represents the kind of tremendous gulfs bridged by heroic luck and derring-do. Those lacking such things

## SCALE RANK

SCALE RANK	NARRATIVE	DRAMATIC	EXAMPLE
0: Standard	n/a	+0	(0)
1: Elite	x2	+2	A wuxia martial arts master with wirework, an anti-tank rifle
2: Supernatural	x5	+4	A giant that hurls cars with ease
3: Incredible	x10	+6	Outrunning a car on the highway, a main battle tank
4: Godlike	x100	+8	Smashing said tank in half with a single blow
5: Supernal	x200	+12	Lifting a full aircraft carrier clear of the water
6: Titanic	xLots	+16	The World's mightiest forces, weapons of mass destruction

tend to fare worse. The narrative effects of Scale can be applied to trivial targets. Scale differences of *more than three* should usually result in automatic failure (or success). In the case of targets such as background scenery or nameless mooks, a difference of more than one level is enough to dismiss them without a roll. Storypath refers to this difference as “trivial targets,” who suffer more realistic effects from a difference in Scale. Rolls are only used for challenges, not effortless or outright impossible tasks: When the animated Colossus of Rhodes stomps down on a group of Greek protesters, there's little room for doubt about what happens.

Player characters are *never* treated as trivial targets, even when the difference in Scale is extreme.

**Example:** As Sigrun wrestles the bunyip, they crash into the middle of a barbeque party. Throwing the hero clear, the beast snaps at a random bystander armed with nothing but an overdone burger. The roll for the beast automatically succeeds; normally, it would enjoy a +4 Enhancement. Needless to say, things end messily and without a roll for the poor, lesser carnivore.

### SHOCKWAVE

Some kinds of Scale or particular types of hits generate a Shockwave, which causes the effects of certain actions to spread out across a greater range than normal. The action

is rolled once, then applied against everyone within range. Each range increment outside of the original target reduces the effect's Scale by two, as the force peters out.

**Example:** The animated, bronze Colossus of Rhodes strikes the ground upon which Eric Donner is standing at Scale 4, which generates a Shockwave. Donnie Rhodes is within close range of Eric, so he suffers the same hit at Scale 2. Omolara Muhammad is within short range of Eric, so she takes the same hit, at Scale 0. Beyond that, it has no force. The Storyguide chooses a lot of Knockdown and Knockback Stunts.

Not all Shockwaves stem directly from Scale; a master swordswoman might be able to cut everything within reach, thanks to a Knack granting her attack the Shockwave (Close) tag.

## CONDITIONS

Sometimes characters in Scion are struck by long-term problems or lingering benefits, such as a broken arm or a potent blessing. A **Condition** is a long-term status that lingers on a single character, affecting the challenges they face, and is usually represented as a Complication or Enhancement (or some mixture of the two). If a Condition causes a character to fail or otherwise suffer a significant setback, it provides 1 Momentum in addition to any gained as a Consolation.

## SCALE LEVEL

SCALE LEVEL	SIZE EXAMPLE	SPEED EXAMPLE	LEADERSHIP EXAMPLE
0	Normal: Person-sized	Normal: A decent sprinter	Normal: Just some guy, y'know?
1	Large: Elephant, Bus, Troll	Quick: Horse, Centaur	Persuasive: Your supervisor at work
2	Huge: Giant Squid, Roc	Fast: Sedan, Cheetah, Atalanta	Authoritative: The boss of the company
3	Giant: Blue Whale, Behemoth	Turbo: Sports Car, Kamaitachi	Regal: The leader of a nation
4	Landmark: Statue of Liberty, Giant Buddha	Blinding: Airliner, Garuda	Divine: A deity within a religion
5	Overwhelming: Typhon, Skyscraper	Supersonic: Fighter Jet, Solar Chariot	Divine King: The deity of a purview like War
6	Geography: Manifest Primordial, Small mountain	Meteoric: Scramjet, Railgun, Dandu Morana	Supreme: One of the chief Gods of the pantheon

## ADJUDICATING SCALE

As with all Enhancements, Scale can include drawbacks. For example, a giant monster would tire in a long battle without feeding and would have trouble dodging attacks. Gauge Scale carefully; mortals don't fare well against the supernatural advantages without aid. These advantages can be subverted in clever ways, however — who needs the strength of the gods when an SUV going 80 miles an hour literally hits like a truck? Characters can find ways to neutralize Scale or wield some of their own, whether by employing stronger weaponry, researching mythological weaknesses, or attacking the monster in some arena where they can't wield Scale. This can greatly aid in hitting the high Defenses some monsters possess.

Sometimes, Scale can be a hindrance as well as a help. Giant monsters seldom find it easy to sneak around, and it's tricky to snipe a specific enemy with an artillery shell. In these situations, the Storyguide should increase the Difficulty of the challenge by an amount equal to the Scale rating.

A Condition always includes one or more ways to remove it, called resolutions. The Storyguide can add more resolutions if they make sense. For example, the Hangover Condition fades over time, but an appropriate Health Boon or ridiculous home remedy could end it early. If a Condition is resolved before it naturally fades away, it provides 1 Momentum.

Some Conditions are so tied up with a character that removing them would be a dramatic change, like permanent blindness or paraplegia. These are **Persistent Conditions**, and can usually only be resolved with roleplaying, with Boons, or other divine attention. Instead, they provide the band with a good source of Momentum.

### FIELDS

A band of Scions may find themselves in a cursed temple or a cramped train car, which each impose their own obstacles and opportunities. **Fields** are similar to Conditions, except that they apply to every character within a specific area. Fields are not defined by distance and have nothing to do with an effect's range. Instead, they represent a single "place" with distinct features. A cramped elevator is a single Field for a fight, but so are the miles of empty desert surrounding Zerzura.

Fields provide context for the world of the story, so the Storyguide should add features whenever it makes sense. For example, if a character calls down a rainstorm while fighting on a rooftop, the Storyguide might add a Complication to the Field that causes careless characters to slip and fall. Players can suggest such ideas, but the final decision lies with the Storyguide.

### THRESHOLD SUCCESSSES

Once a player has totaled all her successes from her dice pool and Enhancements, she spends them to meet the Difficulty and succeed. Any leftover successes are called **threshold successes**, and she can spend them to overcome Complications. She can also spend them to pull off Stunts, which are extra effects that stretch her success further.

Any threshold successes she doesn't spend indicate a general degree of success. 1 threshold success demonstrates

a little extra flair, while 2 shows remarkable luck or skill, 3 is a dazzling display, and anything more is bound to win you honor, glory, and millions of YouTube views.

### STUNTS

Players with threshold successes can spend them on **Stunts** to improve their character's position or further their goal. Stunts are narrative permission slips — they give you the chance to alter the scene in your favor or do something that you otherwise couldn't have done. When a player rolls several extra successes scampering over a barbed-wire fence, a good Stunt would be to carefully snip the wire on the way over, so the other characters using raw muscle to climb won't be injured.

A Stunt must:

- Link back to the success of the character's action;
- Affect a *different* Skill or Attribute combination than the player used; and
- Be narrated out by the player as to how they change the scene.

Stunts are also deeply involved in the three areas of action, particularly in action-adventure, and these Stunts have a particular success cost associated with them. There are three basic types of Stunt:

- A *complicated Stunt* allows you to make a Complication for another character, making their life more exciting. How many successes you spend on the Stunt determines the level of the Complication.
- An enhanced Stunt creates an Enhancement that you can use for another action, whether that's your character's next action (using a different Skill) or to aid another character. Again, the number of successes you spend on the Stunt indicates how many successes the Enhancement gives you. It's like giving yourself or someone else some successes for later.
- Finally, a *difficult Stunt* makes it harder for others to accomplish actions directed at you. The successes you devote to this Stunt add to the Difficulty for characters to take actions against you.



**Example:** Monica's character Imogene Heat has just scaled a heavily-fortified skyscraper, and gets five successes on a Difficulty 3 Subterfuge + Dexterity roll to crack open a window on the 38th floor. When the Storyguide describes the place as filled with guards, Monica says, "Imogene waits for the telltale flash of lightning from her mother the sky goddess, counts to three, and then dives through the window as the booming thunders obscures her rapid footfalls." The Storyguide allows her to apply Complication 2 to the Subterfuge + Composure opposed roll of the guards — if they hear anything at all, they'll likely be drawn to the window instead of her.

## TWISTS OF FATE

If you've used your Path to enhance a roll and have some successes left over, you can perform a special kind of Stunt: Telling the Storyguide to twist Fate, changing the story itself. Twists of Fate are the unlikely coincidences that follow Scions around; each success spent on a Twist of Fate can add or remove one detail from the scene. Sometimes events just aren't going the way the character wants, or sometimes it would make for a more dramatic escape if there were a door at the other end of the room, or if there was a gun conveniently placed on the end of the table. If what Fate wants is a better story for your character, think of it as that outside force changing the story to make things more interesting.

Twists of Fate can't ask the Storyguide to undo something that's already established, but they can alter the context of what's established or introduce a new fact. An edit can be as

simple creating a new fact about The World, "There's an open window on the side of the building we can enter through," or "Every fire-alarm system in this apartment building is linked to a few central sensors, like the one I'm going to light a match under," or, with more successes spent on the Stunt, something even more scene-changing: "From my character's background understanding of the *Prose Eddas*, I knew the villain was a frost giant all along, so we brought flamethrowers." The Twist should be agreed upon by all the players and the Storyguide and can't be anything overtly supernatural.

- The mook's gun runs out of bullets just as they get a bead on the Scion.
- Sirens are heard in the distance as the police arrive on the scene.
- The character reveals they've got a gun under the table and have been aiming all this time while the villain threatened them.
- The character's got a cache of passports just when the group needs to get out of the country, a gift from their parent's worshippers.
- The damaged car engine suddenly turns over, allowing the character to escape.
- Reading the headline of a newspaper from a park bench reveals a vital clue.
- The "drunk" the villains just rolled for petty cash is in on the scam with the player characters.

- The Wudang monk once lost a martial-arts battle to the player characters, and owes them a debt of honor...just this once, at least.

The Storyguide may decide that some details require more successes than others (the flamethrowers up above, for example), but in general it's one success for one scene change. Nothing created or removed via a Twist of Fate lasts beyond the current scene.

Heroes, Demigods, and Gods can create more powerful and miraculous Twists of Fate that *are* overtly supernatural, but this is determined by the kind of divinity they become and even their mundane Twists become limited. See **Scion: Hero** for more details, and see p. 99.

## DEGREE OF SUCCESS

After all successes have been totaled and spent on Difficulty, Complications, and Stunts, they can contribute to how *impressively* the character succeeds. Degrees of success follow:

LEFTOVER SUCCESSES	DEGREE OF SUCCESS
0	Normal: You succeeded. No more, no less.
1	Competent: You showed particular expertise or luck in succeeding.
2	Excellence: You performed admirably, and Gods of Arete or Luck pat themselves on the back.
3	Amazing: Your feats leave others in awe.
4+	Divine: You'll be talked about for decades, at least.

## COMPLEX ACTIONS

When players need to resolve a challenge that involves lots of separate tasks, they can use a **complex action**. This is a series of linked challenges called **intervals**, each of which have their own dice pools, Difficulty, and so on, but all contribute toward a greater goal. For example, a character who joins an illegal rakshasa street race must navigate different stretches of the race, each of which is its own challenge.

Complex actions act like a montage in a movie, so that each interval focuses on one of the "highlights" of a criminal investigation or political campaign. Meeting the

Difficulty of an interval gives the character a **Milestone**, which can be a clue, an ingredient, a favor, a racing check-point, or whatever most suits the complex action. Once a character achieves a set number of Milestones (like a static Difficulty), the complex action ends successfully.

If a character isn't under any pressure, she can fail as many intervals as she likes, slowly accruing Milestones until her project is complete. More urgent complex actions include a limit on the number of intervals the character can attempt before the entire complex action fails. Complications can force a character to skip an interval as she wastes precious time dealing with them, or even lose a Milestone in the chaos.

In some cases, the Storyguide may award a Milestone without any need for a roll. For example, if a great luthier is gifted a strand of Sif's metallic, golden hair for services rendered, that easily qualifies as a Milestone in his ongoing attempt to craft an incredible electric guitar.

## COMPLEX TEAMWORK AND OPPOSITION

Characters can use the rules for teamwork to collaborate on intervals. Alternatively, they can try to achieve different Milestones during the same interval. For example, one character might perform forensic analysis while her partner interrogates a suspect. In this case, each character rolls separately, earning Milestones as normal.

A complex action with opposed participants is a contest. The opposed characters or groups each work separately to gain enough Milestones, and the one who does so first is the winner. In contests with a limited number of intervals, like races with a set track, the one who gains the most Milestones within that limit is the winner. Rivals can use Stunts to interfere with each other's efforts, so contests use initiative to determine who goes first, as described on p. 115.

## FAILURE

When a player doesn't have enough successes to overcome the Difficulty of a challenge, they **fail**. Depending on the challenge, this can either mean that they fail to achieve their goals, or inflict entirely new problems. For example, a character who fails to abscond out of their bedroom window might be caught mid-escape. Alternatively, she might get away...by plummeting to the ground and bruising something important.

## COMPLEX ACTIONS

MILESTONES	INVESTIGATION	RACE
2	An awkward case	A short-distance course
3	A carefully hidden secret weakness	A three-lap chariot race
4	A treasure hunt with four keys	A rough and varied derby
5+	A multilayered conspiracy	An incredible marathon

Failure is never a dead end in Scion. It always leads to something new, or builds up to a heroic comeback, because the failing character receives a Consolation. This is a minor benefit that doesn't exactly give the character what she wants, but advances the group's interests somehow.

## CONSOLATION

A **Consolation** is a helpful, but minor, side effect of failure, which the Storyguide can use to keep the game moving. The simplest type of Consolation is Momentum, a resource which players can later spend for a variety of effects. Other Consolations are listed below:

- **Fateful Encounter.** Failure reveals another approach to the character's goals, through new information or sheer coincidence. For example, a failed lockpicker might overhear gossip about the new ventilation system.
- **Chance Meeting.** Failure introduces a new character who can offer help or information, though perhaps at a price. For example, a character fails to endure the ravages of poison, but wakes in the care of a sewer-dwelling hag with her own agenda.
- **Unlooked-for Advantage.** Failure results in a level 1 Enhancement to a future challenge, though it can't benefit a second attempt at the same goal. For example, a character fails to land a vicious strike, but their dazzling form wins the admiration of a watching asura prince.

## MOMENTUM

The force of destiny gathers behind heroes, and is represented by **Momentum**. This is a resource that players can spend to affect the game on a dramatic level. The characters themselves aren't normally aware of Momentum, but instead put its effects down to Fate or good luck. Momentum is stored in a single pool shared by all players (called the **Momentum pool**), which can hold up to (twice the number of players) at a time. Whenever a player receives Momentum as a Consolation, she adds 1 Momentum to this pool.

Momentum can activate Knacks (cool, epic things characters can do that make other people drop their jaws), add dice equal to Momentum used to a dice pool, or enable additional attempts at complex actions (p. 69).

### WHAT GRANTS MOMENTUM

- Consolation from a failed roll: 1
- Failed Specialty: +1
- Botch: +2

Certain Knacks, divine relics, or Purviews can additionally grant Momentum to the pool. See **Scion: Hero** for details.

## MOMENTUM AND VIRTUES

Scions and mortals known as *saints* possess a trait called **Virtue**, powerful polar forces of attitude that suffuse and define the pantheons. The Æsir, for example, are defined by their Audacity and their Fatalism; every Æsir is doomed to die, yet is not the greatest heroism to be found in the darkest of moments? The Netjer, by contrast, are consumed with Balance and Justice; they are concerned with the proper and orderly flow of the world, yet all things demand an accounting.

Virtues are represented mechanically by a track with a trait on either side. When a Scion, God, or other being with the track takes an action in line with one of their Virtues, they slide on the track closer to that trait, and any Momentum spent out of the Momentum pool to add dice to that roll results in *bonus dice* added.

**Example:** Vera is playing Sigrun, a Scion of Loki. As an Æsir Scion, she possesses the Virtues of Audacity and Fatalism. Vera decides to add Momentum to a roll to defiantly attack some support beams in defiance of a witch's curse on her destiny, collapsing a flaming temple on her ice giant opponent; she receives *bonus dice* to the roll.

Saints and **Origin** Virtues are covered elsewhere; see p. 162. For more on Virtues, see **Scion: Hero**, p. 189.

All players can spend Momentum in the following ways:

- **Add Dice.** A player can spend 1 Momentum per die to add a single die to a dice pool, before it is rolled. This dice pool can belong to any player, or even a Storyguide character. This is with the agreement of the table; if a player wants to spend Momentum, they must share their idea with the table. If every player agrees, the Momentum is spent.
- **Add Interval.** A player can spend 3 Momentum to add another interval to a complex action, giving the characters more time in which to work.
- **Activate Knacks.** If a player has a Knack that requires spending Momentum, they may spend it. They don't need another player's say-so.

## BOTCH

An especially bad failure is called a **botch**. This occurs when a character rolls no successes at all, and at least one of their dice shows a 1. When a character botches, they fail to achieve their goal, and they also suffer an additional setback. A botched attack not only misses, it slips the

character's weapon from her grip. A botched escape gets her both captured and injured. The only Consolation players can receive for a botch is Momentum. However, they receive an additional 2 Momentum, for a total of 3.

If a character fails and the Storyguide wants to make that failure more awful (and interesting), she can offer the player 2 Momentum for the pool. If the player accepts, their character suffers a botch just as though they'd rolled no successes and at least a single 1.

## THE THREE AREAS OF ACTION

**I**n **Scion**, events tend to fall within three broad areas: action-adventure, procedural, and intrigue. While not strict categories, these areas organize critical systems for playing the game. These areas work together, reinforce one another, and often appear together in the same scenes.

**Action-adventure** focuses on the physical realm and includes guidance for rough-and-tumble violence, slaying monsters, carefully aligned sniper shots, thrilling car races, exploring dangerous Terra Incognita, and sneaky infiltration.

**Procedurals** focus on mental pursuits and include guidance for ferreting out information, spotting clues, uncovering ancient secrets, tracking down suspects, crafting clever plans, and creating divine Relics.

**Intrigue** focuses on the social arena and includes guidance on managing institutions, building relationships, and dealing with people — charming, cajoling, bullying, commanding, blackmailing, seducing, befriending, persuading, and wooing them.

Together these three areas create rich stories full of pulsing action, fiendish mysteries, and tangled relationships.

### TIME

The passage of time in **Scion** is determined by the pace of the story, just like how weeks can pass in a single episode of a TV show. Though time passes normally for the characters, players do not split up the game into minutes, hours, and days, but into scenes, acts, and episodes. The following units of time are purely narrative, but can govern the duration of certain effects, determine how often a particular power can be used, or help administer character advancement (p. 113).

**Turn:** The smallest increment of time, which can last anywhere from a few seconds to a minute. A character can perform a single instant action in a turn. Turns normally only matter in combat or other dramatic and stressful situations.

**Round:** A round is a snapshot of an exciting scenario such as a fight or competition. It is the length of time it takes all participants to have a turn in a situation governed by initiative (p. 115). Every round, each character involved

takes a single turn, which they can use to move around and perform a suitable action, like launching an attack.

**Scene:** A scene is a single coherent sequence of events, like an entire fight or the inspection of a crime scene. A scene takes as long as the story needs, whether a minute or several hours. The Storyguide decides when a scene has come to its logical conclusion, and moves the story along to the next one until the session ends.

**Act (Session):** An act is an entire game session from beginning to end. Acts are made up of different scenes, which together represent a single segment of a bigger story. An act can end early if the characters complete an episode mid-session.

**Episode:** An episode is a single small story, like an episode of a television series, which gives the characters a breather when it finishes. An episode might be completed in a single long session, or include multiple acts.

**Arc:** An arc is a group of episodes that takes a full storyline from beginning to end, but leaves loose ends, uncompleted tasks, and possible successor stories. Most arcs are made up of two to five episodes.

**Season:** A season is a complete and conclusive story, usually driven by some great threat or goal that is resolved at the season's climax, just like in a television series. When a season ends, the characters tend to enjoy some downtime before the next story starts.

**Series:** The entire continuity of the game's story. A "campaign" or "chronicle."

It is sometimes helpful to approximate more literal times from these terms. For example, if a Boon lasts a single scene but the next fight is just minutes away, the Storyguide might decide that its blessing is still active when the characters catch up to their foe. In combat situations or similarly fast-paced action-adventure scenarios, a round lasts about four seconds. Scenes can usually be considered to last about an hour or two, while acts default to a single day, an episode covers a week, and an arc or season extends across a month or year, respectively.

## ACTION-ADVENTURE

**T**he systems for action-adventure support various forms of physical peril, dramatic movement, and moment-to-moment action. This area also includes combat, which is covered in Chapter Four. The combat section also describes the importance of range and distance in action-adventure scenes.

### INITIATIVE

In situations where it is important to know who acts quickest, characters follow the order of **initiative**. When such a situation begins, such as the start of a fight, each player rolls a dice pool for their characters, and the

Storyguide rolls for hers. Groups of Storyguide characters with similar statistics may share an initiative roll.

A character's initiative pool uses their most appropriate Skill + Cunning. In battle, they use their best combat-related Skill to represent their fighting instincts, while a footrace would use Athletics. Tally the total number of successes for each character, and rank them from highest to lowest. In the event of a tie between Storyguide and player, favor the player. Results generated by player characters (PCs) become PC slots; results generated by Storyguide characters (SGCs) become SGC slots. This is the **initiative roster**.

The players choose which of them gets to take each PC slot, and the Storyguide determines which of her characters take each SGC slot. The character in the first slot of the initiative roster takes their **turn** first, then the second does, then the third, and so on. The **round** ends when all characters have taken their turn. Then the initiative returns to the character in the first slot, round after round, until initiative is no longer needed.

## ACTIONS

When a character takes his turn, he can perform one or more **simple actions**. This is a task that occupies his focus for that round, and usually requires a roll to complete successfully. He can attempt to do two things at once with his simple action, using the rules for mixed actions.

A character can also perform **reflexive actions** on his turn. These are acts which require little attention, such as standing up, drawing a weapon, or moving around unimpeded. Reflexive actions do not call for a roll, and a character can perform as many different reflexive actions as he likes on his turn, within reason.

Characters can do minor, inconsequential things at any point. If a character wants to throw out a one-liner or brush dirt off his uniform, he doesn't have to wait for his turn to do so.

## MOVEMENT

Sometimes the target you want to attack is not within range, or sometimes you just need to get the hell out of dodge. Over most terrain, characters can move freely. This section explores what to do when faced with less forgiving terrain.

It is rare for the precise speed at which a character can move to be relevant. In most cases, the arts of maneuvering, chasing, and fleeing are abstracted into Athletics challenges or range bands (p. 119). When it's relevant, an unimpeded human on foot can move a number of feet each turn equal to twice their Athletics + their highest Physical Attribute.

**Move:** You move one range band. This is reflexive. If an opponent is fighting you at close range, you may need to Disengage. You may reflexively Move once per round.

**Barriers:** A barrier is a wall, gap, or other feature that requires extra time or effort to traverse. Getting past a barrier means climbing or jumping over it, locating an alternate route,

or finding or creating a way through it. Many barriers only become a challenge when the pressure is on — it's simple for a character to haul herself over a garden fence, but it's harder if she's being shot at, in which case the Storyguide can assign it a Difficulty rating and have her roll. The go-to dice pool for overcoming barriers is Athletics + Might or Dexterity.

**Disengage:** You pull one range band away from an attacker. If they relent, you do this reflexively. If they do not, make reflexive, contested Athletics + Might or Dexterity vs. Close Combat + Might rolls. If you fail, you must remain engaged with your opponent. This action is simple, and can be taken if you have already used your reflexive Move. Ties favor the Disengaging character. Extras do not ever prevent a character from disengaging.

**Drop/Stand:** Characters can drop prone as a reflexive action. Standing up from a prone position is also reflexive, but occupies the character's movement for that round.

**Rise from Prone:** Some abilities or environmental effects may cause you to fall down. Getting up from being knocked over is a reflexive action requiring no roll. However, if an opponent is engaging you in close range, they may make this difficult. If the opponent chooses to threaten your rise, your rise must be part of a mixed action, with a Complication of 1 that threatens an Injury if it's not bought off.

**Rush:** You charge one range band towards an opponent, which you may do so as a simple action after making a reflexive Move action. Some opponents welcome being attacked at close range, but others would rather you didn't get close. If an opponent wishes to keep you at a distance, make reflexive, contested Athletics + Dexterity or Might rolls. Ties favor the Rushing character.

**Utilize Cover:** Placing yourself behind protective cover in the heat of fire requires a simple Athletics + Dexterity roll, or a Defensive Stunt (p. 116). Cover is **expendable, light, heavy, or full**.

*Expendable* cover includes small objects like kitchen chairs, knee-high crates, barstools, and other fixtures that are less than person-sized. Expendable cover can absorb 1 Injury before it is destroyed.

*Light* cover protects a significant portion of the character's body, such as a marble balcony railing, or leaning around a pillar in a temple. This absorbs 4 Injuries before it is destroyed. Injuries must be split among players utilizing the cover.

*Heavy* cover protects almost all the character, leaving only scant parts of her exposed. Examples include firing at a character crouched behind the hood of a car or through a slit in an armored door. This absorbs 10 Injuries. As with light cover, injuries must be split among the players' characters utilizing the cover.

*Full* cover blocks line of sight entirely, but is otherwise functionally identical to heavy cover. A character with full cover cannot normally be targeted by ranged attacks.

**Withdraw:** Discretion is the better part of valor, and sometimes the superior choice is to turn tail and run. If necessary, you first disengage, and then make an Athletics + Dexterity or Might roll to continue to cross range bands, as stated in the Move action. If enemies choose to pursue you, the action is then contested, and treated as additional disengaging.

## DIFFICULT AND DANGEROUS TERRAIN

**Dangerous terrain** is a landscape feature that could cause the character harm, such as pools of acid or walls of flame. A character can pass through these, but in doing so takes a Complication. If she does not wish to be set on fire by walking through said wall of flame, the character instead can roll Athletics to cross or otherwise evade such Complications, buying off their ratings.

**Difficult terrain** covers features such as slippery mud, loose stones, the rotten floor of an abandoned building, etc. — anything that makes passage hard, but not necessarily harmful. When on difficult terrain, the default **Move** action is no longer reflexive and characters must roll their Athletics + Dexterity whenever they wish to move one range band. All other movement actions are done so at +1 difficulty.

## CHASES

Chases happen when characters flee or pursue someone or something. A footrace against a frost giant, a desperate escape through a labyrinth, or a rush to nab a tanuki thief are all chases.

A chase is often a simple action, flight or failure resolved in a single opposed roll. Chases between bandmates usually work out this way for brevity's sake. Longer or more varied chases are complex actions instead, allowing the different areas or tactics to influence the chase as it proceeds.

Chases use the usual dice pools. An on-foot chase uses Athletics, while Pilot is used if characters are driving. Might is the Attribute for flat-out sprints, while obstacle-strewn or unstable courses call for Dexterity, and challenges of endurance use Stamina. Mazes and other puzzles are the place for Intellect, while an interval that required split-second reactions might use Cunning. Driving always uses Cunning or Dexterity.

## LAPS

When a chase is resolved as a complex action, its milestones are referred to as laps. The number of laps characters need to succeed in a chase represents the distance it covers. Once a character completes the necessary laps, they either catch their prey, escape their pursuer, or finish their race.

Chases with two significant parties are contests, with each character rolling to complete enough laps that they can secure their quarry or get away clean.

An interval limit represents different things depending on what the characters are doing. In flight, it indicates the point at which pursuit becomes all-encompassing, a dead end, or the inexorable advance of a natural disaster. For a

pursuer, an interval limit is a place of safety for their quarry, such as an embassy.

## OTHER CHASES

Races are competitions, with each racer rolling for a set number of intervals before the racetrack comes to a close at the interval limit. Each lap earned represents a successful stretch of the race, allowing a racer to pull ahead or conserve their energy compared to their fellows.

The chase rules can also be used to represent the travails of long-distance journeys, such as a voyage to be the first to track down the newest island fished up by Maui. These often involve more varied dice pools and interval lengths, but otherwise work as normal.

## GENERAL CHASE OPTIONS

Here are a few modifiers specifically suited to chases:

**Head Start (1-3e):** *Slashed tires, a well-established lead, or chasing down your target before they even know they should be running.* **Applies:** Any interval where you begin the chase before your opposition is able to react. This Enhancement's rating is based on the length of your head start, relative to the length of the interval.

**Hazard (1-3c):** *Whether you're facing slick ice, a literal minefield, or geysers of acid, you need to keep your eyes on the road.* **Result:** This Complication's rating is based on the danger represented by the hazard, and inflicts appropriate Injury Conditions of the same rating.

**Snatch and Grab (1s):** *You keep your eyes open, and find something useful along the way.* **Result:** You acquire a piece of equipment appropriate to the interval, which offers 1e to rolls when used. Racing through a forest might let you snap off a branch as a club, while a street-market chase offers many options.

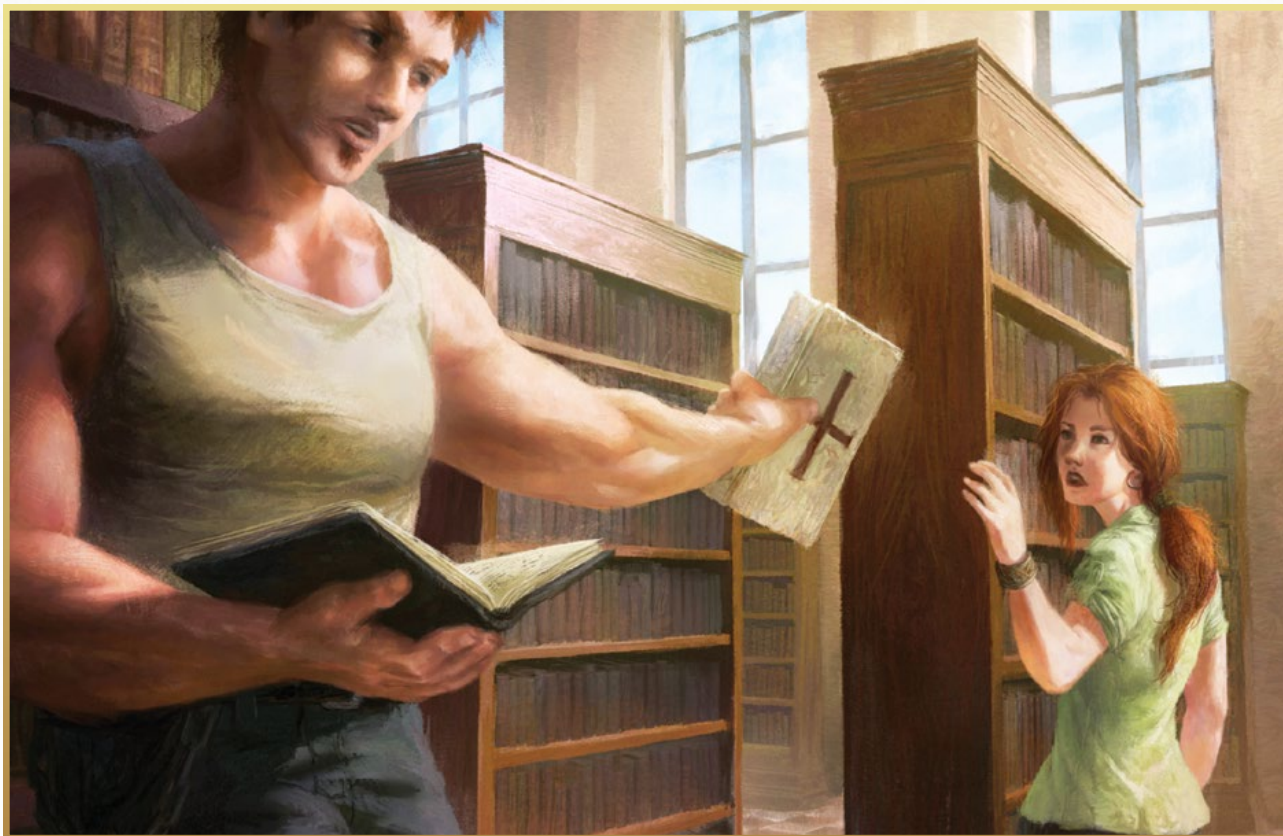
## PROCEDURALS

Procedural play involves gathering information and solving problems with careful thought. These systems help characters find clues, form masterful plans, and create useful items. Such goals work hand in hand with the rest of the game. Characters might research an obscure titanspawn before confronting it during an action-adventure scene, or engage in intrigue to secure obscure ingredients for a wondrous concoction.

## INFORMATION GATHERING

Over the course of a story, characters might need to delve into a secret library, investigate a crime scene, locate a hidden door, or crack a code. This all involves gathering or deducing information, which can push the story forward by suggesting the group's next course of action.

**Scion** divides this information into two categories: **leads** and **clues**. Leads are necessary to kickstart or continue the plot. Since the story would stall without them, they don't require a roll to find — a character just needs to be in the right situation. If Edwin Drummond drops dead at a



charity ball, poisoned, that's a lead. Paths and Consolations often provide leads, using the characters' contacts or set-backs to introduce new information.

Clues offer more than basic information, and are generally a challenge to uncover. If a character examines Edwin's body with Medicine + Intellect, she can determine that he was poisoned with aconite, a plant associated with the hellhound Kerberos, and a character who asks around with Culture + Manipulation can discover that he owed a tremendous amount of money to a local child of Pluto.

Clues are not essential to driving the story forward, but can hasten its conclusion, deepen the characters' understanding, or allow them to explore personal agendas and side stories.

## FINDING CLUES

There is a variety of ways to find clues. The following basic templates suggest likely dice pools and the types of clues each method would yield. Typical Complications for information gathering include tipping off the opposition, burning a contact, or owing a debt.

- **Analysis.** The character uses experiments and specialized equipment to learn more about the case at hand. This method normally uses Medicine (dissection, diagnosis), Occult (mystic examination), or Science (chemical tests, material analysis), and can only provide information relevant to whatever the character is analyzing.

- **Cracking.** The information is guarded by firewalls or literal walls, needing criminal activity to unveil. This method normally uses Subterfuge (picking locks, forging an ID) or Technology (cracking codes, malware), and offers information hidden by the target.

- **Interrogation.** The character asks around, reads the atmosphere, or screams at someone hanging from a building. This method normally uses Culture (gossip), Empathy (reading a suspect), Persuasion (questions, conversation), or Subterfuge (criminal contacts), and provides information known to others. If an interaction becomes particularly involved, it may use the intrigue system. A character with a relevant Path (p. 99) can try to discover a clue this way using an Access roll.

- **Surveying.** The information is right there in front of the character, if they have the right knowledge and look hard enough. This method can use any appropriate Skill, from Close Combat (aftermath of a fight) to Survival (wilderness scene), and provides information about the immediate scene.

- **Research.** The character hits the books or search engines in search of useful specialist knowledge. This method normally uses Academics (history, politics), Culture (art, legends), Occult (myth, secret practices), or Science (science facts), and offers information that is generally available, if incredibly obscure or advanced.

## CLUES AND STUNTS

The more successes a character earns when gathering information, the more the Storyguide can tell them. The following Stunts allow a player to distribute their threshold successes between specific topics or angles of inquiry, and can be performed as many times as the player has successes to spend.

**Extra Clue (1s):** *Eileen spent an hour leafing through the old book before she looked up, cracking her neck and stretching. She paused. Why did the librarian look so terrified?* **Result:** The Storyguide provides the character with an additional clue, which can relate to a Skill they possess but did not use for the original roll.

**Interpretation (1s):** *The girl kept clamming up, but Horace kept pressing, and pretty soon he knew the kid was protecting her brother. Had she done all this just to pay his debts?* **Result:** The Storyguide offers the character some additional context or insight for understanding a clue or lead, and its relevance to the story or the band.

**Q&A (1s):** *Aaron pondered the bloody shards of black glass. A macuahuitl. Now, where would they get a thing like that? Surely he knew a place...* **Result:** The player can ask the Storyguide one question about the clue, which must relate to how the character is gathering information. If the answer would be irrelevant or a red herring, the Storyguide should offer alternative information.

**Player Inspiration (1s):** *Yukiko drifted around the gala, missing the weight of her sword. She soon spotted her target: Professor Khatri. If anyone knew where to find the sacred mirror, it was him.* **Result:** The player can create an entirely new fact about the clue, which his character knows. The Storyguide must approve the fact before it is accepted.

## PLANNING AND ENHANCEMENTS

Knowledge is power, and characters that discover useful information can use it to further their plans. The simplest way to do this is by performing an enhance Stunt (p. 67), spending successes from an information-gathering challenge to create an Enhancement for a future roll using a different dice pool.

**Example:** *Charlie, playing Titus, rolls Close Combat + Cunning to analyze a Wudang monk's fighting style. Charlie could spend a threshold success for a +1 Enhancement to use in a future encounter with that monk.*

In some situations, the Storyguide might allow a character to expend an Enhancement from an information-gathering challenge to gain new clues, using the Stunts listed above.

**Example:** *Eileen studies Australia's indigenous cryptids with Occult + Intellect, and spends two threshold successes to create a +2 Enhancement, which she banks. Later in that session, she spends the Enhancement on the Extra Clue and Interpretation Stunts, to earn some insight into a specific beast.*

## COMPLEX INVESTIGATIONS

The Storyguide can also run information gathering as a complex action, a series of challenges covering an

entire investigation. In this approach, every Milestone is a clue leading toward the truth, and the Storyguide reveals the full truth to the characters when enough have been found. This sort of complex action is a good way of letting the group quickly tackle an extensive investigation before moving into one of the other arenas.

Intervals for an investigation can span days or even weeks, and characters may not even recognize the clues they unearth as important information until the last piece brings everything together. An interval limit on information gathering might be a deadline for presenting your research, the time before a ghoulish murderer strikes again, and so on.

## INVESTIGATION EXAMPLE

*While visiting the British Museum, Donnie and Eileen stumble across a robbery. A quartz statue of Dionysus' lover, Amethysta, was stolen from a collector's display run by Henry Mackeson. This is a lead, a piece of information that can't be missed, and starts the investigation.*

*The two split up and search for clues, extra information that can lead them to the truth. Donnie decides to chat up an attractive witness, but she's worried he'll think she's crazy. This is (technically) an Interrogation, so prying out the info is a Difficulty 2 Persuasion + Manipulation challenge. Donnie rolls 4 successes, and spends his 2 threshold successes on two clue-based Stunts.*

*The girl tells him that the heavy statue was carried off by a single woman, slung over her shoulder. Donnie uses the Interpretation Stunt to get some more info from the Storyguide, who tells him that he recognizes the description; Evandre, an Amazon immigrant living in London. He also uses the Extra Clue Stunt to get another clue; he notices that the workers at the Galatea Foundation's stand have quietly vanished in the chaos.*

*Meanwhile, Eileen discovers the cameras watching the statue were destroyed. Instead, she surveys footage of the parking lot with Technology + Resolve, and finds a Galatea Foundation van big enough to hold the statue, leaving at around the right time. Instead of looking for more information, she spends her 1 threshold success to create a +1 Enhancement as she works out its likely route.*

*Eileen races down to grab Donnie, and the two of them jump in his sports car. The pair enjoy a +1 Enhancement in the car chase that follows, as Eileen shouts out directions while tapping on her phone.*

## CRAFTING

At certain points in a story, characters may need to gather reagents for an antidote, repair a vehicle to escape pursuit, or forge a weapon of literally mythical power. These tasks use crafting, which can allow characters to acquire the tools needed to overcome a challenge, or provide mythic rewards near the end of a story.

**Scion** boils any craft project down to a **goal** with a **Tier**. The goal is the aim of the crafter's work, and usually amounts to creating an Enhancement or resolving a Complication, such as preparing a lavish feast to impress a delegation of giants.

The Tier is based on the goal's scope, and determines how hard it is to achieve. Tier 2+ projects (and some large Tier 1 projects) are complex challenges that require a suitable Path, such as Student of Kagutsuchi. These projects have a number of Milestones equal to their Tier, plus one for every key element (materials, tools, design) that is missing when the project starts.

Possible Milestones for making a Relic include:

- Acquire rare materials, such as mythical herbs, secret ores, or the hide of a titanic lion. Characters might do so through violence, bartering, exploration, or alchemy.
- Hard labor in a forge, laboratory, garage, kitchen, construction site, and so on.
- Uncover a recipe or secret technique, or gain inspiration from a similar item or phenomenon. Suitable methods include theft, apprenticeship, research, or trade.
- Earn the blessing, advice, or hands-on assistance of a God or other powerful creature suited to the Relic.
- Perform a ritual act, like blooding a blade in the heart of a giant, parading divine armor through a grand ceremony, or spiritually cleansing oneself before work begins.

These Milestones have a minimum Difficulty equal to the overall Tier of the project, but remember that intervals don't need to be resolved with a roll. If Diarmuid's new spear needs the tusk of a demon boar, the players can spend

an episode hunting one down to achieve that Milestone. Or if they've already slain such a beast, the crafter might produce a preserved tusk, translating the achievements of an earlier adventure into a "free" Milestone for this project.

## OBJECT TIER

Much like characters, craft projects in **Scion** have Tiers that represent their mythical potency. A crafter cannot create something with a Tier higher than his own.

- **Tier 1 (Mortal):** Mundane items like swords, improvised explosives, or cars, which usually offer a +1 Enhancement to a specific challenge. Many mortal projects can be completed without offering a challenge, and those that do are usually basic challenges with a Difficulty of 1-3.
- **Tier 2 (Hero):** Lesser mystical tools, like lucky charms or sleep potions. These usually aren't any more potent than Tier 1 items, but possess unnatural qualities. A blessed sword is no sharper than a combat knife, but it slices cleanly through rakshasa sorcery. An unrolled Milestone for Tier 2+ can be earned with a scene of play.
- **Tier 3 (Demigod):** Extraordinary objects equivalent to Relics with ratings of 1-3, like Fae-Shot or the Green Dragon Crescent Blade. These offer powerful magical effects, or benefits stronger than a +1 Enhancement. Their unrolled Milestones require about an episode's worth of story.



- **Tier 4 (Divine):** Legendary wonders, such as Relics rated 4+. Creating or restoring such a masterpiece is a grand project that the entire band labors toward, and usually serves as the focus or drive for an entire season, with Milestones that occupy or represent an entire arc of achievements.

## CRAFTING TIME

A crafting project does not force the story to a halt while one character sits at an anvil. Characters pick up inspiration, acquire reagents, and win favors through their stories, allowing Heracles to sew his Nemean Cloak from the spoils of adventure.

Even when an artisan spends time in her workshop, other characters in the band can get involved in achieving Milestones by exploiting their Paths, taking on suitable challenges themselves, or offering support using the teamwork rules. Those intervals that require nothing but long and solitary work should occupy the downtime between scenes, episodes, or even arcs; while others train, plan, or party, the crafter toils away.

The time it takes to complete a craft challenge or interval depends on its nature. Fixing a busted engine might take a matter of minutes, while forging a sacred silver jian could take a solid day of hammering and grinding, followed by hours of ritual electroplating. Projects with a deadline or perishable ingredients should have a limited number of intervals.

## FLAWS

Flaws are negative traits that undermine an item every time it is used, like a poorly balanced weapon or toxic side-effects. The most common sources of Flaws are Complications on a crafting interval, usually caused by substandard or dangerous materials, improvised or cursed tools, or a lack of knowledge. These inflict Flaws of equal total value, chosen by the Storyguide and player.

If a character wants to complete an interval more quickly, the Storyguide may choose to allow them to do so under the threat of a Flaw. Working twice as fast normally results in a Complication equal to the project's Tier, while

jury-rigging a Tier 1-2 object in moments inflicts automatic Flaws equal to twice the item's Tier.

Most Tier 3+ projects are demanding enough that at least one of their intervals will face a Flaw. A player can choose to reduce or remove Flaws from these creations by adding two points of Tension to the Tension Pool for every removed point of Flaws.

Sample Flaws for each rating are suggested here, and specific Flaws for use with Relics can be found in the Relics section (**Scion: Hero** p. 211).

## MAKING REPAIRS

At times characters may recover lost or broken Relics from the depths of lore, face a foe powerful enough to curse or damage their own Birthrights, or decide to improve their panoply beyond its normal limits.

If an object is reduced to scrap it can only be used as materials for a new project, but repairing a mostly-intact object works just like creating a new example, with one fewer Milestone. If the project already needed only one successful roll it can usually be resolved extremely quickly, or without facing the usual Complications.

An object can also be altered to remove its Flaws. This requires a number of Milestones equal to the total rating of the removed Flaws. Alternatively, reforging a Relic to create a new version at a higher Tier provides an Enhancement to each roll equal to the old version's dot rating.

## INTRIGUE

No game is complete without people, so the systems for **Intrigue** cover relationships, emotions, motives, and all the ways people relate to one another. In **Scion**, this social environment has two core systems. **Bonds** are the relationships characters build, for good or ill, while **influence** is the manner in which people affect others' actions and feelings, whether through manipulation or inspiration.

These two systems are affected by character's Attitudes toward one another.

## FLAWS

LEVEL OF FLAW	EXAMPLE
-Varies	The object has a built-in Complication (or negative tag, if it is a weapon or armor) that affects its every use, with a rank equal to this Flaw, e.g. "Heavy," "Loud," "Flashy," etc.
-Varies	When used, the object inflicts a negative Condition (such as an Injury or Addiction or Debt) on its user, with a rank equal to this Flaw.
-Varies	The object can only be used once, or for a single scene. This Flaw's rating is equal to its Tier + 1.
-2	The object must be reloaded, refueled, or recharged after every use, which occupies the user's turn.
-3	Each time the object is used, roll 1d10 with target number 4 to determine whether it functions or not.

## ATTITUDE

**Attitude** is how a character feels about someone else. This feeling is either positive or negative and has a level of intensity. Normal Attitudes fall within the 1 to 3 range, while unnaturally intense emotions can be level 4 or 5. When one character tries to influence or bond with another character, he must consider her Attitude. If her Attitude would help his attempt, he receives an Attitude Enhancement equal to its level. For example, if a character tried to taunt a furious troll, the creature's negative Attitude of 2 would offer a +2 Enhancement to provoking it.

On the other hand, if the character's Attitude would hinder this influence, they receive the Enhancement instead. For example, if the same character tried to flirt with that troll, its opposed roll would receive a +2 Attitude Enhancement due to its hatred and anger.

If the other character has an Attitude of 0, or their Attitude wouldn't affect the influence either way, neither character receives an Enhancement.

In some cases, the influencing character is not the most important relationship. If the aim of an influence challenge directly affects another character with whom the target has a strong bond, the Storyguide may allow both Attitude Enhancements to apply at once. For example, a character who is asked to save her worst enemy (negative Attitude 3) by her best friend (positive Attitude 3) would receive a +3 Attitude Enhancement to ignore the request, despite the +3 Enhancement her friend would receive to persuade her.

ATTITUDE LEVEL	POSITIVE EXAMPLE	NEGATIVE EXAMPLE
1	General friendliness	Minor irritation
2	Valued comrade	Serious dislike
3	Best friend	Worst enemy
4	Love potion	Curse of hatred
5	Divine soulmate	Fated nemesis

### PLAYER CHARACTER ATTITUDES

Sometimes a character will try to influence or bond with a player character. In these cases, the player should define their character's Attitude toward the other character. The player should first decide whether their character's feelings are generally positive or negative, then choose a level using the examples on the Attitude table as a guideline.

If a player's having trouble defining their Attitude, they should start with a default level of 2. Then the player provides one or two concrete reasons for why their character's Attitude rating should be a level higher or lower, and increase or reduce it by one level per reason. For example, if a friend tries to convince a player character to lend them one of her Relics, her player might note that she

still remembers when he "borrowed" her camera for a year, reducing her positive Attitude to a +1 Enhancement.

### SHIFTING ATTITUDE

Once an Attitude is established, it should remain consistent. Characters don't hate each other one moment and love each other the next, unless Cupid's arrows are at play. However, a character's Attitude can still change. The level and even tenor of a character's Attitude can shift from scene to scene, or even within a single scene, depending on the events around them.

- **Influence** can change one character's Attitude toward another, such as by spreading foul rumors or flattering them.
- **Consolations** can improve another character's Attitude toward the failing character by one shift, whether through fortunate coincidence or because their failure is humanizing.
- **Complications** can worsen Attitudes toward the succeeding character by an amount equal to their level. Other characters might be upset by his methods, or angered by his goals.
- **Events** within the game can shift a character's Attitude appropriately. If one character punches another in the face, they won't stay friendly for long.

### ATMOSPHERE

Attitudes can also be modified by **atmosphere**. These are the infectious emotions and general vibes that affect everyone in the area, like mass panic or a nightclub buzz. Atmospheres are either positive or negative, just like Attitudes, and have a level from 1 to 3. They increase Attitudes of the same type, and reduce opposing Attitudes.

If a player character is establishing their Attitude toward another character, they should include the atmosphere in their list of reasons. For example, if two best friends are on the mean streets of Lanka long enough to be affected by its negative atmosphere of 1, their positive Attitudes toward each other are temporarily reduced from 3 to 2.

## INFLUENCE

Most social interaction is casual, with information and jokes exchanged freely. It only becomes a challenge when one character really needs to sway another. This is called **influence**, an intrigue system that allows characters to change Attitudes, encourage actions, and spread ideas. Characters can accomplish these tasks using seduction, grand speeches, fast talk, debate, intimidation, or any other means they can think of. Whether a thief is trying to trick his mark into revealing a password, or a Buddha is steering her disciple away from corruption, they are both using influence.

An influence challenge works like any other: One character forms a dice pool, and rolls to meet the Difficulty. The target's Attitude always provides an Enhancement,

either to the character exerting influence or to the target's opposed Difficulty roll. Common Complications for an influence roll include leaving behind hard feelings (i.e. a negative Attitude), a third party noticing the influence, or unintentionally encouraging the target to take action.

## EXERTING INFLUENCE

If the goal of an intrigue sequence is particularly ambitious, such as resolving an eternal rivalry or encouraging a peaceful shrine attendant to commit murder, it may be resolved as a complex action instead. Each Milestone represents an objection to that goal, usually for a total number of Milestones equal to the target's original Attitude Enhancement against it.

Otherwise, influence can be resolved with a single roll.

- **Encourage Behavior.** The character wants someone to do (or not do) something. They can ask overtly, or use a mixed action with Subterfuge to convince their target it was their own idea. This influence commonly uses Persuasion (sweet talk, taunts, threats) or Leadership (orders, big speeches). The target uses her own dice pool to create an opposed Difficulty, and receives a +1 to +3 Enhancement depending on the apparent danger or cost of the task; hiding a body is a bigger favor than lending a bit of money. If this Enhancement would be greater than +3, the influence should be a complex action.
- **Encourage Belief.** The character wants someone to believe or think something. This influence commonly uses Empathy (psychology), Persuasion (encouragement, fast talk), Leadership (indoctrination), Subterfuge (rumors), and faces an opposed Difficulty. Outlandish lies offer a +1 to +3 Enhancement to the target, depending on how patently absurd they are. If successful, the target receives a +1 Enhancement the next time this belief is challenged.
- **Shift Attitude.** The character wants to improve or worsen someone's Attitude toward another character, usually them. This influence commonly uses Empathy (a friendly ear, targeted insults) or Persuasion (seduction, intimidation, charisma), and meets a Difficulty equal to the intensity of the target's current Attitude toward that subject. For example, shifting a positive Attitude 3 has a Difficulty of 3. If this influence is successful, the target's Attitude changes by 1 shift. As a Stunt, the player can spend threshold successes equal to the new Attitude rating to change it by a second shift. For example, after dropping a character from positive Attitude 3 to 2, spending two more successes on the Stunt would change them to Attitude 1.
- **Shift Atmosphere.** The character wants to change the atmosphere of the room. This influence commonly uses Culture (musical backing, party skills) or Leadership (rallying the crowd), and its Difficulty is equal to the level of the current atmosphere. The

Difficulty increases based on the size of the area in question — add one point of Difficulty for roughly every five people. Its success offers the same benefits as a Shift Attitude action, but for the atmosphere.

- **Read Attitude.** The character determines the intentions and relationships of others. This roll normally uses Culture (reading the room), or Empathy (reading a single person), and faces an opposed Difficulty. If successful, the character learns something of his target's personality or motives, usually in the form of their target's Attitude toward another character or topic.

## BLOCKING INFLUENCE

The Difficulty of an influence challenge depends on their aim, but as a general rule, the Difficulty increases the riskier or more strenuous the influence's goal is, or how much it runs counter to the character's current relationships and worldview. Integrity also plays a role here: against an improper or unrighteous command, roll the character's Integrity + Composure in an opposed Difficulty. The influencing character must phrase their request around the target's rock-solid sense of self, or else simply overcome it with raw charisma.

A player whose character is affected by a successful influence roll can refuse to accept that result if they think it would negatively affect the story, or would make them uncomfortable. However, if a player accepts influence which would meaningfully inconvenience their character, they receive 1 point of Momentum as a Consolation.

## BONDS

When two characters have a deep connection which drives them through the story, they form a **Bond**. True love, fierce rivalry, and sworn friendship are all possible Bonds, and they each confer certain advantages and downsides. Building a Bond requires that two characters use teamwork to overcome a challenge or complex action. If their players both agree, a suitable Bond forms immediately. For example, a Bond of Friendship can be created when one of the characters is going out of their way to help the other.

Bonds have a pool of successes that the characters can spend in order to enjoy an equal Enhancement on challenges where they help, defend, or otherwise support each other, up to a maximum of +3. When the Bond is first created, it has a number of successes equal to the characters' positive Attitude toward each other. If they have different Attitudes, use the lowest. Both characters can add to this pool by spending threshold successes from the challenge that created the Bond, or any similar rolls that crop up later in the story.

If the characters spend a scene doing nothing but reinforcing their relationship through roleplay, they can each roll a suitable Social dice pool and use their successes to create or fuel a Bond. For example, two lovers might discuss the adventure so far over a romantic dinner, rolling



Empathy + Presence and either creating a Bond of love or adding their successes to an existing one.

Whenever a character takes an action that works against one of their Bonds, it faces a Complication equal to their positive Attitude (minimum 1). If not overcome, the Complication drains an equal number of successes from the Bond pool. For example, a character with Attitude 3 toward his boyfriend would face Complication 3 on a roll to seduce a half-giant while his lover was watching, damaging their romantic Bond.

If the pool of successes runs out, the Bond ends. This doesn't mean that two characters are no longer friends or fall out of love, just that the focus is no longer on their relationship. They can remake the Bond during the story if the opportunity arises, or adopt a Bond with a different tenor as their relationship shifts. Characters can have multiple Bonds at once, but all Bonds fade at the end of an episode.

## BONDS AND INFLUENCE

A character's relationships affect how they react to influence through Attitude Enhancements. If a client tries to convince a retired hitman to kill again, he should hope that the hitman's beloved mother isn't on his list of targets. An active Bond allows characters to further defy efforts to turn them against their loved ones.

Characters faced with influence that does not support one of their Bonds can spend a success from its pool to

increase the Difficulty. This increase is normally +1, but rises to +2 if the Bond contradicts the influence in some way, +3 if the influence would genuinely harm the Bond, or +4 if it would outright destroy it.

Bonds are always cooperative and consensual, but characters with a negative Attitude can also Bond with one another. Such a Bond starts with a number of negative successes in its pool equal to their worst negative Attitude, forcing them to spend extra threshold successes to "pay off" the negative pool and create the Bond. Creating a Bond doesn't change a character's Attitude on its own, but lets the story focus on a budding change. For example, two fierce rivals might show growing hints of respect for an episode where they're forced to work together, forming a Bond.

## EXAMPLE BONDS

The following Bonds are examples of the spectrum available. If none of them quite fit, the Storyguide can work with the players to define what the Bond means to them.

**Camaraderie:** Coworkers, teammates, and comrades in arms, those who labor together can easily find common cause in dire circumstances. A Bond of camaraderie can be created when two characters work with each other on a greater project or as part of an official group, and may enhance challenges that further the group's goals or call on Skills earned through it.

## PERSON TO PERSON

As a general note, players are the final arbiters of their character's behavior. Feel free to award Momentum to sweeten the pot if their characters have to act against their own best interests. Players affecting other player characters, on the other hand, shouldn't really be held to the system — while they can form Bonds pretty easily, and adjust their behavior accordingly, attempting to convince one another of something should be handled player to player and character to character, without bringing rolls into it.

**Friendship:** It's said that friends are how the Gods take care of us. Friends stick together through thick and thin, so a Bond of friendship can be created when one character does a favor for another, sacrificing their time or resources to help them out in a challenge or complex action. It can be used to enhance rolls taken on a friend's behalf.

**Love:** Love can be a wondrous gift or a terrible curse, but a Bond of love can be activated when two characters bring their emotional connection into a shared challenge, and used to enhance rolls to protect each other or do something thoughtful to further the relationship.

**Rivalry:** Constantly comparing their results or competing for a common prize, rivals push each other to greater heights in pursuing glory, romance, or skill. A Bond of rivalry is usually triggered when both characters work together competitively, like combing a crime scene for info to crack the case first. It can be used to enhance rolls that would allow one character to outdo the other, but players should alternate spending successes.

### INTRIGUE EXAMPLE:

In order to sneak into Utgard, Jade, the leader of a band of PCs, arranges to meet an elf smuggler called Albie at a restaurant. First, the Storyguide checks Albie's Attitude; he's eager to build contacts, but nothing deeper (Attitude +1). Jade's own Attitude starts at 0, but she dislikes working with a criminal, putting her at Attitude -1.

Jade demands his help, but Albie is less than eager to test Utgard's defenses, making it a challenge. The Scion assembles a dice pool of Leadership + Presence and rolls to Encourage Behavior, opposed by his Integrity + Composure. Jade generates two successes; Albie gains four. However, the influence isn't resolved yet.

Albie wants to keep Jade happy; his positive Attitude gives her influence a +1 Enhancement. In addition, Jade's picked a classy restaurant with excellent wine. This is a positive atmosphere, which gives her another +1 Enhancement; if she'd picked a chilly park bench, Albie wouldn't be so pliable. Earlier in the meal, she rolled Read Attitude to probe Albie

on other topics, and discovered he resents giants; by assuring him she's going to strike a blow against Loki's kin, she wins another +1 Enhancement, taking her to five and beating Albie's opposed Difficulty.

On the way to Utgard, the smuggler's boat is attacked by a juvenile sea serpent. Jade's spear glances off its scales when she fails a Close Combat + Strength attack, but instead of Momentum, her player wonders if her valor impresses the elf? The Storyguide agrees to the Consolation, and Albie starts to admire her as a leader (Attitude +2). On her part, Jade notes that Albie's able seamanship and easy charm have won over her caution (Attitude +1).

Once the fight is over, the two use teamwork on a Survival + Stamina challenge to harvest the beast's blood as a Milestone in another bandmate's crafting project. They meet the Difficulty, so Jade creates a Bond of Camaraderie between the two as they hold their noses. This new Bond starts with a pool of successes equal to the lowest Attitude (in this case 1), and she adds to it by spending their 3 threshold successes for a total of 4.

Albie's contact meets the band at a secret dock, and asks them to follow him. He rolls Subterfuge + Manipulation to Encourage Belief, and Jade opposes him with Empathy + Resolve to notice his dishonesty. Unfortunately, her trust in Albie gives his "friend" a +1 Enhancement by proxy, so he generates more successes. Her player could reject the influence anyway, but instead accepts that it's in character for Jade to walk into the waiting trap. The Storyguide grants 1 Momentum as a Consolation.

When the assassins spring from the shadows, Jade leaps to the defense of her newfound comrade, and spends 2 successes from her Bond pool to add a +2 Enhancement on her attack. If she'd tried to use him as a living shield, their Camaraderie would impose a +2 Complication, draining 2 successes from the Bond pool if not overcome. Albie spends another 2 successes working out a safe route for the group, and the Bond ends, its pool empty. The two are still comrades, but the story's focus on that development is over until they actively revive it.



# CHAPTER THREE CHARACTER CREATION

Gods always behave like the people who make them.  
— Zora Neale Hurston

Characters in **Scion: Origin** can come from many backgrounds. Many are pre-Visitation Scions, but Legendary beings, mortal magicians, and even stranger things can take their place in the story.

The Gods walk The World, though they don't always make themselves manifest, and the vast majority of humanity sees them work through signs, portents, omens, and champions. Most of these chosen champions are *Scions*, the offspring of the Gods, anointed with sacred relics and granted vast miracles and incredible powers in a ritual called the *Visitation*, which fully awakens their powers. Until they're granted these things, though, most Scions are just "normal" men and women, though perhaps a little stronger, a little luckier, a little greater. Most Scions never actually receive a Visitation, leaving their parentage a matter of doubt, curiosity, or never-to-be-solved mystery. These Folk Heroes walk The World, dealing with their strange heritage without the ability to truly grapple with it. Despite this, they can — and do — engage with the Legendary creatures of The

## NOT SO FAST

If you jumped right here to start making a **Scion** character, we applaud your enthusiasm to get right into the game! However, many of the topics discussed here relate to the Storypath System rules explained in Chapter Two. If you haven't read that yet, flip back to p. 57 and read up on the terminology first, and this chapter will make a lot more sense.

World the way few others can. A rare few can rise above their station, fanning the embers of divinity themselves.

No matter the character, though, they all engage with the fiction of the game through the medium of the Storypath system. In this chapter, we'll guide you through the process of creating a character, both conceptually and mechanically.

# READY-MADE CHARACTERS

If you want to skip the character-creation process, or simply jump right into a game of **Scion: Origin** as quickly as possible, we've provided five characters made with the rules you'll find later in this chapter. Simply copy the relevant information to a character sheet and start playing!

Each character has used some experience to buy two additional Knacks; keep in mind that only one is active per session, but this can be changed in a dramatic moment or at the end of a session. Two of the Scions are of the Æsir, the Norse Gods, and two others share the same Calling (or divine archetype) — just because characters share a few traits doesn't mean they need to be carbon copies of one another!

# ERIC DONNER

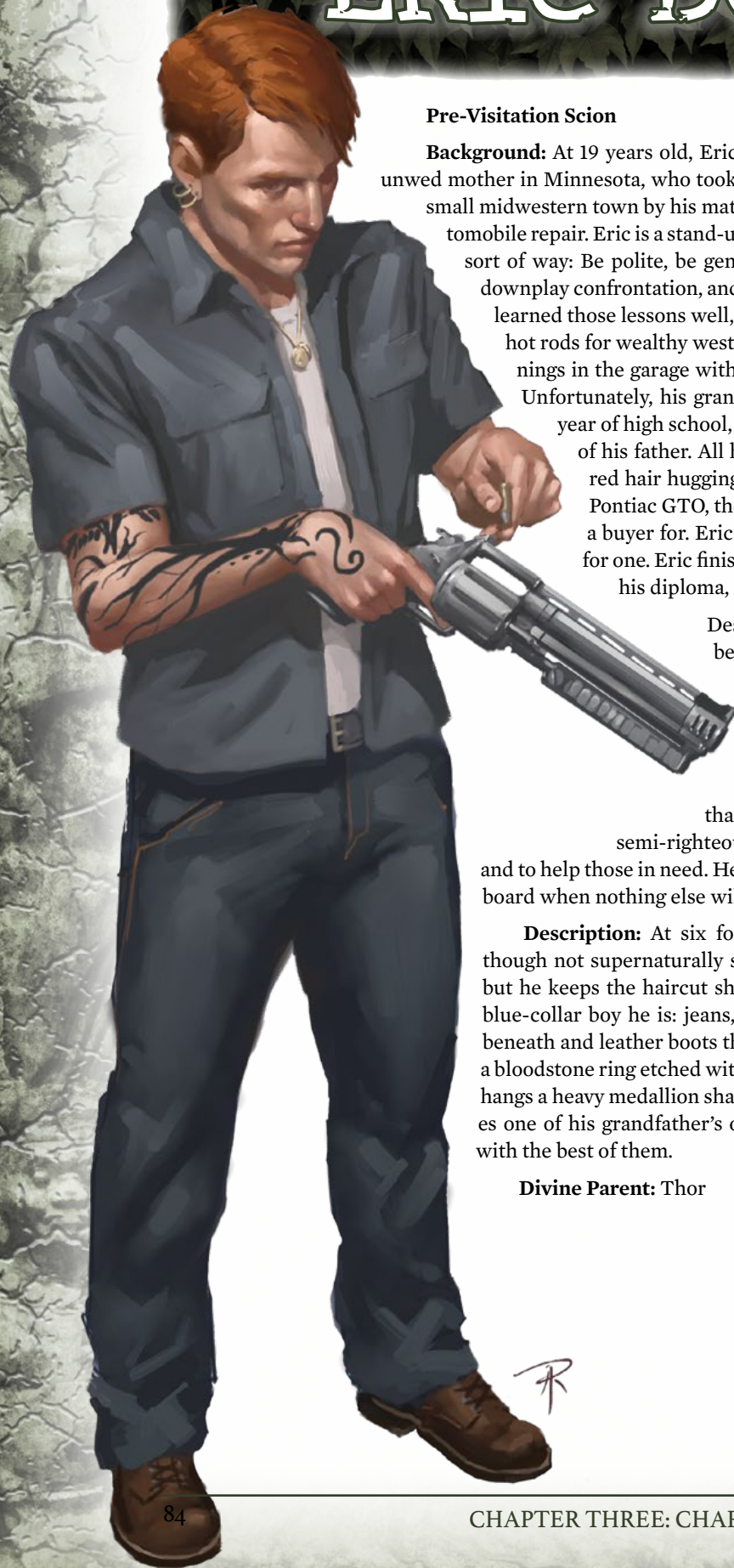
## Pre-Visitation Scion

**Background:** At 19 years old, Eric Donner is young, but he's experienced a lot. Born to an unwed mother in Minnesota, who took sick and died by the time Eric was 10, he was raised in a small midwestern town by his maternal grandfather, who taught him the ins and outs of automobile repair. Eric is a stand-up guy, in a middle American, occasionally-Minnesota Nice sort of way: Be polite, be generous and community-focused, take care of your family, downplay confrontation, and keep yourself in check — by self-mockery, if need be. Eric learned those lessons well, passed down as he and his grandfather fixed old cars into hot rods for wealthy west coasters. Football, a limited focus on his studies, and evenings in the garage with his grandfather: These were the best times of Eric's life. Unfortunately, his grandfather passed away from a massive stroke in Eric's last year of high school, leaving Eric alone with a small stipend and some pictures of his father. All he found were photographs of a massive man with bright red hair hugging a much younger version of his mother in front of a 1969 Pontiac GTO, the same one he and his grandfather fixed up but didn't find a buyer for. Eric knew then and there his grandfather never really looked for one. Eric finished his degree, stared at the empty seat when he collected his diploma, sold the house, and took to the road.

Despite being offered a full football scholarship to any number of schools (and an engineering scholarship to a shocking number more), Eric deferred for a year, choosing to travel the continent in his cherry-red GTO, looking for signs of his parentage. In the process, he's seen the sights of middle America, walked in cities he'd never been to before, and met more folks from all stripes of life than he imagined possible. Doing odd jobs and acting as a semi-righteous muscle-for-hire, Eric continues to fight the good fight and to help those in need. He's a handy mechanic as well, which provides his room and board when nothing else will.

**Description:** At six foot five and a muscular 220 pounds, Eric is handsome, though not supernaturally so. He inherited his father's red hair and steel-gray eyes, but he keeps the haircut short and eschews facial hair. He dresses casually, like the blue-collar boy he is: jeans, a denim jacket, and a flannel shirt with a white T-shirt beneath and leather boots thumping the ground. On his right middle finger, he sports a bloodstone ring etched with the Germanic rune *algiz* ("protection"); around his neck hangs a heavy medallion shaped like Mjolnir. When he's expecting trouble, he produces one of his grandfather's old revolvers, but mostly relies on his ability to shit-kick with the best of them.

**Divine Parent:** Thor



# SCION

## ORIGIN

Eric Donner

Name

Chronicle

Thor (Born)

Player

Parent

### SKILLS

☐ Academics 00000  
☒ Athletics (Feats of Strength) ●●●●●  
☒ Close Combat (Bareknuckle Boxing) ●●●●●  
☐ Culture 00000  
☐ Empathy 00000  
☒ Firearms (Pistols) ●●●●●  
☐ Integrity ●●●●●  
☒ Leadership ●●●●●

☐ Medicine 00000  
☒ Occult ●●●●●  
☐ Persuasion 00000  
☒ Pilot (Cars) ●●●●●  
☐ Science 00000  
☐ Subterfuge 00000  
☒ Survival (Camping) ●●●●●  
☐ Technology 00000

### ATTRIBUTES

#### MENTAL

POWER Intellect\* ●●●●●  
 FINESSE Cunning ●●●●●  
 RESISTANCE Resolve ●●●●●

#### PHYSICAL

Might\* ●●●●●  
 Dexterity ●●●●●  
 Stamina ●●●●●

#### SOCIAL

Presence\* ●●●●●  
 Manipulation ●●●●●  
 Composure ●●●●●

### PATHS

Blue-Collar Football Kind of Town ☐  
 Muscle Car Boy Scout ☐  
 Scion of Thor, God of Thunder ☐  
☐  
☐

Effects:

### DEEDS

Short ☐  
 Long ☐  
 Band ☐

### VIRTUE

Audacity 00000 Fatalism

### KNACKS

Enhanced Impact (Close the Gap, Tempered)

### CONTACTS

### CALLING

Warrior ●●●●●

### MOMENTUM

□□□□□□□□□□

### HEALTH

☐ Bruised -1  
☐ Bruised -1  
☐ Injured -2  
☐ Injured -2  
☐ Maimed -4  
 Taken Out

### NOTES

Movement Dice:9

Defense Roll:5

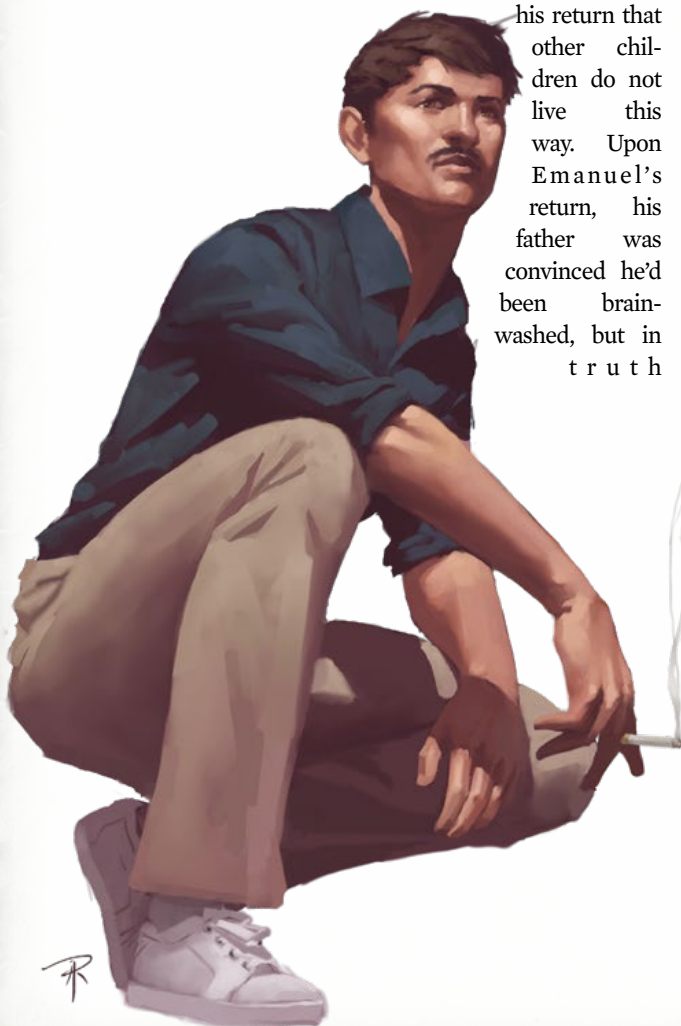
# EMANUEL MONTERO

## Pre-Visitation Scion

**Background:** Emanuel's childhood was a labyrinth, a palatial home connected to his father's equally palatial office atop a skyscraper by a black-windowed, armored walkway. He knew his servants better than his parents, who called him their "little prince" but appeared only for birthdays and special occasions, and with them always came the cameras. He learned to handle the paparazzi before he learned what love was, learned how to track his father's telecom business on the financial news channels before he learned the name of another child his age. He had everything he could possibly desire except an end to his isolation.

The first revelation came when he was still a child, abducted in a terrifying firefight that young Emanuel was not equipped to understand. His captors were very nice to him, and fed him food he'd never had before, but he did not know them, nor did he know the other children he could see from the tiny window of the room. He did not quite understand until his father paid

an unholy sum of money for his return that other children do not live this way. Upon Emanuel's return, his father was convinced he'd been brainwashed, but in truth



he'd simply seen for the first time that his world was not the light, but the shadow that light cast upon the wall. Emanuel would never be the same, would always carry with him what his father called an "unhealthy fixation" on the needs of others, which would lead him to advocacy and charity work the moment he was old enough to be taken seriously. His father was not pleased.

The second revelation came years later, while mountain climbing with friends from the expensive American school his father sent him to after paying for an ambassadorial appointment to the U.S. As Emanuel sat atop an outcropping of rock, arms crossed, the wind whipped at him, and he had a sudden realization: *I have done this before*. In his mind he saw vast crowds prostrated before him, stretching out as far as he could see, a throne beneath him, the skies opening wide as the sun shone down upon him. Something vast filled him, and though it left again but a heartbeat later, it did not leave Emanuel unchanged. He knows that for all that he is barely college-aged, something deep inside him is incomparably old, that great power awaits him, and all he must do is grasp it. The only one question remains — will he seize that power for himself, as seems only right, or for others, as his heart all but demands?

**Description:** Though he's barely 20, Emanuel has managed to cultivate a thin mustache, and he takes great pride in it. His father would skin him alive if he caught him in anything but tailored suits, which is precisely why he maintains a secret wardrobe that lets him fit in outside the rarified atmosphere of the halls of power and privilege. Here, he musses his hair ever so slightly, smokes off-brand cigarettes, and generally tries to be a part of The World outside his father's bubble — but he hasn't quite got the trick of authenticity down just yet.

**Divine Parent:** Xiuhtechutli

## WHERE'S XIUHTECHUTLI ...?

Xiuhtechutli is the Aztec God of fire, day, and heat. He is the lord of volcanoes and the personification of life after death, growing old and then becoming young again. Yet he isn't listed among the principal Gods of the Teōtl in our appendix! This isn't an oversight: it's a reminder to you that if your favorite (minor or major) God isn't on our list, you don't need to design an entire deity. All you need to do is choose a single applicable Calling for your Scion and a single Purview (see **Hero**) that fits, and your Scion will inherit those traits. Don't feel constrained by our lists: the rolls of divinity are vast and glorious

# SCION

## ORIGIN

Emanuel Montero

Name

Chronicle

Xiuhtechutli (Incarnate)

Player

Parent

### SKILLS

■ Academics	●●●●●	□ Medicine	00000
□ Athletics	00000	■ Occult	●0000
■ Close Combat	●0000	■ Persuasion(Dealmaking)	●●●●●
■ Culture(Mexican Culture)	●●●●●	□ Pilot	00000
■ Empathy(Sympathy)	●●●●●	□ Science	00000
□ Firearms	00000	■ Subterfuge	●0000
□ Integrity	00000	□ Survival	00000
■ Leadership(Bodyguards)	●●●●●	□ Technology	00000

### ATTRIBUTES

MENTAL		PHYSICAL		SOCIAL	
POWER	Intellect* ●●●●●	Might* ●●●●●		Presence*	●●●●●
FINESSE	Cunning ●●●●●	Dexterity ●●000		Manipulation	●●●●●
RESISTANCE	Resolve ●●000	Stamina ●●000		Composure	●●●●●

### PATHS

- ☐ Xiuhtechutli Reborn
- ☐ Charismatic Leader
- ☐ With the Future in His Wake
- ☐
- ☐

Effects: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### DEEDS

- ☐ Short
- ☐ Long
- ☐ Band

### VIRTUE

Hunger 00000 Sacrifice

### KNACKS

Grand Entrance (Inspirational Aura, Scent the Divine)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### CONTACTS

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### CALLING

Leader ●0000

### MOMENTUM

□□□□□□□□□□

### HEALTH

- ☐ Bruised -1
- ☐ Bruised -1
- ☐ Injured -2
- ☐ Injured -2
- ☐ Maimed -4
- Taken Out

### NOTES

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Movement Dice:3

Defense Roll:3

# HASSAN AL-HAKIM

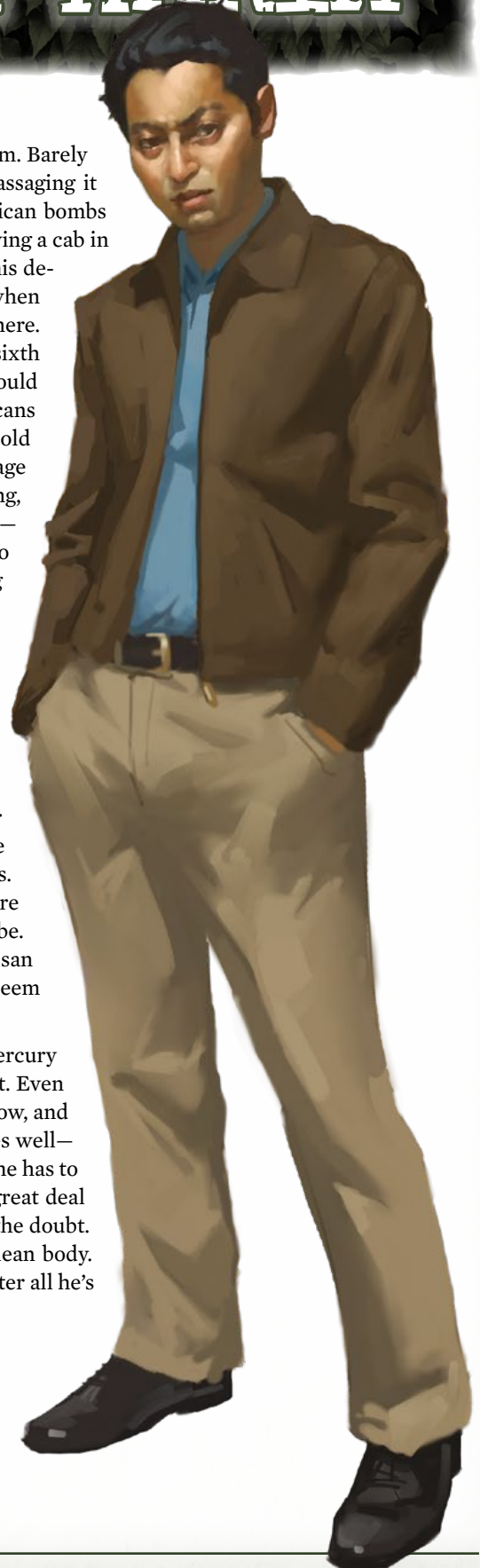
## Pre-Visitation Scion

**Background:** Hassan once saved a man's life in the operating room. Barely out of residency, he held that man's heart in his hands, tenderly massaging it while he waited for the emergency generators to kick in after American bombs knocked out the city's power supply. That was then, this is now — driving a cab in Washington, D.C., trying to make ends meet while he requalifies for his degree in the American system. His wife and daughters died of typhoid when he was away, a disease he knew he could cure, save that he wasn't there. Decades of keeping his head down in the old system gave him his sixth sense for trouble (but when he can't sleep, Hassan ponders how he could keep being so lucky) and when the Iraqi government fell and the Americans swept in, he knew a storm was coming that he wouldn't survive. He sold practically everything he owned several times over and bought passage to the United States, applying for political asylum and starting the long, slow road to citizenship. That road hasn't been a smooth one, either — trouble seems to follow Hassan like a hungry dog. He's been shot at no fewer than six times since he started driving the cab, has watched drug deals go down in his backseat, and has done everything he can to stay out of it. The old lesson still applies — keep your head down, because the nail that sticks up gets hammered down.

An old man — that's how Hassan still thinks of him — flags him down every third Thursday of the month, drops a wad of \$100 bills on the front seat, and tells Hassan to “just drive.” The old man, a white fellow with a few strands of red in his gray hair, always spins a long and winding myth about the Norse Gods, and especially about Loki, poor misunderstood Loki, who isn't nearly so bad as the Eddas would have it. Hassan has learned a lot about Norse myth in the last few months. “The real question, kiddo,” the old man keeps asking him, “isn't where Loki will be come Ragnarok — we all know that. It's where you'll be. When are you gonna wake up and make something of yourself?” Hassan always retorts that he made something of himself, once, but he can't seem to bring himself to truly lose his temper at the old man.

**Description:** Hassan keeps himself clean-shaven, the Freddie Mercury mustache he wore for most of the 90s long since consigned to the past. Even without it, he's still quite handsome, though his age is beginning to show, and he's just vain enough to dye his sideburns to cover the gray. He dresses well—slacks, loafers, a jacket over a businesslike shirt—but not too well, as one has to keep up appearances, and Iraqi refugees who suddenly come into a great deal of money with no legal explanation generally don't get the benefit of the doubt. He still smokes, though not in his cab, and eats sparingly to keep a lean body. His hands are almost perfectly steady—a surgeon's hands, still, even after all he's been through.

**Divine Parent:** Loki



# SCION

## ORIGIN

Hassan al-Hakim

Name

Chronicle

Player

Loki

Parent

### SKILLS

■ Academics	●●●●●	■ Medicine(Surgery)	●●●●●
■ Athletics	●●●●●	■ Occult	●●●●●
■ Close Combat	●●●●●	□ Persuasion	●●●●●
■ Culture(Medical Culture)	●●●●●	■ Pilot	●●●●●
■ Empathy(Bedside Manner)	●●●●●	□ Science	●●●●●
□ Firearms	●●●●●	□ Subterfuge	●●●●●
■ Integrity	●●●●●	■ Survival	●●●●●
□ Leadership	●●●●●	□ Technology	●●●●●

### ATTRIBUTES

MENTAL		PHYSICAL		SOCIAL	
POWER	Intellect ●●●●●	Might	●●●●●	Presence	●●●●●
FINESSE	Cunning* ●●●●●	Dexterity*	●●●●●	Manipulation*	●●●●●
RESISTANCE	Resolve ●●●●●	Stamina	●●●●●	Composure	●●●●●

### PATHS

War-Torn	□
Medical Practitioner	□
Rising Above	□
	□
	□

Effects:

### DEEDS

Short	□
Long	□
Band	□

### VIRTUE

Audacity ●●●●● Fatalism ●●●●●

### KNACKS

Surgeon with the Hands of God	
(Doctor's Kit, The Bare Minimum)	

### CONTACTS


### CALLING

Healer ●●●●●

### MOMENTUM

□□□□□□□□□□

### HEALTH

□ Bruised	—1
□ Bruised	—1
□ Injured	—2
□ Injured	—2
□ Maimed	—4
Taken Out	

### NOTES


Movement Dice:5

Defense Roll:3

# RASHMI BHATTACHARYA

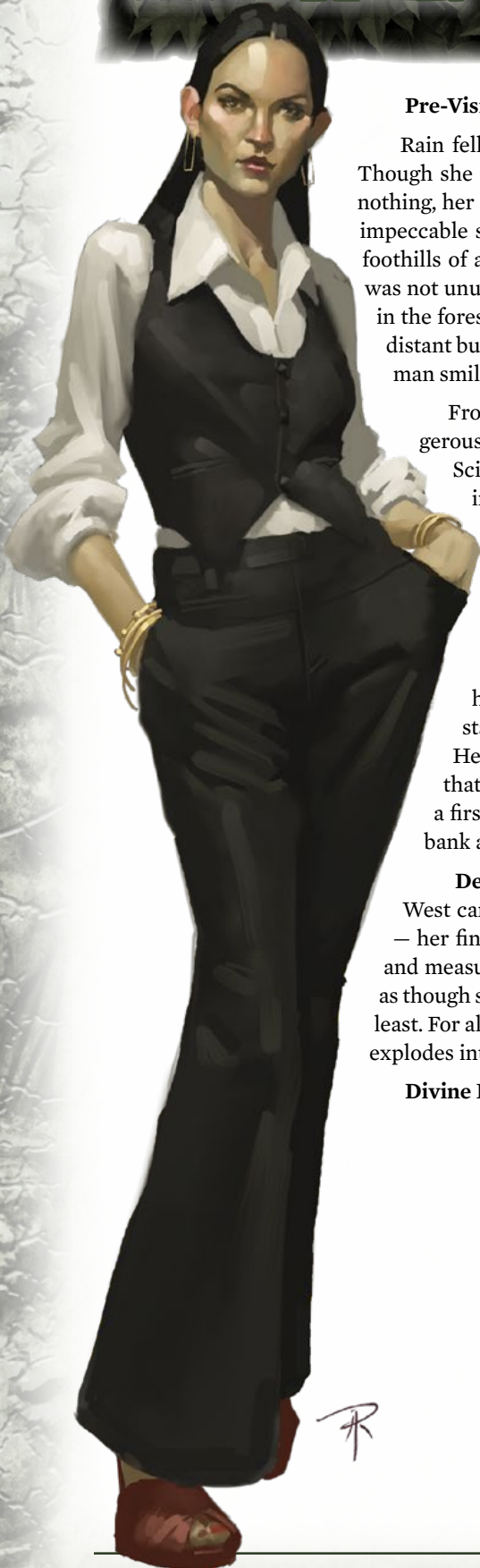
## Pre-Visitation Scion

Rain fell upon the earth when Rashmi was born, but the sky was clear and cloudless. Though she never knew her true parents and was raised in a foster home, she wanted for nothing, her keen mind well-fed with wide-ranging disciplines as her body was trained to an impeccable standard. The community she lived in was remote, isolated, and nestled in the foothills of a magnificent mountain that was so tall it seemed to have no peak, but her life was not unusual—she attended school, trained in shooting competitions, meditated for days in the forests. She was 11 years old when she first realized that the man she called “father,” distant but nonetheless involved in her life, was nothing but a priest of her true father. The man smiled, and later told her that Agni was pleased she understood at so young an age.

From that moment on, her training redoubled, taking on a more intense and dangerous tone, her childhood sacrificed to create the woman she would one day become. Science and mysticism intertwined in her lessons, the secrets of the atom combining with the knowledge of how to sing to neutrons in their own tongue. What had once been tough but fair training became a gauntlet of tests that were very real threats to her life. Rashmi understood now the purpose of the community she lived in, in a part of India separate from any road, far from any map — it was to prepare her for The World, to enable her to walk unnoticed among mortals, to speak as they spoke, and to be Agni’s hidden javelin. She does not know who her parents were, only that they gave her up to Agni, who has become her father, her mentor, and her liege — though she has never met him. She prays every day, stares at statues of him, and though he does not respond, her faith does not falter. Her first concern is to not fail him—it would gut her to be a disappointment, after all that has been provided for her. Her father’s cult has given her an American passport, a first-class airplane ticket to BWI International, and a card tied to a brimming-over bank account.

**Description:** Fair-skinned, dark-haired, golden-eyed, and dressed in the best the West can offer, Rashmi does not look like a woman who could kill with her bare hands — her fingers, callused from her rifle training, are the only incongruity. Her voice is soft and measured, rarely rising above a conversational tone. When she stands still, it’s almost as though she is a statue carved in place, with an economy of motion that is frugal, to say the least. For all this, she seems to seethe with a hidden energy, which is only revealed when she explodes into action with unparalleled ferocity.

**Divine Parent:** Agni



# SCION

## ORIGIN

Rashmi Bhattacharya

Name

Chronicle

Player

Agni (Chosen)

Parent

### SKILLS

<input checked="" type="checkbox"/> Academics	●●000	<input type="checkbox"/> Medicine	00000
<input checked="" type="checkbox"/> Athletics	●●●00	<input type="checkbox"/> Occult	●●000
<input type="checkbox"/> Close Combat	00000	<input type="checkbox"/> Persuasion	00000
<input checked="" type="checkbox"/> Culture	●0000	<input type="checkbox"/> Pilot	00000
<input type="checkbox"/> Empathy	●0000	<input checked="" type="checkbox"/> Science(Nuclear Physics)	●●●●0
<input checked="" type="checkbox"/> Firearms(Rifle)	●●●●0	<input checked="" type="checkbox"/> Subterfuge	●0000
<input type="checkbox"/> Integrity	00000	<input checked="" type="checkbox"/> Survival	●●●00
<input type="checkbox"/> Leadership	00000	<input checked="" type="checkbox"/> Technology	●●000

### ATTRIBUTES

MENTAL		PHYSICAL		SOCIAL	
POWER	Intellect ●●●●0	Might	●●000	Presence	●●000
FINESSE	Cunning* ●●●●0	Dexterity*	●●●●●	Manipulation*	●●●00
RESISTANCE	Resolve ●●●00	Stamina	●●000	Composure	●●●00

### PATHS

- Potemkin World ☐
- Technology Expert ☐
- The Hidden Javelin of Agni ☐
- ☐
- ☐

Effects:

### DEEDS

- Short ☐
- Long ☐
- Band ☐

### VIRTUE

Duty 00000 Conscience

### KNACKS

Master of the World

### CONTACTS

### CALLING

Sage ●0000

### MOMENTUM

□□□□□□□□□□

### HEALTH

- ☐ Bruised -1
- ☐ Bruised -1
- ☐ Injured -2
- ☐ Injured -2
- ☐ Maimed -4
- Taken Out

### NOTES

Preceptor Drona (Guide 4)

Movement Dice:8

Defense Roll:3

# RHIANNON JERNIGAN

## Pre-Visitation Scion

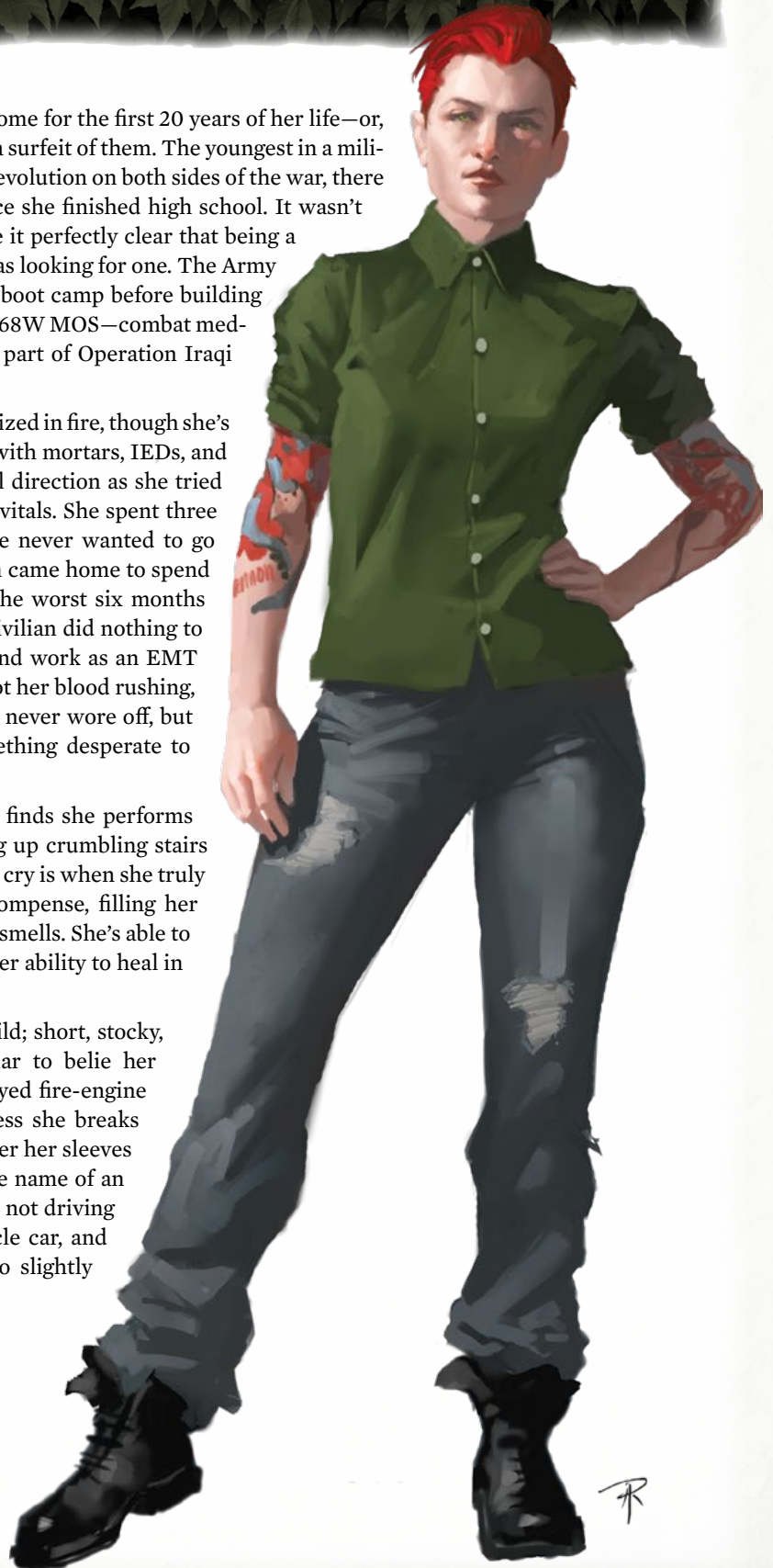
**Background:** Rhiannon went without a home for the first 20 years of her life—or, perhaps it's more accurate to say that she had a surfeit of them. The youngest in a military family with roots stretching back to the Revolution on both sides of the war, there was no doubt where Rhiannon was going once she finished high school. It wasn't the 50s anymore, and Rhiannon's father made it perfectly clear that being a woman was no excuse — not that Rhiannon was looking for one. The Army trained Rhiannon, first breaking her down in boot camp before building her back up, and within the year she boasted a 68W MOS—combat medic. Only a few months later, she shipped out, part of Operation Iraqi Freedom.

Rhiannon may not have been literally baptized in fire, though she's come pretty close on several occasions, what with mortars, IEDs, and a plethora of small arms aimed in her general direction as she tried to drag comrades into cover to stabilize their vitals. She spent three tours saving lives before her discharge — she never wanted to go career, no matter what her dad said—and then came home to spend six months relaxing. They turned out to be the worst six months of her life. The transition back to living as a civilian did nothing to soothe her jangled nerves. She managed to find work as an EMT and firefighter, and that helped — the sirens got her blood rushing, and the thrill of swooping in and saving a life never wore off, but something still itched behind her eyes, something desperate to escape, to show itself.

Rhiannon is a master firefighter, but she finds she performs best when she has someone to save. Charging up crumbling stairs through a blazing hallway toward a frightened cry is when she truly feels alive, and when her blood sings in recompense, filling her mind with all manner of strange thoughts and smells. She's able to calm or inspire with just a quick glance, and her ability to heal in the midst of chaos is near legendary.

**Description:** Rhiannon has a fireplug build; short, stocky, and just a hair on the soft side of muscular to belie her strength, capped with an undercut recently dyed fire-engine red, highlighting her bright green eyes. Unless she breaks out her suit and tie, tattoos peek out from under her sleeves and collar—mostly abstract, though there's the name of an ex-girlfriend in there somewhere. When she's not driving the ambulance, she drives a late-model muscle car, and her wardrobe matches it impeccably, ever so slightly distressed.

**Divine Parent:** Brigid



# SCION

## ORIGIN

Rhiannon Jernigan

Name

Chronicle

Player

Brigid (Born)

Parent

### SKILLS

■ Academics	●0000	■ Medicine	●●000
■ Athletics (Carrying Others)	●●●00	□ Occult	00000
■ Close Combat (Disarming)	●●●00	□ Persuasion	00000
■ Culture (Rescue Organizations)	●●●00	■ Pilot (Evasive Driving)	●●●00
□ Empathy	●●000	□ Science	00000
■ Firearms	●0000	□ Subterfuge	00000
■ Integrity	●●●00	□ Survival	●0000
□ Leadership	00000	□ Technology	●0000

### ATTRIBUTES

MENTAL		PHYSICAL		SOCIAL	
POWER	Intellect ●●000	Might ●●●00		Presence ●●●00	
FINESSE	Cunning ●0000	Dexterity ●●●00		Manipulation ●0000	
RESISTANCE	Resolve* ●●●●0	Stamina* ●●●●●		Composure* ●●●●●	

### PATHS

- Military Brat ☐
- Combat Medic ☐
- The Flame that Marched Against the Smoke ☐
- ☐
- ☐

Effects:

### DEEDS

- Short ☐
- Long ☐
- Band ☐

### VIRTUE

Honor 00000 Prowess

### KNACKS

A Vigil (A Fortress, Scent the Divine)

### CONTACTS

### CALLING

Guardian ●0000

### MOMENTUM

□□□□□□□□□□

### HEALTH

- Bruised -1
- Bruised -1
- Injured -2
- Injured -2
- Maimed -4

Taken Out

### NOTES

Movement Dice:6

Defense Roll:5

# CHARACTER CREATION

Character Creation has six steps: concept, Paths, Attributes, Skills, Callings and Knacks, and finishing touches.

## STEP ONE: CONCEPT

The first and most basic element of your character is their **concept**. Think of this as a short phrase encapsulating the basic essence of the character — the sort of thing you might see in a movie synopsis or on the back cover of a novel. Maybe they're a "Disbarred Lawyer" or "Loki's Straightlaced Daughter."

If you're playing a pre-Visitation Scion, you should also decide on your character's divine parent, even if they're not reflected in the concept itself. You'll also need to know what Pantheon your character is most closely associated with for several steps in this process; see a full list of Pantheons in **Appendix 2**.

For creatures of Legend, you usually choose the Pantheon whose myths they appear in most frequently: valkyries are associated with the Æsir, for example, while satyrs hang with the Greco-Roman Theoi. The World is a surprisingly cosmopolitan place, however; if you have an idea for a kitsune associated with the Manitou or something equally unexpected, that's perfectly fine.

This concept doesn't have any *direct* mechanical effects, but any time you find yourself stuck further on in this process, returning to your concept can help you figure out the best choice for your character.

**Examples:** *Cardiac Surgeon turned Cab Driver, Homme Fatal, Prim & Proper Stealth Hacker, Cool-Headed Catastrophe Magnet, Former Secret Service Agent, Cub Reporter Seeking Trouble*

Next, each player chooses three Deeds: **short-term**, **long-term**, and **band-term**. Deeds are somewhere between a player's goals for his character *and* the character's own goals.

Deeds are story moments a player wants to see happen and an expression of a character's desire to grow and shape their Legend — they're goals the player wants for their character, but also defined and in-setting destinies that hang around a character and can be read by certain Gods or oracles skilled at knowing Fate.

Achieving a Deed is the responsibility of the entire table, no matter who it belongs to. While a player should always be watchful for opportunities for his character to succeed, he should also watch for opportunities to set up his fellow players to achieve theirs. If all of the characters achieve their short-term Deeds in the same session, all players present get a point of Experience. The Storyguide should also use the Deeds as guidance for the types of stories players are interested in playing and will provide opportunities for the players to achieve heroic Deeds.

Since Deeds are an expression of intent towards and action, it's entirely possible to fail them. Your city could be destroyed or irreparably turned to the worship of a Titan, or you could lose the huge videogame competition in a humiliating fashion. While Heroes, Demigods, and Gods suffer in a mystical manner for a failed Deed, **Origin**-level characters don't suffer much more than wounded pride and material consequences. Instead, require the player to choose a Deed that relates in some way to their failed Deed. If they lost the martial-arts tournament against the child of a naga, their next Deed might be, "Earn the respect of my nemesis," or, more negatively, "Learn that it's not cheating if you don't get caught."

**Short-term Deeds** are achievable within a single session. The deed may be a scene a player wants to see happen, a character ability he wants to use, or a moment he thinks would be interesting or cool.

**Long-term Deeds** are goals that take a story arc to achieve and are related to one of the character's Paths. A long-term Deed is a declaration of how the character will grow or change.

**Band-term (Group) Deeds** are chosen by the entire table; they're the same for every character, and are an expression of a great Deed the group wishes to accomplish over the course of a season. Think of Jason and the Argonauts, pulling together a great collection of heroes in their quest to find the Golden Fleece. At the **Origin** level, this Deed is likely something a bit more *manageable*, like, "See our home city restored to its former glory and worship of the Gods," or "Prove our band's worth in a great mortal competition."

Deeds are goals, but also signals to the Storyguide of the type of story you want to play through. Deeds should be positive and goal-oriented ("Courage: Defeat an ice giant to prove my worth," "Valor: Rid the neighborhood of Kane Taoka's yakuza influence"). It helps to assign a theme or unifying phrase to a Deed, like so:

- **Conviction:** win converts to a cause, resist compulsion and societal pressures going against belief, take action in support of their cause, commit heinous acts in support of a belief
- **Courage:** fight a powerful foe, resist the effect of supernatural fear or compulsion, take death-defying risks
- **Duty:** help those in need, build or repair objects vital to a community, uphold the laws of a community, serve an authority figure in a time of crisis
- **Endurance:** survive extended bouts of hard physical labor, function for days without rest, endure pain, hunger, thirst, and fatigue
- **Expression:** create a work of art, repair or restore damaged works of art, assist in a musical, theatrical, or oratorical performance

- **Harmony:** determine a balanced (religious) solution to problems, act in a way that maintains or restores divine balance in a situation, convince another to alter their actions in the interests of maintaining a balance of forces
- **Intellect:** find a new solution to persistent problems, investigate mysterious phenomena or Terra Incognita, acquire knowledge, persuade others to accept ideas or theories
- **Justice:** investigate crimes, determine wrongdoing, assess penalties, pursue fugitives, deliver lawbreakers to justice
- **Loyalty:** fight on behalf of a friend, defend a friend who has been unjustly accused, aid a friend in need
- **Piety:** employ well-worn ideas or tactics to solve a problem, act in accordance with the wishes of one's God or pantheon, uphold religious tradition in the face of the modern World, impose the dictates of tradition on another
- **Valor:** defend the helpless, defeat those who prey upon the innocent, fight an honorable opponent in battle
- **Vengeance:** defeat those who oppose your efforts, revenge yourself upon someone who has wronged those you care about



#### Character Creation Example:

Mendez wants to create a pre-Visitation Scion, Colwyn "Little" Mao, who shares his love for hip hop and wuxia cinema. He sees Little Mao, like the Daoist priests of old, maintaining the balance between mortal and the supernatural using social skills, sorcery, and Chinese boxing (in that order). Before his Visitation, though, Little Mao is a normal seventeen-year-old from Staten Island, New York.

Mendez chooses two Deeds for Little Mao: one short-term ("Drop my mixtape to wide acclaim"), one long-term ("Learn the esoteric secrets of the Wudang Fist"). The third Deed he leaves up to the group to determine during their first session together.

## STEP TWO: PATHS

Paths represent a series of decisions characters have made or experiences they've had over the course of their lives. They are the ways characters define themselves. Connected to those decisions and experiences are people — coworkers, friends, followers, family — and resources — lab space, heavy equipment, research archives — that each character can still access.

Define three Paths for your character: Origin, Role, and Society/Pantheon.

## BUYING IN

Buying into a Path involves narratively establishing a relationship with an organization, concept, or system topic — it doesn't cost anything, though it grants access to a great number of other things. Paths can change due to circumstances — altering a single Path phrase can be done at the end of the session, in response to events. A character can have as many Paths as they can narratively justify, but in general the Storyguide shouldn't let this number grow beyond five. The satyr prophet pre-Visitation Scion who's also a renowned cat burglar and skilled street racer is probably pretty awesome to play, but they also likely don't visit their hometown very much.

The *Origin Path* is a character's background, where and how she got started. While Origin may refer to a character's upbringing, it does not have to. Rather, a player should think through her character's backstory about the events that were most formative.

*Examples:* Globetrotting Army Brat, Childhood in a War Zone, Daughter of Harlem, Loki-Carved from a Living Ash Tree, Raised Among Agni's Chosen

## PANTHEONS

Æsir, the Norse Gods (Asset Skills: Close Combat, Occult)

Manitou, the Algonquian Pantheon (Asset Skills: Medicine, Occult)

Theoi, the Greco-Roman Pantheon (Asset Skills: Empathy, Persuasion)

Netjer, the Egyptian Pantheon (Asset Skills: Academics, Occult)

Kami, the Japanese Gods (Asset Skills: Close Combat, Culture)

Tuatha Dé Danann, the Irish Gods (Asset Skills: Close Combat, Culture)

Òrìshà, the Yorùbá Pantheon (Asset Skills: Medicine, Subterfuge)

Devá, the Gods of South Asia (Asset Skills: Athletics, Survival)

Shén, the Chinese Pantheon (Asset Skills: Academics, Leadership)

Teōtl, the Aztec Gods (Asset Skills: Culture, Empathy)

Specific Gods and their Callings and Purviews can be found in Appendix 2, p. 170



The *Role Path* is the character's occupation or area of expertise. The profession is not just what a character does, but is part of how she defines herself. She seeks out opportunities to practice her profession and hone her skills related to it.

**Examples:** *"It's not really lifesaving if I'm not in mortal peril!", Trauma Surgeon with Life in his Hands, Wall Street Whistleblower, She to Whom the Woods Whisper, Physicist-Priestess*

The *Society* or *Pantheon Path* is a connection each character has to an organization, cult, group, or one of the possible pantheons (see **Appendix**). The affiliation may be positive or negative, but either way it must be significant to the character and how she sees herself. If the affiliation is negative (e.g. "on the run from..."), the character should still have some friends or favors she can call on. Characters may also be able to leverage a negative affiliation with other groups in an "enemy of my enemy" sort of way. *If you can't think of anything else, note your supernatural affiliation here: like, say, that you're the child of a God.*

**Examples:** *The Fire of Her Mother, "Make something of yourself, kid," Daughter of Oya Iyansan, Loki-Defying Vanenheim Refugee, She of Smoke and Blue Flame*

Each path consists of the following elements:

- A short description of the Path (e.g. "New York's Bravest" or "Loki Carved from Living Ash")
- Three Skills associated with the Path. Which three Skills you choose are up to you, but you should be prepared to justify non-obvious choices like Firearms for "Pacifist Doctor." For Society Path, you automatically get the two pantheon Skills for your character's relevant pantheon, plus one more Skill

of your choice. Any given Skill can be associated with at most *two* of your Paths.

- Group, contact, and access connections (p. 100).
- A Path Condition that triggers when you invoke the Path too often (p. 101). You can choose one of the example Conditions or use them as a template to create your own.



### Character Creation Example:

Mendez decides Little Mao's dad is a Chinese American who works on a fishing boat, and his mom is a black American chef at a fancy seafood restaurant—a match made in Tian. Little Mao had a happy childhood full of comic books and rap music. He and his friends got started making mixtapes in middle school. Before long, a popular rap group who also happen to be Daoists trained on Wudang Mountain started mentoring him. He specializes in unarmed combat, specifically the eight-trigram palm.

Mendez thinks up a phrase to describe Little Mao's eclectic youth, settling on "New York State of Mind." For his role in the group, Mendez goes with "Martial Arts Master of Ceremonies." To connect Little Mao to the Shén, Mendez's last phrase is "Intercessor Between Heaven and Earth."

He chooses three skills for the first two Paths and takes the Shén Skills with the third. Culture, Empathy, and Subterfuge for the first; Close

Combat, Culture, and Persuasion for the second; and the third grants him Academics, Leadership, and (one he gets to choose himself) Technology.

## STEP THREE: SKILLS

Prioritize the character's Paths as primary, secondary, and tertiary — what's most important to the character? What part of their identity forms the greatest base? Your character receives three dots in *each* Skill associated with their primary Path, two dots in each Skill associated with their secondary path, and one dot in each Skill associated with their tertiary path. These dots are cumulative for Skills associated with two or more Paths. If this gives a Skill more than five dots, redistribute the extra dot to another Path Skill.

For every Skill that ends up with three or more dots, choose a Specialty (p. 59). Specialties are only free during character creation. A Specialty is narrowly focused expertise within a Skill. For example, Firearms grants skill with all ranged weapons that use gunpowder, but a character may have a Specialty in *Pistols*. Once a character has a Specialty, she may apply that expertise as a 1-point Enhancement to other, related Skills, such as convincing a group of soldiers to buy pistols from Fenris Arms. Additionally, if she fails a roll in an Ability in which she has a Specialty (such as missing a character with a Firearms action) she gains an *additional* point of Momentum.



### Character Creation Example:

Prioritizing his Paths, Mendez places highest emphasis on Little Mao's Role, secondary emphasis on his Origin, and tertiary on his Pantheon. This means Little Mao has Academics 1, Close Combat 3, Culture 5, Empathy 2, Leadership 1, Persuasion 3, Subterfuge 2, and Technology 1. He's a talented boxer who shows potential as a leader and innovator, but his urbane and cosmopolitan upbringing makes him particularly adept at blending into social situations and navigating cultural subtleties. Mendez makes a note to revisit Little Mao's lack of Occult once he gets some Experience. Since Close Combat, Culture, and Persuasion are all above 3, Mendez chooses three specialties: "Internal School Boxing," "Street Knowledge," and "Rock the Mic."

## STEP FOUR: ATTRIBUTES

Attributes represent different ways of taking action and how adept a character is at each. **Scion** has nine Attributes divided among three Arenas: Physical, Mental, and Social. Each Skill can pair with each Arena. For example, shooting a gun would be Firearms + a Physical Attribute, calculating a trajectory could be Firearms + a Mental Attribute, and

intimidating someone by keeping a little red dot on their forehead could be Firearms + a Social Attribute.

Players should rank the three Arenas in order of which their characters are most adept. This is not necessarily the same as which Arenas the character prefers. For example, a wannabe bruiser might actually excel in the Social Arena, rather than the Physical one.

Each Attribute starts with one dot. Players distribute six dots among the three Attributes in their top-ranked Arena, four dots in their middle-ranked, and two dots in the bottom-ranked.

**Attributes in Scion also have an Approach.** The Approach is how the character applies the Arena. The three Approaches are Force, Finesse, and Resilience. Every character has a Favored Approach or preferred way of approaching a problem, regardless of which Arena he's acting within. If he likes to be direct, his Favored Approach is probably Force. If he likes a delicate touch, his Favored Approach is likely Finesse. If he likes to let people tire themselves out against him, his Favored Approach is probably Resilience.

A player distributes two additional dots to each of the Attributes in his Favored Approach.

No Attribute may have more than five dots at character creation. If a Favored Approach bonus would take an Attribute over five dots, the player may spend his extra dots on one of the other Attributes in the same Arena as the maxed-out Approach.



### Character Creation Example:

Regarding Attributes, Mendez knows Little Mao needs interpersonal graces to succeed in both the music industry and the Chinese celestial bureaucracy's exacting political atmosphere; but as a teenager, he hasn't grown into his physical prime yet. He orders Mao's Arenas Social first, Mental second, Physical third. Each Attribute starts with one dot. Mendez adds one to Intellect, two to Cunning, and one to Resolve; one each to Dexterity and Stamina, leaving Might at 1; and three dots to Presence, one to Manipulation, and one to Composure. Mendez decides Little Mao's Favored Approach is Force: he's all eager flash and power, without nearly enough control. Mendez increases each Attribute in Force by two. Intellect goes to four dots, Might to three, Presence to six. Since no Attribute can exceed five dots, Mendez must shift the extra Presence dot to another Approach in the same Arena: in this case, Manipulation. Mao winds up with Intellect ••••, Might •••, Presence •••••; Cunning ••, Dexterity ••, and Manipulation •••; and Resolve ••, Stamina ••, Composure ••.

## STEP FIVE: CALLING AND KNACKS

Callings are archetypes that exist within the stories of humanity, binding the Gods to Fated roles. Most Gods

and Scions exhibit three different Callings to express their manifold natures. Pre-Visitation Scions may only have one active at any one time, however.

Choose one Calling from the list below or Supernatural Origin Path. If your character is a pre-Visitation Scion, this Calling *must* come from their divine patron's three Favored Callings. It also determines the source of your Knack. Choose from a Calling list that seems appropriate (e.g. Trickster for a Kitsune, Hunter, or Warrior for an Amazon, etc.) and assign it one dot.

- **Creator:** genesis actors, child-bearers, life-givers, World-shapers, makers, builders, gardeners, artisans
- **Guardian:** protectors, whether of a territory, a concept, a class of people, or a place
- **Healer:** literal healers, purifiers, repairers, restorers putting things right, mending the body and mind, or repairing the broken
- **Hunter:** rangers, stalkers, trackers, pursuers, following a quarry
- **Judge:** lawyers, judges, hierophants, dictators, imposing rules on others and punishing transgressors
- **Leader:** kings, queens, CEOs, inspirational speakers, ruling or making decisions for others
- **Lover:** irresistible, desirable, erotic, embodying interconnections and relationships, the pure joy of love, carnality, or spirituality
- **Liminal:** those that govern boundaries, transitions, and thresholds, both physical and spiritual; great journeys, crossing between states, or venturing "beyond"
- **Sage:** intellectuals, students, teachers, the wise; overcoming problems through thought, learning, and knowledge
- **Trickster:** those who see and take the unexpected path out of a problem, solve situations with cleverness, flout society's rules, and fool others into going along with it
- **Warrior:** fighters, combatants, and soldiers of all sorts, including those who see combat and conflict as a viable method of existence

Choose a single Mortal Knack appropriate to their Calling from the lists starting on p. 104. An **Origin**-level character may only use one Knack at a time, though they may purchase additional Knacks in the final Step or with Experience.



#### Character Creation Example:

Daoist priests obviously hew towards Sages, but Mendez considers both Guardian and Warrior for Little Mao, taking after

the character's father, who Mendez decides used to be a Guardian Angel. Mendez considers whether or not the character is to be a natural descendant of one of the Chinese Gods; instead, he declares Little Mao one of those rare individuals who exist as Scions in potentia, of royal descent and with the necessary lineage to capture divine energies. He goes with Guardian, knowing it will affect Little Mao's choice of particular parentage in the future. He chooses A Purpose as the Guardian Knack.

## STEP SIX: FINISHING TOUCHES

Each player character receives five extra Skill dots, an extra Attribute dot, and either two additional Knacks or four points of Birthrights (see **Scion: Hero** p. 201) at character creation. The Storyguide may award additional Experience at her discretion to further improve characters: The costs for each of these is in the Experience costs table located in "Character Advancement" (p. 113).

To finish out your character, record movement dice (Athletics + higher of Might or Dexterity), and fill in the following:

### DEFENSE

**Defense** is based on a character's Resilience Attributes (Stamina, Resolve, and Composure). Just note the Defensive pool the character will roll when they take a Defensive action; generally, this is based on Stamina, but determined or calm and collected characters may avoid attacks with equal alacrity.

### HEALTH

Every character has an Injury Condition tracker. Every character has several levels of Injury at character creation: Bruised, Injured, Maimed, and Taken Out. Add an additional Bruised slot if your character's Stamina is 3 or 4, or two additional Bruised Slots if their Stamina is 5.

That finishes the mechanical aspects of your character, but now is a good time to think about the things that make your character a *character*, not just a bunch of dots on a sheet. What do they look like? How do they dress? Who are their family and friends? Do they have any rivals? What's their name?



#### Character Creation Example:

Mendez decides that visually, Little Mao is a multiracial black and Chinese kid with short dreadlocks and big glasses—"kind of like Luke Youngblood," Mendez says. A normal kid with generous

parents, Little Mao wears Chucks, baggy pants, T-shirts with superheroes, his dad's old Guardian Angels jacket which is too big for him, and a snapback cap with an eight-trigram mirror on it. Mendez notes that Little Mao's Stamina gives him three Injury Conditions and that his Athletics + Stamina pool is 4. Mendez figures that he can substitute in Composure if he describes Little Mao's cool head most of the time.

## IN-SESSION TWEAKS

If it's dramatically appropriate *and the player hasn't used Attribute, Knack, or Deed yet this session*, and they didn't change anything at the end of last session, it's good form for the Storyguide to let a player change something during a high point of necessity while in play, whether with tweaks or spending Experience. To use the example of Little Mao up above, he normally has a power to dedicate himself to fighting for an ideal; if he needs to give a young charge under his protection a mirror that grants them defensive magics, however, that's an entirely different Knack. So long as he hasn't used his primary Knack this session, just let the player change it. No backing out, though — they're stuck with the change until the end of the session.

## TWEAKS

In addition to earning and spending Experience, players can tweak their characters after each session. Tweaks are small, cost-free changes that help a player customize her character to fit the story and her style of play. Players cannot, at character creation, fully anticipate how their characters will work together or the types of the problems they will need to solve. Tweaks help counter this lack of prescience.

Players may tweak their character sheets in the following ways.

**Shift one dot from one Attribute to another Attribute or from one Skill to another Skill.** At the start of a new session, a player must announce the dot shift and must mark on his character sheet the Skill or Attribute he plans to change. During that session, the player must role-play using the Skill or Attribute he wishes to increase; this can be as simple as creating a dice pool using the trait.

**Swap out an existing Knack for a new Knack.** If the character has purchased a new Knack, they may “swap” out their known Knack for another. At the level of **Scion: Origin**, characters may only have one Knack active at a time.

**Write a new short-term Deed.** At the start of each session, a player can set a new short-term Deed even if his character did not achieve his short-term Deed in the previous session. Again, a character can only have five Deeds active at any one time.

## PATHS

A character's *Paths* are iconic statements about who they are and what roles they play. Paths represent pieces of a series' setting that characters are part of and interact with. Paths are the pantheons characters belong to, the societies they join, the place they came from, or even a concept or setting topic that relates to them somehow.

Paths are a key concept in Storypath, as the name of the system might imply. In **Scion**, Paths do the following things when they are *invoked*, a term basically indicating when a player taps her sheet and says, “I'd like to invoke my Path here”:

- Paths *always* give access to anything relevant to your character concept. If you're a cop, you have access to the police station; if you're filthy rich, they have lots of disposable income.
- *Once per session* (or more if you can deal with a Path Suspension, see p. 101), a Path can call upon a connection (a group of associates on similar Paths), or a contact (someone specific related to your Path).
- *Once per session* you may add two dice to any roll that plausibly applies to your Path experience. You may spend successes on special stunts to make a Twist of Fate on this roll.

## CONCEPT

A Path's *concept* is its story. This is a brief explanation of what the Path represents for the character. The concept is indicated by the Path's type (i.e., origin, profession, or relationship) and descriptive word or phrase (e.g., linguistics professor, spent my youth in juvie). The Path's concept also determines the kinds of connections the Path can offer and guides which Skills it provides. If you're having trouble connecting all three Path concepts together, try putting your character's life story in a sentence: “My character is a bookish scholar from the wrong side of the tracks, secretly descended from trolls.”

## TWISTS OF FATE

Scion's World is a literally storied one, where themes and character arcs bend towards the narratively powerful. As described in Chapter Two, Paths can be used to invoke a change to story, a narrative *twist* that actively changes the narrative to connect to your character in an advantageous way. Sometimes events just aren't going the way the character wants, or sometimes it would be more convenient if there was a door at the other end of the room, or if there was a gun conveniently placed on the end of the table. If your character is a Scion or another character with a Legend trait (see **Scion: Hero**, p. 187), this can be an esoteric or even supernatural effect — if your character's Path is “The King of Beggars” a Twist of Fate could summon every beggar on the streets of Paris to one location for a flash mob, or briefly heal a panhandler of an ailment. All edits must stem from the principles of the Path — a surgeon can find a first-aid kit more easily than a soldier of fortune.

When making a Twist, recall your character's Path and the general principles underlying them. Relate them to facts that stem from the Skills of the Path and what the character would reasonably know. A Master of Assassins skilled in ranged combat would be able to count bullets, so a Twist of Fate declaring an enemy's gun emptied would be perfectly

acceptable. Sneaky charismatic sorts would know which enemy mook could be easily bought off. A scholarly sort with Occult would know the weaknesses of a creature beforehand and retroactively declare that they'd brought an effective countermeasure. Remember, Twists ultimately introduce a new take on the scene by creating a new and underlying fact.

## CONNECTIONS

A Path's *connections* are the people and resources the character can access thanks to the Path. Each Path has three different connections: group, contact, and access. The *group* connection is a well-defined collection of people who share a similar Path or are directly related. For example, a character who is a Former Intern to a Mad Scientist might be able to reach out to a support group of other former interns, the emergency-response services (thanks to the scientist's many disasters), or the research firm who funded the scientist. The character does not have a connection to all of these groups; the player must choose one per session if they invoke this aspect of their Path.

The *contact* connection is a single person related to the Path and with whom the character has a relationship. This relationship can be familial, platonic, romantic, competitive, strained, or something else entirely. The contact has some expertise related to the Path and is inclined to do a favor or two for the character.

The *access* connection is the equipment or specialized space (e.g., lab, darkroom, gym) related to the Path. For example, character who is the *Son of the Police Chief* might be able to access a fingerprint database.

A Path's connections may come with inherent *obligations*, which are up to the Storyguide. Once per session, a Path's connections may ask a character to perform a task. The player may choose to take on the task as an additional short-term Deed, or she may attempt to complete it to regain her connection rating after using her connections. Often an obligation is something that can be accomplished quickly, within one scene, though may end up being a slight burden to the character. The obligation might be money for dues, a balance of favors, a promise to help fix a broken item, or a family member in need of support or guidance. If the character does not complete her obligation by the end of the session, her first attempt to use her connections next session suffers a Complication 2.

## CONTACTS

Contacts are the people in a character's life who come to her aid when she needs them. They may be friends, professional acquaintances, business associates, or loyal followers — but are always associated with one of her Paths.

A character gains two points per invocation to use to create her Contacts. She can spend these dots on either gaining additional Contacts, or making a single Contact better. Each Contact begins with one dot and one tag (see list of suggested tags below; feel free to add your own special traits depending on your needs). Each additional point placed in a single Contact adds either an additional dot or

an additional tag, and these points fade at the end of the session (or whenever the contact stops being relevant in the scene, whichever comes first).

*Tags* define the types of rolls a Contact can help your character with, and add the SGC dot rating as an Enhancement to those rolls. A Contact with 2 dots and the Influential and Mentor tags would add 2 Enhancement when he uses his status to sway events in your character's favor or teach them an important life lesson.

### Suggested Tags

- Dangerous (prone to violence)
- Informant (skilled at providing clues)
- Influential (will aid in Attitude or convincing others)
- Loyal (cannot be swayed to betray you)
- Mentor (acts as the Storyguide's mouthpiece in the scene)
- Numerous (gain 5-10 followers per dot)

## USING CONNECTIONS

When a player wants to leverage his character's connections, he declares which of his connections he's using and rolls an appropriate Skill + 2 dice. If the character is tapping a Contact, success means that the Contact acts accordingly. If the character is trying to use his access, successes equal Enhancement to the player's next roll.

Each connection may only be called upon once in a single session. If the Path has already been invoked once this session, you can still invoke it for more dots. The first time you do so, your character gains the Suspended Condition. If you try a second time beyond your limit in the Session, the character gains the Revoked Condition.

## ORIGIN PATHS

Origin Paths constitute how your character grew up, and where she came from. These Paths inform who the character is now based on prior experiences. She can change and grow based on those experiences, or hold on to her history as a form of identity. Increased ranks in an Origin Path represents the character owning her experiences and becoming more invested in her own past.

The following are example Origin Paths with suggested Skills (some more, some less — remember that your character may only choose three per Path). Feel free to delve deeper into these backstories and the groups they may be a part of to make the Path your own.

### ADVENTURER

Your character grew up constantly seeking the next thrill, always chasing an adrenaline rush, and never considering the consequences. As a kid, she broke more bones than she knew she had, but it never stopped her from making the next leap. Into adulthood, she keeps connected to the various thrill-seeking communities that fed her addictions

growing up. She still seeks out fellow adventurers, but now her tastes are more refined.

**Connections:** High-risk Hobbyists (Divers, Mountain Climbers, Stunt Drivers, etc.), Bomb Disposal Experts, Travel Enthusiasts

**Skills:** Firearms, Athletics, Pilot, or Survival

## CHOSEN

Something miraculous portended your birth, as simple as a twist of Fate or as complex as the direct interference of a God or Gods, as subtle as unusual weather or as blatant as the laws of physics upending themselves. Perhaps your mortal parents knowingly offered you up to the Gods. A divine presence has accompanied you throughout your life, instilling hidden wisdom and training you up for their own purposes. Your own desires were, at best, secondary. Perhaps you've learned to live with that, or perhaps you resent the celestial being that has controlled your life from the moment you were born, that you have been wrapped up in Fate long before you understood what that truly meant. What's done is done — what's to come will be the real test, the first real breath of freedom you've ever tasted.

**Connections:** Divine Handlers, Followers of Your Adoptive Parent, New Friends That Don't Quite Understand

**Path Skills:** Culture, Integrity, Occult, or Subterfuge

## CREATED

Awareness came to you like a thunderbolt, blinding and deafening. One moment, you were not, and the next you were, painfully, shockingly, sucking down your first human breath. Something divine came to you as you were — a stone, a tree, a wolf, a leaf on the wind — and unmade you. That they also made you in the process is sometimes cold comfort. Created by your divine parent to be a purpose-built champion, you were born fully-grown, already possessed of skills you never learned, and coursing with divine power — for much was needed to create a half-mortal life from something other than human. Yet, for all that you were designed, made as a singular conscious act of will, you have a will of your own, and even if this being standing before you created you from nothing, you are in no way beholden to them. Whether you bow to what your parent has ordained or whether you take this life you never asked for and make it your own — that is the first question many of the Created answer for themselves.

**Connections:** Custom-made Companion, Overawed Worshippers of Your Parent, Mild-Mannered Mortal Family

**Path Skills:** Athletics, Empathy, Survival

## LIFE OF PRIVILEGE

Your character grew up with far more than those around her. Maybe her parents were rich, or she had a trust fund from a wealthy distant relative. Either way, she had every opportunity handed to her and was rarely told no. She went to the best schools available and completed

# PATH CONDITIONS

## Path Suspended

You've done something to upset your Path connections. Maybe you called on them one too many times (more than once a session, generally) and they're tired of your constantly needy attitude. Maybe you tapped into the trust fund too deeply, or you violated some minor code. You're on the outs with those on your Path, but they haven't written you off completely. You suffer **Complication 2** whenever you attempt to engage anyone within your Path's group. If you attempt to access your connections again, or violate another code, you'll gain the **Revoked Condition**.

**Resolution:** This Condition ends at the end of the game session. Fulfilling a specific obligation may remove this Condition.

## Path Revoked (Persistent)

You've really messed up this time. Maybe you broke an inviolate code, violated your suspension, or maybe you just broke the rules one too many times. Your membership has been revoked. You are still part of the Path, but you cannot attempt to access your connections or otherwise benefit while you are still Revoked.

**Resolution:** You must dedicate a long-term Deed to regaining your Path's good graces.

college at the top of her class. She may have worked to earn her keep, but she never really needed to. With this privilege comes confidence, and she makes her way easily through The World.

**Connections:** School Alumni, College Club Membership, Local Political Affiliates

**Skills:** Leadership, Culture, Persuasion

## MILITARY BRAT

Your character grew up with strong military influences. Maybe his parents were in a branch of the military, or maybe he was a troubled youth and had to attend a military academy. Either way, he had a strict upbringing with a lot of guidance and structure. He learned about respect, loyalty, and how to defend himself. He may have decided to join the military himself, or go to college in an attempt to leave that life behind. Either way, he is still connected to that life.

**Connections:** Past Teacher, Military Commander, Steadfast Friend

**Skills:** Culture, Leadership, Technology

## POTEMKIN WORLD

Your life was normal, or at least, you thought it was. Your world was designed to make you feel that way, after

all. Eventually, though, you began to notice discrepancies in what you were taught versus what you saw. You had some things in common with mortals — school, your cell phone, television — but mortals did not dine on ambrosia each night, took no courses in titanspawn recognition in high school, could not hold their own in a sword duel by the age of nine. Whatever it was that made you question your reality, it came to pieces in one way or another, and you realized the truth. All of it, from your birth to that very moment, was a production by your divine parentage to prepare you for the mortal World, for it was there that you were destined to travel in their service. And you were ready, in a certain way, but one thing still bothers you — the television was so much better back at home.

**Connections:** Divine Friends & Study Buddies, Overly Demanding Mentors, Fellow Émigrés to The World

**Path Skills:** Occult, Culture, Integrity, Survival

### CHILD OF THE STREETS

Whatever the circumstances, your character grew up on the streets. Maybe she was orphaned at an early age, or maybe her home life was just bad enough to drive her to the streets. She made friends with other street kids, maybe even joined a gang. She knew the homeless people just as well as she did her own neighborhood kids, and school was always a second thought to the immediate drama of the streets.

**Connections:** Street Gangs, Street Mentor, Helpful Family Member, Store Clerks

**Skills:** Athletics, Subterfuge, or Survival

### SUBURBIA

Your character's parents were well-off enough to afford a comfortable living. He wasn't part of the upper class, but firmly middle class. He went to public school, and they vacationed to Disney every summer. He never saw his parents struggle with money, if only because they were good at hiding it from the kids. He had the chance to go to college, and maybe even went on a scholarship, or went to trade school instead. He might not have gotten everything he always asked for, but he never knew what it was like to *need* anything.

**Connections:** Favorite Professor, Neighbor Friend, Influential Teacher

**Skills:** Culture, Empathy, or Technology

### SURVIVALIST

You character always had an escape plan, even when very young. Maybe her parents were conspiracy theorists, and did weekly drills to ensure she knew how to get to the shelter if the bombs ever fell. Maybe her parents simply preferred to live off the land, teaching her how to hunt, fish, farm, and strike a clean camp site. She has trained her whole life in the outdoors, and she is more comfortable there than anywhere else.



**Connections:** Park Ranger, Conspiracy Groups, RV Neighborhood

**Skills:** Firearms, Close Combat, Medicine, or Survival

## TERRA INCOGNITA

You grew up in a place outside The World — Terra Incognita, the lost lands. In places like these, creatures relegated to mythological status by the modern World walk in broad daylight, and the mortal population has a much more direct apprehension of what it means to be in the presence of the divine. Accustomed thus to the numinous, you are well prepared to endure its presence. You may have some skill with magic, and even if you don't you can certainly recognize it when you see it — that's a basic survival strategy where you come from. Now that you're in The World, however, your expectations often run afoul of reality. You may speak a language lost to antiquity, wear clothes that haven't been in fashion outside of storybooks for centuries, or be more obviously marked by your upbringing. The World seems just as strange to you — you may live here now, but it is still alien to you in so many ways.

**Connections:** Spirits, Intelligent Animals, Mythical Beings

**Path Skills:** Culture, Survival, Occult, or Athletics

## WAR-TORN

Your upbringing was uncertain, rocked by conflict on a scale beyond your ken. Your society may have been crumbling, or it may have been regimented beneath the boot of a dictator's secret police, but ultimately the outcome is the same: You learned to be adaptable, to keep your head down, and most of all to survive. When everything collapsed around you, you were ready, and you got yourself out. Unfortunately, our problems have a way of following us — no matter where you go, you can't shake the feeling that things are about to go terribly wrong, that someone is watching you or out to get you, that the brief respite you've carved out will be stolen once again. Most days, you can cram that feeling back down your throat, go about your business, but every now and again that voice screaming "duck!" knows what it's talking about, and let's be honest: It pays to listen.

**Connections:** Support Groups, Familiar Faces from Home, Sympathetic Case Worker

**Path Skills:** Athletics, Empathy, Subterfuge, or Survival

## ROLE PATHS

The Role Path describes what your character does now. It isn't just her job, but it is the position she takes within a group of people. Maybe she's always taking charge in a situation, regardless of her job, but maybe her medical knowledge always has her acting in support of others. Increased ranks in a Role Path represents the character exploring her dynamic with others and investing in the role others view her in.

The following are example Role Paths. Feel free to delve deeper into these roles and the organizations they may be a part of to make the Path your own.

## CHARISMATIC LEADER

The character is capable of winning the affection and loyalty of those around her with minimal effort. Her personality draws people to her and she surrounds herself with those willing to do anything to please her. She gravitates to high-level positions, maybe being the CEO of a corporation, or simply the leader of her unit. When a social situation gets tricky, people look to her to smooth talk her way out of it.

**Connections:** Corporate Board, Megachurch, Political Allies

**Skills:** Leadership, Empathy, Culture, or Persuasion

## COMBAT SPECIALIST

The character is capable of amazing feats of athleticism, hand-to-hand combat, or marksmanship. She is the physical force of the group, trained to deal with threats quickly, if not quietly. She may have military training in warfare, or simply combat training in various martial arts. Either way, when the shit hits the fan, those around her expect her to not only take care of herself, but help out others around her.

**Connections:** Military Unit, Police Officers, Training Master

**Skills:** Firearms, Athletics, Close Combat, or Pilot

## DETECTIVE

A detective notices small details, remembers facts, and can take small bits of circumstantial evidence and piece them together into one logical conclusion. He works for the police, or is maybe a private investigator. He is always on a case, and is the one most likely to spot discrepancies in stories or evidence. People depend on him to get to the bottom of a situation, while they concentrate on the more physical aspects of the problem.

**Connections:** Police Officers, Paid Informant, Private Detectives

**Skills:** Firearms, Integrity, or Persuasion

## MEDICAL PRACTITIONER

The character is a medical genius. She can set broken limbs and patch gunshot wounds in the field, or perform complicated lifesaving surgeries with the right equipment. Maybe she is an emergency responder, or maybe she works in a hospital. She is the one who gets her hands dirty when everything goes sideways and people get hurt. She keeps up with the latest technologies, and even if she isn't capable of surgery herself, she knows someone who is.

**Connections:** Surgeon, Pharmacists, Nurses

**Skills:** Empathy, Medicine, Science, or Survival

## PILOT

The character is at home with all piloted vehicles, able to pilot, drive, fly, or operate anything from a turboprop plane to a submarine. Maybe he's the personal pilot of a very influential person, or maybe he's a cabbie in New York and knows the fastest way to get around; either way, he has a reputation as the best in the business. People seek out his services, and he has a lot of people who owe him debts of gratitude. He also knows everything there is to know about his vehicle, including where to get it serviced and upgraded, and how to get a new one.

**Connections:** Important Client, Criminal Organization, Indebted Passenger

**Skills:** Firearms, Close Combat, Pilot, or Technology

## SNEAK

The best way to support your team is from the shadows. The character spends most of her time outside the limelight, and she prefers it that way. She doesn't just sneak around, but she is a master of getting into places she doesn't belong. From petty theft to breaking and entering, she's the one everyone looks to when something needs to happen on the down low. She could be a career criminal, a hobbyist, or maybe she is special ops for the military.

**Connections:** Criminal Organization, Best Friend, Police Insider

**Skills:** Athletics, Subterfuge, or Technology

## TECHNOLOGY EXPERT

The character hasn't met a piece of technology he can't understand. From hardware to software and everything in between, he has a handle on how to use it. He feels more comfortable dealing with a computer, or working on a car, than dealing with other people. He can create software, hack systems, and rig broken things together out of duct tape and some spare wires; just don't ask him to chat up the guy in the other room.

**Connections:** Chop Shop Worker, Research Scientists, Machinist Friend

**Skills:** Culture, Science, or Technology

## SUPERNATURAL ORIGIN PATHS

Humans dominate The World, but they not the only creations of the Gods. Ordinary people share the cities and

the wilds alike with beings of Legend, whose lives can be as quiet or as eventful as anyone else's. Most humans go through their days without noticing what walks alongside them, but nearly everyone has heard stories of the children of Gods, or shapeshifters, sorcerers, talking animals, and nature spirits. They may even have a few in the family.

Creating a pre-Visitation Scion (or other being with a Supernatural Origin Path — see the Appendix for more information) as a character is no different from creating any other. The only change is that their Origin Path gives them access to associated *Knacks*, divine tricks that border on the supernatural.

Supernatural Origin Paths can also establish *permissions* to take groups of *related* Knacks, Purviews, and Innate Powers. If your character is a Scion of Pan, he's probably *also* a satyr, while Scions of Apollo can be cursed as prophets, or Scions of Inari can develop foxtails and the subtle powers of kitsune. *If the Path grants access to suites of custom Knacks or Birthrights, the character must still buy or allot them normally.* See **Scion: Hero** for more on Immortal Knacks and Purviews.

## PRE-VISITATION SCIONS

*Special? What do you mean? I've always been like this.*

You don't consider yourself special, maybe, but other people certainly do. You just exist, walking in The World, and things happen. Maybe ravens follow you around, or it's always raining nearby you, or your brother wants to murder you for dad's farm. Normal stuff, normal life.

You probably grew up unaware of your lot in life, with only one parent, unaware of your heritage. You're probably still unaware of it now, even with The World screaming your destiny in your face. Sooner or later, you're going to need to make a choice between staying safe in the shadows, or burning up in the light.

## KNACKS

Scions are capable of great feats, from abilities that border on exceptional human capability to truly divine miracles. Knacks give life to a character's Calling, allowing her to become a living archetype. This doesn't mean the character was born into The World of the divine; they could have been brought by Fate or happenstance to their power, cursed by a spurned immortal or blessed by a grateful saint. For **Origin**-tier characters, the Knacks are subtle ones, abilities that

## BUILDING LEGEND

Legend is a trait common to Scions, representing Worldly fame built on significant Deeds. Scions can't build Legend until they're Visited by a God, and most Gods know better than to poach. The Visitation is a transformative event; mere exposure to the supernatural won't do it. Until then, most pre-Visitation Scions aren't aware of their heritage, though some are raised as favored servants of a God. See **Scion: Hero** p. 187 for more on Legend.

set them apart from common humans but don't cross into the realm of blatantly supernatural. Those who build their Legend and rise to become Heroes, however, begin to reveal the full extent of their powers.

Without a Legend trait (see **Scion: Hero** p. 187), anyone with access to supernatural Knacks may only use one at a time without character Tweaks, though they may know multiple Knacks.

## KNACK SKILLS

Many Knacks reference Knack Skill rolls. The Storyguide and player choose the most appropriate Skill for each Knack. As usual, the Storyguide chooses the Arena for any Knack Skill roll, and the player chooses an Approach.

## MOMENTUM EXPENDITURE AND ENHANCEMENT

Knacks are sometimes powered by Momentum. You spend from the communal pool as usual, except instead of adding dice, you gain the ability granted by the Knack.

Enhancements add bonus successes equal to the Enhancement rating, which again apply after a roll has been made, thereby transforming what might be an ordinary success into a Legendary one. Some Knacks bend this rule, allowing the Enhancement to apply *prior* to the roll, ensuring an automatic success of some sort; when this is the case, the text will state it. In the event of two effects stacking, where one applies before the roll, only the Enhancement from that Knack applies before the roll. As stated previously, Enhancements may only stack up to 5.

## CLASH OF WILLS

As a general rule, Knacks cannot be applied to anyone two Tiers higher than you. If a Knack breaks this rule, it will say so within the mechanical text. In the event that two supernatural abilities are in opposition with each other, this is called a Clash of Wills. For the purposes of Knacks, a Clash of Wills is resolved by making opposed Knack Skill + Applicable Calling rolls. Ties favor the defender, as they do with attack rolls.

*If a character is Tier 1 (Mortal) but possesses a Knack, they may apply their Knack for the scene with a Clash of Wills roll against their fellow mortal. In this case, the applicable Calling roll is equal to 1 for this purpose (thus, they roll Knack Skill + 1).*

**Example:** A Scion of Eris has used a Knack to incite a crowd to riot. They're in danger of trampling each other and causing massive property damage. Yomiko, Scion of Amaterasu, uses *Lighthouse of Society* to instill calm in the crowd and get them to leave in an orderly fashion. Her player makes a Leadership + Leader Calling roll opposed against the enemy's Subterfuge + Trickster Calling roll. She gets 3 successes and the Storyguide rolls 2, and *Lighthouse of Society* succeeds.

If a Knack references a Clash of Wills, refer to this ruling. Trivial targets do not make Clash of Wills rolls.

## I CAN SENSE YOU, HIGHLANDER

If no character specifically purchases Scent the Divine, the Storyguide should feel free to randomly grant this effect whenever a Scion is near a divine being belonging to one of the pantheons.

Pantheon	Scent and Possible Sound
Æsir	Burning amber, with a snap of electricity
Kami	Cherry blossoms, with a roaring wave
Teōtl	Fresh blood, accompanied by the sound of a heartbeat
Shén	Ink and old paper, with a sound of rustling silk
Devá	Incense, with a low humming
Theoi	Olives in hot air, with a murmuring crowd
Òrìshà	Rum and tobacco, with a drumbeat
Netjer	Dry dust and sand, with a sound of wind
Tuatha Dé Danann	Fresh grass and clover, with a sound of creaking wood
Manitou	Fresh tobacco smoke, impossibly high- and low-pitched voices whispering

## ANY

Characters of any Calling can choose one of these Knacks.

**Aura of Greatness:** Something about the pre-Visitation Scion affects the people around them. They can be radically inspirational, the perfect confidant, or horrifically scary, depending on their origins and demeanor. Choose one Social Skill (Leadership, Empathy, or Persuasion), and the Scion may add Enhancement 2 as a bonus to that type of roll once per session, reflecting their Godly heritage.

**Born to be Kings:** Scions are masters at enforcing their will upon The World, if it means serving their parents diligently. The first time each scene that the character would add points to the Momentum pool, they instead add 2.

**Scent the Divine:** Having a touch of divinity, the Scion has an innate sense of anything divine near him. With a sniff or a knowing listen, he can detect another Scion of a particular pantheon.

**Somebody's Watching Me:** A Scion's Godly parent has eyes and ears everywhere, and even if they don't Visit their child, they're often ready to lend a hand to aid their child in need. During a scene where the Scion would be in danger, their parent sends in reinforcements, usually resulting in either two Mooks or one Professional (see p. 145 for more on Archetypes) to fight on their side. These allies leave at the end of the scene, however.

## CREATOR

Mortal Creator Knacks enhance your ability to craft, shape, and even destroy things. Creator Knacks are driven by the concepts of building and shaping.

Keep in mind that the crafting rules don't necessarily apply to material objects but to plans and other esoteric effects. Creator Knacks can apply to these as well — Reverse Engineer applies to computer code just as well as car engines.

**Innate Toolkit:** You are always able to work your craft, regardless of whether or not you have the appropriate tools available. When you use your bare hands to build or create something that would otherwise require special equipment, you suffer no penalty or any kind of Injury. For example: If you were to pound your bare fist against a railroad spike like a hammer or plunge your exposed fingers into a heated forge, you would not break bones or suffer more than cosmetic burns.

**Perfect Rendition:** You are a master artist, able to illustrate or recreate an image of a person, place, or object you have seen with photo-perfect clarity, allowing you to flawlessly identify suspects, create detailed maps, or forge signatures. You do this without needing to roll, and can recreate these things in scant instances. If something you observed has been obscured by a supernatural power, make a Clash of Wills.

**Reverse Engineer:** When you take apart an object, you instantly gain an understanding of how to rebuild it, or create new versions.

**Flawlessly Platonic Ideal:** When you work to improve an object, you make it as flawless as possible. When creating an object using this Knack, you may ignore 1 point of Flaws. In combat, you can upgrade light cover to heavy cover by making a Knack Skill roll. If materials are available, you may also spend Momentum and use an action to transform items that would not normally be protective (stacks of newspaper, empty cardboard boxes, curtains, etc.) into light cover.

**The Unlimited Quatermaster:** You never need to roll to acquire mundane crafting supplies, as you always know where and how to find them. Unless the item is exceedingly rare (or being blocked from access by a rival), you get what

you need with little complication — this does not make materials cost less, or arrive any faster should they need to be transported to you. If someone or something is preventing you from acquiring materials, make a Clash of Wills.

**We Go All Night:** When working on a creative project, you can work without ceasing for a number of days equal to your Creator Knack Skill. After this period, you must rest for a day before resuming your work.

**Wireless Interface:** Electronic devices respond to you without needing to touch them. They must be powered on and functional, but you can use a number of devices in the same Field as you equal to your Knack Skill with your hands free. If you try to do other things while communing with technology, you must make a mixed action roll.

## GUARDIAN

Mortal Guardian Knacks gift you with the vast fortitude and sharp senses, to better protect those you have sworn to guard. Guardian Knacks are driven by the concepts of durability and protection.

Guardian Knacks revolve around choosing a specific person to protect. When choosing who is worth of your divine protection, bear in mind that — unless they've completely neglected to invest in any sort of combat abilities — your bandmates do not need you to be the wall between them and your enemies. They should, for the most part, be able to handle that themselves. This is not to say that the Storyguide should forbid you from using these abilities on your bandmates, especially when it would be cool or dramatic, but that the intent is that a Guardian Scion protects those who are weaker than herself.

**A Fortress:** At the start of a combat scene, roll your Knack Skill with 1 Enhancement. Gain the following Stunts which you may spend the resulting successes on, each time you successfully Defend (e.g. an attack targeting you does not hit).

*Get Out of Here (1s):* A target you are protecting immediately makes the Disengage action.

*Second Wind (2s):* Heal a Bruised Injury you have taken, including Injuries sustained by your Armor.

*My Turn (1s)* Make one additional attack action against an opponent that attacked your charge this round.

**A Purpose:** Dedicate yourself to an ideal of your choosing (fight for love and justice, defend the weak, save The World from invasion). When you take action to defend this ideal, gain +1 Enhancement to all applicable rolls and to any Stunts you may have gained from Knacks.

**A Sentinel:** Choose a person or group of trivial targets to be your charge. When you guard your charge, you both gain +1 Defense so long as you stay in the same range band. You also gain +1 Enhancement to rolls to keep track of or defend your charge.

**A Talisman:** Bless an object (usually belonging to someone you wish to protect, but not required) and make a Knack Skill roll. If any successes are achieved, it then

grants the bearer 2 Enhancement to rolls made to defend or protect against a particular person, thing, or situation as defined at the time of blessing. If you are making a talisman for your charge, this happens automatically without needing to roll.

**A Vigil:** When you stand guard over a person, place, or thing, you do not need to eat or sleep so long as your vigil persists. This benefit extends so long as the protected target remains within your sight. You may do other things — talk, interact, move around, etc. — but must devote most of your time to keeping your vigil. You may only keep vigil over one thing at a time.

**A Warning:** You sense the presence of danger before it emerges. Spend Momentum and double the successes on any roll to detect ambushes or to discern whether a person means harm. If you are protecting your charge, you do not need to pay the cost.

## HEALER

Mortal Healer Knacks improve your ability to heal and help your allies with mundane medicines. Healer Knacks are driven by the concepts of purification and restoration.

**The Bare Minimum:** You are always able to safely tend to someone's wounds, even if you have no sanitary medical tools available. Even if all you have are twigs and dirt, you'll be able to perform surgery at no increased difficulty and at no risk to your patient.

**Combat Medic:** When you tend to an ally's wounds in the heat of battle as a reflexive action, once per turn remove

any Bruised Injury they may be suffering — including damage sustained to armor — without needing to roll.

**Damage Conversion:** When you administer medical attention to a patient or yourself as an action, convert any Injuries to one lower: Maimed becomes Injured, Injured becomes Bruised, and Bruised Injuries heal completely.

**Doctor's Kit:** At the start of a combat scene, roll your Knack Skill. Spend the resulting successes on the following Stunts whenever a bandmate or allied character in the same range band as you takes an Injury:

*Ice Pack (1s):* Remove a Bruised Injury, including those sustained by armor

*Swift Bandaging (2s):* Remove an Injured Injury

*Emergency Operation (4s):* Remove a Maimed Injury until the end of the scene

**Immunization Booster:** Designate up to your Knack Skill in targets to be under your care. While under your protection, they get +2 Enhancement to all rolls to resist disease and poison, and to recover from Injuries. Storyguide characters you protect in this way are automatically protected — that is, the Storyguide does not need to make rolls when they would be affected by disease or poison.

**Surgeon with the Hands of God:** Halve the time you need to undertake any kind of medical procedure (such as surgery). You never face any increased difficulty to treat a critically ill or injured patient.

**With a Glance:** When you spend time interacting with an ailing target, you diagnose what is wrong with him, as



well as any other pertinent medical information. In the event that she is diagnosing a patient suffering from a supernatural disease, this may require a Knack Skill roll, which is opposed by whomever afflicted the victim.

## HUNTER

At the Mortal level, Hunter Knacks improve your ability to pursue and track a target and avoid detection when on the hunt. Hunter Knacks are driven by the concepts of pursuit and perception against a single target, called the quarry.

Like Creator Knacks, Hunter Knacks do not need a literal stalked target. Figurative stalking — be it chasing down a malevolent kami hidden in construction blueprints or pursuing a black hat hacker through a mainframe. So long as there is opposition, it's sufficient for Hunters to pursue.

**Apex Predator:** When a target of lower Tier who you have been pursuing attacks you or otherwise attempts to hunt you in return, increase the difficulty of all Stunts they apply against you by 1. If this target is your quarry, increase it by an additional +1.

**Eyes in the Blinds:** Spend Momentum to invest a fraction of your power into a small token (a coin, a figurine, dice, an arrowhead, etc.). Place this token anywhere in a Field you are aware of, and for as long as it remains in place you have the power to observe the goings-on in the Field as if you were present. This lasts for the duration of a day in-game time, or for a session of play, whichever is longer. You do not have to deliver the token yourself, and may send an ally or animal companion to deliver it instead. If the token is destroyed or otherwise removed from the Field, the effect ends. The Difficulty to notice the token is equal to your Hunter Calling dots.

**Internal Compass:** You always know your precise direction — whether that be navigating while on foot or driving a car, or working your way out of a petty God's labyrinthine prison. You do not ever have to roll to navigate somewhere, or to find your way out of being lost. If you are entrapped in a magical maze, make a Clash of Wills with 2 Enhancement.

**Keen-Eyed Predator:** When you enter a Field, you extend your senses to determine what might await you. Ask one question from the following list for free. You may roll your Knack Skill and spend one success per additional question. The Storyguide must answer these questions honestly:

- What kinds of hazards (such as terrain) are present?
- Where is the nearest exit?
- Where is the safest way in?
- How many hostile enemies are present?
- Who (or what) is the biggest threat?

**Most Dangerous Prey:** Choose an enemy to be your quarry. When you pursue your quarry, gain +1 Enhancement to all rolls made against the target (including attack rolls) until the end of the session or until you catch them, whichever comes first. You gain access to the following Stunts, which may be applied to any attack action made against your quarry:

**Stalk (1s):** After resolving your attack, spend a success to take an additional Move action.

**Snare (any successes above Defense):** You trap the target in place. They may not make Move, Rush, or Disengage actions. To end the effect, the target must make Athletics + Dexterity rolls vs. your Knack Skill until they succeed or until you choose to end it, whichever comes first.

**Silence in the Woods:** When pursuing a target, you make no noise at all, adding +2 Enhancement to avoid detection based on hearing/sound (including things that can perceive vibrations without specifically hearing) and to set up ambushes. This Enhancement applies before you roll. Recording equipment is also unable to pick up your sound.

**Worrying Hound:** While pursuing a target, you do not face any increase in difficulty to track down your target, even if they were to take flight, hide in a body of water, or attempt to disappear into the back alleys of a crowded city. You always have some idea of where your target has gone, and gain +1 Enhancement to keep up with him and to apply any Stunts you may have access to from Hunter Knacks. When you hunt your quarry, add another +1 Enhancement.

## JUDGE

Mortal Judge Knacks give you power over the truth and analysis, and enhance your ability to be just. Judge Knacks are driven by the concepts of judgment and scrutiny.

**Eye for an Eye:** When you suffer an Injury, spend Momentum and inflict the same Injury on the target that attacked you. The target must have attacked you directly; you cannot reflect attacks that targeted someone else. If the target does not have the ability to take a similar Injury (having your arm bitten by a giant snake, for example), inflict an Injury of similar severity instead, such as a festering, envenomed bite mark. This also applies to Critical Hits inflicted.

**Indisputable Analysis:** You spend a moment observing the scene you wish to analyze and the player makes a Knack Skill roll. You then apply the successes on this roll as Enhancement to all rolls made to analyze and investigate the incident for the rest of the scene. These successes apply before you roll.

**Lie Detector:** Anyone of a Tier lower than you suffers +2 Complication to lie to you. If you are currently casing and they are somehow involved, they simply cannot lie to you at all. The Storyguide should also notify you when a lie has been told, though it does not automatically reveal the truth, and also reveals nebulous truth, such as "he has been

convinced this is true” — which should always be a means for characters to pursue the person who manipulated the target in the first place.

**Objection!:** You mark a target, and anyone targeting them with an action gains +1 Enhancement to all rolls. This bonus applies before you roll. Gain access to the following Stunt, which you may apply to any of your attack actions:

*Terrify (any successes above Defense):* After applying this Stunt, the target must make a Clash of Wills roll. On a failure, they must flee the fight or suffer +2 Difficulty to attack rolls until the fight is over.

**On the Case:** When you investigate an event or scene, you are casing. While casing, gain +1 Enhancement to rolls to discern motives and search for clues, which applies before you roll. Casing lasts until the end of the session.

**Quick Study:** You sweep your eyes over a crime scene and collect a clue almost immediately. Halve the time you would need to perform an investigation. Quarter it if you are also casing.

**The Truth Arises:** When you engage in conversation (or other such interaction) with an alleged perpetrator of a crime, make a Knack Skill roll. On a success, if the target is guilty, he will leak a piece of information that connects him to his crime. Before expending effort on using this Knack, let the Storyguide know, and she should tell you if the target does not have any valuable information to leak — which in itself can be helpful in an investigation.

## LEADER

Mortal Leader Knacks grant you the power to hold sway over your followers and keep order in the midst of chaos. Leader Knacks are driven by the concepts of charisma and control.

This section references characters that “follow” the Leader Scion. Followers are typically not bandmates, and are often trivial targets (though not necessarily). Use this as a metric for determining whether or not a character is a follower.

**Captain of Industry:** When you take charge of a group, roll Knack Skill. For every two successes rolled, reduce the difficulty of all actions taken by the group you command by 1. You can inspire a number of people equal to your Leadership + 1, or can spend a point of Momentum to apply this to a much larger group, giving the action a Scale. The decrease in difficulty does not apply to you, though while you are inspiring others, you gain 2 Enhancement to apply to Social rolls involving leadership, and any Stunts you may have gained from Knacks.

**Cloak of Dread:** You project an aura of menace that terrifies and intimidates anyone who would dare cross you. Spend Momentum and double your successes on any Knack Skill rolls to intimidate targets. Enemies of a lesser Tier and extras simply will not attack you.

**Good Listener:** When you make casual conversation with an SGC, that character will reveal information or an important detail that the Leader is looking for, if they know it. Before using this ability, tell the Storyguide what you’re seeking; if the SGC doesn’t know it, you immediately become aware that the character isn’t relevant to your quest. Even the most recalcitrant of characters eventually opens up and reveals a clue — this power requires no roll.

**Grand Entrance:** When you make a first impression, roll your Knack Skill. On a success, the target remembers you favorably, granting you +1 Enhancement to all Social rolls made towards them until the end of the session.

**Lighthouse of Society:** In a tense, heated, or chaotic situation, you stand as a beacon of certain leadership. Your presence is a bulwark against fear and panic. As long as a crowd has not been frightened directly by magical means, you can get a group of people to act calm and do as you ask (such as evacuating a dangerous area) in an orderly fashion without needing to roll. A supernatural situation requires a Clash of Wills. For example, if an enemy Scion of Eris sows panic into a crowd of mortals so they’ll bolt and trample each other, a roll would be made against her. If Poseidon creates a tidal wave that happens to scare people because natural disasters are terrifying, a roll would not be made against him.

**Perfect Poise:** You cannot be shaken by panic or fear unless it is from another supernatural source — in which case, you gain 2 Enhancement to resist it (such as making Clash of Wills rolls) that applies before you roll. You also gain 1 Enhancement to all Social rolls involving grace, poise, or composure, and to keep a “poker face.” This also applies before you roll.

## LIMINAL

Liminal Knacks at the mortal level grant you the power to send messages, to ease your travels, and to draw upon the silence at the edges of mortal perception. Liminal Knacks are driven by the concepts of boundary and distance.

**Beyond Memory:** You bend the boundaries of cognition, fading from memory after an interaction. Anyone trying to describe you or recall the details of your interaction must make an Occult + Composure roll at Difficulty 2 to remember anything at all, with a 1-point Complication. If they fail to meet this Complication, your identity is safe, though the details of their interaction are not. If this is magically contested, make a Clash of Wills. You may spend Momentum and double successes on any Liminal Skill rolls to avoid passive detection, notice, or stealth otherwise; this does not work against active searching.

**Complete Privacy:** By reinforcing the importance of your personal boundaries, any interactions you take cannot be listened in on, your lips cannot be read, your phone can’t be tapped, etc. by use of mundane means. Add +2 difficulty to attempts to tail you. This protects only against covert

attempts to invade your privacy and offers no protection against airport security going through your luggage or rivals breaking into your apartment.

**Experienced Traveler:** When you travel to a new place, no matter how remote, you quickly pick up the social mores and behaviors, along with enough of the language to get by. Add +1 Enhancement to any applicable rolls to blend into the culture, if the Storyguide feels a need to call for a roll at all. This bonus applies before you roll. Additionally, when you attend a social ritual (such as a wedding or a funeral or a birthday party) you always know exactly the right social mores to follow, and how to appropriately dress. Even if you were not invited, you will not read as out of place.

**Flatlander:** When you make a close combat, thrown, or ranged attack, you gain access and 1 Enhancement to apply any of the following Stunts to your action, in addition to the default set:

*Glimpse the Other Side (any successes above Defense):* Make a Clash of Wills. If the target fails, they are stunned or disabled (leaving play entirely) until the start of their next turn. They roll initiative as normal and remain where they were standing on their action. An opponent stunned in this way cannot be targeted by any actions until they reappear.

*Stutter Time (any successes above Defense):* You force the target of your attack to suffer a penalty to their Initiative equal to the successes you spend on this Stunt. This pushes a fast opponent further down the initiative roster. If you are targeting an opponent who has already gone, they take this penalty at the start of the next turn.

*Bend Space (any successes above Defense):* Reduce the target's range by 1 for each success spent on this Stunt, to a minimum of close, which lasts until the end of the target's next action.

**Neither the Minute nor the Hour:** You make an intimidating prediction about the details of your target's inevitable death (which does not have to be true) and make an opposed Knack Skill roll. If successful, the target suffers a +1 Difficulty to all actions for the rest of the scene.

**Unerring Delivery:** Send a message via another person — a stranger you choose on the street, a spirit or ghost of your pantheon, etc. — to someone in an instant, which can be done even if you are not present in The World, or somewhere else where a simple text or email might not reach.

**Unobtrusive Visitor:** When you would observe or infiltrate a location where you do not belong, spend a Momentum and blur the line between what is expected and unexpected. You take on the aspect of someone unassuming and invisible: a janitor, gardener, housekeeper, etc. So long as you collect information or remain an observer and do not take hostile action, anyone in the same Field as you overlooks your presence. This lasts until you take violent action, or until you leave the Field, whichever comes first.

## LOVER

Mortal Lover Knacks bestow upon you domain over relationships, attention, and other's emotions. Lover Knacks are driven by the concepts of emotion and relationships.

**Fluid Appeal:** When interacting with someone, gain knowledge of whatever floats their boat. At any subsequent interaction, you can shift your features to be more appealing, adding +2 Enhancement to any persuasive social action including but not limited to seduction. This bonus applies before the roll is made. Note that this does not conceal your identity in any way.

**I am a Fire:** You stoke the affection one person has towards another — including yourself — which impels them towards a relationship. If it is between two Storyguide characters, work with the Storyguide to determine how their suddenly passionate relationship takes shape. If the target is one of your bandmates, this Knack does not work unless you obtain permission from the character's player. If the target is yourself, you gain +1 Enhancement to all Social rolls involving your partner of choice until the end of the session.

**Lover's Intuition:** When touching another character, which may be as brief as a handshake, you gain an understanding of your target's romantic life. Ask one question from the following list for free. You may roll your Knack Skill and spend one success per additional question.

- Who or what does the character love?
- Who is the character romantically involved with?
- Who is the character close to?
- Who would the character like to be romantically involved with?

This may be used on your bandmates with consent from the player.

**On Your Side:** When you make a teamwork action with a person with whom you have a devoted, intimate, or romantic relationship, add your Lover dots in Enhancement to spend on Stunts including any you may have gained from Knacks.

**Not a Fighter:** When you are engaged in a fight, as long as you do not make attacks, enemies will not target you directly with their attacks. Additionally, gain +1 Enhancement to disengage and withdrawal rolls. You must also have a partner or Followers present for this effect to apply.

**Perfect Partner:** You know how to work perfectly in sync with someone, down to the timed beats of their hearts. Double the usual benefit you would provide from any teamwork rolls.

**Soothing Presence:** When you enter an initial social encounter, reduce Attitude by 1. For any other interaction in which you attempt to get someone else to relax, calm down, or be welcoming, you have 1 Enhancement to all

applicable rolls and to apply to any Stunts you may have gained from Knacks.

## SAGE

**Mortal Sage Knacks** boost your command of academic knowledge, including your ability to learn and teach. Sage Knacks are driven by the concepts of information and observation.

**Blockade of Reason:** You readily deflate the arguments of hucksters and con men with a sharp application of reason, or blunt denial (usually calling out the person for what they are trying to do). Targets of lower Tier cannot trick, coerce, swindle, or con you, and any supernatural attempts to do so trigger a Clash of Wills. You add 2 Enhancement to the Clash of Wills roll.

**Master of The World:** While inside a Field, you may define up to three points of Enhancements or Complications (or a combination of each) that are readily apparent to your perceptions (which may be enhanced by other abilities) but not obvious to other observers. They must conform to the Features of the Field, however — it makes sense for a shotgun to be behind the bar, but not a rocket launcher. The hardwood floors of a burning building could be expected to be weak, but the flames can't be cold. Only three total Enhancements or Complications can be applied to a Field at a time, regardless of how many Scions possess this ability.

**Palace of Memory:** When you recall past events that you have experienced or studied, you are able to recall the details flawlessly, never missing out on any clues or dropping the ball on any details you might remember. This allows the player to bypass the need to roll to remember salient details or facts, and also to declare a narrative advantage she may have remembered without needing to invoke her Path. If you missed a Procedural Clue in a prior scene, you may attempt to rediscover it.

**Presence of Magic:** You always know when you are near an object or place of true magical or sacred power. How this manifests is up to you. Ask the Storyguide if an object is magical or sacred, and she must tell you honestly “yes” or “no.” This bypasses the need to make any kind of Occult roll to identify a place or object of magical or sacred power.

**Office Hours:** When someone approaches you with a problem that you can solve, they gain +1 Enhancement to resolve it themselves if you work them through a solution. If you can't solve it, you gain the same bonus to all rolls to solve it on your own. These bonuses apply before rolls are made. Spend Momentum to impel a Storyguide Character to come to you with a problem in need of solving.

**Omniplot Translation:** When you converse in or read a foreign language, your communication is flawless, without a trace of an accent. You can turn out translations in your native language in a matter of minutes without needing to roll. If you are translating mystical runes or the

handwriting of Gods, you still do so swiftly, but must make a Knack Skill roll.

**Speed Reading:** When you read materials for your research, you do so at lightning speed, devouring thick tomes in a matter of minutes and flipping through electronic documents in the blink of an eye. Halve the time you need to do any kind of academic research. Once a scene you may establish that you've read up on a subject and gain 1 Enhancement to the next applicable roll. This bonus applies before the roll.

## TRICKSTER

At the mortal level, Trickster Knacks help you lie, cheat, and steal. Trickster Knacks are driven by the concepts of deception and larceny.

**Blather and Skite:** When you spout nonsense at your target, they must spend a moment trying to figure out what the heck you just said — buying you or someone else more time to accomplish any kind of underhanded task: sneaking into a place, slipping past a posted sentry, lying your way through security, and so on. This works automatically on any character of same or lower Tier, but requires a Knack Skill roll to work on someone of higher Tier. For each success rolled, you buy five minutes of in-game time or one turn of combat (whichever is more immediately applicable) before enemies realize you've infiltrated and go on high alert. If you use this on one of your bandmates, you only succeed with the consent of the other character's player.

**In Sheep's Clothing:** When you disguise yourself, you do without needing to roll. You have the option to change your hair, skin, and eye color, apparent gender, and height within a few inches, but cannot assume the exact appearance of someone else. The disguise cannot be seen through, though your mannerisms and turn of phrase may give you away. At Storyguide discretion, Knack Skill rolls may be required to blend in.

**Light Fingered:** When you steal an object or pickpocket someone, you do so without needing to roll, so long as the object is something you can conceal in your hands. If you use this ability to lift something from a member of your band, you must do so with the consent of that character's player. You cannot steal an item that is currently in use. Stealing a weapon from an enemy would first require the Disarm or Seize stunt.

**Rumor Miller:** Your lies catch on like wildfire, and you need only make the smallest post on social media to get a wild rumor circulating. Make a Knack Skill roll — any successes delivers the rumor about the target to those who should hear it — his boss, his husband, his best friends, etc.

**Smoke and Mirrors:** Once per scene, when you would be Taken Out, you instead spend Momentum, negate the damage that would have taken you out and move one range band away from your attacker — but leave behind a brief afterimage of your outline, which crumbles into dust seconds later.

**Takes One to Know One:** When you are the target of a scam or a lie, you recognize that a deception is taking place. You



do not know what the truth is, but you instinctively understand that you are in the company of liars and cheaters. Whether or not you call out the cheat on his dishonest actions is up to you.

**Wasn't Me:** When you do something with legal or social consequences, you delay the consequence by transferring blame to someone else of the same or lower Tier. This delay lasts until the end of the session by default, but may be delayed further by making a Knack Skill roll, and spending 1 success per scene of delay. To push blame onto a member of your band, you must do so with the consent of that character's player. Once the delay ends, anyone of higher Tier than you who had been duped by this Knack realizes they've been tricked, and will likely seek revenge.

## WARRIOR

The most direct of the Callings. Warrior Knacks make you a master of weapons and a crusher of foes. Warrior Knacks are driven by the concepts of conflict and violence.

**The Biggest Threat:** When you make a show of force or intimidate your enemy, make a Knack Skill roll. On a success, the target must focus its efforts on dealing with you first, suffering +2 Difficulty to attack anyone else.

**Close the Gap:** The first time you make a combat movement roll, make a Knack Skill roll instead. Spend successes on the following Stunts for the rest of the fight:

**Charge! (1s):** You make the Rush action without needing to make an opposed roll. This is negation is limited by

the rules for applying Knack abilities — i.e. you may not apply it to anyone two Tiers higher than you.

**Inescapable (1s):** Opponents of a lower Tier than you who are engaged with you in combat may not make the Disengage action. You must spend a success on this Stunt each time a different opponent would try to escape you, but only need to apply it once per target.

**Sure-footed (1s):** Apply this Stunt to a combat movement action; Difficult terrain does not apply to this movement.

**Death by Teacup:** When you use an improvised weapon, it becomes as deadly as anything designed for the job. It takes on the profile of any existing weapon of a similar size or shape: A teacup becomes brass knuckles or a punch dagger; a shard of glass becomes a knife; a thrown shoe becomes a throwing hatchet, etc. It must appropriately fit something of a similar size and shape, as described in the examples listed. This benefit lasts until you no longer hold the object, or until it breaks, or until you are no longer using the object with any Warrior Skill — whichever comes first. In the case of thrown objects, the benefit extends until impact. A hurled shoe strikes with the force of a tomahawk and then becomes ordinary footwear when it hits the ground. This is compatible with Master of Weapons, though still adheres to the set limitations.

**Enhanced Impact:** Whenever you successfully deal Injury with your Knack Skill, you also knock the target back one range band. This does not do any extra damage, but can put someone in a tight spot.

**Master of Weapons:** At the beginning of the session, choose one of your weapons to be your favored weapon. When you use your favored weapon, add a number of additional Tag points to it up to your Warrior Calling. These do not have to fit the weapon's existing profile: A sword can be made to strike at Far range, for example. Spend Momentum to switch the benefit to another weapon. Negative cost Tags cannot be purchased with this Knack.

**Trick Shot:** When showing off with a ranged weapon, convert any additional Difficulty imposed because of your showmanship into Enhancement instead which may be spent on any Ranged Attack Stunt besides Inflict Damage. This applies before your roll.

**Well Tempered:** When you wear no armor, you are considered to have the Armored Tag. This benefit stacks with the increased difficulty of the Inflict Damage Stunt granted by any other armor you wear when you fight lesser foes (minor characters, or anyone a Tier lower than you).

## CHARACTER ADVANCEMENT

Characters advance through the accrual of Experience. The pace at which characters earn Experience relies on both the players and Storyguide. The Storyguide have more control over how quickly characters can reach a story milestone or complete a group story, but the players have more control over achieving Deeds and spending momentum. The below table describes how characters may earn Experience and how much they receive for each event. The table also indicates whether the Experience is "Solo" and going to just one player character or "Group" and going to all the player characters. Events are cumulative; if you achieve your short-term Deed in one session, and so does everyone else, you gain 2 Experience.

### EXPERIENCE

EVENT	EXP COST	RECIPIENT
The character's player attends the game.	1	Solo
A player achieves their short-term Deed for their character	1	Solo
All players achieve their short-term Deed in the same session	1	Group
A player achieves their long-term Deed for their character (all players must achieve their long-term aspirations before a player can earn this Experience again)	2	Solo
The players spend half the Momentum Pool in a single scene (the amount spent must be greater than 1)	1	Group
The characters reach a story milestone	1	Group
The characters complete a group story	3	Group

You may spend Experience to purchase dots in Skills and Attributes. If your character has access to supernatural powers via her Path, you may spend Experience to purchase Knacks.

The below table lists the costs for each change. The table does not include prerequisites, such as having access to Knacks from a Path before purchasing. Players may spend their Experience at the end of an arc.

OBJECT	CHANGE	COST
Attribute	Add one dot to a single Attribute	10 Experience
Birthright	Add one dot in a new or existing Birthright	5 Experience
Favored Approach	Change a character's Favored Approach	15 Experience
Skill	Add one dot in a new or existing Skill	5 Experience
Knack	Purchase a new Knack	10 Experience
Specialty	Add a Specialty to a Skill	3 Experience



# CHAPTER FOUR COMBAT

As flies to wanton boys are we to th' gods.  
They kill us for their sport.  
— King Lear, Act 4, Scene 1

Combat is a critical part of any heroic-scale game, covering the elements of physical peril, violence and round-by-round action. This is the realm of fistfights with frost giants, fleeing animated statues while riding on motorcycles, and solving an arcane puzzle box that will dominate humanity with seconds to spare. The following systems support those events.

## INITIATIVE

To reiterate from the Storypath chapter: At the start of a combat encounter, roll initiative to determine who acts first. Each player rolls for their individual characters and the Storyguide rolls for hers. Groups of Storyguide characters with similar statistics may share an initiative roll.

A character's initiative pool is equal to the character's best combat-related Skill + Cunning. This pool represents a character's martial acumen and mental presence in the fight. Tally the total number of successes for each character, and rank them from highest to lowest. Results generated by player characters become PC slots; results generated by SGCs become SGC slots. This is the initiative roster.

The players choose which of them gets to take the first PC slot, then that player decides which of them takes the next slot, and so on. Similarly, the Storyguide determines which order her characters act in. In the event of a tie between Storyguide and player, favor the player.

## ACTION PHASE

Once initiative is rolled, the round begins. When it is a character's turn to act, they can take either one simple or one mixed action, though they may only attack once per turn. Reflexive actions can be taken at any time, even if it's not your character's turn.

Reflexive actions are done automatically, and often do not require any kind of roll. Activating a Knack is reflexive unless stated otherwise. They represent activities that take little to

no time to perform. Actions such as looking around, retrieving objects from a holster, moving no faster than a character's maximum speed, or standing up from a prone position, are all considered reflexive actions and do not require a roll, but do count towards action limits for mixed actions.

Simple actions cover anything that would occupy a character's full attention, such as stabbing an ice golem in the heart.

A mixed action is what characters use when doing two things at once, such as climbing up a really big ice golem while trying to stab it. Mixed actions use the lower of the two involved pools, and split the successes between the two actions.

*Example: Vera, playing Sigrun, is trying to keep her balance on a soaring winged beast while also trying to stab it through the heart. Her Dexterity + Athletics is 4 and her Close Combat + Might is 6, so she must use the lower pool. She gets 2 successes. The creature has a Defense of 2, so she must choose between falling off the monster or missing the attack.*

## ATTACK RESOLUTION

- 1 Declare your target (or targets) and choose your dice pool. The target(s) declare the Defense action they wish to take, and roll for a Defensive action if it's their first time in the turn being attacked.
- 2 If your target is in range of your weapon, make an attack roll. Total your successes, adding Enhancements to the total.
- 3 Spend successes to overcome the target's Defense, the attack is successful. Spend additional successes on Stunts.

## DOWN AND DIRTY ACTION

Sometimes a fight or a scene needs to be summed up quickly. Maybe a Scion is pounding on a street-level tough or a mall rent-a-cop. Maybe the altercation isn't that critical to the story, or maybe people just want to move things along against minor characters. When this happens, utilize Down and Dirty Action, which allows an entire fight sequence to be resolved with a single roll. Storyguide characters cannot initiate Down and Dirty Combat, nor can players initiate Down and Dirty Action against enemies of a higher Tier. If multiple characters initiate this with separate intents (one takes out the punks outside the mall while the other shakes down the security guard inside), each makes their own roll. If they work together, default to teamwork rules.

To resolve Down and Dirty Combat, both parties make opposed rolls using their relevant combat Skills. Any threshold successes in the opposed roll lead to the target being Taken Out, failing to escape, divulging relevant information, etc. Ties favor the players.

4 The target takes any Injuries based on the *InFLICT Damage Stunt*.

5 The next player's takes their turn.

## DEFENDING

Getting hit really and truly sucks. Thankfully, you've got options.

A character's standard Defense is 1. A character can defend to increase the Difficulty an attack must overcome to successfully hit its target. In response to an attack, the player may reflexively roll the highest of her Resilience Attributes without any Skills. Apply the successes on this roll to generate Defensive Stunts. Defensive Stunts persist until the end of the round. Penalties to Defense from sources such as Injury Conditions can never bring the character's Defense below 1.

A character may want to spend her action in the round to take a *Full Defense*. To do this, roll double the character's Defense pool. Each success increases the Difficulty required to inflict Injury (effectively providing soft armor — see below), or may be split among other Defensive Stunts (including any Defensive Stunts granted by Knacks or other powers). This is a simple action, and may not be part of a mixed action.

### ANTAGONISTS AND VARIABLE STUNTS

Most Antagonists (see Chapter Six) just have a "Defense" statistic. We've broken down the granular stuff that goes into what Difficulty you need to beat for these actions, but for nearly every Combat action rolled against an Antagonist, just beat their Defense and you're golden. Antagonists often have high Defenses; failing to hit them in combat generates Momentum, which allows you to boost dice pools, which allows you to beat their Defense. Failing that, you should rely on teamwork and Stunts (and not just combat Stunts — remember, you can and should apply an Enhancement Stunt to a different Skill and Attribute combination) to carry the day. Similarly, Antagonists don't per se suffer from Injury Conditions, but they should have Complications penalties applied to them as necessary.

For Stunts with variable success costs versus an opponent's trait, assume that the successes are equal to one-half of the opponent's relevant pool, rounding up for Attributes and rounding down for Skills. For example, grappling a huge but ungainly Villain would target their Desperation Pool (5); rounding up, that means the Grapple Stunt is 3 successes once you've beaten their Defense. If you're trying to feint at a fast, but obviously unskilled, shadow ninja, you'd again target their Desperation Pool (5) but round down, for 2 successes.

## DEFENSIVE STUNTS

*Defend*: Unlike most Stunts, Defend generates successes, which an opponent must overcome in order to inflict an Injury. If this roll generates no successes, use the standard Defense.

*Dive to Cover (Difficulty 1)*: In response to a ranged attack, you move up to one range band away to reach cover established in the Field. Cover utilized by this stunt absorbs Injuries as hard armor (p. 125).

*Roll Away (Difficulty equal to opponent's Composure)*: Move away from the attacker one range band.

## ATTACKING

In order to put the hurt on someone, you must be able to reach them. You can attack within the range of your weapon, as described by its tags.

When you have selected a valid target, you make an *Attack* roll. The dice pool for melee attacks is Close Combat + Might, while Athletics and Firearms cover thrown weapons, archery, and guns, respectively, and use different Attributes depending on the range of the target.

If you roll enough successes to exceed their Defense, your attack succeeds. After succeeding, you may spend additional successes to apply Stunts which range from dealing damage to more cinematic effects, such as tripping or disarming your opponent. Knacks and Boons may also grant additional Stunts.

### CLOSE COMBAT ATTACK

You strike your opponent at close range, either with a weapon or without.

**Range:** Close

**Skill:** Close Combat

**Hit:** Overcome the target's Defense

#### STUNTS

*InFLICT Damage (0s + opponent's Armor)*: Deal an Injury Condition to your target.

*Blinding (1s)*: The target takes an increased Difficulty of 1 on all Shoot and Thrown attacks on their next action.

*Break Up Grapple (1 success)*: When targeting a character who is part of a grapple (that you are not in) you may use this stunt to break up their grapple.

*Critical (4s)*: Deal an additional Injury Condition to your target.

*Disarm (2s)*: You use your weapon as leverage, pulling or twisting your opponent's weapon or item out of their hand. You may spend an additional success to knock the item into the "short" range increment.

*Establish Grapple (Variable successes)*: You force your opponent into a grapple. Both you and they can only

## GRAPPLED

You're held fast in a powerful grip.

**Effects:** You cannot move from the spot. Your grappler may drag or throw you with an opposed Might + Athletics roll, and automatically wins ties.

**Resolution:** Unless you are released, you must escape the grapple with an opposed Close Combat or Athletics + Dexterity or Might roll. Success also allows you to reverse the grapple.

make grappling physical actions until someone breaks free. The person who initiates the grapple is "in control." (see **Grappled** above).

*Feint (Variable successes):* For every success spent on Feint, you generate Enhancement on your or an ally's next attack against the opponent you're attacking. You must designate the ally gaining the enhancement bonus when you make this attack.

*Knockdown/Trip (1s):* Knock your opponent prone where they stand.

*Seize (2s):* You take an object held by (but not strapped or attached to) your opponent. You must be strong enough to hold the object without effort, and you must have a free hand.

*Shove (Variable successes):* For every 1 success you spend after beating the Difficulty, you may push your opponent back a number of meters equal to your Might.

*Sunder (3 successes):* You use your weapon to damage your opponent's gear (weapon, armor or otherwise), making it useless for the rest of the scene.

## GRAPPLE

You wrestle with your opponent. As part of a close combat attack, you can choose to place both yourself and your opponent in a grapple (see above). While grappling, you are normally limited to grappling Stunts in physical combat unless you Break Free before using some other maneuver. The person who initiates the grapple starts with control of the grapple. The grapple action is only taken when you are already in a grapple. To initiate a grapple, you must use a close combat attack. While in a grapple you can only use weapons with the "grapple" tag. While in a grapple and not in control of it, you cannot use the Withdraw Defense action.

**Range:** Close

**Skill:** Athletics + Might

**Hit:** Overcome the opponent's Defense

### STUNTS

*Inflict Damage (0s + opponent's Armor):* Deal an Injury Condition to your target.

*Break Free (1s):* You break out of the grapple. If you are in control, this requires no successes. If you are not in control, this requires you to spend success equal to

the number of successes your opponent spent establishing the grapple.

*Critical Hit (4s):* Deal an additional Injury Condition to your target.

*Gain Control (Variable):* You maneuver yourself to be in control of a grapple. The cost of this Stunt is equal to the number of successes your opponent spent establishing the grapple. This Stunt can only be purchased when you are not in control.

*Pin (2s):* Deny opponent their Defense against all other attacks. Must be in control to initiate.

*Position (per success; Difficulty equal to Opponent's Dodge):* You generate an Enhancement bonus that applies on your next grappling attack against the target equal to the number of successes spent on this Stunt.

*Takedown (1s):* You render both yourself and your opponent prone. You maintain the grapple. You may also employ Inflict Damage or Throw in conjunction with this, representing a body slam or sacrifice throw. Must be in control to use.

*Throw (Variable successes):* You hurl your opponent a number of meters equal to your Might in any direction you desire. Each success spent after the first increases the distance of the throw by a meter. Throwing counts as breaking free, thus ending the grapple. You must be in control to throw.

## RANGED ATTACK

Using a ranged weapon, you fire a projectile at your target.

**Range:** Determined by weapon

**Skill:** Firearms

**Hit:** Overcome the target's Defense

### STUNTS

*Inflict Damage (0s + opponent's Armor):* Deal an Injury Condition to your target.

*Critical Hit (4s):* Deal an additional Injury Condition to your target.

*Disarm (Successes equal to opponent's Combat Skill):* You fire your projectile at the weapon or their hand, forcing them to drop it. You may spend an

additional success to knock the item into the “short” range increment.

*Emptying the Clip (0s):* When using a weapon with the automatic tag, the attacker can choose to empty the clip. Emptying the clip adds a +1 Enhancement bonus to the attack in addition to the automatic tag’s usual benefits. After this action, you must make an ammunition check or be out of ammo and requiring a reload.

*Knock Down (successes equal to opponents Stamina):* You spend successes to knock your opponent prone.

*Pin (Variable):* Pin applies a Complication of 2 on the character’s next attack. If they choose not to buy off this Complication, then they receive one automatic Injury Condition relevant to the damage type of the weapon. A character can spend additional successes on this Stunt to increase the Complication.

## THROWN ATTACK

You hurl a weapon, such as a hatchet or a javelin, with your raw physical strength.

**Range:** Short

**Skill:** Athletics

**Hit:** Overcome the target’s Defense

### STUNTS

*Inflict Damage (0s):* Deal an Injury Condition to your target.

*Blind (2s):* The target takes an increased Difficulty of 1 on all Shoot and Thrown attacks.

*Critical Hit (4s):* Deal an additional Injury Condition to your target.

*Disarm (Variable successes equal to opponent’s Combat Skill):* You hurl your missile at their weapon hand, forcing them to drop it. You may spend an additional success to knock the item into the “short” range increment.

*Line Drive (Variable successes equal to opponents Might):* You spend successes to knock your opponent prone where they stand.

## OTHER COMBAT ACTIONS

### COMPLICATE ACTION

The complicate action is an umbrella term for a variety of actions that involve blocking or stopping another person from performing a task. The character must declare this action as part of their mixed action on their turn. This can be used to defend another character, defend an object, or stop a character from operating machinery. As long as the Storyguide thinks it is possible for the character to stop

another character from performing the action (For instance, it is very difficult to stop a person from opening their eyes in combat time) it is possible to complicate the action. Complicate action inflicts a Complication (Blocked) on any character attempting to perform the stated action equal to the number of successes spent on Complicate Action. If a character chooses not to buy off this Complication, then they automatically fail to perform the stated action.

**Skill Used:** Varies based on the action declared, usually Athletics or Close Combat.

## THROWING

To throw a person or an object into someone else, you must first be able to lift it, requiring an Athletics + Might roll, or to put a wiggling, living target into a grapple (p. 117). Once lifted, the object or person can be thrown as if it had the tags *Thrown*, *Pushing*. It is Storyguide discretion whether or not a thrown object is *Lethal* or *Bashing*, or if it might inflict the *Stun* tag as well. If throwing a living person, the damage dealt to the target is also dealt to the person being thrown. In the event of throwing a car, or a pillar from a temple to Zeus or other large object, the thrown object also gains the *Shockwave* tag.

## MODIFIERS TO ATTACK/DEFENSE ACTIONS

### GOING PRONE

Hitting the dirt is a good option when someone is shooting at you but is significantly less good when someone is trying to kick you in the head. A prone target takes a -1 penalty to their Defense against characters in close range with them, and a +2 bonus to their Defense against attacks at any other range.

### ON THE GROUND/STANDING UP

When prone, it is normally a simple thing to get up (reflexive action). However, if you are prone with an enemy in clash range then standing up gets more difficult. If there is an opponent in close range with a prone character, then the prone character must stand up as part of a mixed action. Standing up is an Athletics roll with a Complication of 1. If the player fails to buy off the Complication, his character takes an Injury Condition as his opponent punishes his attempt to stand.

### AMBUSH

Sometimes, the best way to win is before your opponent even knows there is a fight. When attempting to surprise someone with a prepared ambush, the ambushers roll Agility + Dexterity vs. the opponent’s Integrity + Cunning to represent sneaking up on them. Players can also make a case for different dice pools if the situation calls for it, such as Empathy + Cunning to distract an opponent, or to convince them that the ambusher is harmless before the attack.

If a group is trying to surprise another group, pool the successes on both sides and divide them by the number of people on each side (round down).



The target's roll becomes the Difficulty for the ambusher. After the ambusher overcomes the Difficulty, she may spend any remaining successes on the following effect:

*Surprise (Variable):* Impose a Complication on the Initiative roll for the opposing team by one for each success spent. If anyone on the opposing team cannot buy off the Complication on their initiative roll, then they do not get an action on the first turn of combat.

## RANGE MODIFIERS

**Scion** combat is a dynamic affair where heroes duel while racing across rooftops, leap from top to top of speeding cars on rain-slick streets, or rampage up and down the stairs and throughout the opulent halls of penthouses. Taking cover from snipers, advancing on fleeing foes, and riding down terrified enemies atop speeding motorcycles are all possible in the Storypath system.

The Storypath system uses an abstract positioning system to represent the general distance between combatants. Keeping track of exact distances isn't as important as looking at the general spatial relationship. There are several ranges that two characters can potentially occupy in relation to one another:

When a character is at **close** range, he is in an opponent's face, close enough to easily attack with a hand-to-hand weapon such as a knife or his fists.

When a character is at **short** range, he's outside of the immediate reach of an opponent wielding a hand-to-hand

weapon, but close enough that the opponent could reach him with a quick dash.

A character at **medium** range is a fair distance away from an opponent, the favored range of throwing weapons or handguns. A character at **long** range is *very* far away from his opponent, probably in a different Field. Combat at this range can only occur through powerful rifles or bows, and thus is a great range for snipers.

Finally, **extreme** range is one where opponents are distant specks. Communication at or beyond this range is generally impossible without magic or equipment (a cell phone will do), as is combat without the aid of extremely powerful rifle scopes. All range bands beyond long range are considered extreme range, though a character might potentially be several extreme range bands away from another character across several contiguous Fields or one extremely large one. When you can make an attack at all, and you usually can't, you're doing it through the power of raw mathematics.

Ranged weapons change their Attributes depending on what range you're at:

**Close:** Might — at this range you are fighting for control over your ranged weapon, though if you can bring it to bear, you may still harm your opponent.

**Short:** Might or Dexterity

**Medium:** Dexterity or Cunning

**Long:** Cunning

**Extreme:** Intellect

## RANGE TABLE

RANGE	DESCRIPTION	ESTIMATED DISTANCE	COMBAT ATTRIBUTE	WEAPONS
Close	In range to trade blows with blunt objects and blades, or grapple and strike unarmed.	0 to 2 meters	Might	Unarmed combat, melee weapons, pistol
Short	Close-quarter battle distance for reflexive shooting and thrown weapons.	Out of reach — 3 to 30 meters	Dexterity	Thrown, pistol, rifle, bow
Medium	Range to aim and shoot with a firearm or bow. Maximum modern pistol range.	31 to 100 meters	Cunning	Thrown, pistol, rifle, bow
Long	Range to plan and execute long-range sniping and special weapon attacks (compensating for wind, etc.).	Over 100 meters to maximum effective range (standard is 1000 meters)	Cunning or Intellect	Rifle, some bows, light artillery
Extreme	Range of heavy military weapons — must compensate for curvature of the Earth, speed of light delays.	By weapon (typically 1000+ meters to weapon maximum — 10,000 meters or more)	Intellect or dice pool of guidance system	Missiles, naval rail-guns, heavy artillery
Out of Range	Beyond maximum weapon range.	Beyond maximum weapon range.	N/A	N/A

**Firing Out of Range:** Sometimes you need to shoot an opponent who is just too far away. For each range band beyond the maximum range of the weapon, add +2 Difficulty to the roll.

## SURPRISE ATTACKS

When you want to sucker-punch an enemy (as opposed to Ambush, pg. 118) and maximize the element of surprise, you must roll for it. Against a single target, roll Subterfuge + Dexterity or Intellect vs. a difficulty half the target's Composure (rounded down). Ties favor the player character. Against a group, roll against the highest rating among the group of enemies. Bandmates generally should not be surprise attacking each other, but in the event of intra-band strife, the roll is the same, with ties favoring the defender.

On a success, the sucker-punching character or characters have a full round to act against their opponents before initiative is rolled as normal and the enemies join the fight. Stealth cannot be reestablished in a fight without the aid of Knacks or Boons.

## RESOLVING DAMAGE

Characters gain special Conditions when injured, called **Injury Conditions**.

There are four general categories, corresponding to increasing levels of Complication severity: **Bruised** (–1), **Injured** (–2), and **Maimed** (–4). Beyond that, you're **Taken Out**. Except for Taken Out, characters don't often get Injured or Maimed, they get **Broken Arm** or **Crushed Skull**. Be descriptive when applying these Conditions — weapons can only apply Injury Conditions that would be narratively logical. If an Injury Condition wouldn't affect your character (say, they're trying to shoot someone while suffering from a broken leg) the Condition effect or Momentum generation simply doesn't apply.

Injuries needn't represent actual wounds; at the Storyguide's discretion, they can be "Fated Injuries," which are curses, injuries held in abeyance, or close calls that throw off the character and keep them off balance. Having a character dodge a hail of bullets only to catch the fateful one that Takes them Out is perfectly in-genre.

**Calculating Injury Conditions:** Anyone can take the Bruised or Maimed Condition levels (or the equivalents thereof caused by weapons). With a Stamina rating of 1, they

can take Injured (create a small box for the level). For every additional 2 above (round up), the character can take one additional Bruised Condition. Scale can add directly to this, creating one additional Bruised Condition per Scale level.

**Example:** At 3 they have Taken Out, Maimed, Injured, and two Bruised. At 5, they have Taken Out, Maimed, Injured, and three Bruised. At 11, it'd be six Bruised, and so on.

Any time the character takes damage, he must take an Injury Condition. His player chooses to take a **Bruised**, **Injured**, or **Maimed** Condition, if available. If none are available, he is **Taken Out**.

If the attack is from a weapon with the Aggravated tag, the Condition becomes Persistent. Against mortal characters, lethal damage is Persistent. The four-point *Critical Hit* Stunt allows you to inflict an additional Condition.

## BRUISED

You're beaten up a bit.

**Effect:** Special; see below, or Storyguide or player's choice depending on Injury.

**Momentum:** The injury gets in your way later in the scene, adding +1 Difficulty to an action.

**Resolution:** Various Calling or other healing magic; otherwise, wait two days.

BRUISED EXAMPLES	EFFECT	DAMAGE TYPE
Bruised Ribs	-1 Defense	Bashing
Black Eye	Increases Difficulty of Firearms actions	Bashing
Sprained Ankle	Increases Difficulty of all actions any time the character moves	Bashing

## INJURED

You have been solidly hit, and are suffering from a serious but still heroic wound.

**Effect:** Special; see below, or Storyguide or player's choice depending on Injury.

**Momentum:** The Injury gets in your way later in the scene, adding +2 Difficulty to an action.

**Resolution:** Healing magic, or wait two weeks.

INJURED EXAMPLES	EFFECT	DAMAGE TYPE
Minor Concussion	Increases Difficulty of all Mental actions and Firearms actions	Bashing
Broken Leg	Halves movement speed, and increases the Difficulty of all Agility actions	Bashing, Lethal
Cracked Ribs	-2 Defense	Bashing, Lethal

## MAIMED

You have suffered an incredibly serious, and potential-ly permanent, wound.

**Effect:** Special; see below, or Storyguide or player's choice depending on Injury.

**Momentum:** The Injury gets in your way later in the scene, adding +4 Difficulty to an action.

**Resolution:** Healing magic, or wait two weeks.

MAIMED EXAMPLES	EFFECT	DAMAGE TYPE
Shattered Knee/Shoulder	Increase Difficulty of all actions involving the shattered limb	Bashing, Lethal
Internal Bleeding	Increase Difficulty of all attacks and movement	Bashing, Lethal
Acid Burns	Increase Difficulty of all Physical and Social actions	Lethal, Aggravated

## TAKEN OUT

You have been hurt enough to take you out of a fight. You might be dying, trapped under serious amounts of rubble, or simply knocked out cold or too bruised to move. You might be able to talk, but can't make any serious efforts at convincing someone of something.

**Effect:** You may not take any more actions during the scene in which you've taken this Condition. Any successful hit in a later scene has the same effect until you resolve this Condition. Add three Momentum to the pool when you

## I GIVE UP

When a character faces an extreme amount of Injury Conditions or a particularly tough foe, or if they just feel like it, the player can *opt to concede*. In this case, the character is voluntarily Taken Out without going through Bruised, Injured, etc. first. The character takes no further damage, and adds three Momentum to the pool as normal. Losing a fight should be resolved in the same way as a Condition, leading to a new angle in a story. There are also multiple options for withdrawing from a fight; if the battle appears to be one-sided, the Storyguide should gently remind players of these options.

first acquire Taken Out, and for every time a definite lack of your presence in the fight harms your companions.

**Resolution:** The Injury that caused you to be Taken Out, while no longer incapacitating, gets in your way in a later scene, adding +3 Difficulty to an action.

If a character is Taken Out, they can no longer actively participate in the fight. This doesn't mean that they've been killed outright, and the workings of Fate mean that PCs will never be killed by enemies of a lower Tier. It's up to the Storyguide to judge the tone of the campaign and determine whether or not a character has been permanently slain.

## FIRST AID

After combat, characters can give and receive first aid. This allows a character to downgrade an Injury Condition to one of a lower level. Make an Intellect + Medicine roll at a Difficulty based on the severity of the Injury; a character can only remove one Condition this way per session, through a scene of picking glass out of bloodied arms, wrapping bandages around burned limbs, etc.

An Injury Condition can only be downgraded once, and only if the character has empty Injury Condition boxes of a lower level available. The Bruised condition is removed when downgraded. Knacks and Boons may allow first aid to be applied more readily, more often, or simply heal the level.

## DIFFICULTY

- Bruised: Two
- Injured: Three
- Maimed: Five
- Taken Out: One success per other Condition the target has on them

## SCALE

Most combatants are similar in power and ability, but when the sides are uneven, Scale comes into play. For the most part, Scale works the same for combat as it does in the other parts of the game. Scale Enhancement bonuses are additional successes on a character's roll, including for Defense. If the character is an Antagonist and they would have some form of defensive Scale, add half the dramatic bonus to her Defense.

***Example:** Sigrun picks a fight with Hogzilla, a nemean boar and a powerful titanspawn. Sigrun and Hogzilla have similar stats (remarkably enough) but Hogzilla gains an Enhancement bonus of 2 successes to most Physical actions and +1 to its Defense, due to its superior Scale rating. However, if Sigrun gets into a fight with Boyd, a fellow Scion, then Sigrun will gain 2 additional successes to all actions, since she is a superior type of combatant.*

## DAMAGE AND SCALE

In addition to the Enhancement bonus, characters of a higher Scale rating can use their impressive power to deal additional damage. A character with a higher Scale rating may purchase the Inflict Damage Stunt an additional time for each Scale rank they have above their opponent. Storyguides, be sparing when hitting a PC and use the extra successes as much as possible — the blow should hurt, but it's more dramatic to break some ribs and send the character flying a few range bands over and into an inconveniently-placed car than putting the antagonist's fist through the PC's torso. Unless they can heal that because they're related to Antaeus or something. It happens.

**Scion: Hero** will contain additional rules for accessing Scale other than high-powered equipment, but Storyguides, don't actually forget about the high-powered equipment. A cannon or a speeding car both have Scale, and they'll squish a lot of opposition. When facing opponents (including objects such as vehicles) of a greater Scale, a character can only deal damage to a target no greater than two Scale above her. For example: a satyr (Scale 0, human-sized) with a sword can eventually slice her way through an armored car (Scale 2), but cannot slash a skyscraper (Scale 5) in half. In the case where there is a clash between individuals of differing Scale, the entity with two or more Scale above the other dictates the results of the conflict.

## WEAPONS AND ARMOR

Harming other characters and protecting yourself from harm are often best done with the right tools.

## WEAPON TAGS

To distinguish one weapon from another, **Scion** uses a series of tags which indicate the special properties a weapon has. Use these tags to design your own unique gear befitting your story. A weapon may have up to three total points of tags (unarmed strikes have the Bashing, Melee, and Natural tags). There's no point cost for damage type, but weapons may only have one type. Enhancement bonuses granted by weapon tags do not stack. This section includes a few stock examples to get you started.

- **Aggravated (2):** This weapon deals grievous magical damage, such as a blade made of raw fire or lightning, or the revealed face of a God. Aggravated Injury Conditions are things like Burned Off Completely and Melted Flesh and can only be healed by magical abilities. This is meant expressly for magical and supernatural sources of injury.
- **Arcing (1):** This weapon can be fired in an arc, allowing shots to better maneuver around cover. When using this weapon against a target in cover, downgrade its rating by 1: Light cover is ignored, and heavy cover becomes light.



- **Automatic (2):** This weapon is designed to fire in bursts. It may be used to make a burst fire attack, which adds +1 Enhancement to applying the Critical Hit stunt. This tag may not be added to any weapon with the Melee or Shockwave characteristic. This restriction applies even if these tags were added via a special ability, such as a Knack or a Boon. After using the Empty the Clip Stunt, the player must roll for Out of Ammo with a -2 Complication for each time they've rolled this scene.
- **Bashing (0):** This weapon deals blunt force damage. The tag allows for the Broken and Battered Injury Conditions. It cannot be used to slice or sever objects (or limbs).
- **Brutal (1):** This weapon can inflict massive trauma on a target. This weapon reduces the successes necessary for a Critical Stunt by 1.
- **Concealable (1):** The weapon can be hidden in a pocket, up a sleeve, or inside a particularly long coat. Gain Enhancement 1 to any tasks involving sneaking the weapon into a location without someone noticing.
- **Firearm (0):** The weapon is a gun. It must be used with the Firearms skill, and adds +1 Enhancement to Firearms rolls.
- **Grappling (1):** This weapon grants +1 Enhancement to making the Grapple attack.
- **Lethal (0):** The weapon deals lethal damage, which can lead to serious injury. This tag allows for the Scratched, Cut, or Bleeding Out Injury Conditions. A weapon with this tag cannot inflict the Bruised or Battered Injury Conditions.
- **Long Range (1):** This weapon can be fired at far distances, extending its effective range band to long.

## OUT OF AMMUNITION?

Though **Scion** is a game of semi-divine heroes, their mortal weapons may fail them. At the end of any turn where it would be dramatically appropriate, the Storyguide may call for an Out of Ammo check. Roll Firearms + Cunning or Composure. A failure indicates the character has run out of ammunition and cannot continue to use any weapon requiring ammunition or with the Firearm tag until they spend an action reloading, which may be part of mixed action using the same dicepool.

## SAMPLE WEAPONS

### LIGHT MELEE

Knife: Concealable, Lethal, Melee, Thrown  
 Sword: Lethal, Melee, Versatile  
 Staff: Bashing, Melee, Reach, Stun  
 Knuckleduster: Bashing, Concealable, Melee, Worn

### HEAVY MELEE

Great Sword: Lethal, Melee, Two-Handed, Unconcealable  
 Hammer: Bashing, Melee, Pushing  
 Axe: Lethal, Melee, Piercing  
 Spear: Lethal, Melee, Reach, Thrown

### FIREARMS

Pistol: Concealable, Firearm, Lethal, Piercing, Ranged  
 Shotgun: Firearm, Lethal, Loud, Ranged  
 Submachine Gun: Automatic, Firearm, Lethal, Ranged  
 Sniper Rifle: Firearm, Lethal, Long Range, Piercing

### ARCHERY AND THROWN

Longbow: Arcing, Lethal, Ranged, Two-Handed  
 Javelin: Arcing, Lethal, Piercing, Thrown  
 Bolas: Bashing, Pushing, Stun, Thrown

These weapons increase the Difficulty of any attacks in the close and short range band by 1.

- **Loud (-1):** The weapon is noisy and cannot be silenced, and will surely draw attention if fired in a place where people can hear it.
- **Melee (0):** This weapon can only be used at close range. It must be used with the Close Combat Skill, and adds +1 Enhancement to Close Combat rolls.
- **Messy (-1):** This weapon does not damage cleanly, leaving ragged wounds, or blowing apart cover. A Messy weapon will leave behind a distinctive trail.
- **Natural (1):** This weapon is part of a character's body, such as bare fists, a ferocious bite, or wicked claws. It cannot be disarmed, though may suffer Complications or increased Difficulty from Injuries.
- **Piercing (2):** This weapon is meant to punch through the protective layers of armor. Reduce a

target's hard armor value by 1 or soft armor value by 2 when dealing damage with a weapon with this quality.

- **Pushing (1):** This weapon is heavy, large, or otherwise well-adapted to pushing foes around the battlefield. After dealing Stress or an Injury Conditions to an opponent, you can also choose to knock them prone.
- **Ranged (0):** This weapon is meant to be fired at range, up to Medium range. These weapons increase the Difficulty of any attacks in the Close range band by 1. It must be used with either Firearms or Athletics, and adds +1 Enhancement to Firearms or Athletics rolls.
- **Reach (1):** A weapon with a long haft, or one where the end of the weapon can reach up to six feet or more away (like a whip). These weapons can be used to make Close Combat attacks out to short range.
- **Returning (1):** Often paired with Thrown, this weapon returns when fired or thrown away from the character. A boomerang is the most common example, but a harpoon with a retractable chain would also be Returning.
- **Shockwave (4):** This weapon can be used to strike all targets in the same range band. This tag is reserved for weapons at large Scale, or for magical effects granted by Knacks or Boons and is not typical on mundane weaponry.
- **Slow (-1):** This weapon requires time and effort to set up, reload, move, etc, such as a catapult or trebuchet. An action must be dedicated to the aspect of the weapon that requires work and attention.
- **Stun (1):** When inflicting an Injury, this weapon can only be used to inflict the Minor Injury Conditions Bruised, Staggered, or Stunned, or the Major Injury Condition Battered. When a character is Taken Out by a weapon with the Stun tag, they are knocked unconscious.
- **Thrown (0):** This weapon is meant to be fired at range, up to Medium range. These weapons increase the Difficulty of any attacks in the Close range band by 1. It must be used with either Firearms or Athletics, and adds +1 Enhancement to Firearms or Athletics rolls.
- **Two-Handed (-1):** The weapon requires two hands to use. If a character loses the ability to use one of her hands, she cannot use this weapon.
- **Unconcealable (-1):** The weapon is too big or bulky to be easily hidden. You may be able to smuggle it into places by putting it in a container or case of some kind, but even this might be difficult without arousing suspicion.

## SAMPLE ARMORS

Motorcycle Jacket: Armored: (Soft or Hard) (1), Innocuous

Kevlar Vest: Armored: Soft (1), Concealable, Resistant (Bulletproof), Weighty

Chainmail Shirt: Armored: Hard (1), Concealable, Resistant (Arrows)

Plate Armor: Armored: Hard (3), Cumbersome

- **Versatile (2):** The weapon is useful outside of simply causing harm. Add +1 Enhancement when using the weapon to perform any Stunts.
- **Worn (2):** The weapon is strapped to the character's body or otherwise worn, and cannot be disarmed.

## ARMOR TAGS

When charging into a fight, it's important to protect one's vital spots from harm. Characters wearing protective gear use the following rules to determine the mechanical effect of armored equipment. Like weapons, armor may have up to three total points of tags. To distinguish different sets of armor from each other, use the following tags, which are all considered to be "Armored" tags.

- **Cumbersome (-1):** The armor is big and bulky, imposing +1 Difficulty to any kind of athletic feats performed while wearing it.
- **Concealable (2):** Whether a Kevlar vest or a flawlessly made chain shirt forged by dwarves, the armor can be hidden under clothing.
- **Hard (1 or 3):** Hard armor grants the wearer one additional Injury Condition box. The one-point version of the tag gives one condition box, and the three-point version gives an additional one. Once filled, the boxes stay filled until the end of the scene. There is no Complication attached to the Injury Condition box provided by Hard armor. Armor cannot be both Hard and Soft.
- **Innocuous (2):** This armor looks like an ordinary object. Often a motorcycle jacket, or sports pads: things someone won't be concerned about seeing. Relic armors may have this tag as a magical property.
- **Resistant (2):** The armor is designed to protect against a certain type of damage. The most common mundane armor is *bulletproof*, which ignores the Piercing tag on any weapon that also has the Firearms tag. Armors made by Gods may be resistant to fire or frost or acid, protecting the character from any Complication or Condition that may come from

those sources. If enough points are available, this tag may be purchased more than once.

- **Soft (1):** Soft armor increases the Difficulty of the "Inflict Damage" Stunt by 1. Armor cannot be both Hard and Soft, but certain effects may grant both soft and hard armor; so long as they're from different sources, they stack.
- **Weighty (-1):** The armor is heavy or tiring to wear. If a character performs extended feats of labor or sleeps in it, she must make a Difficulty 3 Athletics + Stamina roll or deal with a Fatigued Condition.

## DISEASES

Most heroic characters don't need to worry about catching Ordinary illnesses like the cold or flu — they live in a world with modern over-the-counter medicines, urgent-care centers, and hospitals, after all. Supernatural blights and magically inflicted diseases require a Knack or Boon to apply and are inflicted as Complications, which last until the target character as accrued enough successes via Stamina + Resolve or Survival rolls to buy off the Complication or until the character has received medical care from a trained practitioner. Unlike other Complications, a healer's successes on Medicine + Intellect or Dexterity rolls may apply to buying down a Disease Complication. Some Knacks or Boons may grant a character the ability to remove these automatically.

## POISONS

Typically applied via an attack (such as an poisoned arrow or blade), poisons, venoms, or toxins all inflict the **Poisoned** Condition once they inflict an Injury Condition.

## POISONED

**Effect:** This Condition lasts a number of rounds equal to the number of successes that inflicted it (equal to the successes over the target's Defense). For each round it persists, it deals damage to the target as though the *Inflict Damage* Stunt had been applied to the target until the target dedicates a simple action to overcoming the poison via a Resolve or Survival + Stamina roll. Armor does nothing to resist the Injuries that poison might cause.

Some poisons are soporifics, or may paralyze their target, or deal any number of other unusual effects rather than damage. Administer the poison as you would normally. In the event that a character is poisoning another's food or drink, make opposed rolls: Subterfuge + Dexterity or Manipulation vs. an applicable perception roll. Ties favor the defender. Instead of dealing damage that persists, this inflicts whichever kind of effect it would supply otherwise, resolving itself as listed above.

**Momentum:** Every time the sufferer takes damage.

**Resolution:** Overcome the poison or be the recipient of healing magic.

# Eileen Bran

## PART TWO

### IV

When Eileen went out to collect the empty saucer of cream the next morning, she found a woman sitting on the back step. The newcomer was diminutive, bird-boned, and might have passed for human were it not for her eyes. No whites, just yellow edge to edge, with a feline slit for the pupil.

"Well met, daughter of the Dagda," she said, dabbing at the corners of her mouth with a linen handkerchief.

"I. Uh." *Fair folk. She's one of the fair folk.* Gran had said there was an etiquette to these sorts of interactions, but damned if she'd ever touched on what happened when one acknowledged your father the God. "Well...met?"

The fairy woman sniffed. "You may call me Lady Niamh."

"Lady Niamh. I'm Eileen." She'd never seen a cat roll its eyes before. Now she had a good idea how it might look. When in doubt, she figured, go into customer service mode. "How might I be of assistance?"

That did it. Sort of. Lady Niamh's mouth quirked up into what Eileen hoped was a smile. "I'm the one who can assist *you*. My silver harp was stolen a century ago. Bring it back to me, and I will show you how to return to your father's library."

Her heart leapt at the very thought of it, then plunged right back into her shoes. She doubted this was the sort of thing she could pull up in the card catalogue. "Where would I even go looking for it?"

"Put on your hiking boots, daughter of the Dagda."

Eileen blinked. Was some kind of fae magic about to happen? Were her ordinary shoes about to turn into some kind of seven-league boots, to carry her to where the harp was hidden?

"There are fairy mounds in the Blue Hills. You have some walking to do."

...

She didn't tell Maura she was driving south of the city, let alone that she was going there in search of a fairy relic. Instead, she left a vaguely worded note about having to go pick something up for a colleague, and fled before Maura woke up.

The day was overcast and warm, decent for hiking but not so perfect the trails were crowded. Eileen puzzled at a map of the trails, casting about for anything that might suggest the presence of the fair folk. What she wouldn't give to have Gran at her side, offering advice.

No Gran, though. No Gran, no Dagda, no Lady Niamh, not even Bev.

She set off at random, onto a path that led into the forest's canopy. It looked empty, no hikers ahead, and rose slowly into the hills. She had no idea whether it was fairy-like, but it had a pleasant view and an easy slope, and soon enough she found herself humming as she strolled. The parking lot vanished around a curve, and the woods closed around her.

Other hikers had left trail markers along the way. Eileen remembered some of them from a scouting badge she'd earned in elementary school: turn left, turn right, gone home.



Wait.

The “gone home” sign was usually a circle of rocks, with a single stone in the center. She turned around to peer at the one she’d just passed and swore. The path had given way from concrete to well-trodden dirt to mostly grass, some bare patches suggesting a trail. It was here, in a little clearing, where the circle lay.

The outer ring was composed of mushrooms, the flat-topped, misshapen sort that grew out this way. *Fairy ring*. She knew better than to step inside it — losing seven years to dancing with the fairies was a common feature of Gran’s stories. Eileen skirted around it, giving it as wide a berth as she could and still stay on the path (wasn’t that part of the stories,

too? Never leave the path?). She was on the right trail.

Ten minutes further on and she heard the music. She’d always thought of harps as elegant, ethereal, the sort of music you heard in heaven, or what played in your head when you spotted your idol from afar. This was the opposite of that, like the catgut strings were, in fact, being removed from a still-living cat.

A copse of trees marked the path’s end, and Eileen crept forward, peering through the thick branches to see who might be standing on the other side, torturing the harp.

Plunked down on a felled tree, the delicate silver harp gripped awkwardly in his gnarled fingers, was the most hideous man Eileen had ever seen.

## V

“Do you think,” said the man, “you are the first the Tuatha has sent after me? Do you think you’re even the *tenth*?” His voice was the rumble of thunder in the distance. “Their children, so fragile. So pleasantly breakable. I *feast* on your kind, and still they send more.”

He set the harp aside and stood, taking his time about it. He was human-shaped, but his proportions were wrong: limbs too long, face too flat. His skin resembled tree bark, and the sparse hair on his head twisted around two jutting bits of bone that

might have been horns. "Come out, little morsel, and let me decide how best to cook you."

*Shit.*

Any number of desperate plans flashed through Eileen's head. She could run, but the man's long legs would easily outpace her. She could try climbing a tree, but she doubted she'd make it up more than a few branches before he yanked her down. Screaming for help? She hadn't seen any fellow hikers for over an hour.

"All right," she said, fighting the urge to gibber and flee. "Fine, here I am." She pushed her way through the branches and into the clearing. "But what if..." she licked her lips. "What if, before you, uh, cook me, what if I show you how to play the harp?" Eileen had no earthly idea how to actually play it, but plucking a few strings couldn't be that hard. At least, it couldn't sound worse than whatever he'd been doing to it earlier.

The man eyed her distrustfully. "You'll try to steal it and run."

"If I were going to run, I'd have done it already. I've done the math: you'll catch me before I've gone a hundred feet. So. At least I can hear a little music before I die. That's a reasonable request, isn't it?" Eileen glanced up at the trees, and saw the crows gathering in the branches. For a moment, she let herself give in to the fleeting hope that it was the same flock from this morning, that Bev was nearby and would help her escape from this poorest of life choices.

But, no. It was only Eileen and the ugly man. And the harp. She inched closer, holding out her hands. "May I?"

## VI

Maura wasn't home when Eileen got back to the apartment. She'd left a note on the kitchen table: *Went out. Don't wait up.* The spiky letters and the way the pen had dug deep into the paper told Eileen she was on her girlfriend's shit list. *And rightly so.*

It was just as well that Maura had gone out: Lady Niamh was waiting on the back step, and Eileen had no idea how she'd even begin to make *that* particular introduction.

"Do you have it?" asked the fairy woman.

"I do," said Eileen, but she knew better than to simply hand over the harp. "I dropped it off at the library, and you can have it when you show me the way to the one in Tír na nÓg."

Still wary, he relinquished the harp. It was cool to the touch, the strings singing softly with only the lightest movement of the air around them. Eileen thought something made of solid silver would be heavy in her grasp, but instead it was light and lovely, and if she got out of this, she swore to herself she'd learn how to play.

She took a spot on the fallen tree and plucked a few strings experimentally. The man settled down on his haunches in front of her, ready to spring. Eileen tensed as well. *Soon as I start playing, he's going to know.* But no more clever ideas came to her, and all she could do was hope she could pick out "Mary Had a Little Lamb." She thought she remembered that from grade-school music classes, provided the harp strings matched a piano's keys.

What flowed from her fingers wasn't artful. It likely only sounded like a children's song if you were drunk and had never heard the song in the first place. But it was better than what the man had been producing, and as Eileen plucked and strummed and fumbled, his eyes began to droop. Trying not to panic, too terrified to rejoice, she dredged every nursery rhyme and lullaby out of her memory that she could. She played until twilight fell, and at last the man pitched over onto his side, ground-shaking snores emanating from him.

Eileen continued plucking as she slid from the log. No attempts at melody now, just notes played haphazardly, her fingers shaking with fright. She tiptoed to the tree line, ducked through the place at which she'd come into the clearing, and ran like hell all the way back to her car.

Lady Niamh's mouth pursed, but she nodded. "Well enough. I'll see you there." She turned on her heel and was gone. It saved Eileen the dilemma of whether to offer her a ride, or ask if they ought to walk to campus together.

• • •

The crows were back, perched in a long black line on the library roof. Bev sat on the steps, watching Eileen approach. "I knew you could do it."

"Could've used a hand."

"Eh. You had it. Besides, that's not how it works. I wasn't allowed to interfere. There are rules to all of this."

"It'd be nice if someone would clue me in to what they are." She unlocked the library door and held it for Bev. "Like, should I stay here and see if Lady Niamh needs a formal invite to come inside, or is that just for vampires?"

"Some of the sidhe labor under that restriction," said Lady Niamh as she swanned past, "but not me. Now, Miss Bran. My harp?"

Eileen led them to the rare books room, where she'd stashed the harp away on her way home. "The doorway first."

Lady Niamh uttered a word and waved her hand, and Eileen felt the fragrant air of Tír na nÓg ruffle her hair. "It's open for you when you wish now," said the fairy woman. Then she took her harp from Eileen's arms and glided away, leaving Eileen and Bev alone on the threshold between worlds.

On the other side, Eileen saw the smudge of red against the green that meant her father was waiting. "Are you coming with me?"

Bev shook her head. "You have to do this on your own."

"More rules?"

"No, just...not my place. Not just now." Bev leaned forward and kissed Eileen on the cheek. "I'll see you around."

• • •

The Dagda waited next to a stack of books. This time, the glasses were nowhere to be seen. He looked different without them, rougher, cruder. The book he held looked out of place in his hand, like he'd rather be holding a cudgel.

"I wasn't sure it would be you coming through," he said. "Our visitors aren't always the friendly sort."

"You told me to find my way back," Eileen said. "Here I am."

"And this is what you want? This life? I feel like I should warn you that not all monsters can be lulled to sleep."

*So he knows about the man with the harp.* She wasn't entirely surprised. In fact, she suspected he might have been the one to send Lady Niamh to her in the first place. Eileen looked around, at the rows of books containing knowledge she'd only ever dreamed might be hers. She looked behind her, through the door to her own library. Her own world. Somewhere, Maura was seething at her, and Eileen was only going to make her frustration grow.

But the thought of walking back through that door, having it close on her forever... No. She couldn't bear that loss.

"This is who I am," she said. "Now show me everything."



# CHAPTER FIVE STORYGUIDING

A myth is a true story that never happened.

— Mircea Eliade

The stories that Scions live differ from the lives of ordinary people, not because of the powers they wield but because they have coherence that only myths can offer. They live in a World of themes and symbols, of signs and portents, of prophecies and dooms. Sometimes — less often than they think — they see where the myths they inhabit are leading them. Other times, their lives remind them they are not free from the daily happenstance that shapes the experiences of mortals.

**Scion** is a roleplaying game, which means the Storyguide is part artist, part story crafter, and part troubleshooter. Here, we'll provide some general guidelines of how to craft a game, take the rules as your own, portray the supporting cast and antagonists, and generally keep the narrative flowing and on-target.

As a line, **Scion** encompasses a number of genres, from urban fantasy to pulp action to modern heroic fantasy to high fantasy. We represent this through a system called the Myth Level, based on Hesiod's Five Ages of Man. The Myth Level is explicit advice on how to keep genre, tone, and style consistent, or not, as the playstyle demands. This concept of genre change will be explored in later **Scion** books, but much of **Origin** exists on the *Iron level*: the mundane daily lives of mortals with the divine relegated to nothing but signs and omens that may or may not be real. At times, however, the game verges on the *Heroic level*: the pinnacle of "mundane" where the supernatural is apparent to some, where the action gets intense and death-defying, where centaurs

curse and throw horseshoes on paved roads, and satyrs deal MDMA in clubs.

## THE STORYGUIDE'S ROLE

**Scion** is a collaborative storytelling game, which means that all the players — including the Storyguide — are involved in creating the story and making things fun. It's the role of the Storyguide to set the stage and *guide* that story towards a satisfying and cinematic or literary conclusion.

**Providing Space to Play:** This doesn't just extend to a physical or virtual space, though it might; it's the Storyguide's job to make sure everyone has what's needed to play, whether that's enough dice, the proper code for an online dice-roller, or just reminding people to have some water. Providing space to play also extends to making sure the table is a friendly and collegial atmosphere for all involved, and that all players get a chance to shine. Make sure those in the group who are quieter get a chance to share their voice and utilize Momentum in a fair manner.

**Establishing Setting and Theme:** Tying into the above, making sure that scenes flow from one to another (as soon as the action stops, if there's no call for more rolls, and everyone has made the points their characters want to make, it's time to move to a new scene) and making sure the themes are well-represented in every game are chief

## THE FOUR RULES

**Golden Rule:** If you don't like one of Storypath's rules, change it. If a rule is getting in the way of having fun, throw it out. If you have an idea — even from another game! — that works better for your group than one of the rules or setting elements here, go with that. The chief part of the rule is this: *If someone isn't having fun (including the Storyguide), it's the responsibility of the entire table to fix it.*

**Ichor Rule:** **Scion's** got a lot of rules. If you find that following the rules to the letter gets you a weird result, or one that's inconsistent with the story you want to tell or just plain doesn't make sense, the rules are wrong and the story is right. Consolation exists for a reason: If you need to change rules to help the story a little, throw the players some Momentum for their trouble.

**Red Rule:** Several Knacks and Boons, and the entire Intrigue system, can affect how much input players have on their character. The Storyguide has control over The World, and the players have control over their characters — if a Knack or Boon makes them uncomfortable at the table in a way they haven't agreed to, stop the game immediately and don't revisit the topic.

**Storyguide's Rule:** Scions are the children of Gods, and Purviews allow them to do magnificent, miraculous things. Some of these things have the capacity for abuse, or to derail the game in a way that isn't fun — your Fertility God Scion's plan to corner the market on GMO tomatoes probably doesn't enthrall anyone else at the table, for example. Or, hell, maybe it does, it's not like that's not some shenanigan Gods get up to anyways. Point is, if they're shenanigans that are *detracting from other people's experience* or seem like they're just an attempt to game the system for an unfair result, you can veto it. The Storyguide has that power.

Storyguide responsibilities. Maintain a consistent tone through games and try to minimize digressions.

**Scene Framing:** Storyguides typically handle all the responsibility when it comes to “Where do we go next?” and even “Is there anything left to do?” but this doesn’t mean that players don’t have a voice. Other players may interject and take turns in suggesting where the story should move next and which storylines or characters are explored next (“Let’s do Vera’s story, then mine.”).

**Adjudicating Experience:** The Experience guidelines are fairly simple, but Experience costs are based around an average of about 5 Experience per session. Some sessions will have more or much less, but with story rewards it should even out to about that much. Part of the Storyguide’s role is to make sure the characters progress evenly and according to needs of the story.

**Storylines:** The Storyguide’s responsibilities include forming the plots of the game. See the Plot Engine (p. 133) for help in this. Storylines can be broken up between any number of players or left as open plot kits that any player can pick up and use at any time.

**Running SGCs:** It’s everyone’s responsibility to bring interesting characters to the game that will also suit The World and the Fatebindings in play, but the Storyguide needs to keep track of them in order for the story to function. Too much prep work can ruin a game, especially if a Storyguide gets too possessive about “their” plot. Remember, this is a collaborative game, and while the Storyguide is an arbiter, they’re another player — and it’s the job of everyone to make sure the table is fun.

**Cheerlead for the Player Characters:** Any player acting as a Storyguide should be the characters’ biggest fan, wanting their characters to grow into an interesting myth. This doesn’t mean players should always get what they want and never have anything bad happen to their characters, just that players are challenged and characters may grow. Since character growth is tied to Conditions and Deeds, difficult situations lead to more interesting myths and origin stories.

**Doing the Research:** Beyond Wikipedia (although that’s a good first step), myths require a lot of homework. Part of prep work means jotting down interesting myths and stories and making the game feel properly grounded in myth while staying high-octane in tone.

## TABLE ADVICE

Sometimes, problems crop up at the table, and you’re not sure what to do. Don’t worry! Just take a deep breath, relax, and do what feels right. If you’re still struggling, here are some suggestions that might help you bring the story back on track.

## REINFORCE THEMES

Themes are the human dramas that make your seasons compelling. The overarching themes of **Scion** are

relationships, faith vs. reverence, and modernity vs. timelessness. In the tension between the opposites, one finds the game. Naturally, these aren’t going to be the only things you’ll explore — **Scion** is an action game, and the themes of any good action movie (such as cunning and cleverness, or duty and greed in *Die Hard*) work perfectly well for a **Scion** game. In games where Virtues come into play, the particular passions of the pantheons are designed to work in opposition to one another.

## USE ALL FIVE SENSES

Descriptions accrue in storytelling games; as the Storyguide, drop details in the scene as you narrate it. As characters experience the scene, taking it in, players will invariably use Stunts to fill in the blanks — and this is perfectly acceptable. A good Stunt will add salient details to the scene, such as a tapestry on the wall or the particular burn of a poison a character suffered before.

As the Storyguide, try to include three or more senses per scene, varying the senses you serve: sight, hearing, smell, touch, taste, and memory (since characters have defined Paths that suggest an entire life lived before the game).

Ask yourself, then answer: Why are we focusing on this now? How does this serve the players? If the answer is nothing and it doesn’t, feel free to move on to something else.

## GOOGLING THE MYTH

The good news for Storyguides is that people have collected an immense variety of myths and legends over the centuries, which means that inspiration can be as close by as a quick internet search. The bad news is that the results of that search can be so overwhelming in number, especially for a Storyguide who wants to find the “right” version of a myth for her game, that it becomes paralyzing instead of helpful.

If that starts to happen, she should keep these ideas in mind:

**There is no Canon:** In a World where all myths are true, no version of a myth is definitive. Dian Cécht of the Tuatha Dé Danann is a healer, a murderer, and a God who dies from disease despite his power. Apollo is a divine musician who is still beaten by a mortal, a bringer of sickness who also protects against it. These are features, not bugs. A **Scion**’s story can slip from one version of a myth to another, not bound by any of them.

**Myths Express, not Explain:** Myths are not the product of attempts to explain why the sun rises or what lightning is. They are expressions of people’s response to those events and how to find meaning in them. *Is my life like a rising and setting sun or a constantly reborn moon? Do I treat other people like prey animals or part of my herd?* They help people orient themselves in their lives, and provide structure and purpose.

**Myths Arise from Immediate Needs:** Gods of frigid winters do not arise in southern desert cultures. City Gods do not manifest themselves until there are cities. When looking at pantheons in **Scion** and the stories that surround them, it helps to think of them as having been born from societies whose interests did not extend beyond the horizon. The relationships between Gods — courts, councils, rival clans — generally mirror the power structures of the people by whom they were generated.

**Myths Hide the Present in the Past:** When a myth declares that “this is the way it has always been,” it can just as easily mean “this is how we root our experiences now.” They can justify the status quo or introduce revolutionary ideas with equal ease. In a game of modern mythologies, this idea opens up the way for Scions to reveal the present meanings in stories told and retold for millennia.

**No Myth Stands Alone:** Within and across traditions, mythic stories refer to each other. Understanding Dionysus means not only how he appears in *The Bacchae*, but in his relationship with Ariadne, his tutelage under Chiron, and his bestowal of Midas’ gift and curse. None of these stories are complete: they branch out into others over and over.

**No Symbol Has One Meaning:** Mount Meru is and is not Mount Olympus. They both rise from The World of ordinary life to that of the sacred. Both are mountains, so a Scion born to one set of myths may understand the other, but they each have unique qualities that go beyond their similarities. Encountering differences between mythology is just as important as finding their common ground.

## RULINGS, NOT RULES

It’s the job of the Storyguide to know the rules and use them in the game, but observe the Ichor and Storyguide’s rules up above. When rules don’t make sense or aren’t producing the ruling you’re looking for, feel free to change them — improvisation is the mark of a great Storyguide. When adjudicating rules or making calls, it’s important that everyone at the table agree; the Storyguide should listen to advice, make a judgment quickly (and cleanly), and then stick to it. Communication at the table is paramount, even if the Storyguide is the final arbiter on rules and making sure those rules are adhered to is important.

## ALTERNATE RULES

**Momentum Escalation:** During playtest, some groups had issues generating Momentum and were reluctant to expend it. The general, preferred mode of play is that the group engage with Conditions and attempt risky rolls in order to generate the communal pool. However, if the group is generating Momentum too slowly, then consider adding a point to the Momentum pool for every scene and for every turn in combat. Don’t reward an Experience for topping off the Momentum pool.

**Individual Momentum Pools:** For groups who prefer a more individualized experience instead of a communal pool, give everyone a separate Momentum pool capable of holding 12 Momentum. These pools are refilled just as normal, except only the character’s actions contribute to their individual pool. Players will have to chase Conditions a little more, but this may be suited to groups that prefer less Argonauts and more Hercules and Ioalus.

**Favored Approaches:** Favored Approaches prioritize characters who are Forceful, act with great Finesse, or are stalwart at Resisting. Such an approach favors archetypes over those character concepts that are granular, but isn’t well-suited to playing character concepts such as “big, dumb guy.” Besides moving around Attribute dots, these concepts can be represented by a persistent Hidden Strengths Condition that still allows the big dumb guy to make intuitive leaps of raw intelligence or charm with pure animal charisma, but keeps the focus on being big and dumb:

## THE PLOT ENGINE

A myth is made of many parts: characters, places, choices, moments, destinies. Your players have provided their contribution, and now it’s your turn. You provide the backdrop against which your players’ myth will be told. You provide the living and breathing locations, the recurring characters your players will love (or love to hate), the moments terrible and beautiful, the opportunities for your players to make choices with ramifications that even you may not be able to see the end of. All of this adds up to a myth told in collaboration — which is, after all, how all myths are ultimately told.

### HIDDEN STRENGTHS (PERSISTENT)

**Effect:** Choose one Arena: Physical, Mental, or Social. You suffer Complication 2 on your Favored Approach if it doesn’t fall within this Arena, but receive Enhancement 1 on other Approaches within your chosen Arena.

**Momentum:** Every time you fail to generate enough successes to buy off the Complication, you may generate Momentum.

**Resolution:** When you change your Favored Approach, you may choose to resolve this Condition, or keep it.

Story and character arcs in **Scion** revolve around Deeds. This is no accident, for the two are inherently intertwined. You, the Storyguide, are responsible for creating situations that force characters to change and grow. The Plot Engine is a set of tools to help you create such a structure, drawing on both myth and modernity, and to present it to your players in a way that naturally draws them into the action and keeps the story flowing.

The setting of **Scion** is one where myth and modernity clash regularly, where the fantastic rubs shoulders with the mundane. The people of the everyday World, The World of accountants and baristas and CEOs, don't often think about the mythic strangeness with which they share The World, but that strangeness is there, and if they ask around, they'll likely find someone they know who has a story to tell about it. Every story you tell in The World should take on that collision, that tension, and play it to the hilt — your characters are, after all, caught in the middle, between mortal mundanity and the mythic divine. This section will help you navigate that divide, bridging the miraculous and the prosaic in a fun and novel way that your players will be drawn to.

## THE SEED

The *Seed* is the beginning of every group arc, the idea behind the entire plot that the players' characters will be collectively tackling. A Seed can be summed up in a single sentence, such as "Wild centaurs are ruining this small town's crops!" or "This frost giant thinks it's Ragnarok and is tearing up the city!" Keep it as a process, rather than an end state — if your player characters are happening on an event in progress, they'll get involved almost as a matter of course, but if it's a done deal, what's left for them to do? Everything flows from the Seed, so ask questions of it: Who are the key characters? What can be done? What will my players in particular want to do? What are some of the potential consequences? Let your imagination run wild. Play out the story, as you would write it, any number of ways — but don't get married to any outcome in particular! Your job is to prompt the players, to let them write the story with you. Whatever you do with it in your off time is preparation, anticipation, and planning.

## THE PITCH

Starting things out is always hard — that's what the *Pitch* is for. The Pitch is a pre-written statement that introduces what's going on in the story at the very moment the player characters are about to come into contact with it — essentially the movie trailer for the arc you're about to play. Flesh out the Seed, making it relate to the protagonists while simultaneously keeping the "as it happens" feel. The Pitch is the powder keg, and the player characters are the match.

The Pitch can sometimes be a difficult thing for Storyguides because, well, reading things aloud and trying to give them dramatic weight can be a little corny. If you can't get around that, then play it up: Read every Pitch in the gravelliest voice you can, and always start with "In a World where..." You're allowed to be silly, as long as it's

getting the players interested — and a laugh is as good for that as anything.

## DEEDS AND ARCS

Once the Pitch has been made, the players will decide on their Deeds, drawing on what's been provided for them. Short-term, long-term, and Band Deeds tie directly into the arc they describe. For example, a short-term Deed might be "Strike a dangerous foe down," describing a short-term arc where the character in question becomes more confident in her combat abilities. A long-term Deed might be "Take vengeance on the vampire that killed my family," laying out a long-term arc about the lingering pressure not only of such a trauma, but the drive for revenge and what it does to the character. This helps guide players in making Experience expenditures as they develop their characters further. The group or Band arc is a collective Deed, so work with the players to develop it.

If this is the first session, players will be choosing three Deeds in one go, so make sure they're given enough to work with. Short-term arcs will cycle through quickly, resolving about once a session or so, while long-term and Band arcs will continue to draw on your Pitches, as they concern things far enough out in the narrative that players may not yet be focused on them. It's okay for long-term and Band arcs to shift in the process of play — none of you know what's going to happen, and the situation will likely change radically from start to finish.

Once players have outlined their Deeds, what they're looking to get out of a session, story, or chronicle in terms of their character development should be readily apparent, as well as how their characters will be interacting with the issue presented in the Seed. Use this as inspiration, much as the players use the Pitch, when building The World and the story around them. If the players' Deeds represent what they want, arcs represent how you, the Storyguide, get them there. Every arc should, in some way, tug at the relevant Deed, making it impossible for them to ignore events as they unfold (and keeping the characters at the center of the narrative).

## URBAN FANTASY

### (MYTH LEVEL: IRON AND HEROIC)

There are two basic kinds of urban fantasy: stories in which ordinary people discover that a world of the supernatural exists, and those in which supernatural beings try to navigate a mundane world. **Origin**-level characters hover at the edge of these two. They are not entirely mortal, but neither are they fully enmeshed in the realms of the divine. Symbols and hidden meanings weave themselves through their stories, sometimes peeking out to offer just a glimpse of something greater.

In this stage of the journey, the influence of myth is subtle. Crows appear around a character with suspicious frequency, but not Odin's ravens following her every move.



She may have luck getting money when she most needs it, but there is no golden Draupnir multiplying into infinite wealth. Most importantly for a Storyguide, the roles played by supernatural figures—dwarves, nymphs, jinn, rakshasas, and others — can be taken on by humans instead.

Unlike Rama in the *Ramayana*, an **Origin**-level character does not need to worry about his wife being kidnapped by the rakshasa Ravana. Instead, he may notice that someone has been hitting on his girlfriend and trying to convince her to leave him. The man doing it has a sister whose love for the character makes her try to break up the couple, too, and brothers who either disapprove of the attempt or don't care until they see the trouble it causes.

Myths hide the present in the past, but a Storyguide can reverse that: Tell old stories in modern forms, with entire epics playing out in small towns. The scope is more mundane, but emotions are just as powerful. The *Táin Bó Cúailnge* can be started by a dispute about who has the better truck instead of whose herd of cattle is better, but it's still about pride, jealousy, and violence. The labors of Hercules can be about community service imposed on someone with anger issues, but the challenges the hero faces are just as daunting.

The World is not entirely the same as ours. Cults of Gods now ignored still have power, and the paths of their devotees can cross the lives of others to guide them on their way. It

can mean repeated encounters with followers of a particular divinity, seeing images of their own face spray-painted on walls, or having dreams that raise their mortal concerns to the level of myth. If a woman dreams of trying to haul an enormous fish from the water even though she hasn't fished since she was a child, what is she to make of it?

Characters have no reason to suspect that they are living on the borders of myth, but when they do, there is nothing better than players looking back at everything their characters have experienced and putting the pieces together. It's nearly as good to see them struggle to fit random pieces — things that could happen to anyone living any sort of life — into the structure of those myths, regardless of whether they were intentional. For a Storyguide, it is an opportunity to revise, adapt, and enlarge on stories.

## MAKING AN URBAN FANTASY WORLD

The World is already off from our own, but there are features that can manifest in familiar ways. If the Storyguide sets his game in a location common to everyone at the table — a city whose streets and monuments everyone knows — that opens the story for those elements to mythic interpretations.

There is an empty stone arch in downtown Toronto, Canada. There is another one in a town in southwestern

Ohio. If someone walks through one, will she emerge from the other? Will she not notice anything, but walk into a World subtly different from the one that she left? Will she be transformed from one kind of existence to another?

Anyone walking through the streets of their own lives can see the ordinary forms of these places. It's the job of the Storyguide to give them the significance of myth. Here are some suggestions:

**Everything is Dramatic:** Mythic lives turn emotions up to full intensity and beyond. The slightest of insults turn into endless pursuits of vengeance. A single glance becomes eternal love. A moment of anger ends in physical or emotional devastation. Before their Visitation, Scions have not yet been swept up completely in the storms of this dramatic existence, but there should be signs of it. Did he sleep with his friend's boyfriend? That friend will hate him for it and do everything to bring him down. Did she give some spare change to a homeless veteran on the corner? He will return to repay the favor when she least expects it.

**The World Calls Out:** Signs of the supernatural creep into daily life without warning. They manifest through music, television, billboards, and all the other forms of modern communication. They are not guaranteed oracles, of course. They only draw notice when something significant is about to happen, and even then, their meaning can conceal itself until the moment has passed. A man turns on the television just in time to see an appropriate report on the news. He walks down a sunny street and overhears "Cloudbusting" playing in a store nearby. A few minutes later, rain falls from

clouds he cannot see, just enough to darken the concrete of the sidewalk. A Scion of Tlaloc recognizes that his father's eyes are on him, even if he doesn't know what it means.

**The Hidden is Clear:** Characters in urban fantasy have access to online searches that bring them closer to the truth of The World. All the signs that they see around them are one wiki page away, even if the material they find is of dubious provenance. It is a feature of the genre that the people involved in it know their lives have taken a turn, and know that the names and Legends in which they find themselves enmeshed are ones that others have documented for centuries. Having this information can both help and hinder, since they have no idea what events around them are simply coincidence or part of a grander scheme.

**Adventure Beckons:** It's impossible for a Scion to live an ordinary life, but that doesn't mean that she immediately knows when that life changes. Opportunities to take part in greater adventures do not appear just once, but over and over until she answers the call. A stray cat tries to lead her down an alley to a stolen necklace. If she doesn't follow, a thief drops the same necklace as he bumps into her. If she doesn't pick it up, it appears later in a pawnshop window. Brisingamen calls to her, waiting for its story to begin.

## A WORLD OF SIGNS AND WONDERS

Ultimately, Scions can step onto paths governed by Fate and omen, but The World has its own patterns. For most mortals, their encounters with these patterns are brief — fleeting



enough that they could be passed off as coincidences. Nothing requires every event to be a portent of something else. Here are three general approaches to the secret workings of The World: signs, wonders, and a third that incorporates the players' preferred genre into the world of urban fantasy.

*Signs* are hints at the mysteries of The World and its Gods, hints that act to draw attention to a hidden reality without revealing it entirely. They can take the traditional forms of dreams and omens. They can be predictions from street-corner psychics that the character can never find again. Just as easily, though, they can take the form of momentary encounters with Legendary creatures. It's nothing so dramatic as seeing someone be devoured by the hungry dead (which is the realm of wonders), but closer to someone discovering a dead grandmother's necklace when he's certain he put it in her coffin at the funeral.

In short, signs do not draw the curtain back from the mythic world. They hint that something is moving behind that curtain. For example:

- The busker on the street who the character gives a dollar to every day repays her generosity with a handful of gold coins.
- While visiting the zoo, she notices that all the birds go quiet and watch her intently.
- For a few seconds in the previews before a new movie, he sees a clip from his own childhood.

*Wonders* are irruptions of the mythic into the mundane. They are the moments when a character's path crosses with beings and forces that forever change their understanding of The World. The first encounter with a Scion can be one of these wonders, as could one with a ghost, elemental spirit, or any of the countless hidden beings of The World.

A wonder represents the point from which there is no turning back: The character involved must confront what they have discovered or spend the rest of their lives haunted by it. It can be the beginning of a Scion's discovery of their true nature or a mortal's plunge into a new World. In either case, it changes not only the character, but the course of the game, so a Storyguide should use them with care. Wonders begin with things like this:

- Turning a corner on a street she knows, the character ends up at the doorway of an obscure temple to the Gods.
- A man sees an old woman with a cane being threatened by a mugger in an alleyway. As he goes to intervene, the woman's cane turns into an enormous snake and swallows her attacker whole.
- A speeding car hits a man crossing the street, but it's the car that's damaged, not the man.

Finally, there are *styles*, the literary equivalent of signs. Instead of revealing The World, they represent the Storyguide's deliberate injection of other familiar themes

to suggest the broad genre she has imagined. If she intends it as a soap opera, it can mean a surprising number of illicit romances, evil twins, long-lost relatives, and people developing amnesia. Those elements do not replace the idea of a game of urban fantasy; they simply add a subgenre to it. The styles themselves can take the form of archetypal locations, characters, even weather. (What, after all, would urban fantasy noir be if it weren't dark and raining most of the time?) That does not mean that everything characters encounter should be symbolic of the subgenre: A heavy-handed approach quickly crosses over into self-parody. Instead, the Storyguide uses them to flavor the rest of the story:

- A story that's meant to invoke Ragnarok takes place in a bleak winter where the cold is as much a character as anyone else. When a motel gets snowed in, tempers flare as people have to decide how to use their limited resources.
- A serial killer's murder scenes all involve symbols of the Teōtl. He thinks that he's feeding The World with blood and warns the police that something worse is coming if he's stopped. He might even be right.
- Celtic romance is in the air. It's accompanied by star-crossed lovers and an overprotective father who's worried that he'll lose his daughter if she falls in love with a man. The father is part of a criminal organization and has the resources to make the hero's life a nightmare.

## HEROES' JOURNEYS

Whatever their powers or lineage, Scions inhabit stories. Even before Fate draws them into its web, their lives begin to follow paths previously walked by the Gods and Legends whose exploits became myths long before they were born. Crafting adventures from these paths is one of the tasks of the Storyguide, but it is not an easy one.

Joseph Campbell, who popularized the idea of the hero's journey in *The Hero with a Thousand Faces*, acknowledged that the structure that he created never appeared in its full form in any story from around the world. Elements would be missing, be out of place, or require reinterpretation to fit. The life of a Scion doesn't follow a fixed structure either, but because of other limitations in his scheme — notably, the lack of active roles for women — it won't be included here.

Instead, this section offers three alternatives: linear journeys, branching ones, and overlapping ones. Linear journeys are the most structured, but also the most restricting to players and most difficult to incorporate into games involving several characters. Branching journeys are more open, with room for consequential choices, but require more planning and improvisation on the part of the Storyguide: Players never, ever do the expected. Overlapping journeys weave together stories of different kinds, letting the characters in a group aid each other in their progress while not sacrificing their own.

## **THE LINEAR JOURNEY: A PATH OF ONE'S OWN**

It begins long before the game does, with a threat at or soon after birth. The character was nearly aborted, born into an abusive household, orphaned, or left abandoned by a mortal parent who knew it was the only choice. This situation not only removes him from the immediate bonds of family but also turns the question of identity into a driving force. What child born into such a life doesn't imagine that she is secretly a princess or that her "real" parents won't come to rescue her someday?

When he is young, he knows that he is different. He is smarter or stronger than the other children and can never quite fit in among his peers or adults. His childhood is overshadowed by portents that he doesn't yet understand and he has glimpses of a World that no one else can see. The threats continue, this time more directly aimed at him: Someone or something does not want him to grow up. Childhood adventures can play out as flashbacks, stories that the character only remembers years later, or just as reasons to explain why she has the skills she does when she's an adult.

A grown-up character is either called to adventure or breaks a rule that she was told never to break. Everything that happens afterward ripples out from that decision, whether it means to pursue the call or to make right what went wrong. From that initial situation, the possibilities are extensive.

Some of the more common elements are an encounter with a gift-giver whose help can be accepted or refused; performance of a service for the gift-giver; acquisition of a relic or other form of magical aid; an encounter with a villain; pursuit of the hero before or after that encounter; and a final challenge followed by triumph.

The form that these various moments take is up to the Storyguide, but for a Scion at this stage in his journey, they can skew to the mundane rather than the mythic. What's important is that both the player and the character feel that there is some sort of pattern that they are following, a destiny just out of sight.

There is little room for a character on a linear path to interact with others of her kind. They can have the role of helpers or guides, but not for their own stories. For this reason, this is a path best suited to one-player games.

## **THE BRANCHING JOURNEY: THEMES OVER DESTINIES**

If the myths that define a hero's journey do not follow a strict pattern, they can still express coherent ideas. One of those ideas is that the purpose of that journey is to reconcile conflicting ideas in order to bring them into order.

Take, for example, the story of Little Red Riding Hood. It's a simple tale, but it encompasses much. It brings together civilization and wilderness — the town and the woods — by introducing the grandmother's house deep in the forest. It asks what the difference is between humans and animals by having a wolf that talks and dresses in clothes; in some

versions, it includes the heroine eating the flesh of her grandmother, further breaking down the distinction. When it resolves itself, it is at the hands of someone who is neither part of the wilds nor of the civilized world: the woodsman.

For the Scion or mortal at the beginning of his journey, the same questions arise. What does it mean to be human, and what does it mean to be divine? Where are the lines between those worlds drawn, and what events mark out the boundaries? Part of the role of the Storyguide is to raise those questions in such a way as to provoke players into finding answers. Wherever choices arise, she can show the contrasts that guide players into resolution.

Unlike the linear journey, there is room in this path to incorporate other players. None of them necessarily know what questions have risen around them. None of them know if their particular gifts offer them answers.

The branching journey is not based on specific steps. It is based on themes and, among others, the questions asked above. As the story progresses, those questions come into focus, even if their resolutions only come long after the initial dilemma is proposed. The themes can be different for each character, with the others around them drawn in to add further dimensions so that they all follow their own paths.

Another example: a Scion of Gwydion stumbles onto the path of the magician. Her father began his story selfishly, using magic to trick others. As he progresses, he learns to be giving — first to give Lleuhis birthrights, then to save him, and finally to exact justice. In the beginning of the story, only the magician-king Math holds a wand to wield power; by the end, Gwydion holds one as well. The Scion's journey would follow a similar theme, transitioning from the heady feel of new power to the responsibilities that accompany that power. Characters around her take the roles of helpers, allies, antagonists, or challengers. How they act and how the Scion reacts can change the course of the branching journey without negating the questions that it proposes.

## **THE OVERLAPPING JOURNEY: INTERWOVEN ADVENTURES**

Jason and the Argonauts is not the story of a single hero. It is the story of a collection of heroes, each with their own histories and legends. They mingle without detracting from any one of them, adding elements to each while contributing to a greater narrative. The overlapping approach to a Scion's story is similar, allowing characters from different backgrounds — even different pantheons — to promote each other's journeys.

In many ways, the overlapping journey is like the branching. It works from themes instead of defined stages. The difference is that they are not created to answer any particular question; they are more like a conversation between the characters and the Storyguide, with each person following the course of their own story and contributing to that of others.

It is not an easy thing to create. For one, it requires the players to be willing to help each other's characters along



the thematic paths that the Storyguide devises, acknowledging along the way that they aren't always going to be the focus of action. The second and more important challenge is to incorporate themes without restricting player choices or bludgeoning them with those themes. While some players might enjoy taking part in a story of someone else's creation and following it from beginning to end, many others will bristle at the attempt to constrain their particular vision of their character to that story.

How to do it, then? Talk with the players and adapt accordingly. This doesn't mean giving them exactly what they ask for, but rather listening to the ways they imagine their characters and developing themes that underscore or challenge those imaginings. The Scion of Gwydion described above can reject what it means to be a responsible magician in order to embrace the path of the trickster entirely. Does that mean that Fate works to hinder her progress, or does it mean that the idea of magic itself adapts? What about other characters with similar characteristics? Do they take up the more just version of their myth or embrace the same nature?

Coming up with these kinds of stories is trickier, especially with a band that has characters from different pantheons. For example:

Fate brings together three characters in a garage band. The Scion of Apollo wants to prove that he's the best guitarist in The World. The Scion of Bragi writes great lyrics, but gets furious any time a critic gives the band a negative review. The Scion of Huehuecoyotl doesn't care if the band gets famous; she's just in it for the groupies. So what

happens when a good-looking reviewer thinks the band's not bad, but the guitarist is the weakest member?

Apollo's Scion goes off to find a legendary musician so he either learn from her or beat her in a contest. Bragi's Scion fumes over the review and wants to quit the band completely. Huehuecoyotl's Scion is confident she can get better reviews for everyone by wining, dining, and seducing the critic. All of their stories revolve around one point: How far are they willing to go to get what they want?

## ON THE THRESHOLD

Although these journeys better represent the paths that pre- and immediately post-Visitation Scions follow, they can apply to **Origin**-level characters as well. In fact, there is more room for adaptation and malleability when dealing with mortals, since their lives don't precisely follow the same mythic structures. One character in a group can begin with the background and sparking incident of the linear journey, while others enter the game poised to resolve the questions of the branching or overlapping ones.

The three journeys given here aren't intended to be definitive, even for Scions. When creating stories for players, different qualities can blend together, hint at themes without making them the focus of the game, or follow familiar archetypal tales without clear beginnings or endings. Ultimately, what matters for the Storyguide is that there is a vision of the world of play that connects to the myths from which **Scion** takes its inspiration.

## FROM THE OUTSIDE, LOOKING IN

Ordinary mortals are not the only characters available in **Origin**. Players can also take on the roles of some of the lesser supernatural beings of The World. In that case, their perspective on myth is going to be different. They already know what hides behind the curtain: They do.

Even so, they are not necessarily so bound to the Gods and their myths that they possess complete insight into The World. A berserker knows of the Æsir and may be aware that there are beings from other pantheons around him, but his understanding of them is limited at best. The same signs that cause a mortal to question reality can do the same to him if they point to things outside his knowledge. It can be even more difficult if they resemble something with which he is familiar.

A raven perches on top of a telephone pole. The berserker takes it as a sign from Odin, but it could be from the Morrigan or Apollo. The meaning is different in each case. If he sees a snake, is it a sign of impending chaos because the venom-dripping serpent over the bound Loki has wounded him? Is it a portent from another pantheon, signifying evil, regeneration, or protection?

These beings, neither fully mortal nor among the more exalted ranks of heroes and gods, inhabit a world that not only draws attention to itself through signs and wonders, but through portents as well. *Portents* stand out from signs by being clearer indications that *something* is either happening or about to happen. The problem for someone who has already touched the hidden World is that even her knowledge of mythic symbols will not help her decode the ambiguity that accompanies them.

Legendary creatures do not interact solely with others of their kind, either. They are part of the ordinary World as well, which means that their relationships with mortals are just as important as any other kind. All of the other features of urban fantasy apply to them, including — notably — the fact that not every event has a deeper meaning. They might resemble mythic dramas in one way or another, but that resemblance can genuinely be a matter of coincidence, of their over-interpretation of a moment, or of their player's over-interpretation. One final question that a Storyguide needs to consider when dealing with a supernatural being is whether his current state will be the only one that that he will ever achieve. Will a satyr always be a satyr and nothing else, or is there the possibility of becoming something else? To put it more directly: Has his hero's journey ended before it even began?

It's unsatisfying for most players to think that of their characters' stories, and it leaves the driving idea of heroes' journeys out of their personal growth. There are precedents, too, in myth for Legendary creatures to distinguish themselves from their kind. Chiron is not simply a centaur, but one who stood out for his knowledge and skill at healing.

Silenus has much in common with satyrs, but is also companion and tutor to Dionysus. Just as humans can become Scions, so might other beings. Some other examples:

For example:

- There are many amazons, but only one Queen Penthesilea.
- The longer a kitsune lives, the more tails she grows and the more power she has.
- Out of all the dwarves, only a few learn how to craft treasures fit for the Gods.

## MYTHIC TROPES

In The World of **Scion**, Fate is a real, tangible thing. For most, it's only ever a gentle pressure, a path of least resistance. Those who let Fate into their lives in a more powerful way — mythic beings, in other words — give up a small bit of their autonomy in exchange for power. Fate begins to play a stronger role, fetching up situations that echo eons-old patterns. In the modern World, many are unfamiliar with these patterns, having consigned them to the distant, fuzzy memories of childhood fairy tales, but those who live hand in glove with Fate usually develop at least a little bit of genre savviness. If they don't, Fate often has its way with them in short order.

The following mythic tropes suggest ways that Fate might play its hand in a game on the **Origin** level — one where the mythic is still mysterious and strange, a thing to be haltingly discovered and explored. This does not mean, of course, that they wouldn't fit just as well with Scions or even higher levels of play. Fate doesn't get bored of the same old tricks.

## THE RULE OF THREE

Folklore is rife with examples of threefold action; three brothers, three bowls of porridge, and so on. A key feature is the failure or unsuitability of the first two — one brother fails the test, then the next, but the third succeeds. Player characters, who are well aware of the mythic nature of The World, may well attempt to exploit this ingrained facet of reality — after one has failed, another may choose to fail, giving narrative momentum to the third. Consider giving a +3 Enhancement to whosoever is the beneficiary, or even letting them succeed outright.

## HOME TOWN ADVANTAGE

Many mythic creatures or individuals are bound to a certain region, area, or element. They are most comfortable in its presence, and weakened substantially outside of it. Tricking the quarry into leaving its place of safety and power is at the heart of many myths. To represent this, if the players are successful in doing so, you might lower the Defense or health of the Antagonist in question.

## STICK TO THE ROADS

Transgression is an important motif in folklore — often, harm cannot befall innocents. Only after they have violated some stricture or rule do they become fair game for wickedness. While this may smack of blaming the victim, these rules need not be sensible, consistent, or even fair. For example, hospitality is a common custom throughout the world, and most people will accept it when offered — except doing so is often the worst possible idea (except when refusing it is what gets you in trouble!). It is entirely possible to get in trouble without breaking the rules, but doing so is certainly a red flag, so keep an eye on your players and don't hesitate to turn things around on them. This might be narrative, or it might take the form of a Condition that imparts a specific vulnerability.

## VIRTUE IS ITS OWN REWARD

As a corollary to transgression, virtue is almost a tangible thing in myth. Demonstrations of it, typically involving no small amount of labor or suffering, will open doors that would have remained forever closed otherwise. Tasks and quests given to heroes are an especially common example of this trope — should they be virtuous, success is all but certain. Thus, quests are a great way to weed out the unworthy, or to redeem oneself after a transgression. Scions in particular have a troubled relationship with virtue, as they (like their parent pantheons) are torn between two opposing but interrelated Virtues at the very heart of their mythic being, and should run up against that tension frequently.

## BEAUTY IS ONLY SKIN DEEP

When in a dangerous situation, never choose the attractive option, for it usually hides dire consequences. The red half of the apple hides poison. The beautiful young woman is a fox who wants to eat your liver. Conversely, noble and even royal souls may be found in the worst of situations, living on the street or reduced to petty theft to survive. They may look wretched, but any who make even the briefest attempt to get to know the unfortunate will more than likely discover their true nature. These tropes are often paired — the wealthy and powerful are secretly cruel and vindictive, while the downtrodden masses are generous and virtuous though they have little, for example.

## PURITY AND DEFILEMENT

Objects and places have a memory all their own — wickedness done with or within leaving a spiritual stain that lingers, repeating traumas endlessly. The haunted house is the archetypal example, but even people can be vulnerable to this — the most common form being possession. Purification is the only certain option, either through exorcism or other means. Salt is a particularly common source of purity in myth, as it was renowned for semi-magical properties throughout the ancient world (and is still used today in many such applications), but it was far from the only one. Geomancy, the manipulation of ground-based energies, is another common feature of purity or defilement — certain arrangements or placements of objects are considered lucky, others unlucky. The northeasterly direction is considered particularly unlucky in Japan, for example.

## FANTASTIC CHILDREN

Childless couples in myth who long to raise a son or daughter of their own almost always get their wish. In most cases, the child appears in a strange way — found inside an enormous peach, or inside a bamboo shoot. Sometimes this is good — the child is virtuous, strong, often possessed of heroic qualities. Sometimes, however, this is very bad, with the child being wicked or otherwise a malign presence that verges on the inhuman. Very rarely is the child normal — and in such cases, it is usually the parent who is strange or otherworldly, imparting a little of that otherworldliness to the otherwise ordinary child.

## RIDDLE ME THIS

The stories of myth and folklore often hinge on riddles and cleverness. Such riddles need not be literal, such as that of the Sphinx, but some other kind of discovery or sudden understanding or intuitive leap that provides the answer to whatever problem plagues the protagonist. In such cases, of course, the players themselves shouldn't be forced to solve the puzzle when a simple Intellect + Academics or Culture roll would do. On the other hand, some players actually like solving puzzles and riddles! Consider using such a situation as a cliffhanger at session's end: "Answer correctly, or..." If the players can't find a solution by your next game, stick with the roll — but if they do, they'll get a real thrill out of being right.



# CHAPTER SIX ANTAGONISTS

This thing, what is it in itself, in its own constitution? What is its substance and material? And what its causal nature (or form)? And what is it doing in the world? And how long does it subsist?

— Marcus Aurelius, *Meditations*, Book VIII

An Antagonist is any character that opposes the protagonist or protagonists, in this case the player characters. **Scion** uses a modular system to represent such characters (or any other characters that the Storyguide may require) with the goal of maintaining maximum effect for minimum effort: in other words, keeping it simple. Antagonists in **Scion** are much simpler, mechanically speaking, than a player character, but are more than capable of going toe to toe with them. All Antagonists consist of three elements: *Archetypes*, *Qualities*, and *Flairs*.

Archetypes are the fundamental building blocks of the Antagonist, broken down into a granular difficulty spectrum, that provide basic pools for actions. All Antagonists have a single Archetype, delineating the degree of challenge desired by the Storyguide. Most Archetypes also have *Extras*, built-in *Flairs* or *Qualities* that come standard, representing a certain level of narrative weight.

Qualities are extensions of Archetypes, providing permanent Enhancements or improvements to the Antagonist and synergizing with the Archetype and other Qualities, if any. Qualities serve to flesh out or distinguish different Antagonists who use the same Archetype — while they add a certain degree of challenge thanks to the additions they make mechanically, those additions are meant to make Antagonists distinct and interesting. Otherwise, it's the same Archetype dice pools over and over again, which gets stale fast. Of note: Qualities can be either positive or negative — many foes have weak points that the discerning hero may take advantage of!

Flairs are discrete powers or Traits. Most Flairs are designed explicitly for Antagonist use, and are not suitable for player characters — however, player character Knacks and Boons may be used for Antagonists. Many Flairs can

only be used once, and thereafter must wait for a Cooldown condition to occur before being used again. For example, the Villain Extra, Get Out Of Jail Free, allows an Antagonist with the Villain Archetype to cheat death (as long as no one sees him die), but once it is used, it cannot be used again until the end of the current arc.

## ARCHETYPES

The four base Archetypes for **Scion: Origin** are, in ascending order of danger to the player characters, Mook, Professional, Villain, and Monster. All Archetypes have a common set of Traits that enable them to act for whatever purpose they need, as defined by the Storyguide. Example Antagonists (p. 154) will also have a short description and roleplaying hints attached.

**Drive:** This section is for the Storyguide to give a motivation to her Antagonist characters. For Mooks and some Professionals, that'll probably be something on the order of "Collect my paycheck from the boss" or "Make it out of this situation alive," but for detailed Professionals, Villains, and Monsters the Drive is more important, since they occupy commensurately more space in the story, and may even be driving the plot behind the scenes.

**Primary Action Pool:** This pool represents those actions that the Antagonist exists to perform, rolls that they *will* make assuming they get to perform their primary function in the story. A gun-toting mercenary will almost certainly have a high pool for Shooting and Tactics, for example.

**Secondary Action Pool:** This pool represents actions that, while important to the Antagonist, are not central to their function in the story — but if it does come up, it

## REPRESENTATION VS MECHANICS

The Antagonist system is designed to simplify complex beings (and stories about them) for the sake of ease and modularity for the Storyguide. An unfortunate side-effect of this is that we cannot give lengthy and detailed descriptions of each individual being. As a result, every example provided is both extremely short and mechanically interchangeable with similar (but ultimately very different) beings from other traditions. We encourage Storyguides and players alike to look beyond what little we're able to provide in the space we have when designing characters, and not to take what we've written as unvarnished truth. What follows is a system suitable for behind-the-scenes use only: Players should never find themselves equating a troll with an oni, even if both are troublesome giants.



would be reasonable for the Antagonist to be good at it. The aforementioned mercenary probably has a decent ability for Survival and Athletics, and perhaps a few other actions. The Secondary Action Pool is your last chance to make an Antagonist competent at something, so if you're waffling, err on the side of including it here.

**Desperation Action Pool:** This is the pool that all other actions default to, the pool for actions that the Antagonist probably has no business attempting but needs to anyway. The aforementioned mercenary would probably roll his Desperation Pool if he were in a situation requiring him to explain in detail ancient Mesopotamian religious law, for example. Antagonists participating in a Clash of Wills always roll their Desperation Pool.

**Health:** This is the number of Health Boxes the Archetype comes with by default. Antagonists do not have Injury Conditions, but are Taken Out when their last Health Box is filled.

**Defense:** This is the base Defense of the Archetype. Player Boons or Knacks that oppose a Trait always oppose an Antagonist's Defense. Dodge and Soft Armor are both folded into this Trait.

**Initiative:** This is the Initiative Pool of the Archetype.

**Extras:** Some Archetypes come with certain Flairs or other Traits by default.

## ARCHETYPE LISTINGS

*Mooks* are common enemies, the nameless rabble that heroes must often fight their way through or around to get to the interesting bad guys. Mooks only have a single Health box, so if they're struck at all they're out of the fight. Just because they can't take it, though, doesn't mean they can't dish it out, especially in large numbers or when boosted with Qualities and Flairs.

## BUT WHAT SKILL AM I USING?

Actions should be listed generally, rather than trying to map them to an Skill + Attribute pool — when player-character powers refer to specific dice pools built on such combinations, use the closest applicable action the Antagonist possesses, or the Desperation Pool if nothing fits. Enhancements granted by Qualities or Flairs should apply to one of these general descriptions of actions. No more than two or three actions should be listed in each Pool — if they're that good at that many things, consider promoting them to the next Archetype up or building them with the character creation system!

## I'M HERE TO CHEW BUBBLEGUM AND KICK ASS

Mooks aren't a match for player characters. Sometimes, an *army* of them isn't a match for player characters. Sometimes, the hero just absolutely has to wreck the day for seven people in one blow. If Mooks exist to make player characters look cool, this over-the-top Stunt exists to make player characters look *totally rad*.

**System:** These rules apply whenever a player character succeeds on an attack and has more than one net success after buying off the Mook's Defense. Rather than simply filling the Mook's only Health box and taking that Mook out, take the remaining successes and spread them around to every Mook in close range, one each, and fill in their Health box as well.

### MOOK

**Primary Pool:** 5

**Secondary Pool:** 4

**Desperation Pool:** 2

**Health:** 1

**Defense:** 1

**Initiative:** 3

*Professionals* are a cut above the common enemy. They may have a name, but more than that, they have a distinctive style. They're the main interest points in fights — the heavily armored enemy, the enemy with a mystical glowing sword, the enemy with a rocket launcher. They're unlikely to show up for more than a single fight, so they have to get all their awesomeness out in one go.

### PROFESSIONAL

**Primary Pool:** 7

**Secondary Pool:** 5

**Desperation Pool:** 3

**Health:** 2

**Defense:** 2

**Initiative:** 5

**Extras:** A Cut Above (+1 Enhancement, Storyguide's choice)

*Villains* are the centerpieces of big fights. As such, they usually have lackeys, consisting of Mooks and maybe a Professional or two. Villains should definitely have names and detailed motivations, as they're the movers and shakers behind plots. They're also tougher than one might think — the better to make an escape and menace the player characters again!

### VILLAIN

**Primary Pool:** 9

**Secondary Pool:** 7

**Desperation Pool:** 5

**Health:** 4

**Defense:** 3

**Initiative:** 7

**Extras:** Get Out of Jail Free (As long as the Villain dies offscreen or in questionable circumstances, she can later reveal herself to have miraculously survived. This costs 1 Tension. Cooldown: One arc)

*Monsters* are the big guns at the level of **Scion: Origin**. All three of the previous Archetypes are explicitly normal — and the Monster is explicitly abnormal. It is something magical, something legendary, something bigger than any one mortal can deal with. A Monster is meant to take on an entire band and be a significant threat to it. It may or may not have lesser enemies aiding it, but it's more than capable of taking punishment all on its own.

### MONSTER

**Primary Pool:** 11

**Secondary Pool:** 9

**Desperation Pool:** 5

**Health:** 6

**Defense:** 4

**Initiative:** 9

**Extras:** Some Monsters may make use of the Segments or Size rules — at the Mortal Tier, however, few Monsters should have more than 2 Segments, or be more than Size 1, or 2 if the player characters are loaded for bear. Any more than that risks something entirely beyond their ability to deal with.

## TAKING ACTION

When Antagonists take a Simple Action, they use the Pool that best represents such an action. If they are taking a mixed action, they use the lowest Pool applicable. If they do not have such a skill listed in their Primary or Secondary Pools — for example, an accountant attempting to operate a fighter jet while doing taxes — the Desperation Pool is used.

## ARMOR

When a Quality or Flair gives Antagonists Hard Armor, they receive two extra Health boxes rather than two extra Bruised Injury Complications. Soft Armor functions as usual, increasing Defense.

## MAJOR STORYGUIDE CHARACTERS

This system is designed for Antagonists that will play a role primarily in combat or other scenes of opposed action — in other words, they don't need to be particularly detailed or deep, mechanically speaking, because they aren't going to be around long enough to get stale. Some characters are different — they may be recurring characters sympathetic to the player characters, for example, who play a significant role in the story. Such characters may have needs that exceed the scope of the Antagonist system, so in cases like these, it's more reasonable to invest the time and effort needed to create a fully realized character with the character-creation system (p. 82). This makes for a much more well-rounded character, one who can bear extended scrutiny by players without seeming mechanically paper-thin.

Sometimes Storyguide Characters built using the Antagonist system will acquire a more important role in the story over time — a foe turned friend who consistently reappears to aid the players' characters, for example. If players like a Storyguide Character, and go out of their way to interact with them, that's a sign that you might want to make them a little more important in the story, and thus transition them over to the character-creation system.

## QUALITIES

Antagonists are comprised of a number of *Qualities*.

### ATTACK

#### GROUP TACTICS

The Antagonist has been trained to operate in a group. This Quality is typically assigned to several Antagonists at once. When doing so, select one Antagonist as the leader. If that Antagonist is a Mook, promote them to Professional. If the leader is taken out, remove this Quality from all other Antagonists under their command. Antagonists with Group Tactics receive +1 Defense, +1 Health, and a +1 Enhancement to any combat action when two or more Antagonists with Group Tactics attack a single target during the same turn.

#### MARTIAL ARTIST

Martial Artists train their bodies to maximize their own potential. As such, they are capable of physical feats in excess of the average fighter. Rare Martial Artists may develop supernatural powers that defy rational explanation, but this is beyond the scope of this particular Quality. Mortal Martial Artists receive a +1

Enhancement to Barehanded Combat. Select a specific weapon, such as a tonfa or a sword. This weapon counts as barehanded for the purposes of this Enhancement. They also receive +1 Defense and +1 Health.

#### NATURAL WEAPON

Some beings are possessed of natural weaponry, such as claws, teeth, armored tails, horns, and so on. Such weapons cannot be disarmed without a (likely very gruesome) stunt.

#### SNIPER

Snipers are trained to engage at long ranges — sometimes, even beyond what would ordinarily be considered the effective range of their weapon. However, as a consequence of keeping their enemies at arms' length, they are somewhat less accustomed to physical punishment, and have -1 Health as a result. All ranged weapons wielded by Snipers consider their range to be one greater than it actually is.

#### SUPER SOLDIER

Many cultures have oral legends of men and women who were, by their very nature, superior combatants in every way. Sometimes, this was the result of training or lineage; other times, divine guidance or blessing. In any case, a Super Soldier is an extremely dangerous foe, and likely to be a master of whatever techniques she has devoted herself to. She receives a +1 Enhancement to any Combat Ability, +1 Armor (choose Hard or Soft), and +2 Health.

#### TWITCHY

The Antagonist's Initiative Pool receives a +2 Enhancement.

### DEFENSE

#### HEAVILY ARMORED

The Antagonist has +3 Armor. Split this between Hard and Soft Armor.

#### INVULNERABILITY

Choose a source of damage, such as toxins, fire, electricity, and so on. The Antagonist does not take Health damage from this source. Storyguides take note: "Player characters" is not a valid category for this Quality.

#### SHROUD

The Antagonist is able to partially conceal her presence, along with any characters within close range. All attacks made against shrouded characters suffer a +2 Complication to the Inflict Damage Stunt.



### STAND TALL

Attempts to employ the Knock Down Stunt against this Antagonist suffer a +2 Complication.

## UTILITY

### CROSS-TRAINING

Any mixed actions the Antagonist undertakes use the higher of the two Pools, not the lower.

### SUBTERRANEAN MOVEMENT

The Antagonist may elect to move through the ground rather than over it. Digging into the ground or emerging from under the ground is a basic action. While underground, she cannot be attacked; however, she cannot attack others without emerging. If she emerges beneath another character, treat this as an attack at close range and halve the Antagonist's Defense until her next turn. If the Antagonist wishes, she may Disengage by digging into the ground and tunneling away, and cannot be followed unless her pursuer also has some means of doing so.

### SURE FOOTED

Difficult Terrain doesn't affect the movement of this Antagonist.

### TOXIC

The Antagonist is poisonous or venomous. Choose a vector for the toxin (touch, consumption, fluid transfer, aerosol, etc.), and select the Poisoned Condition (p. 125). Aerosol toxins require the target to be within close range of the point of origin. All others require either a successful attack roll or a roll to trick the target into exposure.

## SOCIAL

### A CAGE OF WORDS

The Antagonist is a skilled dissembler, hiding behind veritable volumes of verbiage when pressed on a subject. Any attempts to Influence the character though reason or debate are at +2 difficulty. Additionally, if a character fails such a roll, they gain the Befuddled Condition for a scene, as they try to work out what was just said.

### CENTER OF GRAVITY

The Antagonist is the center of the social scene, and effectively controls the discourse. Attempts to shift attitude above the Antagonist's own Attitude towards that character suffer a +2 Complication.

### INSTITUTIONAL DISBELIEF

Mortals in The World are generally aware of the supernatural in a vague sense, but this does not mean

that most are willing to engage with it. Indeed, even apart from disbelief, believers themselves may be best inclined to leave well enough alone. Maybe they're just a part of society nobody wants to deal with, like the Mob of whatever-culture. Whatever the reason, mortal authorities and organizations are largely unwilling to deal with the Antagonist. Any attempts to evoke a mundane Path to gain resources or leads for investigating or dealing with them automatically fail. Players may attempt to lie, mislead, or otherwise conceal the nature of their request, but must make an appropriate roll to do so, with a difficulty of 2. Should they succeed, they must still keep things quiet — retaliation may occur if the truth comes out. Explicitly supernatural or Pantheon Paths are unaffected by this Quality.

### **SLOTHFUL RESILIENCE**

The Antagonist is either unwilling or unable to consider action. Consider the Scale to be two higher than it normally could be for the purposes of Influencing this Antagonist, to a maximum of five.

## **OCCULT**

### **INCORPOREALITY**

Antagonists with this Quality cannot be damaged by ordinary means, and may pass through objects, walls, or other obstructions. Antagonists with this Quality must take the Vulnerability Quality — this source of damage is capable of affecting the Antagonist.

## **SANDBAGS**

Not all Qualities are positive — after all, even Antagonist characters have weakness consisting of more than those actions they aren't good at. Sandbags exist to tune difficulty down just a hair by giving specific gaps in an Antagonist's abilities — in other words, the big flashing weak point for players to figure out, expose, and strike.

### **HELPLESS FASCINATION**

The Antagonist is fascinated by a certain object, condition, or type of individual, and when confronted with one must roll her Desperation Pool to avoid becoming entranced. Entranced Antagonists suffer the effects of the Dread Gaze Flair (p. 149) until the triggering stimulus is removed.

### **HONOR BOUND**

The Antagonist is bound by oaths freely given; once she's made a promise, she must uphold it. She may try to weasel out on a technicality — this is not only acceptable, it is encouraged — but the letter of the oath cannot be contravened.

### **IMPERFECT DISGUISE**

The Antagonist may be able to hide most of her supernatural qualities, but something still shows. This results in a distinguishing feature that may give them away, be it behavioral or physical — huldrefolk have a tail, for example. Spotting the feature and correctly identifying it requires a Difficulty 2 Occult roll.

### **KEYSTONE**

The Antagonist's life force is bound to an object, person, or element. Should the Antagonist's Keystone be removed, damaged, or otherwise negated, apply the following effects: -2 Defense, -2 Health. The Health track cannot be reduced below 1; all other Traits cannot be reduced below zero. If the Antagonist has already taken damage, remove empty Health boxes first. If the Antagonist has no Health boxes remaining afterwards, she is Taken Out.

### **MIASMIC PRESENCE**

The Antagonist's very presence contaminates The World in some way, clearly showing the work of the unusual and mythic. A ghost's presence may cause mirrors to tarnish or shadows to lengthen unnaturally, while a vampire might cause holy symbols to burst into flame. Select the condition and effect when this Quality is assigned — any character, if successful on an Occult roll (difficulty 2), may immediately recognize the presence of the specific kind of creature she is dealing with.

### **UNNATURAL HUNGER/BEHAVIOR**

The Antagonist is compelled to do something or consume something outside the bounds of what is considered normal. Wendigo consume human flesh, for example (a popular choice when it comes to mythological monsters, but far from the only one). To resist this impulse (for example, to attempt to hide their true nature), the Antagonist must succeed on a difficulty 2 Desperation Pool roll. Failure does not

## **USING KNACKS FOR ANTAGONISTS**

Generally speaking, Knacks equate well with Qualities and Boons equate well with Flairs. If it makes sense for your Antagonist to have such a Boon or Knack, for instance if that Antagonist is a Scion, there's nothing wrong with assigning it to them. Spend or imbue Tension instead of Legend, or invent a reasonable Cooldown if you prefer.

necessarily mean immediate indulgence (this is left to the Storyguide's discretion), but some behavioral quirk shines through. An Occult roll (difficulty 2) is necessary to discern the Antagonist's nature if the Antagonist attempts to restrain themselves; if they indulge, the roll is difficulty 1 instead.

If the Antagonist has one or more Flairs on Cooldown, indulgence of the Antagonist's Unnatural Hunger counts as satisfying one Cooldown condition — Storyguide's pick.

## VULNERABILITY

Choose a source of damage — for example, fire, salt, silver, etc. When the Antagonist takes any damage from this source, mark a second Health box as well. If attack is a *critical strike*, mark four Health boxes instead of two.

# FLAIRS

Flairs are straightforward, single-serving abilities — they allow Antagonists to undertake a single action, after which they will have to fulfill a Cooldown condition in order to use it again. Most Flairs do not possess dice pools, and activating such Flairs does not require a roll. Rather, the Storyguide simply decides when it is appropriate for the Antagonist to do so. Many Flairs are tactical in nature, changing the circumstances of the battle in the Antagonists' favor. The Storyguide should not use the names of these Flairs, however; rather, she should describe the action underlying the Flair in flavorful and narrative terminology. For example, if an Antagonist uses Selfless Shield, the Storyguide might say, "the Cyclops leans into the spray of gunfire, most of the bullets bouncing off his thick skin!"

When Flairs do require a roll to activate, use the most appropriate pool from the Archetype. If an Antagonist has a Flair, it's almost certainly going to be applicable to something in either the Primary or the Secondary Action list (unless the narrative identifies the Antagonist as being particularly bad at their little trick).

## ATTACK

### DREAD GAZE

**Cost:** None

**Duration:** Varies

**Subject:** One character

**Range:** Short

**Action:** Simple

**Cooldown:** Immediate.

When the Antagonist makes eye contact with another character (which, if used in combat, requires a roll — successes must exceed the target's Defense), she may functionally incapacitate that character. The actual effect may vary; the target may be paralyzed, terrified,

helplessly enamored, etc. In any case, she is unable to break away from the Antagonist's stare. However, the Antagonist cannot take mixed actions while using this Flair, and cannot Move without using a basic action — otherwise, she loses eye contact, and her target is freed.

If the target is Blind, Dread Gaze is ineffective.

## SEEING RED

**Cost:** None

**Duration:** (filled Health boxes) turns

**Subject:** Self

**Range:** Self

**Action:** Reflexive

**Cooldown:** The Antagonist takes damage

The Antagonist may enter a frenzied state, during which they feel no pain and are largely incapable of doing anything but attacking the nearest target. This adds a general +1 Enhancement to Close Combat rolls, which rises to +2 if the Antagonist has only a single Health box remaining.

## SPRAY N' PRAY

**Cost:** None

**Duration:** Instant

**Subject:** One target; all targets within close range of that target

**Range:** Medium

**Action:** Simple

**Cooldown:** One round

The Antagonist makes a single attack roll, subtracting three dice. If successful, the attack is applied not only to the intended target, but to any other potential targets within close range of the intended target. The attack exhausts the weapon's magazine, if it has one.

## DEFENSE

### SELFLESS SHIELD

**Cost:** None

**Duration:** One round

**Subject:** All allies within close range

**Range:** Self

**Action:** Simple

**Cooldown:** The Antagonist personally lands a blow against a player character.

The Antagonist takes a full defense action. If any allied Antagonists within close range take damage from attacks during the Antagonist's turn, that damage is removed. The defending Antagonist takes a single level of damage for every ally so defended.

## UTILITY

### MAKING SPACE

**Cost:** None

**Duration:** Instant

**Subject:** One target

**Range:** Short

**Action:** Simple

**Cooldown:** The Antagonist closes to close range with an opponent; or 3 turns

The Antagonist knocks the target back two range bands.

### LONG ARM

**Cost:** None

**Duration:** Instant

**Subject:** One target

**Range:** Medium

**Action:** Simple

**Cooldown:** Two turns

The Antagonist moves a player character at short or further range to close range. This can be a magical or mundane effect.

### HERE I COME

**Cost:** None

**Duration:** Instant

**Subject:** Self

**Range:** Long

**Action:** Reflexive

**Cooldown:** The Antagonist retreats to long range from the original target; or 3 turns

The Antagonist moves instantly to close range with a player character within the Antagonist's line of sight. This can either be a magical effect, a mechanical contrivance of some kind, or simply a burst of speed on the Antagonist's part.

### ILLUSIONS

**Cost:** None; or 1 Tension

**Duration:** One scene

**Subject:** One illusion

**Range:** Medium

**Action:** Simple

**Cooldown:** End of scene; or the illusion is successfully dispelled

The Antagonist can create vivid, lifelike illusions that, to onlookers, seem quite real. Attempting to pierce an illusion requires an Integrity + Cunning roll, opposed by the Antagonist's Illusion pool (or her Desperation Pool, if she does not have Illusion listed as Primary or Secondary). If the illusion created is of an additional Antagonist, roll the Initiative of the Antagonist using Illusions and add an SGC slot to the Initiative roster, creating an appropriate Antagonist to fill it — doing so costs 1 Tension. This Antagonist deals Illusory damage, which lasts either until the end of the scene or until the illusion that created it is dispelled, forcibly or otherwise. This damage can Take Out characters, though they will cease to be Taken Out if the illusion is dispelled early. Dispelling an illusion is always an Occult roll, but the Attribute required will vary depending on the method used.

### IMMOBILIZE

**Cost:** None

**Duration:** 3 turns; or the target escapes

**Subject:** One target

**Range:** Medium

**Action:** Simple

**Cooldown:** The target is no longer immobilized.

The Antagonist is able to immobilize a character without grappling. (This is a physical immobilization, rather than the immobilization of Dread Gaze, above.) Any character so Immobilized must succeed on a Athletics + Might roll to make use of any action requiring movement, with a difficulty equal to the Antagonist's successes.

### POSSESSION

**Cost:** None

**Duration:** One scene

**Subject:** One target

**Range:** Short

**Action:** Simple

**Cooldown:** End of scene; or the Antagonist is exorcised.

The Antagonist is capable of taking over another person's mind, effectively wearing their body like a glove. If the Antagonist's body vanishes or they must physically enter the target to use this power, they must be exorcised by an appropriate ritual. If the Antagonist's body remains, add a temporary Vulnerability (True Body), representing its defenselessness as the Antagonist controls another. Non-trivial characters may make a Clash of Wills against the Antagonist.

### SHAPESHIFTER

**Cost:** None

**Duration:** Indefinite

**Subject:** Self

**Range:** Self

**Action:** Simple

**Cooldown:** The Antagonist returns to her true form.

The character is able to transform into the shape of a certain animal, chosen by the Storyguide when this Flair is assigned. The transformation is perfect and undetectable through any means save magic. The Antagonist's pools do not change when this Flair is used. However, if her form has a certain method of travel, such as flying or swimming while breathing underwater, she may use those. Additionally, she has access to whatever natural weapons her new form may have, including teeth, claws, and even venom. Animals larger than humans add a single Health box; smaller animals subtract one.

## SORCERY

**Cost:** 1 Tension

**Duration:** Varies

**Subject:** Varies

**Range:** Varies

**Action:** Varies

**Cooldown:** One scene

**Prerequisite:** Villain or higher Archetype

Choose a Purview (see **Scion: Hero**). The Antagonist may channel that Purview to create marvels, at a cost of 1 Tension.

## THOUSAND FACES

**Cost:** None; or 1 Tension

**Duration:** Variable; see description

**Subject:** Self

**Range:** Self

**Action:** Simple

**Cooldown:** Variable; see description

The Antagonist is able to imitate another being's face. Choose the means and requirements by which they do so when this Flair is assigned, which may be as simple as being able to see the target and as demanding as needing to consume the target's heart or liver first. The transformation may last for only a scene or it may be a permanent theft of form. For all intents and purposes, the Antagonist becomes the character she is copying. While she retains her own dice pools, Qualities, and Flairs, she cannot be identified as an impostor through ordinary means. An Empathy roll, contested by the Antagonist with an appropriate Pool, is required for close acquaintances to realize something is wrong, but anything deeper will require Occult knowledge.

If Thousand Faces is used to target a player character, it costs 1 Tension.

## SORCERY WITHOUT HEROISM

If you don't have a copy of **Scion: Hero**, it's necessary to explain what a Purview is: an elemental aspect of The World embodied by a God. Darkness, Order, Fire — these are all Purviews. For the purposes of this power, consider a marvel to be a free-form, scene-changing effect. Typically, sorcerers use cultural magics and rituals to beg, borrow, or steal divine power (whether directly from a God, stealing it from a relic or artifact, or draining it from a mystical site) to power their spells. Most Gods take serious offense to this, regarding sorcerers warily — stories abound of divinities or lesser Scions having their Legend ripped away to fuel the immortality and magic of a potent sorcerer.

Possible Purviews for a sorcerer to specialize in include Artistry (all forms of art), Beasts, Beauty (including supernatural appearances), Chaos, Darkness, Death, Deception, Earth, Fertility (including crop growth and reproduction), Fire, Forge, Fortune (including minor blessings and limited prophecy), Health, Journeys, Moon (including mood and tidal effects), Order (including domination), Passion, Prosperity, Sky (including weather), Stars (including other prophecy), Sun, War, Water, Wild, Epic Dexterity, Epic Stamina, and Epic Strength. Most sorcerers can utilize extremely versatile effects within this framework: granting superhuman Scale and strength to willing followers, setting fire to a skyscraper with the right scrolls smuggled on every floor, blessing an entire rural community with healthy births... or condemning every family to sickly misery for a generation.

## SUPPORT

### I HAVE FRIENDS

**Cost:** None

**Duration:** Instant

**Subject:** Summoned Mooks

**Range:** Self

**Action:** Reflexive

**Cooldown:** 5 rounds; or the summoned Mooks are all defeated.

**Prerequisites:** Villain or higher Archetype

The Antagonist summons a number of Mook Archetype Antagonists equal to the number of player characters to aid them in combat.

## INSPIRATION

**Cost:** None

**Duration:** One scene

**Subject:** All allies

**Range:** Medium

**Action:** Reflexive

**Cooldown:** End of scene

The Antagonist's presence lends strength to her allies. When invoked, all allied characters within near range temporarily remove one Injury Complication, or if they do not currently have one, gain a blanket +1 Enhancement to all actions. The Injury Complications return and the Enhancement fades when the Flair ends, when allies subject to it move out of range of the Antagonist, or when the Antagonist with this Flair is Taken Out.

As Antagonists do not use Injury Complications, Antagonists affected by this Flair gain +1 Health, or +1 Enhancement if undamaged.

## ON YOUR FEET

**Cost:** None

**Duration:** Instant

**Subject:** Allies previously Taken Out

**Range:** Short

**Action:** Simple

**Cooldown:** Antagonist numbers are reduced to half or less of what they were when this Flair was used previously.

The Antagonist clears the rightmost Health Box of an ally within close range. This can bring characters back into a fight they were Taken Out of.

## SHARE AND SHARE ALIKE

**Cost:** None

**Duration:** One scene

**Subject:** All Allied Antagonists

**Range:** Short

**Action:** Reflexive

**Cooldown:** End of scene

**Prerequisites:** Professional or higher Archetype

The Antagonist shares one of her Qualities (chosen when this Flair is assigned) with other Antagonists within near range for the duration of the scene. If she is Taken Out, the effects of this Flair fade.

## SOCIAL

### HYPNOTIC CHARM

**Cost:** None

**Duration:** Five minutes

**Subject:** One character

**Range:** Short

**Action:** Simple

**Cooldown:** One scene; or the target successfully resists the Antagonist's influence

The Antagonist's charms become preternaturally potent for a brief instant — long enough to convince another character of just about anything. The effective Scale of whatever she is asking for is considered to be two lower than it actually is. The other character will realize relatively quickly that they've been had, but it's more than long enough for the Antagonist to make her getaway.

### LIKE A SIEVE

**Cost:** None

**Duration:** One interrogation

**Subject:** Interrogating character or characters

**Range:** Short

**Action:** Simple

**Cooldown:** One scene; or players intentionally reveal information to the Antagonist

**Prerequisite:** Villain or higher Archetype

The interrogation is a familiar scene — one person trying to get information out of the other. Sometimes, however, the subject of the interrogation is the one in control, leading the questioner on to reveal more than they meant to. Antagonists with this Flair, when interrogated or otherwise directly investigated, learn more from the player characters than they do from the Antagonist. The Storyguide may ask a single question on the Antagonists' behalf, and the players must answer truthfully — whatever their answer becomes known to the Antagonist.

**Cooldown:** End of scene

### RED HERRING

**Cost:** 1 Tension

**Duration:** One investigation

**Subject:** Investigating characters

**Range:** Self

**Action:** Reflexive

**Cooldown:** One story

**Prerequisites:** Villain or higher Archetype

The Antagonist may activate Red Herring in response to an Investigation into her. Every interval of the

investigation after Red Herring is invoked suffers a cumulative +1 Complication —eventually rendering the roll all but impossible, as leads dry up and evidence leads nowhere. When players realize they've followed the wrong chain of evidence, the investigating character may make an Intellect roll using a suitable Skill to learn where the investigation went off the rails. In doing so, she learns something valuable about her opposition, and Red Herring's effects are removed.

## PRINCIPLES OF ANTAGONIST DESIGN

### WHEN SHOULD I USE A FLAIR?

Many Flairs are fairly self-explanatory — if it would create a tactical advantage for the Antagonist to use it, use it. Fight the age-old power-hoarding syndrome that tells you to save your cool powers for the bigger fight, because from the Antagonists' perspective, this is the bigger fight! Besides, if you're not going to use Flairs when given the opportunity, why did you give them to the Antagonists in the first place?

### HOW MANY QUALITIES/FLAIRS SHOULD I ASSIGN?

As many as you need, no more and no less — especially when it comes to Flairs. Obviously there's a bit of an art to anticipating how effective your players will be in any given combat, and the dice will have their own say, but the bottom line is that if you're having to juggle six or seven different options for each of the six or seven Antagonists you've got arrayed against your players' characters, you're going to have a bad time. Two or three total is probably your sweet spot for most Antagonists. Bigger (in a story sense) characters may have two or three more, but that's probably the most you should force yourself to keep track of.

### HOW SHOULD I ASSIGN SCALE?

Only assign Scale to Monsters and supernatural Villains, such as a troll or a fellow Scion. At the **Origin** and **Hero** level, Scale above 2 can be incredibly dangerous to player characters, so be cautious.

### WHAT'S STOPPING ME FROM ASSIGNING A DOZEN QUALITIES OR FLAIRS TO CREATE SUPERMOOK?

Aside from the headache you're going to give yourself, nothing, but we'd recommend against it. Having a mountain of successes from Enhancements contingent on a very small dice pool is going to generate extremely swingy results, and having a laundry list of Flairs isn't going to help — when they go off, they're either going to fizzle or utterly annihilate the player characters, which just isn't fun. Besides, Mooks are meant to threaten with numbers; five ordinary Mooks,

each with a single Quality, will provide more challenge and a much more interesting fight.

### WHAT IF I DO THE SAME THING WITH A VILLAIN OR MONSTER?

I mean, sure, even Cthulhu lost a fight to a steamboat, but unless you're actively trying for a raid wipe, don't do this. As above: It's just not fun. If you really want that level of depth and complexity in your ultimate battle, build them like a player character.

## TENSION

Players have Momentum, representing the juggernaut of their characters' narrative and mythic potential. The opposing force, the one that makes life interesting for the player characters, is *Tension*. Tension is a pool of points at the Storyguide's disposal, which may be spent in several ways to make Antagonists a little tougher than they would be otherwise. This allows the Storyguide to fine tune a challenge, with a cost incentive to not overdo it. Players should always know the Tension Pool total — seeing a giant pile of counters is a good way to keep them tense, after all. Base Tension is equal to the number of players + the average Legend of the group, and refreshes every arc.

In addition to Base Tension, points are added to the *Tension Pool* whenever a player character overcomes a Condition or suffers a Failure Deed. This keeps the pool topped up according to the relative drama of the session.

## SPENDING TENSION

Spending Tension points is always instantaneous, taking place outside narrative time. In effect, the situation is retconned slightly — the new foe was always that strong, he was just holding back, etc. Tension use should never result in major inconsistencies (at least, not unless powerful magic is involved), but it's relatively easy to explain away any use of it.

### ARCHETYPE PROMOTION

Archetype Promotion is what it sounds like; remove the Antagonist's Archetype and replace it with the next higher up; Mook to Professional, Professional to Villain, and Villain to Monster, for example. This makes the Antagonist much more competent, with larger dice pools, Stress tracks, and base Enhancements. Archetype Promotion costs 3 Tension.

### ADDING QUALITIES

Adding a Quality to an Antagonist is a less overwhelming change, but still represents a significant boost in ability, since Qualities are permanently active. Adding a Quality costs 2 Tension.

### ADDING FLAIRS

Adding a Flair to an Antagonist is far more granular and situational than adding a Quality. Any Flairs added with Tension consider their cooldowns refreshed, meaning they're ready to use. Adding a Flair costs 1 Tension.

## ACTION INTERRUPT

The initiative roster is set, with player character slots and Storyguide character slots. Using Action Interrupt, however, allows the Storyguide to insert a new slot into the roster for a single round, which may be used for any Antagonist (even Antagonists who have already acted in the round). The new slot disappears at the end of the round. Action Interrupts cost 2 Tension.

## DEFENSE BOOST

Storyguides are advised to kill their darlings (or, at least, to let the players do so), but sometimes it's not quite time for them to go just yet. Spending Tension on a Defense Boost raises an Antagonist's Defense by 1 per Tension spent, to a maximum of the number of players, for one round.

## INSTANT COOLDOWN

All Flairs have cooldowns, conditions that must be fulfilled before the Flair can be used again. For 1 Tension, the Storyguide may instantly refresh a single Flair for a single Antagonist.

## POWER COST

Some Qualities and Flairs have Tension costs associated with them. In such cases, follow the rules described in those Qualities and Flairs for spending Tension.

# EXAMPLE ANTAGONISTS

The following Antagonists are meant to serve as samples, illustrating how the system can be used to build mundane or supernatural beings. They should not be taken as gospel or the only available options; we encourage Storyguides to build their own and get a feel for the system if they can, but feel free to use these in a pinch.

### 👤 BEAT COP

Empowered to serve, protect, and harass by the government, characters will frequently encounter the low rung of law enforcement. Cops patrol beats (designated areas) by foot, motorcycle, bike, or car for lengthy shifts. Beat cops may stop a player character for a myriad of reasons: strange behavior, speeding, or catching them escaping a heist.

While not a huge physical threat to most, the beat cop has already called into the local police station, either reporting what happened or running the plates on a car before approaching, thus bending the long arm of the law towards the player characters. Individually, it is unlikely a beat cop could take on anyone with even a few dots in a Combat Skill, but the constant flood of reinforcements and the inevitability of SWAT arriving on the scene may give even those of the Warrior Calling pause.

**Archetype:** Mook

**Qualities:** None

**Drive:** To serve and protect

**Primary Pool (5):** Combat, Investigation, Personal Interactions

**Secondary Pool (4):** Athletics, Alertness

**Desperation Pool:** 2

**Health:** 1

**Defense:** 1

**Initiative:** 3

### 👤 SWAT (SPECIAL WEAPONS AND TACTICS)

The majority of police departments in the United States and global major cities have a Special Weapons and Tactics team. These SWAT teams use military-grade weapons, tactics and practices, and first came to prominence in the 1960s for riot and violent crime control before evolving into rapid response teams after 9/11. The teams specialize in assault rifles, sniper rifles, riot-control gear, tear gas, and specialized heavy armor with night-vision optics. To become a SWAT member, an officer volunteers, after having served years on the force, to undergo rigorous mental, emotional, and physical training with a heavy focus on the physical fitness of the officer. After passing the initial testing, the training courses include demolitions, K-9, negotiation, marksmanship, intense hand-to-hand fighting in urban environments, and breaching buildings.

**Archetype:** Professional

**Qualities:** Group Tactics, Heavily Armored

**Flairs:** Spray n' Pray (Heckler & Koch submachine gun), Dread Gaze (Flashbang grenades)

**Drive:** To take down the target with extreme prejudice

**Primary Pool (8):** Combat, Sniping, Athletics

**Secondary Pool (5):** Demolitions, Alertness

**Desperation Pool:** 3

**Stress:** 3

**Defense:** 3

**Initiative:** 4

### 👤 MEN IN BLACK

Not the funny movie version that invades the cultural consciousness every couple of years to trick the masses. These Men in Black are things in human guise that serve the will of the Titans, or the things in the cracks of the Titans' prisons. They travel in packs of three, using threats, violence, and murder to fulfill their shady unknown missions.

No matter the time, place, or weather, they always dress the same: crisp black suit, black fedora, black sunglasses, black tie, and pristine white shirt. Each has the highest level of clearance necessary to enter any facility and work with law enforcement when needed.

## DESIGN PRINCIPLES: COPS

Occasionally, Beat Cops are equipped with riot gear (add Heavily Armored), and act under the leadership of skilled tacticians (add Group Tactics while being commanded). Beat Cops can easily serve as the backbone for any non-elite security, military, or organized fighting force. The primary component is that they are trained organized fighters with vast numbers.

SWAT is an elite law enforcement team trained and equipped to handle the worst situations mortals can imagine. The members always operate as a unit, and that is one of their greatest strengths. The unit is composed of various roles and their individual skills reflect their functions. To increase their ferocity, the team's members could be on experimental drugs that enhance them and add the Super Soldier capacity at the cost of their humanity, leaving them monstrous vestiges of mortality.

To make them extra ferocious, give the SWAT team Enhancement 2 to any Combat Skill when two or more SWAT members attack a single target during the same turn. The SWAT template can quickly be retrofitted to serve as an elite military squad (add On Your Feet — Squad Medic), a governmental specialist recovery team, or a corporation's black ops force (add Twitchy).

Men in Black double as FBI special agents; just add the Cross-Training Quality and remove the Imperfect Disguise Flair. You can keep the Dread Gaze Flair if you want; it can be pretty intimidating to have one of those laminated IDs flashed in your face.

Ironically, beat cops also make for decent mobsters, if you replace their Primary Pool with specialties in Intimidation or just plain Doing Violence. Many organized crime outfits developed from community support operations. One way to make them challenging to deal with is to return them to their roots: What if the Mafia is actually the thing that's tying a real community together? What if, in addition to blackmailing the rich and shooting their enemies, they actually contribute to a struggling demographic's well-being? Making them morally complicated means that a Scion can't just wipe them out and hope for the best; they have to figure out how to replace them and improve upon them. Mobsters have Group Tactics as well, but are frequently bereft of heavy artillery, preferring to come upon their target when they're unsuspecting (blasting them while they're enjoying a meal, for example, or when they're getting gas or buying a toy for their kids). Mobsters typically have the Institutional Disbelief Quality, representing a lifetime of buying off the right people, and the Seeing Red Flair.

**Archetype:** Professional

**Qualities:** Super Soldiers, Stand Tall

**Flairs:** Dread Gaze (terrify), Imperfect Disguise

**Drive:** Whatever the master wishes...

**Primary Pool (8):** Combat, Drive, Athletics

**Secondary Pool (5):** Interrogation, Tracking

**Desperation Pool:** 3

**Stress:** 2

**Defense:** 1

**Armor:** 1

**Initiative:** 5

### AMAZON

Amazons are a tribe of warrior women who, in antiquity, dwelt on the fringes of the Eurasian Steppe near the Black Sea, living apart from men. Related distantly to the Scythians, they are well accustomed to fighting from horseback, and favor both spears and archery. Though a few Amazons still live according to the ancient pastoral lifestyle, far more members of the tribe have emigrated

to the cities, where they retain their warrior ethos even as they adapt to a modern way of life. To maintain their numbers, they either pursue men for the purposes of conceiving or, if such is not their preference, adopt women from outside the tribe. Most Amazons will happily take anyone who both identifies as a woman and can hold her own in a fight — the training they'll put her through will more than make up for any lingering weakness from her origins. Amazons are extremely family oriented, living together in sprawling clans, and it's a rare Amazon who doesn't, at need, have sisters to back her up in a scrap.

**Archetype:** Professional

**Qualities:** Super Soldier

**Drive:** To best whatever champions may assail her!

**Primary Pool (8):** Combat, Feats of Strength (+1 Close-Quarters Combat, +1 Archery)

**Secondary Pool (5):** Equestrianism, Survival

**Desperation Pool:** 3

**Health:** 4

**Defense:** 2

**Initiative:** 5

## DESIGN PRINCIPLES: AMAZON

Amazons are a classic mythological Super Soldier, so that Quality and the Professional Archetype (or Villain, for a really scary Amazon) are a given. Skills will be different depending on where the Amazon has grown up — the Traits given are for an Amazon raised in the traditional manner, but an Amazon born and raised in the city (or even by non-Amazons!) will almost certainly prefer driving to riding a horse, and may even take up firearms rather than the traditional archery — much to the dismay of her elders, of course.

The Amazon template can easily serve to represent a number of other mythological warrior races, such as Achilles' Myrmidons (add the Group Tactics Quality) the lesser valkyries of Valhalla and Folkvangr (Add Flight, On Your Feet, or Here I Come), or the dreaded Berserker (build for Close Combat and add the Shapeshifting or Seeing Red Flairs, depending on if you want your Berserker to be a literal bear, or both if you really want to terrify your players).

## DESIGN PHILOSOPHY: CENTAUR

Centaur are stronger, faster, and have greater endurance than humans. Most centaurs are well-trained in archery, but ever since the advent of the firearm they've been happy enough to add rifles to their repertoire — the western U.S., in particular, had serious problems dealing with an armed herd of centaurs in the late 1800s. Their mobility is second to none in open areas, but they'll have serious problems trying to negotiate everyday obstacles — like, say, stairs.

Mechanical centaurs will vary depending on their form — for those who are parts of cars or trucks (or even larger vehicles!), they can be treated more or less like vehicles. When it comes to cycle-based centaurs, who are much more personal-scale (if extremely hefty and hard), the better approach is layering on Armor and Flairs that allow for rapid movement across range bands.



## ☠ CENTAUR

In antiquity, centaurs roamed the western Eurasian Steppe in massive herds. Their encounters with settled folk living in Greece rarely went well — the battle that ensued between a herd of centaurs and the Lapith tribe after the former, invited to a wedding, heavily overindulged in wine is handed down in myth as the Centauromachy; and many a culture cursed the centaurs for inspiring the mounted combat of the Scythians, who mimicked the centaur style of archery. Centaurs have never held with settled life. They cannot bear to be confined, and the hard roads humans lay down pain their hooves greatly (for a centaur will never allow herself to be shod like a common horse!). The more personable and staid of centaurs will often trade with settled civilizations, especially for alcohol, which centaurs love.

Despite the best efforts of modern states to civilize them (most of which were given up as futile more than a century ago), centaurs still live in great numbers on the Eurasian steppe, with smaller colonies in northern Greece (particularly the plains of Thessaly) and even the United States. The products of an abortive 19th-century experiment, these centaurs were captured and transported to North America in numbers significant enough to sustain a native population, which to this day circulates throughout the Great Plains, much to the frustration of farmers there. Modern centaurs tend to be less violent than their historical counterparts, having learned well that there are always more humans and they always have more guns, but friction between humans and centaurs show few signs of abating.

Classical centaurs are, of course, not the only centaurs around. With the advent of the internal combustion engine, the ever-curious Hephaestus took to tinkering, and created bizarre hybrids of mortals and the vehicles they designed. Few survived the process, and even fewer managed to linger. Centaurs engineered around heavy motorcycles tend to be the most common, but they tend to die young, being much faster than classical centaurs and having no protection from falls whatsoever. As a result, they have a “burn brightly, burn quickly” philosophy, which lends them to extremes of behavior, especially violence.

**Archetype:** Professional

**Qualities:** Group Tactics, Natural Weapons (Hooves), Twitchy

**Flairs:** Here I Come

**Drive:** Eat, drink, and be merry!

**Primary Pool (7):** Agility, Archery (+1 Enhancement), Creative Pursuits

**Secondary Pool (5):** Kicking, Endurance, Survival

**Desperation Pool:** 3

**Health:** 2

**Defense:** 2

**Initiative:** 7

## DESIGN PRINCIPLES: KITSUNE

There are many stories of shapeshifting foxes, with variations down to a regional level at times. Many kitsune are enshrined across Japan, often as aspects of Inari, and more traditional kitsune will dwell in or near such places, serving as Inari's messengers (and making good use of any edible offerings left at the shrine). Most kitsune are exceptionally well-informed, and too clever by half. If you want to make a nine-tail as an Antagonist, promote the Archetype to Villain (at the least) and consider adding on Sorcery — the elders among kitsune are mighty indeed, and given well-earned respect.

Kitsune are one of many trickster spirits in wider Asian folklore — the original myths of shapeshifting foxes most likely originated in China before travelling to Korea and eventually making the crossing to Japan. For most of these, the default template works, but if you want to bring a kumiho (a much more violent and malevolent fox-spirit) into the story, you'll probably want to add claws to their natural weapons and give them both the Unnatural Hunger Quality (for livers or hearts, depending on the myths you're drawing from) and the Thousand Faces Flair, for tales speak of kumiho who could take on the shape of anyone so consumed. The default template also works well for tanuki, though they're less inclined to take up with the mortals they trick — mostly, they're just out for a good laugh. Give them Thousand Faces and let them use it to become anything, and we do mean *anything*.

## ☠ KITSUNE

A fox that has lived for 100 years gains powerful abilities of shapechanging and illusion. As they age, they grow additional tails, one for every century beyond the first — when they reach nine, their fur becomes a shining, golden-white pelt. Kitsune are not a breed unto their own: Any fox, should it be clever enough to survive for so long, may achieve such heights. Kitsune — much like humans — may be either benevolent or malevolent, though in their case the difference is whether or not you'll likely survive the results of the kitsune's mischief. Most often appearing as beautiful young women when they employ their powers of shapeshifting, kitsune have adapted as well to the modern world as their animal cousins, glomming onto romantic partners with wealth to spare or even taking jobs themselves to pay for their aburage. The less scrupulous enchant leaves to look like currency just long enough to spend it with wild abandon.

**Archetype:** Professional

**Qualities:** Natural Weapons (Teeth and Claws), Imperfect Disguise (Tails)

**Flairs:** Illusion, Possession, Shapeshifting (Young Women)

**Drive:** To survive long enough to grow more tails; to trick mortals so I've got it easy (or just for fun!)

**Primary Pool (7):** Illusion (+1 Enhancement), Seduction, Trickery

**Secondary Pool (5):** Biting and Clawing, Stealth

**Desperation Pool:** 3

**Health:** 2

**Defense:** 2

**Initiative:** 5

## ☠ SATYR

Walking in the woods, one might hear the distant song of panpipes. Drawing closer, you hear laughter on the wind, smell the heady scent of wine, and before you know it, you've stumbled into a satyr revel. Satyrs, associated with the God Dionysus, are known for the wild abandon with which they celebrate, and have historically been behind resurgences in the Dionysian Mysteries throughout the western World. In such times they are often accompanied by maenads, mortal women driven to the very edge of madness through the revelations of Dionysus and who serve as his priestesses. They revel with the satyrs in his name, and have been known in extremis to violently tear other mortals apart with their bare hands, and according to some accounts, even to eat the remains.

Satyrs are goat-people; they have the gift of gab and a knack for attracting the like-minded (or the potentially like-minded, for that matter). More than a few artistic works depicting satyrs had the genuine article to pose for them, and satyrs have even appeared in a number of classic (and decidedly unclassic) films. However, while it is true that satyrs prefer play to work, they are universally in excellent physical condition and more than capable of defending themselves should local governments (as they often do) attempt to disrupt their revel. An angry satyr can easily put a mortal in the hospital with a single well-placed headbutt.

**Archetype:** Professional

**Quality:** A Cage of Words, Inspiration, Natural Weapons (Horns), Sure-Footed

**Flairs:** Hypnotic Charm

**Drive:** Let's party!

**Primary Pool (7):** Athletics, Headbutts, Music (+1 Enhancement), Revelry

**Secondary Pool (5):** Alcohol Tolerance, Survival

**Desperation Pool:** 3

**Health:** 2

## DESIGN PRINCIPLES: SATYR

Satyrs are relatively harmless, unless you get on their bad side, but the basic idea of the satyr applies to a wide number of celebrant beings, not all of whom are so benevolent. Sirens, for example, may not seem to fit the bill, but much like satyrs, they have a knack for drawing in even those who would otherwise avoid them. In this case, let Hypnotic Charm serve as the lure, and add in Illusions or Immobilize to befuddle or trap unfortunates while the sirens dig in.

## DESIGN PRINCIPLES: SORCERERS

Let's be honest: "Witch" is the most commonly used term, or the term chosen for translation, for people accused of making dark pacts and performing wicked deeds for power. We chose "sorcerer" because of the gendered implications and historical malus "witch" has in the English language, despite the fact that the term was and still is used to describe men who are accused as well.

For game purposes, Sorcery does most of the heavy lifting, but it's not the end-all-be-all one might think it is. For example, the asiman of Western Africa are difficult to distinguish by day but by night shine with eerie light pouring from every orifice — a classic case of Imperfect Disguise. The kitsunemochi of Japan have no powers of their own, but rather strike a bargain with a fox (see Kitsune, p. 163), and are able to command it to use its powers, most often to spy on or possess others. Some sorcerers are known to fly; others to transform into animals. The sky is the limit when it comes to magic, after all — be creative.

**Defense:** 2

**Initiative:** 5

## ☠ SORCERERS

Humans are notorious both for tinkering with things they shouldn't and having unhealthy ambitions — a sorcerer is someone who takes both traits well beyond the baseline. Often, sorcerers hold to strange behaviors, either as payment for their power or from some deeper knowledge kept from the unenlightened — and some, of course, were just unusual to begin with. Those who dabble in magic can be found in every region, on every continent, across The World. In ancient times, such people were deeply respected or feared,



sought out for their wisdom by those with need or courage in excess. More recent history has been less kind to sorcerers, as mortals sought first to control, then to wipe out those with power greater than theirs. Some did this out of envy; others acted from fear, for not every sorcerer is benevolent. Many cultures have examples of mortals trucking with dangerous and malignant powers for their own gain, trading away their own soul for temporal power, and many governments across The World still have, hidden deep in labyrinthine legal code, archaic laws proscribing interaction with certain entities, or the practice of magic entirely.

**Archetype:** Villain

**Qualities:** Sorcery, Imperfect Disguise

**Flairs:** Immobilize, Inspiration, Share and Share Alike

**Drive:** Power! Absolute power!

**Primary Pool (10):** Magic, Scheming

**Secondary Pool (8):** Fascinating Others, Monologues Paranoia

**Desperation Pool:** 5

**Health:** 4

**Defense:** 3

**Initiative:** 7

## ☠ STRANGE FOLK (AOS SI)

Stories of unearthly people exist across the world — the Alfar and Dvergar of Scandinavia, for example, or the Jo-Ga-Oh of eastern North America. They may be kind or cruel, playful or vindictive, because for all their strangeness and uncanny power, they are still people. Strange Folk are universally more knowledgeable than mortals, particularly when it comes to the natural world, with which they often have deep ties — many live underground, or inside trees, or on the shores of rivers hiding under rocks. Very few can be seen unless they wish to be, which serves them well in the modern World, where they by necessity live alongside the mortals who have long since swarmed over what was once their land. Some resent mortals for this, but most recognize a lost cause when they see one, and have either adapted to modernity or fled for Terra Incognita. Most governments in the west mark those areas where the Strange Folk are known to congregate, for safety if nothing else.

**Archetype:** Villain

**Qualities:** Cross-Training, Center of Gravity, Twitchy

**Flairs:** Hypnotic Charm, Illusions, Shroud

**Drive:** To go unseen.

**Primary Pool (10):** Crafting, Nature Lore, Self-Defense

**Secondary Pool (8):** Honeyed Words, Trickery

## DESIGN PRINCIPLES: STRANGE FOLK

Strange Folk are, more or less, humans (don't let them hear you say that), though possessed of skill far in excess of humans. In many cases, this can be handled with narrative, but when it comes to direct mechanical effects, Sorcery is probably the best way to handle the myriad ways the Strange Folk can do terrible things to interlopers. Defensive Flairs or Qualities are also a good choice, as the Strange Folk almost always excel in getting out of bad situations.

Strange Folk come in every shape and size imaginable, and so too do their abilities. Alfar, from whom we get the English word "elf," still make up a small but significant minority in the Icelandic population, where they are known by the more polite euphemism "Huldufólk." They are said to be stunningly beautiful and possessed of a particularly nasty temper; they inflict terrible rashes on those who earn their disfavor. Their distant cousins, the Dverggar, are makers without peer, crafting the finest of Relics, including the famed Poetic Mead. The Koropukkuru of Hokkaido, long known to the Ainu people, are skilled and friendly fishers but absolutely cannot bear to be seen by mortals.

## DESIGN PRINCIPLES: TROLL

Almost every culture in the world has legends of monstrous wild creatures, some vaguely humanlike, others not, who seemingly exist only to terrify mortals. Trolls in mainland Europe are often called ogres, and typically lack the sunlight allergy of their northern kin. Oni, from Japan, add anywhere from one to three horns and a set of sharp claws, along with unusual skin colors (particularly red and blue) and other occasional differences. Unlike trolls and ogres, however, oni are not generally known for eating humans, merely for their violent natures — the image of an oni bearing a kanabo (a massive iron club) is a common one.

A troll or similar being should never be a trivial challenge. They make excellent Villains for the Mortal Tier, and particularly hefty or powerful examples serve as suitable fodder for Monsters as well. If it's a particularly large or potent troll, give it Scale. Most often, the best course of action will be to outwit the creature rather than fight it head on, so make sure you set the stage with lots of options for players to take advantage of.

**Desperation Pool:** 5

**Health:** 4

**Defense:** 3

**Initiative:** 9

### ☠ TROLL

Enormous, hairy, and terrified of the sun whose touch turns them to stone, mortals across Northern Europe have known for eons that trolls are to be avoided and feared, passing on stories of trolls hurling mortals into chasms, keeping them as slaves in their dark cave dwellings, or even devouring them whole — supposedly, trolls can smell the blood of Christians, but this has never been validated by scientific study. Accounts differ as to troll intelligence; some are renowned as metalworkers and herbalists, others described as only semi-aware brutes. Only in relatively recent times have mortals been able to push trolls back from civilized settlements, using church bells to make noise, disturbing the trolls' natural habitats. Norway in particular is known for setting aside vast tracts of mountains and plateaus as troll preserves, while carefully monitoring the borders for any trolls who might try to migrate down into the valleys — Jotunheimen National Park is perhaps the best known of these.

**Note:** The Traits listed here are for the less intelligent sort of troll, i.e., the sort that player characters are far more likely to get into a scrap with.

**Archetype:** Monster

**Quality:** Heavily Armored, Sure-Footed, Vulnerability (Sunlight), Vulnerability (Church Bells)

**Flairs:** Seeing Red

**Drive:** Grind their bones to make your bread.

**Primary Pool (13):** Smash n' Bash, Feats of Strength

**Secondary Pool (10):** Climbing, Throwing Rocks, Survival

**Desperation Pool:** 5

**Health:** 8

**Defense:** 4

**Initiative:** 9

### ☠ VODYANOY (WATER SPIRITS)

The vodyanoi is a water spirit common to Eastern Europe and Russia. Taking the form of a frog-like old man, they lurk in rivers and ponds, waiting to drown the unwary — kappas are a similar example, native to Japan. Ahuizotl, not

## DESIGN PRINCIPLES: VODYANOY

Most water spirits are renowned for a strong grip, but the vodyanoi in particular is possessed of a fearsome strength, able to smash dams or bridges when enraged — consider Seeing Red. Kappa are turtle-like, meaning they're an excellent candidate for Heavily Armored, but they also suffer from a significant weakness — if the water in the bowl-like depression on their head is spilled, they become weakened, confused, and may even die, a classic case of Keystone. For Ahuzotl, consider tying Immobilize or Get Over Here to the creature's tail.

## DESIGN PRINCIPLES: THERIANTHROPE

Werecreatures are, unsurprisingly, extremely variable — while almost every culture has an example of such a being, rarely can they agree on what particular animal they turn into, or what other strange powers they may possess. Shapeshifting is a requisite, of course, and most therianthropes that player characters will be picking fights with (or vice versa) will have Natural Weapons. Depending on the cultural background, they may have Dread Gaze or Seeing Red. This is a place for Storyguides to stretch their legs, where understanding of the underlying Antagonist system will really shine.

to be confused with the famed conqueror, are an example of how radically the archetype can differ from region to region — they are spiny dog-like creatures with grasping hands on the ends of their tails. Most water spirits are bound in some way to the water, unable to stand outside it or venture far from it, and as a result are typically quite territorial.

**Archetype:** Professional

**Qualities:** Invulnerability (Water), Miasmic Presence

**Flairs:** Immobilize (in water), Shroud

**Drive:** To clutch at and drown the unwary.

**Primary Pool (7):** Grappling (+1 Enhancement), Swimming

**Secondary Pool (5):** Lurking Hidden

**Desperation Pool:** 3

**Health:** 2

**Defense:** 2

**Initiative:** 5

### ☠ WEREWOLF (THERIANTHROPE)

Stories of shapeshifting humans can be found across the world — beasts that wear the faces of humans, or vice versa. Some are cursed, compelled to commit monstrous

deeds; while others are respected as semi-sacred guardians, following ancient practices handed down from generation to generation. In the modern World, these practices and curses alike continue to be passed down — to spread across the world, thanks to the advent of globalism. Those who suffer from curses tend to dwell on the fringes of society or engineer containment solutions for themselves, fearing that a surveillance society would doom them for a single slip-up: After all, most Western nations still have lycanthropy laws on the books, even if they haven't been enforced in decades.

**Archetype:** Villain

**Qualities:** Natural Weapon (Claws, Teeth; only when transformed), Imperfect Disguise, Super Soldier (only when transformed), Vulnerability (silver)

**Flairs:** Shapeshifter

**Drive:** Pass on this terrible curse!

**Primary Pool (10):** Close Combat (+3 Enhancement), Hunting

**Secondary Pool (8):** Stealth, Athletics

**Desperation Pool:** 5

**Health:** 6

**Defense:** 3

**Initiative:** 7

# APPENDIX

# SUPERNATURAL PATHS

**S**cion, as the name of the line suggests, typically focuses on the title characters as the main character type. However, they're not the only beings descended from Legend in The World. All manner of mythological creatures inhabits the same planet as humanity, and on occasion, they do the nasty. Nine months and some number of years later, that's where one of these characters comes in. These beings are usually called *Denizens* or *Offspring* to differentiate them from Scions proper, when they're called anything at all.

Supernatural Paths must be granted by permission of one of your character Paths; in other words, you have to have a specific Path that ties into *why* your character is supernatural in some way. "Childhood Oracle of Delphi, Indiana" is a perfectly acceptable reason to take Oracle as an Origin Path, but Eric Donner would have no reason to take any Supernatural Path. Each Calling in **Scion: Hero** is effectively its own Supernatural Path, devoid of the bells and whistles.

You may be both a Scion (pre-Visitation or no) and have access to Supernatural Paths, but this is rare unless you're associated with a certain God. Pan tends to have children who are also satyrs, while Inari Okami is also patron of kitsune, and Apollo is the patron deity of prophecy. Typically, most Supernatural Paths also receive an upgrade at the **Hero** level and possibly above. Full-blooded kitsune are capable of reaching the heights of true Demigods, while satyrs can be on the same plane as heroes, but not above.

## SAINTS

*You are not worthy, but you might be someday.*

Saints are mortals who resonate with the Virtues of the pantheons, tying their Fates to the great strains of philosophy with which the Gods themselves contend. Often, saints come from devout worshippers of the religions, but they're just as likely to be near-atheists who feel Virtues within their souls. From the rishis to bards, saints are capable of surviving great trauma, and sometimes challenging the Gods when the latter fail to live up to their own standards.

## VIRTUE

Saints gain a Virtue track. The Godly are bound to their Pantheon by blood and by Fate, but these metaphysical

societies are often riven by conflict and a long shared history. Virtues are a reflection of this, an attunement to philosophical divides resonating within the Scion's ichor. Those in tune with divinity feel these Virtues imposed upon them as well.

Virtues exist on a track, with one Virtue at each end, opposing the other.

## VIRTUE

Honor

OOOOO Prowess

Virtues are relatively philosophical, but an action taken in support or service to them strengthens the hold on the character's soul. Reinforcing a Virtue slides your character closer to that Virtue every time you reinforce it, while acting against it forces you away. If you're not at the far ends of the track, acting against the Virtue doesn't carry any particular penalties than loss of self-respect. When you're at the end of the Virtue, however, you gain the Virtuous Condition.

## VIRTUES

**Æsir: Audacity vs. Fatalism**

Every Æsir is doomed to die, and even the newest members of the pantheon wed themselves to the dire Fate the elder Gods will meet. Yet is not the greatest heroism to be found in the darkest of moments? The Æsir vacillate between railing against their Fate and succumbing to the gloom of it.

**Devá: Duty vs. Conscience**

Devá Scions must uphold the Duty expected of them by their society, religion, and pantheon, but cannot ignore when it conflicts with their individual Conscience. Like Arjuna, who balked at fighting his own kinsman, they must choose between doing their duty even when they know it is wrong or doing the right thing even when it's a terrible idea.

**Kami: Sincerity vs. Right Action**

All things have a place under Heaven, and all things must be done with a full and sincere heart. However, sometimes the right thing is at odds with one's wishes, and sincerity is difficult to achieve.

## VIRTUOUS

You are suffused with the philosophy of your pantheon's ethos. While this grants you additional power and puissance, it also limits your ability to act freely.

**Effect:** Every point of Momentum you spend to augment a roll with a Virtue receives an additional die that doesn't come out of the pool — more bang for your buck. However, you must continue to act and fulfill the pantheon Virtue, and you cannot act against it — an Æsir Scion must attack a foe (even one far greater than they) with Audacity when they're confronted, while a Shén suffused with Yang must indulge his passions at every opportunity.

**Momentum:** Every time your Virtue rage causes trouble, add another point of Momentum into the pool.

**Resolution:** Reinforcing the opposing pantheon Virtue resolves the Condition. Note that this can only occur with an action that reinforces the opposing Virtue without contradicting the Condition's effect. The Æsir must indulge in melancholy and Fatalism without missing an opportunity to be Audacious, while the Shén must calm his chi with contemplative, cold yin.

### Manitou: Pride vs. Dream

All people and things have places and times, and there is no greater calling than to find and fulfill one's place, time, and purpose. Scions of the Manitou are eminently proud and punctual, placing a great value on being at the right place in the right time, but this leads them to being easily manipulated.

### Netjer: Balance vs. Justice

The Netjer are concerned with the proper and orderly flow of The World, yet all things demand an accounting. Justice pursued too vigorously leads to vengeance and the lack of Balance, but over-weighting Balance permits injustice to flourish.

### Òrìshà: Tradition vs. Innovation

The sacred practices of the Òrìshà are steeped in history and Tradition, but their devotion has perpetually changed through Innovation as historical progress and colonial oppression affected their worshippers. Which is more important: the old, or the new? Are they a harmonious dialectic, or are there places where the two come into conflict?

### Shén: Yīn vs. Yáng

The Shén must balance the yielding passivity of Yīn with the activeness of Yáng, knowing when to refrain from acting and when to act with total force.

### Teōtl: Hunger vs. Sacrifice

The Teōtl hunger. During the 200 years when the Mēxihcāh ruled Tenochtitlan, they consumed massive quantities of flesh, blood, and fire, their empire's warfare practices based around capturing sacrificial captives to kill and offer to the ravenous Teōtl. But for one to eat, another must be eaten; for one to have, another must give something up.

### Theoi: Egotism vs. Kinship

The Theoi struggle between their individualistic arrogance and the demands of storge, familial love. The former

means they occasionally tend towards truly monstrous overreactions. The latter means they're quite good at ignoring the outrageous outbursts from the former Virtue.

### Tuatha dé Danann: Honor vs. Prowess

Honor is your internal self-worth, and Prowess is your ability to back it up. The Irish Gods are consumed by pride and face: how others think of them. This spurs them to great deeds and greater prowess, but often causes a great deal of trouble.

## SAINT KNACKS

**Miracle:** Once per session, a Saint may perform a Twist of Fate that's not tied to their Path. This can be anything from healing the sick masses to bringing a newly-dead person back to life from being mostly-dead. This may border on the supernatural, though it's rarely anything explicit; the dead man's heart starts beating again, while the sufferers of plague feel their coughs recede over the course of a scene.

**Virtuous Might:** Once per session, a Saint may cancel out Scale (p. 65) equal to their position on the Virtue track (maximum 3, minimum 1) for the scene on a single target. This can be anything from stopping a speeding truck from killing them (Scale 2 to 0) to slapping a God like they would any other mortal (cancelling the God's defensive Scale). Despite the name, this applies to any expression of Scale, including social and mental.

## KITSUNE

*Of course I love you, dear. By the way, could you spare \$1000 for me to go shopping? I know you like me to look my best.*

The World is full of such fabulous experiences, and you want to enjoy them all. Of course, your means are limited — at least, until you find someone you can charm or con into indulging your whims. You may care for her in your own way,

## BUILDING LEGEND

In traditional stories, kitsune become more powerful only through time. Every 100 years, they grow another tail and increase in supernatural ability, eventually becoming nine-tailed foxes with powers comparable to Demigod Scions. Kitsune characters are different. Their Legend grows as they perform more elaborate tricks and carry out more challenging tasks on behalf of the Kami, especially Inari.

Upon gaining a point of Legend, a kitsune also gains a Persistent Condition, **Fox's Tail**.

### FOX'S TAIL (PERSISTENT CONDITION)

From that point on, every shape that the kitsune takes has a fox tail. It can be hidden under loose-fitting clothes or disguised as decoration when the kitsune is in an inanimate form, but it is always present.

**Effect:** You've got a fox's tail. It's fluffy.

**Momentum:** Every time your tail causes you trouble or reveals your supernatural nature, add another point of Momentum to the pool.

but in the end, she's just one more experience. She's no more than a fine meal, a bottle of wine, or a weekend in Monte Carlo: something soon to become a pleasant memory.

You don't like to be reminded that you're a fox who turns into a person rather than the other way around. You keep your tail hidden as best you can, but it's harder as the centuries go on and you grow more and more of them. When you're discovered (and you always are, eventually), you cast aside your current toy and move on. There are always more out there.

You can take on a single human appearance at will and maintain that form as long as you are conscious and awake. Any beings with a Legend score will recognize you for what you are when you appear as a human. Mortals who see your tail (see below) can recognize you on a successful Difficulty 2 Occult + Intellect roll.

## KITSUNE KNACKS

**Do You Feel Lucky?:** When you threaten someone with a harmless object, you gain a +1 Enhancement on your attempts to intimidate him. If the object is one that is realistically dangerous, like an unloaded gun or a dud explosive, the Enhancement is +2 instead. If your attempt to intimidate fails for any reason, you cannot bluff the same target again in the same way.

**Dress for Success:** When you disguise yourself as a type of person by wearing appropriate clothes, others will not question your authority in that role. Whether your disguise is a legitimate uniform or something you bought at a Halloween supply store, it's equally convincing while you wear it, but cheap or minimal costumes require you to spend a point of Momentum to be plausible.

**Kindness of Strangers:** When trying to convince someone to provide for your basic needs, like paying for food or giving you somewhere to live, reduce the Difficulty of the action by 1. The Storyguide decides what form this largesse takes, depending on the situation and circumstances of your request.

**Mortal Mask:** You can change from fox to human and back without effort. You only have one human form at this point, and revert to your natural animal shape if you are Taken Out, sleeping, or rendered unconscious for any reason. Unlike shapes you adopt through other Knacks, this one does not reveal any sign of your true nature and does not have a tail.

**Not a Fighter:** As the Lover Knack of the same name (see p. 110). When you are engaged in a fight, as long as you do not make attacks, enemies will not target you directly with their attacks. Additionally, gain +1 Enhancement to disengage and withdrawal rolls. You must also have a partner or Followers present for this effect to apply.

**Set the Stage:** When you use props to prepare a space and occupy it, you can convince others that it has the function you claim it does. Putting a microscope on a table makes it a laboratory. A bookshelf turns it into a lawyer's or professor's office. The pretense only lasts while you are in the place you've created: Anyone entering it when you are not there quickly recognizes the truth.

**Tongue of the Fox:** You can speak to any canine, and they will answer you in their language. Most animals can reason in the manner of a young child, they just don't care for much beyond sniffing things and eating unguarded hens.

**Under the Table:** When you spend a scene indulging in a vice with someone, you steal some of their vitality. For the next scene, they have +1 Difficulty on tasks involving one Arena of your choice and you gain +1 Enhancement in the same Arena. You can only use this Knack on another player's character with that player's consent.

## SATYR

*Silenus says that it's best never to have been born, but since we're here anyways, let's make it worthwhile.*

People say you're only interested in parties, drinking, and sex. They're mostly right, too. You're also more than that, though. You're a force of nature dancing on the edge of civilization, a mocking laugh in the depths of the forest, a seducer calling people to shed their inhibitions. You're a devil to those who cling to order and a hero to those who want to tear that order down.

You follow your passions where they lead you, whether for good or for bad. If you can, you take others along for the ride, but sometimes your passion is a private one. If you're an artist, you drive yourself to create works that embody the intensity of your soul. If you're a musician, you put your heart's blood into every composition. Unlike the kitsune, you don't flit from one experience to the next. You only change course when you've completely satisfied yourself.

## BUILDING LEGEND

Satyr's are the delicate balance between the realms of civilization and nature. To increase in Legend, they must dance on that border without fully occupying either side. Where there is too much that is wild, they bring a taming influence; where too much is tame, they run wild. Their Legend requires them to tear down the structures they find around them and to cause others to question the systems they inhabit.

A satyr acquires the Persistent Condition **Hooves** upon gaining his first point of Legend. While not hindering his movement in any way, having a pair of hooves does mark him as undeniably non-human.

### HOOVES (PERSISTENT CONDITION)

Your character has hooves and may have digitigrade legs.

**Effect:** You've got hooves. Clip-clop.

**Momentum:** Every time your hooves causes you trouble or reveal your supernatural nature, add another point of Momentum to the pool.

## SATYR KNACKS

**Basal Instincts:** As the Lover Knack, Lover's Intuition (p. 110), except that you learn what the target craves or covets instead of loves. When touching another character, which may be as brief as a handshake, you gain an understanding of your target's desires. Ask one question from the following list for free. You may roll your Knack Skill and spend one success per additional question.

- Who or what does the character covet or crave?
- Who fuels this addiction, or who can satiate it?
- Who else close to the character feels the need or effects of this addiction?

This may be used on your bandmates with consent from the player.

**Blind Luck:** As the Sage Knack, Master of The World (p. 111), except that you may only use it when you are hindered by a Complication (not including Hooves). While inside a Field, you may define up to three points of Enhancements or Complications (or a combination of each) that are readily apparent to your perceptions (which may be enhanced by other abilities) but not obvious to other observers. They must conform to the Features of the Field, however — it makes sense for a shotgun to be behind the bar, but not a rocket launcher. The hardwood floors of a burning building could be expected to be weak, but the flames can't be cold. Only three total Enhancements or Complications can be applied to a Field at a time, regardless of how many Scions possess this ability.

## DRUNK

**Effect:** You suffer Complications on nearly every action you take, especially those involving fine motor skills.

**Momentum:** Every time your drunkenness causes social or physical trouble, add another point of Momentum into the pool.

**Resolution:** Purge the alcohol, or simply wait until the next day and endure a killer hangover. This may involve Complications, or your character may simply be used to it.

**Cup of Wisdom:** You drink heavily to obtain knowledge. When you try to solve a complex problem, take the Drunk Condition for the rest of the scene to gain a +1 Enhancement on your rolls to solve it.

**Fruit of Passion:** Choose a form of art as your driving passion. For the rest of the session, add an extra Success on rolls involving the creation of that art. After producing a work that you deem satisfactory, you can switch to another art form.

**Give Me Another:** It's easy to convince others to keep doing something that they enjoy. Roll Subterfuge + Manipulation to make a target repeat their current willing activity for another iteration. Spend a point of Momentum if doing so would put the target at risk of harm.

**Party Animal:** While you pursue a passion, you can stave off the need for food, drink, or sleep for a number of days equal to your Resilience without suffering any negative effects. At the end of that period, or when you have satisfied your need, you fall into an undisturbable slumber for an equal amount of time.

**Revels:** While you take part in any performance, celebration, or friendly gathering, the Scale of social actions for everyone involved is reduced by 1. You must remain present and participate actively for this ability to work.

**Wild at Heart:** When you intimidate someone with your ferocity, spend Momentum to double the number of successes on the Knack Skill roll.

## THERIANTHROPE

*You are my friend, but the moon is rising and with it, the beast. Run, my friend. Run.*

There is an animal inside you that wants to get out. Maybe it's always been there, maybe it came to you as a curse, or maybe you chose it, but now it's a part of you that you can't ignore. When your Legend begins, you cannot yet fully manifest your bestial side, but take on predatory qualities that make you a fierce and unpredictable hunter. Later, you will discover how to take on your animal form completely.

## BUILDING LEGEND

The more you embrace your animal side, the more power you gain over it, and the more power it gains over you. When you gain your first point of Legend, you automatically acquire the Persistent Condition, **Were-creature**. Choose one trigger that causes you to change from human to animal: physical injury, a specific time (sunset, moonrise, the first month of a season), the presence of a catalyst (silver, prominent religious symbols, the smell of a specific herb), or whatever else you agree upon with your Storyguide. You can delay the change for a number of rounds equal to your Resolve or spend Momentum to avoid it for one scene, but must change immediately afterward.

## THERIANTHROPE KNACKS

**Bloody-Minded:** You gain an additional Injured slot. If your Stamina is 5, you also gain an additional Maimed slot. This bonus is cumulative with the Bruised slots from having Stamina 3+.

**Feral Grace:** You gain +1 Enhancement to all Athletics rolls that do not involve using tools or weapons.

**Howl:** When you display your bestial side to intimidate another person, you gain a +1 Enhancement.

**Keen-Eyed Predator:** As the Hunter Knack of the same name (p. 108).

**Predator's Bond:** As the Kitsune Knack, Tongue of the Fox (p. 164), except that you can only use it on predatory animals (which may be of any genus or species).

**Scent of Blood:** You automatically know when you are in the presence of someone with a Bruised or greater injury and the level of her injury. You have +1 Enhancement to follow the trail of that person until she either washes away the scent or covers it with something stronger.

**Unleash the Beast:** When you fight unarmed, spend Momentum to add the Lethal tag to your attacks for the remainder of combat.

**Wary Beasts:** Unless compelled by supernatural means, ordinary animals will not approach or harm you. An observer can make an Occult skill roll with Difficulty 2 to recognize your true nature if he sees animals react.

## WOLF-WARRIOR

*King, God, government: I don't care who you are. If you aren't on the right side, I will put you down.*

You fight for a cause. This is what makes you who you are. You could be robbing from the rich to give to the poor or fighting off an empire for the freedom of your tiny patch

## BUILDING LEGEND

Every wolf-warrior needs a cause. She can be known as an amazon, a berserker, or a rathi, but what is most important is that she fights for *something* instead of for the simple sake of combat. In order to create Legend, a wolf-warrior must become even more devoted to that cause.

That can mean choosing a people or a neighborhood to protect. It can mean taking up an ideal and embodying it. It's not the same as being the Scion of any particular Purview, but rather of demonstrating to mortal humans that they can, with all their flaws, make their beliefs real.

Fate pays attention in a very personal way to the wolf-warrior whose Legend grows. More than any other kind of being, they attract nemeses who embody the antithesis of their cause and whose abilities are a match for theirs.

of land, but you know what it is that you fight for and that makes you strong.

There is not necessarily anything divine about you. When they talk about "the best of the best of the best" or the thing that strikes fear into the hearts of criminals at night, they mean you. The spirit of the wolf is in your breast, and even if you don't wear the pelt, you can feel the weight of fur upon you. When they tell stories of warriors from far-off places who can cut down 1,000 enemies with one stroke of the sword, they mean you. You are what is best at fighting for what you believe in, and while that often means violence, you can learn other ways.

## WOLF-WARRIOR KNACKS

**Favored Weapon:** As the Warrior Knack Master of Weapons, except that you may only add one tag. At the beginning of the session, choose one of your weapons to be your favored weapon. When you use your favored weapon, add a single additional tag point. This does not have to fit the weapon's existing profile: A sword can be made to strike at far range, for example (but good luck running over to pick it up). Spend Momentum to switch the benefit to another weapon. Negative cost tags cannot be purchased with this Knack.

**Helping Hands Make Idle Work:** When you look for help among people who support your cause, you can always find someone willing to offer it. Their aid is humble and limited, but can include providing shelter, sharing supplies, gathering information, or providing a distraction for your actions. Where applicable, treat this help as a +1 Enhancement.

**I Love It When a Plan Comes Together:** When you formulate a plan for a complex action that furthers your cause and involves your allies, roll the appropriate Knack

skill. Your number of successes on that roll become a pool of Enhancement bonuses for anyone taking part in the plan to draw from when playing their part in it.

**Inspiring Act:** When you demonstrate how to perform a task by doing it yourself, you can give an ally a +1 Enhancement to do the same action.

**One of the Crowd:** When you hide in a group of people, anyone trying to locate you must roll at +1 Difficulty to identify you through any means (direct observation, record searches, divinations, etc.).

**Rallying Presence:** When you lead a group in combat, spend Momentum to give every member of the group an additional Bruised damage slot for the duration of the battle. The bonus does not apply to you, and goes away if you are Taken Out or otherwise defeated.

**Still Kicking:** Once per scene, when you would normally be Taken Out by damage, you may spend Momentum to ignore all effects of the attack that did so, including suffering an Injury Condition.

**Strength in Numbers:** When using Teamwork (see p.65), you increase the maximum number of successes you can add from 3 to 5 and can have multiple people rolling to assist you. To get the benefit of more than 3 successes, you must have a number of helpers at least equal to the number of successes rolled.

## CÚ SITH

*What? You've never seen a talking dog before?*

It doesn't matter what they call you — Barghest, Church Grim, Gabriel's Ratchet, or simply Black Dog — you are a prize of the Tuatha Dé Danann. You are faithful, yes, but you are also a warning of their displeasure and an omen of death. The gifts they've given you separate you from the common hounds of The World, a thing you take pride in: Dogs know and fear you, but have no more intelligence than children compared to you. It can be lonely to see so many and be like so few.

What you *do* have is your pack. They may be scattered, but they will come when you call for them, just as you will go to them when they need you. You'll cross The World to help them, and whether it's to fight, mate, or just to be with others of your kind, they will never turn on you.

Cú Sith typically cannot build Legend. All they can do is try to be a good dog.

**Innate Ability:** You can speak as well as any human and have all the typical advantages of a dog.

## CÚ SITH KNACKS

**Breed Versatility:** Cú Sith can choose any one of the following Knacks to represent their specific breed: *any one* Hunter Knack or Imperfect Disguise (white fur and red eyes; as the Drawback, but adds Enhancement 2 to rolls involving intimidation).

**Call the Pack:** Once per session, you can summon the spirits of your packmates to you (if they are not physically present) and direct them against one enemy for a single attack. Treat them as a weapon with the Lethal, Loud, and Ranged tags, using your Close Combat + Presence for the attack roll.

**Terrifying Howl:** Howling for more than one action has supernatural effects. On the second action you use to howl, the sound can be heard for a mile around you. On the third action, treat it as the Immobilize Antagonist Quality.

## ADJUSTING SUPERNATURAL ORIGIN PATHS

Supernatural Origin Paths should be considered templates rather than character straitjackets. You should feel free to modify your character's regular Paths to be in tune with the Supernatural Origin Path you're accessing. Below are various modifications: two to the Wolf-Warrior Path to create modern-day Amazons, and two the Satyr Path to reflect various beings in conflict with civilization and the wild.

### MODIFIED WOLF-WARRIOR: CLASSICAL AMAZON

*My sisters fought at Troy. Now you want my help in... Cleveland?*

It's not true that all you live for is war, no matter what people say. What you live for is battle, the challenge of combat without the leaden weight of politics that war always drags behind it. It's in battle that you test your skills and win victories to boast about to your sisters when the day is done.

These days, such battles are harder to find, so you look for other challenges. You take work as a bodyguard, a self-defense coach, or even a security guard, all while you wait for the lure of conflict to draw you in again. Like all true warriors, you have a code: You are never an assassin, never attack those who cannot take up arms, and never betray your bandmates. If your opponents don't follow the same code, they aren't warriors: They're monsters not worthy of your mercy.

**Connections:** Amazon warband, defeated enemies, close kin

**Skills:** Athletics, Close Combat

**Knacks:** Armorbound (Warrior knack), Favored Weapon (spear or bow only; Warrior knack), Shield Wall (Custom knack)

**Shield Wall:** Against opponents in front of you and within your line of sight, your allies in the same range band as you gain +1 Hard Armor.

## MODIFIED WOLF-WARRIOR: DAHOMY AMAZON

*No one takes what's ours. No king, no power, no god.*

Your ancestors fought empires and you expect no less of yourself. Outsiders call you an Amazon, as if you had something in common with those legions from Greece beyond your gender, but you are nothing like them. You don't keep yourself apart from men. You may even have been married before you joined your battalion, and even now, you think of yourself as married to the ruler you serve. The other thing that separates you is how you fight.

You've trained with a rifle since you joined the ranks. These aren't the days of noble combat or heroes facing each other with swords and shields. If you can kill your enemy before he ever gets close to you, he's just as dead. Winning is more important than how you win. Surviving is more important than honor, except when it comes to your husband or your battalion. For them, you would give your life.

**Connections:** ruler, battalion, ex-husband

**Skills:** Firearms, Survival

**Knacks:** Apex Predator (Hunter knack), Favored Weapon (rifle only; Warrior knack), Spray n' Pray (Antagonist knack)

## MODIFIED WOLF-WARRIOR: SHIELDMAIDEN

*I drew this sword when no one around me would, and now the gods are on my side.*

At first, you didn't want this. You lived an ordinary life, following and sacrificing to the Æsir, until something happened that forced you to take up weapons against your enemies. Now, you can hardly remember that life, let alone want to return to it. You've felt the thrill of battle and the satisfaction of protecting those around you. You will never lay down sword and shield until your death. You hope it will be a glorious one.

Your purpose in life is to protect, whether that means a single person, a community, or a nation. You're at home in professions that let you do that while taking advantage of your superior abilities, such as being bodyguard, firefighter, or soldier. For the right cause, you can also be a rebel or a pirate, fighting for the sake of the oppressed. Whatever the reason, you are always driven.

**Connections:** your charges, devotees of the Æsir, military personnel

**Skills:** Close Combat, Leadership, or Pilot

**Knacks:** Favored Weapon (sword only; Warrior Knack), Their Fort Standing (Guardian Knack), Berserk (Custom Knack)

**Berserk:** When you take an Injury Condition, you fly into a rage. For the duration of combat, you gain +1

Enhancement to all attacks and ignore any and all Injury Complications, but you cannot distinguish friend from foe.

## MODIFIED SATYR PATH: DEER WOMAN

*Shouldn't you be wearing a ring on that finger?*

For some reason, people only remember you for one thing: seducing, then punishing, men who are unfaithful. That's only a fraction of what you do, and you have no idea why it's the one that they keep coming back to. It's the punishment, not the seduction, that's the important part. You are a creature on the edges of society to keep people from straying outside of its rules.

Unlike the satyrs you resemble, you aren't a force of chaos. Far from it: You're an enforcer of unwritten laws, the cultural mores that hold a community together. You can be a violent reminder of what happens when someone transgresses those laws, but you can also be a helper to those that the laws have oppressed. What matters is that order and chaos are kept apart.

**Connections:** domestic violence shelter, free clinic, public defender's office

**Asset Skills:** Close Combat, Empathy

**Knacks:** Trample (Custom Knack), Quick Study (Judge Knack), Laws of the Land (Custom Knack), Imperfect Disguise (deer hooves, Antagonist drawback; adds +2 Enhancement to kick attacks)

**Trample:** Your unarmed attacks against a prone opponent gain the Shockwave tag.

**Laws of the Land:** When you enter a new location, you instinctively know the appropriate cultural values and what actions would violate them. If applicable, you gain a +1 Enhancement on rolls related to those values.

## MODIFIED SATYR PATH: HULDER

*I just wanted to be left alone. Now look what you made me do.*

For a very long time, you were alone and undisturbed, which was how you liked it. But The World and its people constantly encroach on your private domain, and finally, you have to face the outside. It's a little overwhelming sometimes, but it has its good parts and its good people. Even if you know you'll never have that cherished solitude again, you can find a cozy new place to call home.

Sudden changes and disruptions upset you. The only times you used to come out of your home were when someone tried to move it, pave over it, or build a house on it. When you let them know you didn't appreciate the disturbance — by destroying their machines, for example — they usually left you alone. Sooner or later, though, someone else would come back and try again.

**Connections:** land surveyor, construction worker, quiet café owner

**Skills:** Athletics, Empathy

**Knacks:** Forgettable (Liminal Knack), Go Around (Custom Knack), My Home is a Fortress (Custom Knack)

**Go Around:** You can declare a street intersection, a natural formation, or a structure up to the size of a house as your domain for one scene. Beings below your Tier will

avoid it instinctively, and you have +1 Defense against all others while you remain within its bounds.

**My Home is a Fortress:** If you choose to make a house your home, it will constantly repair itself from any damage it sustains and strengthen its walls beyond normal. Treat as if you possessed the Structural Integrity (Creator) Knack, but only applicable to that structure. You can only have one home at a time.

# APPENDIX 2

# PANTHEONS

This section lists the pantheons and Gods of **Scion: Hero**, with their Callings and Purviews and the Virtues of their pantheon in brief, and two out of the three associated Path Skills. Keep in mind that pre-Visitation Scions have to have a Calling that matches one of their divine parent's.

## ÆSIR

### THE NORSE GODS

**Asset Skills:** Close Combat, Occult

#### PRINCIPAL MEMBERS

#### **Odin, God of Wisdom, the Dead, and Magic**

**Callings:** Leader, Sage, Trickster

**Purviews:** Artistry (Poetry), Death, Deception, Epic Stamina, Fortune, Journeys, War

#### **Thor, God of Thunder, Rain, and Crops**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Epic Stamina, Epic Strength, Fertility, Sky

#### **Frigg, Goddess of Marriage and Destiny**

**Callings:** Guardian, Lover, Sage

**Purviews:** Beasts (Falcon), Fortune, Order, Wild

#### **Hel, Goddess of the Realm of the Dead**

**Callings:** Guardian, Judge, Liminal

**Purviews:** Death, Forge, Frost, Health, Passion (Fear, Disgust)

#### **Baldr, God of Love, Beauty, Peace**

**Callings:** Guardian, Liminal, Lover

**Purviews:** Beauty, Passion (Love, Peace), Health, Epic Stamina, Sun

#### **Heimdall, God of Light and Dawn, Perception, Sacrifice**

**Callings:** Creator, Guardian, Hunter

**Purviews:** Artistry (Horns), Beauty, Epic Stamina, Journeys

#### **Loki, God of Trickery and Fire**

**Callings:** Liminal, Lover, Trickster

**Purviews:** Chaos, Deception, Epic Strength, Fire

#### **Sif, Goddess of the Harvest**

**Callings:** Creator, Guardian, Lover

**Purviews:** Beauty, Earth, Fertility, Order

#### **Tyr, God of Justice and Courage**

**Callings:** Judge, Leader, Warrior

**Purviews:** Epic Stamina, Order, Passion (Courage), War

#### **Freya, Goddess of War, Magic, and Love**

**Callings:** Lover, Guardian, Sage

**Purviews:** Beauty, Epic Stamina, Death, Fertility, Fortune, Passion (Love, Lust), War

#### **Freyr, God of Fertility and Prosperity**

**Callings:** Lover, Warrior, Leader

**Purviews:** Beauty, Fertility, Order, War, Wild

#### **Skaði, Goddess of Winter**

**Callings:** Hunter, Judge, Warrior

**Purviews:** Earth, Epic Dexterity, Frost, Journeys, Order

#### **Njörðr, God of the Sea and the Winds**

**Callings:** Creator, Hunter, Liminal

**Purviews:** Fertility, Fire, Journeys, Prosperity, Sky, Water

# MANITOU

## THE ALGONQUIAN PANTHEON

**Asset Skills:** Medicine, Occult

### PRINCIPAL MEMBERS

#### **Geezhigo-Quae, Grandmother of Us All**

**Callings:** Guardian, Healer, Sage

**Purviews:** Beasts (Crane, Turtle), Moon, Order, Sky, Stars

#### **Muzzu-Kumik-Quae, Mother Earth**

**Callings:** Healer, Hunter, Sage

**Purviews:** Beasts (all), Earth, Fertility, Sky, Water, Wild

#### **Winonah, the First Woman**

**Callings:** Guardian, Healer, Lover

**Purviews:** Epic Stamina, Fortune, Health, Passion (all), Prosperity

#### **Maudjee-Kawiss, The Firstborn Son**

**Callings:** Hunter, Leader, Warrior

**Purviews:** Beasts (Bear, Eagle), Epic Dexterity, Epic Strength, War

#### **Pukawiss, The Disowned**

**Callings:** Lover, Sage, Trickster

**Purviews:** Epic Dexterity, Artistry (Dance, Acting, Storytelling), Passion (Mirth), Fortune, Deception

#### **Cheeby-aub-oozoo, Chief of the Underworld**

**Callings:** Hunter, Judge, Liminal

**Purviews:** Artistry (Song, Music), Beasts (Wolf), Darkness, Death, Epic Stamina, Order

#### **Nana'b'oozoo, Prototype of Man**

**Callings:** Hunter, Trickster, Warrior

**Purviews:** Beasts (Rabbit), Chaos, Epic Dexterity, Fortune, Journeys

#### **Ioskeha**

**Callings:** Creator, Leader, Warrior,

**Purviews:** Forge, Sun, Sky, Order, Beasts (diurnal mammals and birds, insects, fish), Health, Passion (all light emotions)

#### **Tawiscara**

**Callings:** Creator, Trickster, Warrior

**Purviews:** Chaos, Deception, Darkness, Death, Passion (all dark emotions), Forge, War

# THEOI

## THE GRECO-ROMAN PANTHEON

**Asset Skills:** Empathy, Persuasion

### PRINCIPAL MEMBERS

#### **Aphrodite, Goddess of Love and Beauty**

**Callings:** Creator, Guardian, Lover

**Purviews:** Beauty, Fertility, Passion (Desire, Love), Prosperity

#### **Apollo, God of Music, Prophecy, and Healing**

**Callings:** Healer, Judge, Sage

**Purviews:** Artistry, Epic Dexterity, Health, Sun

#### **Ares, God of War**

**Callings:** Guardian, Lover, Warrior

**Purviews:** Chaos, Fertility, Order, Passion (Rage, Valor), Prosperity, War

#### **Artemis, Goddess of the Hunt**

**Callings:** Guardian, Healer, Hunter

**Purviews:** Beasts (all), Epic Dexterity, Health, Moon, Wild

#### **Athena, Goddess of Heroes, Wisdom, Strategy, and Law**

**Callings:** Guardian, Sage, Warrior

**Purviews:** Artistry (Weaving), Beasts (Owl), Epic Dexterity, Order, War

#### **Demeter, Goddess of Agriculture**

**Callings:** Creator, Guardian, Judge

**Purviews:** Earth, Epic Stamina, Fertility, Order

#### **Dionysus, God of Revelry**

**Callings:** Liminal, Lover, Sage

**Purviews:** Artistry (Theatre), Chaos, Deception, Fertility, Passion (Ecstasy), Wild

#### **Hades, God of the Underworld**

**Callings:** Judge, Leader, Liminal

**Purviews:** Darkness, Death, Earth, Prosperity

#### **Hephaestus, God of Craft and Industry**

**Callings:** Creator, Sage, Trickster

**Purviews:** Epic Stamina, Fire, Forge, Fortune

### **Hera, Goddess of Marriage**

**Callings:** Judge, Leader, Lover

**Purviews:** Beauty, Fertility, Health, Order, Passion (Fidelity), Prosperity

### **Hermes, God of Boundaries and Travel**

**Callings:** Liminal, Sage, Trickster

**Purviews:** Death, Deception, Epic Dexterity, Journeys, Prosperity

### **Hestia, Goddess of the Hearth and Sacrifice**

**Callings:** Guardian, Healer, Judge

**Purviews:** Fire, Fortune, Order, Prosperity

### **Persephone, Goddess of That Which Rises From the Earth**

**Callings:** Judge, Leader, Liminal

**Purviews:** Death, Fertility, Health

### **Poseidon, God of the Sea**

**Callings:** Guardian, Hunter, Leader

**Purviews:** Beasts (Horse), Epic Strength, Earth, Water

### **Zeus, King of Olympus, God of the Sky**

**Callings:** Leader, Lover, Trickster

**Purviews:** Deception, Epic Strength, Epic Stamina, Fortune, Order, Sky

## **NETJER**

### **THE EGYPTIAN PANTHEON**

**Asset Skills:** Academics, Occult

#### **PRINCIPAL MEMBERS**

### **Anpu, Weigher of the Heart**

**Callings:** Guardian, Judge, Liminal

**Purviews:** Beast (Jackal), Darkness, Death, Order

### **Bast, Goddess of War and Prophecy**

**Callings:** Guardian, Hunter, Warrior

**Purviews:** Artistry (Dance, Music), Beasts (Cats, Lions), Epic Dexterity, Fertility, Fortune, Health, Moon, Sun, War

### **Het-Heru, Mother of the Netjer**

**Callings:** Creator, Lover, Healer

**Purviews:** Artistry (Music, Dance), Beasts (Cow), Beauty, Fertility, Fortune, Passion (Love), Sky

### **Heru, Lord of the Black Soil**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Beasts (Falcon), Moon, Order, Sky, Sun, War

### **Aset, Goddess of Magic and Rebirth**

**Callings:** Guardian, Healer, Trickster

**Purviews:** Beasts (Kite, Serpent), Death, Deception, Fertility, Fortune, Health, Stars

### **Khnum, God of Artistry**

**Callings:** Creator, Healer, Sage

**Purviews:** Artistry (Dance, Pottery), Beasts (Ram), Earth, Health, Water

### **Wesir, King of Death and Resurrection**

**Callings:** Creator, Judge, Leader

**Purviews:** Beasts (Ram, Centipede), Death, Earth, Fertility, Order

### **Ptah, God of Craftsmen**

**Callings:** Creator, Liminal, Sage

**Purviews:** Beasts (Bull), Fire, Forge, Prosperity

### **Re, Between Two Horizons**

**Callings:** Creator, Judge, Leader

**Purviews:** Beasts (Falcon, Scarab, Ram), Death, Epic Stamina, Fire, Journeys, Order, Sun

### **Set, Lord of the Red Desert**

**Callings:** Guardian, Leader, Trickster

**Purviews:** Beasts (Salawa, Fish), Chaos, Earth, Epic Strength, Journeys, Sky, War

### **Sobek, God of Fertility and Protection**

**Callings:** Guardian, Hunter, Lover

**Purviews:** Beasts (Crocodile), Epic Stamina, Passion (Lust), Fertility, Water

### **Djehuty, God of Knowledge**

**Callings:** Guardian, Liminal, Sage

**Purviews:** Beasts (Baboon, Ibis), Deception, Fortune, Health, Moon, Order

# KAMI

## THE JAPANESE GODS

**Asset Skills:** Culture, Persuasion

### PRINCIPAL MEMBERS

#### **Amaterasu, Amatsukami of the Sun and Ruler of Heaven**

**Callings:** Judge, Leader, Sage

**Purviews:** Epic Strength, Fertility, Order, Prosperity, Sun

#### **Tsukiyomi, Amatsukami of the Moon**

**Callings:** Healer, Liminal, Judge

**Purviews:** Artistry, Darkness, Moon, Order

#### **Susano-O, Amatsukami of the Sea, Death, and Storms**

**Callings:** Creator, Trickster, Warrior

**Purviews:** Artistry (Poetry), Chaos, Death, Epic Strength, Forge, Sky, Water

#### **Hachiman, Amatsukami of Warriors, Archery, and Culture**

**Callings:** Leader, Sage, Warrior

**Purviews:** Artistry (all), Beasts (Dove), Order, Prosperity, War

#### **Inari, Kunitsukami of Rice, Fertility, Foxes**

**Callings:** Creator, Healer, Liminal

**Purviews:** Beasts (Fox), Fertility, Fortune, Health, Journeys, Prosperity

#### **Ama-no-Uzume, Amatsukami of Dawn, Revelry, and Mirth, and wife of Sarutahiko**

**Callings:** Liminal, Lover, Trickster

**Purviews:** Artistry (Dance, Singing), Deception, Passion (Lust, Mirth)

#### **Sarutahiko, Kunitsukami of Martial Arts, Monkeys, King of the Earthly Kami, and husband of Ama-no-Uzume**

**Callings:** Lover, Sage, Warrior

**Purviews:** Beasts (Monkeys), Earth, Journeys

#### **Takemikazuchi, Amatsukami of Thunder, Swords, and Sumō**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Beasts (Deer), Epic Dexterity, Epic Stamina, Epic Strength, Sky (Thunder), War

#### **Ebisu, Fortune of Luck and Fishing**

**Callings:** Hunter, Liminal, Trickster

**Purviews:** Beasts (Fish, Sharks, Whales), Epic Stamina, Fortune, Prosperity, Wild

#### **Ōkuninushi, former Kunitsukami and Fortune of Heroes, Magic, and Wealth**

**Callings:** Creator, Leader, Liminal

**Purviews:** Beasts (all), Earth, Darkness, Fortune, Prosperity

#### **Bishamon, Fortune of War, Warriors, and Punisher of Evildoers**

**Callings:** Guardian, Sage, Warrior

**Purviews:** Epic Dexterity, Fortune, Prosperity, War

#### **Benzaiten, Fortune of Talent and Eloquence**

**Callings:** Creator, Lover, Sage

**Purviews:** Artistry, Beast (Snake), Beauty, Fertility, Fortune, Stars

#### **Fukurokuju, Fortune of Longevity and Wisdom**

**Callings:** Healer, Lover, Sage

**Purviews:** Beasts (Deer, Turtle, Crane), Epic Stamina, Health, Fortune

#### **Kisshōten, Fortune of Beauty and Mercy**

**Callings:** Guardian, Healer, Lover

**Purviews:** Beauty, Fortune, Health

#### **Hotei, Fortune of Joy, Contentment, and Guardian of Children**

**Callings:** Guardian, Liminal, Sage

**Purviews:** Chaos, Fortune, Journeys, Passion (Joy)

# TUATHA DÉ DANANN

## THE IRISH GODS

**Asset Skills:** Culture, Close Combat

### PRINCIPAL MEMBERS

#### **Aengus the Mac Óg, God of Youth and Love**

**Callings:** Guardian, Lover, Trickster

**Purviews:** Beasts (Bird), Beauty, Deception, Moon, Passion (Love)

#### **Brigid, Triple Goddess of Fire**

**Callings:** Healer, Sage, Trickster

**Purviews:** Artistry (Poetry), Fertility, Fire, Forge, Health

#### **The Dagda, Red Lord of Great Knowledge**

**Callings:** Guardian, Leader, Sage

**Purviews:** Epic Stamina, Epic Strength, Fertility, Forge, Prosperity, War

### **Dian Cécht, Physician of the Gods**

**Callings:** Creator, Healer, Judge

**Purviews:** Fertility, Health, Water

### **Donn, Lord of the Dead**

**Callings:** Leader, Liminal, Trickster

**Purviews:** Darkness, Death, Journeys, Sky

### **Ériu, Triple Goddess of Sovereignty**

**Callings:** Guardian, Judge, Leader

**Purviews:** Earth, Fertility, Order, Prosperity

### **Goibniu, Smith of the Gods**

**Callings:** Creator, Sage, Warrior

**Purviews:** Artistry (Brewing), Epic Stamina, Forge, Health

### **Lugh Lámfhada, the Long-Handed**

**Callings:** Creator, Leader, Warrior

**Purviews:** Artistry (All), Epic Dexterity, Epic Strength, Forge, Health, Order, Prosperity, War

### **Manannán mac Lir, God of the Sea**

**Callings:** Guardian, Liminal, Trickster

**Purviews:** Deception, Journeys, Prosperity, Stars, Water

### **The Morrígan, Triple Goddess of Prophecy and War**

**Callings:** Liminal, Lover, Sage

**Purviews:** Beasts (Crows, Cattle, Horses), Chaos, Death, Epic Dexterity, Fortune, Prosperity, War

### **Nuada Airgetlám of the Silver Hand**

**Callings:** Leader, Sage, Warrior

**Purviews:** Order, Prosperity, War

### **Ogma, Champion of the Gods**

**Callings:** Guardian, Sage, Warrior

**Purviews:** Artistry (Oration, Poetry), Epic Strength, Fortune, Wild

## **ÓRÍSHÁ**

## **THE YÓRÚBA PANTHEON**

**Asset Skills:** Medicine, Subterfuge

### **PRINCIPAL MEMBERS**

### **Èshù Elègbará, the Opener of the Way**

**Callings:** Liminal, Lover, Trickster

**Purviews:** Artistry (Storytelling), Chaos, Deception, Epic Dexterity, Fortune, Journeys

### **Ìbejì, the Sacred Twins**

**Callings:** Healer, Judge, Trickster

**Purviews:** Artistry (Dance), Beasts (Monkeys), Death, Fertility, Fortune, Prosperity

### **Morèmi, the Greatest Yorùbá Hero**

**Callings:** Guardian, Lover, Trickster

**Purviews:** Beauty, Deception, Fertility, Fire, Passion (all)

### **Obàtálá, King of the White Cloth**

**Callings:** Creator, Judge, Leader

**Purviews:** Artistry (Sculpture), Health, Order, Sky

### **Odùduwà, God-King of Ilé-Ifè**

**Callings:** Creator, Leader, Warrior

**Purviews:** Darkness, Earth, Order, War

### **Ògún, the God of Iron**

**Callings:** Creator, Hunter, Warrior

**Purviews:** Earth, Epic Strength, Epic Stamina, Forge, Passion (Fear), War

### **Òrìshà-Oko, the God of Agriculture**

**Callings:** Hunter, Judge, Sage

**Purviews:** Beasts (of Burden, Birds), Fertility, Fortune, Order, Prosperity

### **Òrúnmìlà, the Power of Divination**

**Callings:** Healer, Judge, Sage

**Purviews:** Fortune, Sky, Stars, Wild

### **Òsanyìn, the God of Herbal Medicine**

**Callings:** Healer, Hunter, Sage

**Purviews:** Beasts (Birds), Epic Stamina, Fertility, Fortune, Health, Wild

### **Oshóssí, the Bowhunter**

**Callings:** Hunter, Liminal, Judge

**Purviews:** Beasts, Epic Dexterity, Prosperity, Wild

### **Òshun, Goddess of Cool Sweet Water**

**Callings:** Healer, Lover, Sage

**Purviews:** Beasts (Bees), Beauty, Fertility, Fortune, Frost, Health, Passion (Love), Prosperity, Water

### **Oya Iyansan, Goddess of the River Niger**

**Callings:** Guardian, Liminal, Warrior

**Purviews:** Beasts (Bull), Epic Dexterity, Epic Strength, Death, Prosperity, Sky, Water

### **Shàngó, the King Who Did Not Hang**

**Callings:** Leader, Lover, Warrior

**Purviews:** Artistry (Dance, Drums), Beauty, Epic Strength, Fire, Order, Passion, Prosperity, Sky, War

### **Sònpònná, God of Smallpox**

**Callings:** Healer, Hunter, Liminal

**Purviews:** Death, Earth, Health, Passion (Spite), Wild

### **Yemoja-Oboto, Queen of the Sea**

**Callings:** Creator, Guardian, Leader

**Purviews:** Beasts (Cetaceans), Epic Strength, Epic Stamina, Fertility, Frost, Journeys, Water

## DEVÁ

### THE GODS OF SOUTH ASIA

**Asset Skills:** Athletics, Survival

#### PRINCIPAL MEMBERS

#### **Shiva, the Destroyer**

**Callings:** Hunter, Lover, Sage

**Purviews:** Artistry (Dance), Beasts (Monkeys), Chaos, Death, Deception, Epic Strength, Epic Dexterity, Epic Stamina, Epic Strength, Fertility, Fire, Moon, Sky

#### **Vishnu, the Preserver**

**Callings:** Guardian, Lover, Trickster

**Purviews:** Artistry (Dance, Wind Instruments), Beauty, Deception, Epic Stamina, Epic Strength, Epic Dexterity, Order, Passion (Hope)

#### **Agni, the Sacrificial Flame of Knowledge**

**Callings:** Guardian, Liminal, Sage

**Purviews:** Epic Strength, Epic Dexterity, Fire, Journeys, Prosperity, Water

#### **Ganesha, the Lord of Obstacles**

**Callings:** Guardian, Liminal, Sage

**Purviews:** Artistry (Dance, Writing), Beasts (Elephants), Chaos, Fortune, Journeys, Prosperity

#### **Durga, the Mother of Victory**

**Callings:** Guardian, Hunter, Warrior

**Purviews:** Deception, Epic Strength, Epic Dexterity, Epic Stamina, Fertility, War

#### **Sarasvati, the Goddess of Arts and Letters**

**Callings:** Creator, Healer, Sage

**Purviews:** Artistry (all), Epic Strength, Epic Dexterity, Health, Water

#### **Kali, the Dark Mother**

**Callings:** Guardian, Liminal, Warrior

**Purviews:** Epic Strength, Epic Dexterity, Epic Stamina, Artistry (Dance), Chaos, Darkness, Death, Deception, Fire

#### **Karttikeya, Field Marshal of the Gods**

**Callings:** Leader, Sage, Warrior

**Purviews:** Beauty, Epic Strength, Epic Dexterity, Epic Stamina, Stars, War

#### **Lakshmi, Goddess of Fortune**

**Callings:** Judge, Leader, Lover

**Purviews:** Beauty, Epic Strength, Earth, Fertility, Fortune, Order, Passion (Joy, Love), Prosperity

#### **Parvati, Goddess of Love and Fertility**

**Callings:** Creator, Lover, Trickster

**Purviews:** Epic Strength, Epic Stamina, Artistry (Dance), Beauty, Earth, Fertility, Frost, Passion (Devotion, Love)

#### **Indra, the Storm King**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Beasts (Cattle), Epic Strength, Epic Dexterity, Fertility, Order, Sky, War, Wild

#### **Surya, the Vivifying Sun**

**Callings:** Healer, Leader, Sage

**Purviews:** Epic Strength, Epic Dexterity, Fire, Health, Journeys, Stars, Sun

#### **Varuna, the Face of the Waters**

**Callings:** Guardian, Judge, Leader

**Purviews:** Epic Strength, Darkness, Fertility, Order, Sky, Sun, Water

#### **Yamaraja, the King of Death**

**Callings:** Judge, Leader, Liminal

**Purviews:** Epic Dexterity, Epic Stamina, Darkness, Death, Journeys, Order

## SHÉN

### THE CHINESE PANTHEON

**Asset Skills:** Academics, Leadership

#### PRINCIPAL MEMBERS

#### **Nuwā, the Snake Goddess Who Mends the Heavens**

**Callings:** Creator, Guardian, Healer

**Purviews:** Earth, Fertility, Forge, Health, Moon, Sky

### **Fuxi, Ancestor of Humankind**

**Callings:** Creator, Hunter, Sage

**Purviews:** Artistry (Musical Instruments, Writing), Beasts (all), Fertility, Forge, Fortune, Health, Order, Sun

### **Yandi Shennongshi, Flame Emperor and Divine Farmer**

**Callings:** Healer, Leader, Sage

**Purviews:** Artistry (Storytelling), Epic Stamina, Fertility, Fire, Forge, Health, Prosperity

### **Prince Nezha, Marshal of the Central Altar**

**Callings:** Guardian, Trickster, Warrior

**Purviews:** Artistry (Animation), Epic Stamina, Epic Strength, Health, War

### **Guan Yu, the Divine General**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Artistry (Historical Fiction), Epic Strength, Epic Stamina, Order, Passion (Loyalty), Prosperity, Sky, War

### **Guanshiyin Pusa, who Perceives the Sounds of The World**

**Callings:** Guardian, Healer, Sage

**Purviews:** Deception, Epic Stamina, Health, Journeys, Passion (Mercy), Water

### **Sun Wukong, the Monkey Awakened to Emptiness**

**Callings:** Liminal, Trickster, Warrior

**Purviews:** Artistry (Opera), Beasts (Monkey), Chaos, Deception, Epic Dexterity, Epic Stamina, Epic Strength, Journeys, War

### **Chang'e, the Immortal in the Moon**

**Callings:** Healer, Lover, Trickster

**Purviews:** Beasts (Rabbits, Toads), Beauty, Epic Stamina, Health, Moon

### **Erlang, the Merciful and Miraculous King**

**Callings:** Guardian, Hunter, Warrior

**Purviews:** Epic Stamina, Epic Strength, Forge, War, Water

### **Huangdi, the Yellow Emperor**

**Callings:** Creator, Leader, Sage

**Purviews:** Beasts (all), Death, Earth, Forge, Health, Order, Prosperity, War

### **Confucius, the Model Teacher for Ten Thousand Ages**

**Callings:** Judge, Leader, Sage

**Purviews:** Artistry (all), Order, Passion (Filiality)

### **Laozi, the Old Masters**

**Callings:** Leader, Sage, Trickster

**Purviews:** Artistry (Poetry), Chaos, Darkness, Epic Stamina, Health, Order, Water

## **TEŌTL**

## **THE AZTEC GODS**

**Asset Skills:** Athletics, Culture

### **PRINCIPAL MEMBERS**

#### **Quetzalcoatl, the Feathered Serpent**

**Callings:** Creator, Liminal, Sage

**Purviews:** Artistry (Writing, Feathers), Beasts (all), Fertility, Journeys, Order, Sky, Stars

#### **Huītzilōpōchtli, God of War and the Sun**

**Callings:** Guardian, Leader, Warrior

**Purviews:** Beasts (Eagle, Hummingbird), Death, Epic Strength, Prosperity, Sun, War

#### **Tezcatlipoca, the Smoking Mirror**

**Callings:** Hunter, Leader, Trickster

**Purviews:** Beasts (Jaguar, Turkey), Chaos, Darkness, Deception, Earth, Fortune, War

#### **Tlāloc, God of Rain**

**Callings:** Guardian, Healer, Hunter

**Purviews:** Death, Earth, Fertility, Frost, Health, Sky

#### **Mictēcāhuatl, Queen of the Underworld**

**Callings:** Guardian, Leader, Sage

**Purviews:** Beasts (Bats, Owls, Spiders), Darkness, Death, Passion (all)

#### **Xīpe Totēc, Our Lord the Flayed One**

**Callings:** Creator, Healer, Hunter

**Purviews:** Fertility, Forge, Health, War

#### **Chalchihuitlicue, She of the Jade Skirt**

**Callings:** Creator, Guardian, Leader

**Purviews:** Beasts (Aquatic Animal), Fertility, Water

#### **Huehēcōyōtl, the Old Coyote**

**Callings:** Lover, Sage, Trickster

**Purviews:** Chaos, Epic Dexterity, Passion (all)

#### **Xochipilli, the Flower Prince**

**Callings:** Guardian, Lover, Trickster

**Purviews:** Artistry (all), Beauty, Fortune, Passion (all), Prosperity

### **Xochiquetzal, the Maiden of Blossom and Feather**

**Callings:** Creator, Guardian, Lover

**Purviews:** Artistry (all), Beauty, Epic Dexterity, Fertility, Fortune, Passion (all), Prosperity

### **Ītzpāpālōtl, the Obsidian Butterfly**

**Callings:** Hunter, Lover, Warrior

**Purviews:** Beasts (all), Darkness, Death, Fertility, Stars, War

### **Chantico, She Who Dwells in the House**

**Callings:** Healer, Liminal, Sage

**Purviews:** Fire, Forge, Order, Prosperity

### **Chicomecoatl and Centeotl, Deity of Corn and Maize**

**Callings:** Healer, Guardian, Judge

**Purviews:** Earth, Fertility, Prosperity

# APPENDIX 3:

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# 1E TO 2E DICE ROLLING

If you're familiar with **Scion First Edition**, you might notice that we've made a lot of changes to the system. Don't worry — while Storypath is an all-new approach to **Scion**, the core of the game is still here. We didn't get rid of 10-sided dice, counting up successes, or filling in little dots on your character sheet. The upcoming **Scion Companion** has a more detailed explanation of how to migrate from a first-edition cycle to a second-edition series, but this short appendix will help you figure out how dice rolling differs, so you're not tripped up by how things used to work.

**Successes:** At the **Origin** and **Hero** levels, only 8, 9, and 10 on the die counts as a success, but when you get to **Demigod**, 7s count as successes again. Further, a 10 doesn't just count twice — you have to reroll and see if you get another success (but another 10 means another reroll!). Failure and botches are the same.

**Difficulty:** Conceptually it's the same, but rather than rolling dice to meet a difficulty, successes are now a currency. You roll dice to generate a number of successes, and sometimes you have abilities or item or circumstances that grant even more successes — we call that Enhancement now. Once you have that pool, you buy off the difficulty to succeed in your action. The remaining successes can now be used to buy off Complications (think of them as mini-difficulties) or purchase Stunts.

**Attributes and Abilities:** Abilities are called Skills now, and they are the first thing you look for, not the second. You sort out what you want to do and find the best Skill for the job. Abilities are divided into three Arenas and Approaches but are otherwise similar. Strength is

now Might, Charisma is now Presence, and Appearance is gone, but replaced with Composure. Intelligence is now Intellect, and Wits and Perception are folded together into Cunning. We've also added Resolve as an Attribute.

**Bonus Dice and Dice Penalties:** We don't add or subtract dice much anymore. In circumstances where you might have received bonus dice, now you'll get Enhancement. And in areas where dice penalties occur, you'll either have an increased difficulty or Complications.

**Willpower:** Willpower has been replaced with Momentum — check out p. 70 for more. In a nutshell, though, Momentum is something the whole group uses, and it's increased whenever someone fails a roll.

**Reflexive Actions:** In first edition, reflexive actions were unconscious — you didn't even realize you were doing them. In second edition, reflexive actions are very quick. You can still do any number of reflexive actions in a turn (within reason), but they require conscious thought.

**Stunts:** Stunts work differently in **Scion Second Edition**. Instead of granting extra dice for cool descriptions, now Stunts are purchased with threshold successes. That said, if the Storyguide wants to reward you for a cool description, she can offer you a point or two of Enhancement instead.

There are a lot more changes throughout, but that should help you understand the big differences between the two. If something doesn't make sense, just read it again and make sure you're not bringing first edition assumptions over or ask around at one of the many **Scion** communities online!

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### Attack

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Craig Bunce	Dave Driver	DracoDruid	Frank Hart
Craig Huber	Dave Moore	Dread Priest	Frank Kirby
Craig Kido	David "Manhammer"	Dres Moran-Owen	Frank Penny
Craig S	Margowsky	Drew C. Wolf	Frank Toich
Cristiano "Leishmaniose"	David "Meribson" Kauffman	Drew Clowery	Frankie Thomas
DeLira	David "Scutarii" Last	Drew Wendorf	Franklin Carlin
CS Williams	David A Spitzley	Duan Bailey	Frazer "Warriors dont
Curt Meyer	David A Toboz	Dustin Carney	show their heart until
Cyraneth Vamaross	David Bauer	Dustin Gullede	the axe reveals it" Barnard
D Trost	David Bowlin	Dustin Vandenberg	Fred Delest
Daimadoshi	David Bythewood and Rachel	Dylan Briggs	Fred Filler
Damon Boynton	Becknell	Ebony Kemp	Frederic SO
Dan Devereaux	David Chart	Ed Lykos	Froth
Dan Hennessey	David Dennis	Ed Morland	Fryn
Dan Swain	David E Mumaw	Ed Reinhardt	Fulvio Vergnaghi
Dan Turetsky	David E.	Ed Sampert	G. Simons
Dana Bayer	David Ginsburg	Edmond Hyland	g047br41n
Danber	David Gonzalez	Eduard Lukhmanov	Günther Müller
Dani Jang	David L Rose	Eleanor Hingley	Gabe Meadow
Daniel "Dukal" Bell	David Lowe	Elena Davies	Gabriel Shea and Courtney
Daniel "Arista"	David Morrison	Ell Parry	McDowell
Daniel Aidulis	David N Bowen	Elliot Reitzer	Gaia Aurelia Cerva
Daniel C	David Rybacki	Elmer Tucker	Garrett E.
Daniel de Vincenzo	David S. McKavanagh	Emily Griggs	Gary James
Daniel G. Dyrda	David Savage	Emily Lorn	Gavan Keamy
Daniel Gollan	David Stephenson	Emorick	Geir Ulfhrafn
Daniel Jennewein	David Witalec	Empty Quiver	Geno Guzzardi
Daniel Krongaard	David Yellope	Epicurius	George G. Hoefflinger
Daniel Lengauer	Dawn Byrnes	Erene Theodorakis	George Koutsikos
Daniel Markwig	DeadlyReed	Eric C. Magnuson	Gerald Rose Jr.
Daniel Simmons	DeadlySnark	Eric Castle III	Gideon
Daniel Skrivaneck	Dean Steward	Eric Rossing	Gina Spero
Daniel Smith	Declan Hoellein	Erik Seguinte	Ginko
Daniel Stokes	Derek Barnes	Erin & William Short	Giovanni Wilhelm
Daniel Van Patten	Derek Mitchell	Erwin Burema	Granado-Casablanca
	Derek Semsick	Esteban LaSalle	Gordon Abney
			Graeme Lewis

Graf	Ismael Fernández Crespo	Javier Diaz Suso	John “Gale Roar” Nguyen
Grant Anderson	Ivan Harlokin	Jay “Doughnut” Richards	John “Loki” Kennedy
Greg Davis, New Zealand	ixokai	JC Hay	John Abbott
Greg Day	J. A. B.	Jean da Silva	John Baston
Greg Miller	J. Thistle	Jean-Baptiste Vlassoff	John C. smith
Greg Peterson	Jörg Fick	Jean-François FELSKI	John Campbell, Keeper of the Dark Shard of Nemrath
Greg Wade	Jack Never	Jeanne Delacroix	John Canter
Gregory Eburn	Jackson Brantley	Jeff Merola	John DiPietro, Zeus Almighty
Gregory McCausland	Jacob “milo v3” McKiernan	Jeff Pedersen	John ‘FearMeForIAmPink’ Franglen
Gregory McWhirter	Jacob Gulliver	Jeffrey Chow	John Gotobed
Guillaume Lefrancois	Jacob Mandel	Jeffrey Fitzell, Chris Swiantkiewicz, Felix Villareal, Alexa, and David Umlang	John Hacker
Gusty737	Jacob W Pinkston	Jeffrey Kreider	John Irvine
Guy Reisman	Jacques R. Rasmussen	Jennifer Adcock	John Nunn
Gwen Dallas	Jadis Smith	Jennifer Fuss	John Swan
H. Rasmussen	Jael Harmon	Jennifer Lawrence	Johnathan A Knispel
Hákon Andrés Jökulsson	Jame “Poor Life Decisions” Phillips	Jennifer R. Campbell	Johua De Santo
Hallie Cannon	James “Callidus” Foster	Jennifer Samonsky	Jon A
Hanlin Yang	James Dunbier	Jeremy Handler	Jon Dailey
Hannah Moore	James F Fleming	Jeremy Kopczynski	Jon Hygom Gislason
Hannes Sara Martinsson	James Finton	Jeremy Pour-El	Jon Razo
Happy Yeti	James Ford	Jeremy Seeley	Jonathan
Harold Reavley	James Jandebour	Jesús Luzón	Jonathan “Mela” Chan
Harpal Khalsa	James McKernan	Jesse Birmingham	Jonathan Castro
Harry Kim	James Nagle	Jesus “Arvandus” Rodriguez	Jonathan Klick
Heather Beauregard	James Price	Jesus Garay	Jonathan Lang
Heimi	James Pullen	Ji K Lim	Jonathan Lavallee
Helder Lavigne	James Ristig	Jill Arden (eiragwen)	Jonathan Pessin
Hillary Skeryanc-Mann	jamie	Jim Mason	Jonathan Sourbut
hitmahip	Jamie Donelson	Jim Montgomery	Jonathan Tan (Panda)
Houston Newman	Jamie Rober Lee	Jim Stoner	Jonathon Jehle
Hsieh, Wei Hua 謝衛華	Jams Mastodon	Jimmy Demers	Jordan Etherington
Hugo Paceli	Jan Hulverscheidt	Jinnapat Treejareonwiwat	Jordan Lennard
Hunter Rose	Jan Schattling	Jiyang Li	Jordan Spackman
Γεωργιος Κουρτεσι	Jan-Hendrik Hüffmeier	JJ Robertson	Jordan White
Ian	Jared Lord	João Mariano	Jordan Windham
Ian “Goblin” Ward	Jared Rascher	João Pedro Colaço Botelho	Jorge Poderoso
Ian Adams	Jared Ryker, Son of Poseidon	Rodrigues	Joris Köhl
Ian Cannon	Jared Van Meter	Joan Juliá Trias	José Alarico Texeira Manzano
Ian Kitley	Jarrood Sherrard	Joe Bir	José Trujillo
Ian Mahon	Jarvis Mishler	Joe Craig	Joseph Evans
Ian Michael Evans	Jason “Jadasc” Schneiderman	Joe DaSilva	Joseph Jay-Dixon
Ian N Howard	Jason Croy	Joe Garvey	Joseph Lucas
Ian Schanning	Jason D	Joe Y	Joseph McCormick
Ignatius Montenegro	jason e. bean	Joel Louis Smith	Josh “Karnis” Minnich
IlexPoperlo	“Jason Freston”	Joel Stewart	Josh Board
Imunar	Jason Hockley	Joern Kehrner	Josh Krutt
Indi Latrani	Jason Irwin	Johan Fält	Josh Medin
Ine Melckenbeeck	Jason P. Crawford	John “Decker” Pool	Josh Ritz
Insigrad Sparda	Jason Petry		
Inuminas	Jason S Criscuolo		
Isaac			

Josh Rudolph	Kid Death	Lianhua Mei	Mat Gleeson
Joshua "Ravskal" Dewberry	Killian Grey	Link Hughes	Matéas N. Caruso
Joshua Baum	Killrog	Lisa Padol	Mateus Luz
Joshua Bridges	Kimberely Altomere	Lisa Zehender	Mathew E. Foreman
Joshua Meade	Kinch Glisson	Lloyd Eley-Smith	Mathias K.
Joshua Pluta	Kody Atkinson	Lloyd Wagner	Matt Bond & Drew Doucet
Joshua Straub	Koen Ven	Logomachist	Matt Clay
JP Sugarbroad	kongurous	Long Anh Nguyen	Matt Helms
Juan Adolfo Lucha Garcia	Kremlin KOA	LordDusk	Matt Perna
Jude	Kris Ketchersid	Lucas "The Piper" Servideo	Matt Richardson
Julia Robison	Kris Knives	LuckyNumbah7	Matt Russo
Julian Butcher	Kristin Hunt	Lui Hikari	Matt S
Julian Wan	Kristin Markert	Luis Nabais	Matt Vrancic
Juliano de Miranda	Kristofer Castro	Luiz Paulo Vieira	Matthäus Cebulla
Julius Andreas Walrutschin	Kristopher Cruz	Lu-Ka	Matthew "Golden Phoenix"
Julius Müller	Kristopher Hunt	Lukas Myhan	Espinoza
Justin Delaney	Kristopher Volter	Luke "Thrythlind" Green	Matthew Adickes
Justin Groseclose	Kristy Carey	Luke Emery	Matthew Allen
Justin Ling	Krzysztof Krynski	Luke Moran	Matthew Baumgartner
Justo Diaz	kts2008	Lupin W Chevalier	Matthew Dunne
K	Kurt Specht	M.J. Clyde	Matthew Earlywine
Kajimatt	Kurtis Franks	MÁchel González	Matthew Gollschewski
Kamizite The Faded saint	Kuwa Wolf	Maciej Napiórkowski	Matthew Grey
Karl Fournier	Kyle Burns	Madelaine Swinden	Matthew Haulman
Karl Kreutzer	Kyle Novich	Madeline Heath	Matthew Jones
Karneios	Kyle Ricks	Maleesha Thompson	Matthew Krykew
Karoly Kopataki	Kyle Solberg	Malte Hinken	Matthew Marjan
Kay Scoble	Kyle Takamoto	Mamadou Fe Babineaux	Matthew Power
Kaza	L. Vllum	Mandy Small	Matthew Rewis (gothic sushi club)
Keith lim	La Gentille Demonette	Marcin "pivekk" Piwek	Matthew Swinburne
Keith Pare - Mystrich	Lachlan McIver	Marco Gabrielli	Matthew Trent
Keith W. Davis	Lamont Cranston	Marco Generoso	Matthew Tucker, Geekmaster
Kelley Barnes	Lance Echols	Marco Ponce	Matthew Upton
Kelly Day	"Larry Soracco"	Marcus Ilgner	Maxi Bridgwood
Ken Pickering	Lars-Henrik Evjan	Marcus Morrisey	MEG
Kenneth Cooper	Laurie J Rich	Marek C Benes	Megan Bowra-Dean
Kenneth Hooper	Lawerence B Hawkins	Marianne Pease	Megan Greathouse
Kenneth Lorando	LeAnn 'Ellyham' LaFollette	Mario Cordova	MH
Kenny "Krivvin" Bailey	Lee DeBoer	Mark Carter	Michael Agapeyev
Kergonan	Lee Maddison	Mark Couture	Michael Barreda
Kerrith Barrington-Cook	Lee Tate	Mark Cummins	Michael Beck
Kevin C. Carpenter	Leigh-Ann Magill	Mark J.	Michael Bowman
Kevin Chauncey	Leo Huang	Mark R. Lesniewski	Michael Brewer
Kevin Daignault	Leonardo Fornaro	Mark Townshend	Michael C. Maroon
Kevin Dreger	Leonardo Menezes	Mark W Roy	Michael Cantin
Kevin Henley	Moura Cruz	Markus Lange	Michael Conguista
Kevin J. Heath	Lester Ward	Markus Raab	Michael Dalton-Martin
Kevin Kaz	Lewis Akenso bek Cassidey	Markus Viklund	Michael Embree
Kevin Lawler	Lewys Taylor	Martin Evans	Michael Gebhard
Kevin McKinney	Liam Maguire	Martin Trudeau	Michael J Cane
Kevin Mueller	Liam Pentland	Martin Walker	

Michael Kennedy	Nathan Prager	Patrick Buchanan	Rachelle Shelkey
Michael Kennel	Nathan Rowe	Patrick Chapman	Radoslaw Bozek
Michael Mathew	Nathan Schade	Patrick Curtin	Rafael Cruz
Michael O. Holland	Navin Innasi	Patrick Curtin	Rafael Otero
Michael Parker	Nemglan	Patrick D.	Rafe Richards
Michael Pineda	Nesox Kalim	Patrick Fagan	Ramnesis
Michael Roebling	Nessa	Patrick Holz	ratley17
Michael Spaulding	Nevym	Patrick Hutchison	Raven Reed
Michael W. Leavitt	Niberts	Patrick Kempter	Ravraxas
Michael W. Mattei	Nicholas Jones	Patrick Roche	Raymond "Metric Ton" Olan
Michael Williams	Nicholas Matthews	Paul	Raymond "Nylathotep" Banfield
Michael Worrell	Nicholas Parker	Paul Dahlen	Raymond E. Chong
Michal Kandybowicz	Nicholas pe	Paul Gunther	'Reseru' Sans
Michea Bonilla	Nicholas Pilon & Sasha Dillman	Paul Hayes	Rhys Meagher
Micheal Elliott	Nicholas Randall	Paul Hudson	Richard B
Michelle 'RapidBash' Mann	Nick	Paul Kolo	Richard brooks
Miguel Valdespino	Nick edwardsen	Paul L. Carlson	Richard Dunn
Mikael Assarsson	Nick Kice	Paul Ryan	RICHARD J RIVERA
Mikael Barbo	Nick McManus	Paul Sharpe	Richard Wilson
Mikael Karlsson	Nick pater	Pavel Å oun	Riley G
Mikailos	Nick Roberts	Penelope O	Rob Andre
Mike & Katrina Schultz	Nick Rowe	Penny Meyer	Rob Downing
Mike D	Nick W.	Perry Jones	Rob Mayer
Mike McCall	Nicodemus deLaurent	Perry T. Hamilton IV	Rob Wieland
Mike Ortiz	Nicola Went	Perverseness	Robbie Wallis
Mike Reed	Nicolas April Dufour	Peter Filipe	Robby the Happy Anarchist
Mike Spector	Nihar Nilekani	Peter Galehouse	Robert Anderson
Mike Todd	Nikholas Scott Peterson	Peter Gates	Robert Arm
Mike Tran	Nikki Alemazkour	Peter Hancock	Robert Arm
Mike Welch	Ninjar	Peter Mazzeo	Robert Chatterton
Minteth	Noah McCoy	Peter Smith	Robert DeBroeck
Mischa Wolfinger	Nonna Fitzgerald	Peter Steponaitis	Robert G. Male
Misha Handman	Norbert Baer	Phil Hattie	Robert Haberzettl
M'nachem	O. Böhm	Philip Jaques	Robert Hafer
Molly Sumner	Okonashi	Philip Plumridge	Robert Mohl
Morgan Davies	Olatunji Nuga	Philippe Niederkorn	Robert Smith
Morgan Ellis	Oldar	Phillip Bailey	Robert Stehwen
Morgan L. James	Oliver Lipton	Phillip King	Roberto Rivera
Morgan Reynolds	Olivier Bérubé-Fortin	PHSYCODELIC	Robin McCollum
Mozy	Omari Brooks	Pisces15	Robin S. aus D.
Mr. Rage	Orlando Augusto Lima de Siqueira	Pontos Estigio	Robin Sills
Mr.H	Owen Stephens	Preston Bruce	Rock Jones
Mym Z. Borogove	Pablo "Calzone" Cabrera	Priscilla Kim	Rogerio T.M. Miyata
Naasaw Nayts	Pablo Saldaña	Prometheus	Rohan Davis
as Shadow Master	Palox	PrometheusUB	Rohel Terrazas
Nate Torok	Paris Conte	prototype00	Romain Moreau
Nathan "Twinky" Clark	Pascal Bédard	PTOrange	Ronald Nealy
Nathan Fraley	Pat Phillips	Purpledragonwitch	Rory "TrippyHippy" Hughes
Nathan Mathis	Patrick Brown	Pusavat Bryan	Rose Davidson
Nathan Newman		Quatren	Ross MacKenzie
Nathan Nolan		Qvintus	Rothaid Royce

Ryan Crowe	Sebastian Sigmon	Tango Mike Delta	Tom Le Tissier
Ryan Dudley	Senan Jehu	Tanner Bowen	Tommaso De Benetti
Ryan Hilton	Seth Hartley	Tanner Yea	Tony Love
Ryan Kempston	Seth Klein	Tantauralus	Tori Boardman
Ryan Kent	Seth Williams	TastyMusic	Trent E. Di Renna
Ryan McWilliams	ShadowWalkyr	Tathel	Trevor Wirgau
Ryan Perrin	Shafi Ziauddin	TDMc	Tripleyew
Ryan Pomasl	Shane Charleson	Technocrat	Tristan Hendrick-Beattie
Ryan Riojas	Shannon Crock	Ted Johansson	Troels Pedersen
Ryan Spinney	Shannon Herman Thomas	Ted Koetter	Tronngart
Ryan Tsandilis	Shannon Patrick	Ted Ludemann	Troy Ellis
Ryan W. Mahan	Shaun Gray	Teddy G�eran	Ty Lovett
Ryan Williams	Shawn Gustafson	Tegan L. Hendrickson	Tyler Hunt
Ryan-O, Lord of the Thunderbats	Shawn Roberts	Teh Elgee	Tyler Shaw
Ryo Ogawa	Si Appleby	Thadeus Souza	Tyrone Williams
S Hellyer	Simon Brake	The Beaud aka Beaudi stokes	tzeentchian
S�oren A. Hjorth	Simon Crowe	The Illinois Denlingers	Uber
Saajan S. Patel	Simon ‘Hrodvitnir’ Flod�en	The Wyzard	Uir� Ma�ara Resende
Sabine & Markus Homberg	Simon Kunz	TheNabster (Alastair McNab)	Unlisted
Sachin Suchak	Skeleton Warrior	Theo & Leon	Unzealous
Saint Jonathan - Patron of Fools	so	Theodore C. Linders	Valentin Roussel
Salvador A. Melo	Sophie Schell	Thom “Random” Davis	Vasily McCausland
sam beedon	Spencer Scheetz	Thomas	Vauron
Sam Young	Star Eagle	Thomas Bagge Sparrevohn	Vex Chat-Blanc
Samantha Lim	Stefan Dellmuth	Thomas Balls-Thies	Victor Bourquin
Samantha Piel	Stefan S. Huddleston	Thomas Behrens Jr	Victor Svarvars
Sammy Gaskins	Stephan Alom�en�	Thomas Blick	Viveka Nylund
Samuel A. Lamb	Stephen Bolte	Thomas Heine	Vivienne Pope
Santo { ��� }	Stephen Esdale	Thomas Ladegard	Vladimir Timm
Sarah Hicks	Stephen Mitchell	Thomas Lake Jnr	vStumm
Sarah Strong	Stephen Sale	Thomas P. Kurilla	Wago
SB-er was here	Stephen Young	Thomas S.	Walter King
Scambonious Funk	Sternenlied	Thomas Slaughter	Walter Me
Schaeffer Toll	Steve	Thore Schmi	Warr Byrd
Scion of Bob the Almighty	Steve “Bearly Normal” Discont	Tiago Marinho	Warren Elsken
Scott Andrews	Steve Lord	Tiern�n �hAlmhain	Wayback
Scott Bloodmane	Steve Sensiba	Tiffany Korta	Wayne Chastain
Scott Gray	Steven Carr	Tiffany Malak	Wayne Shaw
Scott Kelley Ernest	Steven Thesken	Tim Flemmer	Weltwandler
Scott Kuban	Steven Watkins	Tim Partridge	Wenyang Wu
Scott Martin	Stijn Sibiet	Tim Rudloff	Wern212
Scott Piippo	Stuart Cannon	Tim Soholt	Werner Dohse
Scott Smith	Stuart Martyn	Timm Cezanne	Wesley VanOss
Sean Demory	Sven Melan	Timothy J. Watkins	Whisper, God of Secrets
Sean O’Connor	Svend Andersen	Tishariel	Whistler
Sean O’Neill	Sydney Goux-Addy	Tiziano Furlano	Will Farley
Sean Patti	Szabadi D�avid	Tobias Holst	Will Hochella
Sean Rundell	Szymon Brycki	Tobias Karsten Schmidt	William “Evil Midnight Lurker” Ashley
Sebastian Gebski	TaLeah Wiseman	Tobin Snelling	William Bryant
	Tanay Dutta	Tom Gordon	William Ijebor
		Tom Kendall	

William McLeod  
William Ninh  
William Parker-Adams  
William Powers  
William Rosa

WinterWombat  
Wolfsrune  
Wyatt Rasha'ad Henry  
Xose Oscar López Rascado  
Yamichi

Yan Beauchamp  
Yu Tsai Su  
YvanGm  
Zacharias M  
Zachary Chapderlane

Zachary Webb  
Zadja  
Zak Strassberg  
Zoe Fey Hall

## SCION

@hamildong  
Achim Seeburger  
Adam Thibault  
Alton Capps  
Andrew Burt  
Andrew Sinclair  
Andy Zelonis  
Anna Terry  
Ben Schaap  
Blair Smith  
Britt-Lise Newstead  
Cameron Orr  
Chad Jacobs  
Chip Dunning  
Chris Matosky  
Christopher Pelletier  
Cody Anderson  
Coop  
Cory Chiang  
D. Scott McQuiston  
Dane "Noctis" Madsen  
Dave Jones  
David Fergman  
David Gearhart  
David Shuppert  
Dayton Johnson  
Elizabeth "Breeze" Lloyd  
Eric Holbrook  
Erik Quist  
ErrBerry  
Floyd Clark  
Gidget Ferns  
Gilbert Podell-Blume  
Gino Altobelli  
Jack Salem & Adam Perry  
Jackson Troyer  
Jacob Bul  
Jared Davies  
Jared Koon  
Jason "Nazi Puncher" Best  
Jason Andrew  
Jason Corley

Jason Streetz  
Jeff Tabrum  
Jeffrey Palmer, Psy.D.  
Jericho Johnson  
Jerry Welling  
Jimmy Ringkvist  
Joe "La Buse" LeVasseur  
John Armstrong  
John B.  
John F. Watson  
John Wm. Thompson  
Jonathan Drax  
joseph raymond martin 3rd jr  
Joshua Britten  
Justin Kisner  
Justin Sandhu  
K. Frank and A. Paradzinski  
Kareem Fortes  
Karen Needham  
Kevin Lanzikos  
Kim Grønvig Hansen  
Kyna of Three Valleys  
Laurent Duhamel  
Lukas Zarychta  
Maggie Rowe  
Maria Cambone  
Mark Crew  
Mary Grabhorn  
Matt "Toasty" Homentosky  
Matthew Martens  
McDonalds Wolf  
Megan Scharlau  
Michael L. Conley  
Miguel Angel Rodriguez, III  
Natalie Wallace  
Nathanael Grinnell  
Ned Bacon  
Nick Czernek  
Nick Ferguson  
Nicolas Milioni  
Nicole Paoli  
Paul Ve

Pymtastic  
Randy L. Bias  
Rebecca and Evan Whitehead  
Ross Chongson  
Ruben Garcia  
Ryan Schoon  
Stephen Benson Farrell  
Stewart Wieck  
the Eigg gang  
The Wildfire Clan  
Thomas G Huber  
Trevor "L33tg33k" Bennett  
Victor Lopes  
Zombie Bitz

Ante Bralic  
Ashley Kinard  
Ashton "Torrent" Vail  
Ben "Damocles Thread"  
Walker  
Christopher J. Brown  
Connor Wright  
craig hogan  
Danny Ketzer  
Douglas McMillan  
Dusty Arenson  
Elias "Eli" Dayan  
Eryck "Solivann" Brisson  
Jakob Göbel  
Jim Gagliardi  
Jonas Hansson  
Julien A. Féraud & Elfie  
Cassie  
Kristopher A Steavens  
Lyones Rampant  
Mark Garbrick  
Mark Threlfall  
Mathieu Ikit Robitaille  
Michael Beasley  
Michael Richards  
Nami Sato  
Patrick Mark Hayes  
Philip Assaf

scotts logic  
Shoshana Kessock  
Steven Callison  
Tanner Rosenthal  
Tanner Trask  
Thomas Daijiro Tipps  
Tom Lutz  
Viviane Laferté  
Wesley Cantrell-Paulson  
William H. McConnell, III  
Zack Yeager-Baron of  
Burlingame

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"The Legendary  
Tommie Boatwright"  
A. Cem Usta  
A. Quentin Murlin  
A.J. Niziolek  
Aaron Huslig  
Aaron J. Schrader  
Aaron Lilyerd  
Aaron Pemberton  
Abby Broussard  
Abigail and Mark Stone  
Adam "Karpomatic"  
Karpolorich  
Adam Albaugh  
Adam Conner  
Adam F Herold  
Adam J Chenevert  
Adam Massimiano  
Adam Politanski  
Adam Purvis  
Adam Rice  
Adam Slavin  
Adam Thomas-Brashier  
Adam Tinworth  
Adam Whitcomb  
Adele Taylor  
Adrián Pérez García  
Adrian Overbury  
Adrian Ridley  
Ahmad Y. Doleh

Akeela Winterheart	Andy Hayler	Brad (Vili) Gunnels	Ceridwyn Jedi Coker
Aki Negami	Andy Zeiner	Brad D. Kane	Chad Hazel-Kepler
Alain Manguy	Aneurin J. Harrow	Brad Munn	Chaifi
Alan Albano	Angus Bartlett	Bradon Fenn Ebers	Chane-Pane Loöc
Alan Mitchell	Anja Kraus	Brandon Boulter	Charles Crawford
Alan Sisco	Anka Zaleski, scion of Thor	Brandon G	Charles Pape
Alan-Michael Havens	Anthony Damiani	Brandon Ho	Charles Raspin
Alex De Groot	Anthony DeFrancesco	Brandon hua	Charlie Berglund
Alex De Quintana	Anthony M. Rogers	Brandon Quina	Charlotte Boucher
Alex Goodwin	Antonio "Goltar" Scalas	brandon rampley	Chazz Kellner
Alex Koza	Arcana Scavenger Hunt	Brandon Steward	Chin Su
Alex Strange	Arion Wind	Brannen	Chris Allen
Alex Villemure	Arne Heuschen	Brenan Peterman	Chris Aumiller
Alexander Brown	Arnout Montald	Brennan Dawson	Chris Brege
Alexander Burnett	Ashe Sterling	Brennan M. O'Keefe	Chris Butler
Alexander Cinna	Ashley Bourgeois	Brennen Willer	Chris Carugo
Alexander Ducharme	Ashwath Raghuram	Bret & Wendy Neeld	Chris Chambers
Alexander Gaw	Astrid Portner	Brett G Anderson	Chris Densley
Alexander Johnson	Aubrey Evelyn	Brian Altmiller	Chris Dron
Corona De Jesus	Aurelien Delaux	Brian Botkin	Chris Dubuque
Alexander Rodatos	Austin Haffke	Brian Cooksey	Chris Fields
Alexandre Gendron	Azhrei Vep - Still thinks	Brian D. Nazaryk	Chris Greene
Alice Sisson	Mike was the best host.	Brian Hodson	Chris Halama
Alisha & Ryan Walton	B.D. Schwarz	Brian Kearns	Chris Hartford
Alistair 'Komainu' Fellows	Barak Blackburn	Brian King	Chris Huddleston
Allan Hunt	Barry Snyder	Brian M. Gang	Chris Mawford
Allen Holmes	Bart Scott	Brian McMurrer	Chris Newton
Allison & Tyler Huffman	Beachfox	Brian Wells	Chris Nortcliffe
Alonzoe Stone	Beck	Brogen	Chris 'Stitches' Upton
Alvaro "Sixaola" Madrigal	Bellwether Beast	Bronwyn E. Scharsu	Chris Vogler
Alvis the Antipodian	Ben & Andrel	Bruno Pereira	Chris Wong
Alyssa Hillen	Ben Allred	Bryan Buschmann	Chris Youngman
Amanda Costigan	Ben Cook	Bryan Grob	Chrismclegless
Amy Waller	Ben Petersen	Bryan J. Dolan	Christian Nord
Ana Drake	Ben Robertson	Buddy Richards	Christina Brown
Andara Shadowfang	Ben Señor Chang	Bullets, Axes, and Pain	Christoph "Jiba" Laurer
Andi Kleiner	Ben Yates	C. Jared Castor	Christopher A. Hoffmann
Andreas "Zanity" Bengtsson	Benedict Nguyen	César "Kimble" Luz David	Christopher Diethert
Andreas Renn	Benjamin Kraudel	Caitlin Eckert	Christopher Lum
Andrew "Hobo" Whitby	Benjamin Levy	Caitlin M Chandler	Christopher Mangum
Andrew Gillespie	Benjamin P. Casten	Caleb Bigham	Christopher Partin
Andrew Kenneth Jensen	Benjamin Williams	Caleb Shelley	Chuck Childers
Andrew Lorenz	Benoit Devost	Calvin D. Jim	CJ Leighton
Andrew Lotton	Benton Little	Cameron Hays	Clan Ploeger
Andrew McGraw	Bernd "Harlekin" Linke	CaptainShmasher	Clarence VanCamp
Andrew Moss	Bert Sanders	Carlos Ovalle	Claude Mercier
Andrew Repp	Betty Osthoff	Carly Ho	Clericriff
Andrew Shrout	Bibi	Carolyn "TRVBC" Neumann	Clete D. Collum
Andrew W	Bjorn	Cary Kingdom	Clint Blome
Andrew Wilson	Bob Hopcroft	Casey Lewis	Clint Williams
Andy Blanchard	Bob son of Bob	Cassandra and Trevor Bryce	Clonea85m09

Clyde Brien	David “Weimann”	Eli K.	Gentle
Cole Warburton	Karlson-Weimann	Eli Ramsey	Geoffrey (Jetstream) Walter
Colin Jessup	David B. & Cynthia D. Reed	Ellery Quinn Inman	Geoffrey Ward
Colin Wixted	David Dufrenne	Emmet Taylor	George DeBeck V
Colm O’Hara	David G.	Enkufka	George Pitre
Conor O’ Sullivan	Keith-Anderson-Ross	Eoin Burke	Gestalt Valance
Corbin O’Leary,	David H. Scharf	Eric “Erk” Medlock	Gideon Syfrett
Son of the Morrigan	David Handley	Eric Charlton	Glenn Fayard
Corey Strohfeltd	David Millar	Eric Manschot	GM Sinoc
Cory (graywulfe) Gilman	David Miller	Eric Otradovec	Gordon Arata
Cory Bay	David Notar	“Eric R. Watt“	Graf
Cosmo Rodriguez	David R. Murrell	Eric Richetti	Greg Colfer
Craig Oxbrow	David Rego	Eric Smailys	Greg Valleau
Crystal Frasier	David Wild	Eric T. Johnson	Greg Walters
Csenge Zalka	David Wohlreich	Erich Dobler	Gregory Faber
CtrlAltFaceroll	Dawid “Dievas”	Erika Schultze	GremlinLegions
Czenyk	Wojcieszynski	Erin Hestvik	Guillaume Garnier
Daedalus	Dean Stuart McNabb	“Erin Venable	Guinevere We
Daigotsu Ejtaka	Dekrass	Daniel Keating”	Guy Reece
Dale Martin	Demi-hero	Eris Macwong	Gwendolyn Dunsmuir
Damien C.	Dennis Lowrey	Ernie Sawyer	H. Romeu Pinto de Limão
Dan “Sandwich” Adams	Derek Guder	Erykah Fasset	H.L. Steele
Dan Hagy	Derek the Bard	Esben Mølgaard	Halfdan Odinson
Dan Hawksworth	Derek Zoetewey	Ethan Henbest	Hamid Ali DeBoer
Dan Luxenberg	Desi Kirkpatrick	Ethan Thompson	Hans Engvall
Dan Perkins	Dev	Evan Borgman	Hans Samuel Lipiäinen
Daniel “Praulke” Hunsaker	Devoutly Apathetic	Evan Saft	Hardy W. Lewis
Daniel & Jasmin Bomm	Dianthea LeGrange	F. Austin Diaz	Harry John Shephard
Daniel Chan	DJ Sweet	Falk A. Glade	Heather Wetherald
Daniel Cohen	DM Dave	Felipe Weber	Hector A. Gourde
Daniel Deschenes	DM MonkeyMan	Filip Van Huffel	Helen White
Daniel Fidelman	Dom Ellis	Fiona Furlong Plumstewd	Herbert Igor Conti
Daniel Goupil	Donald Bachman	Florian Grabe	Wanderley
Daniel Herink	Doug Atkinson	Florian Huggenberger	Herman Duyker
Daniel J. Gebel	Doug Turner	FluffySquirrel	Himme L. Nguyen
Daniel McLeroy	Douglas “Corben Haldane”	Fowlor	Hiryo, Kitsune Legend
Daniel Meagher	Grimes	Franco Frare	Hopesend
Daniel Milne	Douglas Caillard	Frank McCormick	Horatio
Daniel Morgan	Draivin	Frazier Manfull	Howard Wendell
Daniel Steadman	Drew	Fred Janney	HPLustcraft
Daniel Villegas	Drew Stevens	Frederic Rouleau	Hugo Day
Daniel Youngren	Drift Dragon	Fredric Dalqvist	Ian A. A. Watson
Danny and Meg Keen	Dustin Goodall	Fredrik “Frippe” Nilsson	Ian D. L.
Danny Seedhouse	Dusty Youngs	Fredrik Lyngfalk	Ian Date
Darkshifter	Dylan Horley	Gaëtan Boscher	Ian Garvin
Darren Robson	E Staunton	Gabriel Chia	Ian Kimmell
Dave Jones	Echo and Ryan Full	Gareth Christopher Powell	Ian W
Dave Luxton	Ed Fuqua	Garon Niehaus	Ido Gordin
Dave Traxler	Edvard Blumentanz	Garrett Stetson	Ignoble Adventuring Ltd
David “Stormchaser” Bryan	Edward MacGregor	Gary Furash	Ilan Emanuel
	El Borco	Gavin Knight	Imran Inayat

Irian	Jason Kenney	Joel Traveller	Jubbinaut
Isaac Gifford	Jason Martinez	Joerg "JoeS" Schlutter	Jukka Karvonen
Isaac Graff	Jason Nell	Johannes Rehborn	Julian Burns
Isabelle ("Ysharros") Parsley	Jason Ross Inczauskis	John "KWS" Andrews	Julien St-Laurent
Ivo Kasabov	Jay (Demetar) Lawrence	John A W Phillips	Jussi Myllyluoma
J.R. Cillian Green	Jay and Tory Turner	John Bogart	Justin Campbe
Jérôme Devie	Jayna Pavlin	John Fleming	Justin Melton
Jack Wilson	JC Cohen	John Lorinskas	Justin Scott
Jacob "Entropy" Jackson	Jean-Éric Courvoisier	John Miles	Jyan Delamotte
Jacob Bieber	Jeanne Marie Schlatter	John Morel	Kafzeil Harkonnen
Jacob Canull	"Ciara Ward"	John P. Cole	Kain Vader
Jacob G. Corbin	Jean-Sebastien Boisvert	John Pennington	Kalle Frølund Keldsen
Jacob Murphy	Jeff Dahl	John TK Veltman	Kameron J Hancox
Jacob T. Behnke	Jeff Dieterle	John Watson	Karen Jones
Jacob" Guldberg"	Jeff Nylander	John Wells	Karl Fiebiger
Guldbrandsen	Jeff Tressler	Johnathan Hazen	Karl Janusz
Jacques DuRand	Jeff Troutman	Jon Abbiss	Karl Sell
Jake Huff	Jeffrey Fowler	Jon Carter	Kate Bullock
Jakob Maretti Bengtsen	Jeffrey Herold	Jon Goranson	Katharine Bloodgood
Kiilerich	Jeffrey J. Craig	Jon Higgins	Katia Oakes
James Alan Gardner	Jeffrey Taylor	Jon Morin	Katie Long
James Allen	JEG	Jon Rettie	Kay Schumann
James Andrew Joyner	Jemma Roberts	Jon Wurtzler	Kebhab - Lou GARCIA
(Ikkaru)	Jen & Clay Woods	Jonathan "SteelSeraph"	Keegan "Tinkergoth"
James Buckingham	Jen Kuiper	Steele	Bateman
James Funk	Jenny and Nate Newlon	Jonathan D. Harter	Keegan Stewart
James Gaillard	Jerec Alderik	Jonathan Head	Keith Stanley
James Goodman	Jeremiah D. Laurent	Jonathan Mathisen	Keith T. Sutherland
James Kiddie	Jeremiah Ganner	Jonathan Souza	Kelsey Rose
James Kiley	Jeremy Mettler	Jonathan Wirth	Kennedy Jones
James Mccloy	Jerrod J Rose Jr.	Jordan Goldfarb	Kenneth Erland Pedersen
James McKinsey Messer	Jesper Julskov Schlie	Jordan Springer	Kenneth Letteer
James Rodrigues	Jessa Michalek	Jose Javier Matias	Kenny Cordoba
James S Crowther	Jesse Anderson	Joseph 'Bear' Thompson	Kenny Lorens
James Samuel	Jessica & Ralf Schienhammer	Joseph mcgoldrick	Kerby Lambert
James Tomazos	Jessica Clower	Joseph Virnig	Kerry Bolwell
James Van Horn	Jessica Karels	Josh Chaplin	Kevin Campbell
James Williamson	Jiima Arunsone	Josh M.	Kevin Dombrowski
James Young	Jill & Christopher Amherst	Josh Sjothun	Kevin Duncan
Jamie Denholm	Jim "The Destroyer"	Joshua Alan Doetsch	Kevin Freeman
Jan Artoos	Bellmore	Joshua Alkema	Kevin Johnson
Jan Büchner	Jim and Darla Nault-Tait	Joshua E. Brown	Kevin Peters
Jan Bernd ten Berg	Jim Brashears	Joshua Ferraiuolo	Kevin Talbot
Janis "Death Diva" Omirou	Jim DelRosso	Joshua Heath - Inclusive	Khalil Ayvar
Jared Fattmann	Jim Messmer	Gaming Network	Kieran Brewer
Jason A Burton	Jim Schwab	Joshua Lee	Kimberly Horne
Jason and Kai Wodicka	Jo Ramsay	Joshua Moretto	Kimberly Mayfield
Jason C Marshall	Joan Anonical Sartori	Joshua Reading	Kirk mcca
Jason E Robinson	Joe Edge	Joshua Scaglione	Kjell Kenneth Moens
Jason Hahn	Joe Hatfield	Joshua W. Garrett	KP
Jason 'Jaynay' Hewett	Joe Parrino	Joshua Yap	Kristian Hyttel

Kristina Zimmermann	M. Francazi	Matthew Palsson	Miranda “Harper” Harrell,
Kristofer Cook	Mack Thorson	Matthew Ringenbergs	Scion of Odin
Krzysztof Domanski	MadLetter	Matthew York	Miroslav Žůrek
Kurt Conley	Magnus ‘Priamos’ Korberg	Maurice J. Oakes	Mohamed Khairul Nashran
Kyle “Ilorin” Francoeur	Malte Schultz	Maverick Emmons	Molly Landgraff
Kyle Ayres	Malufasu	Max ‘Carver’ Williams	Monte Box
Kyle Gould	Mara Marzocchi	Max Manier	Morgan Walther
Kyle P Cinelli	Marc Arendt	Meg Taylor	Mr. Funky
Kyle Rimmer	Marc Collins	Megan Jenkins	MysticTemplar
Kyle ‘Thistle’ Schlegel	Marc Elsenheimer	Megan Kate Parsons	Nate Clampitt
Lachlan Smith	Marc Seidel	Meghan Fitzgerald	Nathan Caroland
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Landon “WolfZeroX” Bellard	Marcela Scott	Mezorin	Nibbio
Larry Castleberry	Marie-Pier Bisson	Micah Karrick	Nicholas “Anthony” Arroyo”
Larry Tenhoff	Marina Patelos	Michal, ‘Xaos’ Lewandowski	Nicholas Ashton
Laszlo Szidonya	Mario Zucco	Michael “Monghani” Watkins	Nick “BossRush” Hairston
Lauren Ladore	Mark Anderson	Michael “Red” Whitaker	Nick Buckley
Lazislacker	Mark Hendrickson	Michael Barrett	Nick Davis
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Lee Rossi	Mark Peterson	Michael Buchheim	Nick Elliott
Lee Sims	Markus Kostarczyk	Michael Bukraba	Nick Freeman Jr.
Lee Taber	Marques Haley	Michael D Stein	Nick Wilcox
Lesley Phillips	Martin Bourque	Michael Ficklin	Nick wingedferret Brown
Liam Jensen	Martin Warner	Michael Francis Perez	Nicolas Federico Giorgi
Lise Pilgaard Kristensen	Mary Puppo	Michael Hording	Nicolaus Seppi
Dewar	Mason Jones	Michael Kahan	Nicole Chichenoff-Fowler
Liza “Ron-Lover” Fox	Matéo Rosa	Michael Laitinen	Nicole Porter
Logan Angus Young	Matt “Catapult” Wang	Michael Layman	Niels Nederveen
Logan Clardy	Matt and Geri Bartz	Michael Mancillas	Nigel Wright
Loke Denya-Son of Loki	Matt Berry	Michael Montgomery Leader	Nik May
Lord Martin Silva Leyva ,	Matt Breece	Michael Mooney,	Nikki LaPolt
Scion Of Athena	Matt Griff	the Tyranny of Books	Niklas Fällman
Lord of the Glacier	Matt Herron	Michael Murray	Nikolai et Zadkiel
Lou Silvers	Matt Leslie	Michael Ocheltree	Nistine
Louise Beach	Matt Murphy	Michael Oppermann	Noah “Gweek” Gribko
Loveless and Ryan	Matt Perrone	Michael Richards	Noirbot
Low-Key Lyesmith	Matt Piasecki	Michael Surma	Norillo
Low-Key Lye-Smith	Matthew B. Smith IV	Michael W Kilduff	Null
Luca Beltrami	Matthew Barker	Michael Walsh	Nyk Huntington
Lucas Greene	Matthew Bresee	Michael Warsop	Nyx Bean
Lucille Thompson	Matthew C. Malis	Michaela Maria Freitag	Octavian 銀月白虎
Luis Armander Martinez	Matthew Chow	Micheal Howell	Octavio Arango
Luke Callaway	Matthew Dive	Michele “Mighty” Masala	Oliver Pelti
Luke N. Davison	Matthew Flannery	Mike Bogan	Olivia T. DeForge
Luke Parker	Matthew Galloway	Mike Bowie	Olivier Chevreaud
Luke Zondervan and We Hate	Matthew Lynn	Mike Dale	Olle Karlsson
Bards	Matthew McFarland	Mike Kostruba	Ollie Drake
Luthorne	Matthew Miller	Mike Piazza	Omer Ahmed
Lya Tremaine	Matthew Mitchell	Mike Poineau	Orastes
Lyttleton L. Callender	Matthew Moorman	Milan D Chepko III	Orlando “Giga” Llorca

Oscar Ubeda Segmar	Randall Pick	Sam Billington	Stetson "SolarFury"
Panu "Possessed" Laukkanen	Randy Mosiondz	Sam Bruun	Steve "Stig" Morris
Paolo Vitiello	Raphael Bourdout	Sam Jenness	Steven Michael Liss
Patrick Dunn	Rasmus Strandgaard	Sammoroth	Steven Millin
Patrick J. E. Foehr	Sørensen	Samuel Holder	Steven Podsiadly
Patrick Knowles & Tyler Lominack	Ray Heyberger	Samuel Kidd	Steven Reams Jr
Patrick McGeachie	Ray Knoebel	Samuel Milner	Stewart Horne
Patrick McMullin	Rebekah Vaughan	Samuel Mitson	Streamjumper
Patrick Romani	Redfuji6	Sara M Taylor	Summers Pittman
Paul Anorak Record	Rees Engelhardt	Sara Williams	Svend Sarsgaard
Paul B. Currie	Refano	ScornedJinx	Sydney Savoy
Paul Baker	Reid Krell	Scott A. Kendrick	T.J. Makosky
Paul Boudreau	Rhaegys	Scott boegemann	Taliesin Morgan
Paul Casagrande	Ricardo Nacarini	Scott Krammer	Talomyr
Paul Edwards	Rich Kummer	Scott Macauley	Tanizaki Shiro
Paul Gibbon	Richard "Roller Cobra" Ross	Scott Mizer	Tanner Vogelgesang
Paul Gregoire	Richard Bowers	Sean Silva-Miramon	Tar
Paul LoveKing	Richard 'Lowkey' K'nell	Seana McGuinness	Teann Shaw
Paul Lukianchuk	Rick and Maggie Carroll	Sebastian Heck	Ted Pertzborn
Paul Singleton	River Roberts	Sebastian Lundquist	TenthTechpriest
Paul Thompson	Rob Donoghue	Sequal	Teresa Oswald
Pebbles	Rob Trimarco	Seth Guldin	Terry "Kor" Zimmerman
Peter Ahlers	Robert Amos	Seth Ruskin	Terry G. Moore
Peter Alexander	Robert and Amanda Daley	Seth Rutledg	Thad Green
Peter Engebos	Robert Lupfer	Seth Tupper	Thairone Vigil-Medina
Peter Roberts	Robert T. Sagris	Seth Uricheck	Thayne Blake
Phil Ames	Robert Wyatt	Sethreich Ardestahdt	The Gatase
Phil Edwards	Roberto Giovannini	Shadowblaze	The Gauntlet Podcast
Philipp Simon Kausch	Roberto Hoyle	Shan "Shanathan" Morris	The Great Ghoul
Phill Stewart	Robin Stirzaker	Shawn Dempsey	The Jaguar Hunting in Shadows
Phillip Koffman	Roman Berber	Shawn Hagen	The Murphy
Pierre Coppet	ron beck	Shawn Polka	The Snoddys
Pip Padden	Ross Fisher	Shawn Wise	The Tim
PlagueRat	Ross Saur	Shelton Windham	Thiago Haiachi
Pran Mukherjee	Rotem Guttman	Shmoo	Thomas "Lokissson" Sulentic and Ally "Penny" Sulentic
Pratap Gajjala	Rudy Kreutz	Simon 'Flatliner' Jones	Thomas A. Palladino
Preston Lee Bobo	Russell Godfrey	Simon K	Thomas 'Chewie' Ladwig
Quactuar	Ryan A. Rose	SinDreamer	Thomas Cole
Quertus and Wulfe	Ryan Carey	Sobriquet	Thomas Faßnacht
Quinn Hunsaker	Ryan Frieden	Solana	Thomas S. Darragh
R. Sean Callahan	Ryan Gerlach	Son of Ahriman	Tiaan Wynand Botes
Rache Yaeger	Ryan Griffin	Stanley Swierzewski	Tiger D. Swan
Rachel Blackman	Ryan Hampton	Stefan Pfeifer	Tiger Richardson
Rafael & Luciana Devera	Ryan McGrath	Stephen Cheney	Tim D.
RageKage	Ryan Patterson	Stephen Drake Lowery	Tim Steeger
Rain and Aidenn	Ryan Trenholm	Stephen Joseph Ellis	Timothy Grubbs
Raine Collin	Ryan Weir	Stephen Kramer	Timothy Lam
Ralph Mazza	S. Snyder	Stephen Lea Sheppard	Timothy Mushel
Rand Brittain	Sabrina Klevenow	Stephen Loeh	Timothy Post
Randall Berry	Saint	Sterling Bates	
	Saleem Halabi	Stess Ringold	

Timothy Sullivan	Whit Carter	Aidan Hurst	Andrew Coukouma
Tividar Bishopsson	Will Rotenberry	Alain Gaucher	Andrew Gray
Tod Puletz	Will Wadhams	Alan Chua Lu Jing	Andrew Hackard
Tom Bobomb	William Alexander MacNeil	Alan Cohen	Andrew Hartung
Tom Glithero	William Cappelletti	Alan Douglas	Andrew J. Drake
Tom Hansberger	William Olsen Jr.	Alan Webb	Andrew Lai
Tom Moss	William T. Vo	Albi “Mythantar” Carpena	Andrew Martin
Tom Scott	Xanitos I guess	Aldenya Lowyrinne	Andrew McAteer
tomatte127	Xavier St.Cloud	Saö Ryan Shino Camrynn	Andrew McGregor
Tommy “NostraThomas” G.	Xozdragon	Alec Humphrey	Andrew Schembri
Tommy Svensson	Yodo	Alex & Felecytie Hanson	Andrew Shell
Tore Andre Rønningen	Youry Aglyamov	Alex Green	Andrew Tuesley
Totentanz	YupUMad	Alex Haskins	Andrew Warren
Travis Teitsch	Yvan Guidoin	Alex Longmore	Andrew Waterfall
Trevor	Zach Baldwin	Alex Makk	Andy Crawford
Trevor Connell	Zachary Alexander Conley	Alex Parish	Andy Kwong
Trevor W. Johnson	Zachary Chess	Alex Suvorov	Andy Northard
Tristan “Twitchy” Wolfe	Zachary Pollak	Alexander Frey	Angelborn
DeRoches	Zachary Thomas Tyler, God-born son of Sobek and Ganga	Alexander James Allen	Aniruddh Bose-Raut
Tristan Scott	Zeb Altoon	Alexander Probst	Anjelica B.
Tristan Smith	Zhivko Yakimov	Alexander Tigwell	Anthony “Bad Ant” Alessio
Troy Essmann	Ziv Ragowsky	Alexandra Körner	Anthony “Selketh” Dennetiere
Tyler Brenman	Zol	Alexandria R. Owens	Anthony A Davenport
Tyler Brunette		Alfred Lerch	Anthony Craig Senatore
Tyler John Bancroft		Alistair D Pope	Anthony E. Schwartz
Tyrel Marak		Alistair Kent, Scion of Zeus	Anthony Stillwagon
Ty-Thaddeus Gilmer	James Westrick	Allister Mitchell	Anthony W. Gibson
USRPG	“PassingImmortality” Johnny Spades	Alninio	Antinomian
Utgard Arkanian	***NIKOLAI STEEN***	Alonso O. Rubio	Apocryphal Lore
V. Creighton Evans III	A. Leslie	Alun Powell	Arcturus Lintha
vampirerevenant	Óskar Eggertsson	Alvin Leadbetter	Arkadiusz Pietrzak
Vanessa Lapierre	Æthereal Flux	Alysis The Hidden	Arlene Medder
VascoDaGame	aaaa blebs	Alyssa Macpherson	ARMacLeod
Vax “the Iberian Lynx”	Aaron “Tzurah” Canning	Amanda Chesher	Arvinraaj “KAZEfirst” Kanagalingam
Vera Campbell	Aaron Scott	Amanda Myers	asdf
Vernon Swain-Nisbet	Aaron Woodside	Amel Beddek	Ash Luckhurst
Viatos	Abraxas Lucius Abston	Ames McAllister	Ashley Autumn
Victorious Secret	Adam	Amiel kievit	Ashley Cox
Vincent Gonsalves	Adam Black	Ammariel Melwasul	Ashley Owens
Vinessa Taylor	Adam David Dunlop	Amy Depazos	Ashley Williams
Vonpenguin	Adam Justin van Breen	Ana Barbuta	Ashly Beeston
Vrishchika Serket	Adam Mock	Anders Mejstrick	Audrienne Degiorgio
W. David Pattison	Adam Pecar	Anderson Hughes	Austin “Bought literally all my 1e books online” Loomis
Wade Geer	Adam Schroeder	Ando Poore	Avery Leckrone
waelcyrge	Adam Thomding	Andrei Antonio Gonzalez Reyes	Avi Barit
Wajanai Snidvongs	Ade	Andres Zanzani	Avram Lytton
Warleader Morax	Adrian “Gagu” MarroquÃn	Andrew “Ender” Adams	B. English
Wayne Seeger	Ah-Nefer-Ra: The healer of souls, son of Khonsu.	Andrew Anfora	Baker
Wesley LaQuaglia	Aidan Galligan	Andrew Bastien	
Wesley Pfeiffer		Andrew Clark	
Weston Harper			

Beamer Pickert and family	Bryan DeWalt	Christopher P. Crossley	Dan Wright
Bednar	Bryan Pfeiffer	Christopher Poulter	Dani Moran
Beittin	Bryce Undy	Christopher Robichaud	Daniel "Hunting Moon" Weber
Ben Campion	C Kelly Pohl	Christopher Rowald	Daniel "Weezel" Cox
Ben Crafter	C Newhouse	Christopher Specker	Daniel Bailey
Ben Heywood	C. Martin Coulter	Christopher Sturges	Daniel Bayer
Ben Lyons	C.Armour	Christopher Trapp	Daniel Beckett
Ben Pimlott	C.Lowe	Christopher Vizzone	Daniel Buckberry-Biran
Ben Russell	Caleb P Boyd	Christopher Ward	Daniel Gaghan
Ben Stewart	Calibur_ex	Christopher Willingham	Daniel Holmberg
Benjamin "BlackLotos" Welke	Callie McDowell	CJ Kremer	Daniel Hoover
Benjamin Aldred	Calvin Hill	CJ Wilckens	Daniel James Nordin
Benjamin Bandelow	cantrip	Clément Christopher, Scavée Stéphane	Daniel Lamoureux
Benjamin Birchall	Carles Fornes	Coal The Coward	Daniel Ley
Benjamin E Deering III	Casidhe Nebulosa	Coby McFaul	Daniel Lundsby
Benjamin Gaska	Cathan Morrison	Cody Beeson	Daniel Niekerk
Benjamin Koenig	CavaleiroMorto	Cody Marbach	Daniel Peterson
Benjamin Smith	Chad & Christine Geraghty	Colin Braddock	Daniel Poulin
Bentley W. Chism	Charis "Balancer" Siozios	Colin O'Neill	Daniel Rabinovich
Bernardo 'garou' Queiroz	Charles Dockum	Colin R. Jones	Daniel Taylor
Bernie	Charles Myers	Colin Willett	Daniel Wilks
Bhelliom Demian Rahl	Charles Urban	Colleen Chassie	Daniel, Trista & Eleanor Robichaud
Bilious "Exploding Frogs" Slick	Charles Wulff	Collin Smith	Dany Leclerc
Bill Schlatter	Chris and Angela Seguin	Conri of Devil's Luck Gaming	DarkNailo
Bill Shaffer	Chris Avery	Corey Giesemann	Darran MacMaghnusa
BJ McManus	Chris Balder Jonasson	Corwyn Alambar	Dashekita N. Brooks
Black Lotus Kult	Chris Brady	Cory Pinto	Dave Brookshaw
Blair Monroe	Chris Cowger	Coyotekin	Dave Shramek
Bob Huss	Chris Dunn	Craig S. Sisco	Davi Nóbrega
Bob Stauffer	Chris Eberhard & Sara Connolly	Creative Play and Podcast Network	David "JustDave" Talboy
Bobby Jennings	Chris Eggers	Cristobal Le Fort	David A Chu
Boomer, son of boB	Chris George	Crowfeatherwolf	David A Cuneo
Bowie Sessions	Chris Hall	Crusader	David Bounsana
Brandon "Clever Nickname" Tack	Chris Helsabeck	Crystal Rivers	David Doucey
Brandon Stalnaker	Chris Johnson	Cyril Bodnar	David E. Dalton
Brennan E. Greene	Chris Landmark	D Sonderling	David Ford
Brett Bower	Chris Larrabee	Dávid Csobay	David Futterer
Brett Gann	Chris Leighty	Dakota Pryor	David Head
Brett Whittaker	Chris Sturdy	Damen Jagerjacques	David L Simmons
Brian A Smith	Chris Woo	Dameon Freeman	David Meloche
Brian Bremer	Christian Danielson	Damien "The French" Ley	David Mussan-Levy
Brian C. Parrish	Christian Johnson	Damien CIGNA	David Paul
Brian Nordendahl Stig Johannesen	Christian Nisipeanu	Damien Matsumoto	David Thomas
Brian S Piorkowski	Christoph Schulz	Damien Starlurker	David Turner
Briana Farrell	Christophe Loyce	Damon Wilson	David W. Kaufman II
Bruce	Christopher A. Bell	Dan Chase	David Weidendorf
Bruce Blank	Christopher Bertell	Dan Forinton	David Wilson
	Christopher Gordon	Dan McGeachie	David. M. Hubbard
	Christopher J Gunning	Dan Wilson	Davildihno
	Christopher Lee		

Davin Wärt	Emmanuelle “Claudia Vonögner” Nadin	Gary kachenko	Hunter Crawford and
Dawid ‘Ertai’ Cichy	Enrico “Irish” Magnani	Gary R Smith II	Margarete Strawn
Dawngreeter	Eric Al	Gary-Martin Watts	Hyacinthe
Dax Allen	Eric Alexander	Gedeon McBain	Iain MacPhee
Deamonicbob	Eric Brackett	Geoffrey Sullivan	Ian “Tuatha Dé Danann”
DeAnna Rossi	Eric Brenders	George H. “Trace” Webster III	Sargeant
Declan O’Connell	Eric C Campbell	George Kelly IV	Ian Hamilton
Deedra Hooker	Eric Haste	George T White Jr.	Ian Milton
Demetrius Stephanoff	Eric Lohmeier	George Taher	Ibon Presno
Dennis Lugo-Coll	Eric McCommon	George Tedeschi	idegan shaman
Derrick Bouchard	Eric Meader	Glen R. Taylor	Igor Comunale
Diego S. Drumond	Eric Nathaniel M Henson	Gordon Gordon Gordon (Eldagusto)	Ikaliös
Doctor Thomas ‘Tom’ McKay, Scion of Coyote	Eric Pensman	Grégory Buisson	Incandescent Dragon Creations
Dominic Parent	Eric Pickney	Graham Starfelt	Indraneel Dutt
Dominic Robertson	Erica “Vulpinfox” Schmitt	Grant Chen	Ingo Beyer
Dominick Geronimo	Ericka Webster	Greg “Nitemare” Berger	Ingrid Emilsson
Donald Gori	Erik B. Bergesen	Greg Bullard	ipsi
Donald Reynolds III	Erik Jaroy	Greg Fornero	Irsirra
Donizeti da Silva Nunes	Erik L Uriarte	Greg Lemaster	Isaac Carr
Donnie “Lord Aludian” Roos, Jr.	Erik T Johnson	Greg Phillips	Isaac Lee
Doug Rosenberger	Erik Welehodsky	Greg Roy	Iset Samara
Dr Adrian Melchiori	Erika Lacey	Griffin Van Camp	Ismael Souza Kenig
Dr. Donald A. Turner	Ethan A Kellaway	Guillaume “Lenny” Asset	Itamar Friedman
Dr. Lewis Johnston	Ethan Skemp	Guillaume Opalach	Ivo Goudzwaard
Drew Williams	Euthalia Moore	Guy Damrosch	J Patrick Stebbins
Duatha	Evan Frost	Guy Edward Larke	J. Aaron Farr
Dustin “Dutin” G.	Evan Straw	H Alexander Perez	J. H. Frank
Dustin Boulden	Evo Shandor aka Scott R	Hackcheese	J. Kusters & M. Thomas
Dustin Harbuck	Fábio “Jack Heart” Cobe	Hailey McAuliffe	J. W. Bennett
Dustin Headen	Fabrice Jurgen	Hank Driskill	J.T. Centonze
Dustin Stwalley	Fabricio “Sanke” Santos	Hannah Sequeira	Jacek “Arez” Polosak
Dustin Vang	Faelias Dracon	Hans Keller, The First Bastion	Jack Gulick
Dyer Rose	Feaglin ‘Foenyks’ Wilder	Harrison Thiele	Jacob Cavallius
E.A. Wong	Feian	Heather McAlister	Jacob Villa
Eben Lowe	Felicia Glackin	Hectaimon	Jaelani Malone
Edouard Contesse	Felix Shafir	Heinrich Euteneuer	Jair Vianna
Edward Blacklock	Fivos Kraniotakis	Heinrich Krebs	Jairain
Edward Ferreras	Foob	Hemlok Knight	Jakub T. Poniatowski
Edward Monical-Vuylsteke	Forrest derry	Henning “The Lieutenant” Hauser	James “jimbojones” Robertson
Edwina Andersen	Forrest Sayrs	Henry F. Bruckman Vargas	James & Lisa Trott
Eleni Crook	François Perriot (Eznoka)	Hephaestion Amyntoros.	James Dyer
Elijah Kautzman	Francisco Javier Costa Rojas	Herald of Storms	James Layton
Elliott Freeman	Frank Balboa	Hermes Pinto	James McMann
Elyezer Costa	Frank Reinart	Hieu “Tony” Nguyen aka Xyrus Oblisk	James McMann
EmanantVolition	Frankie Mundens	Holger R. Hansch	James Mendez Hodes
Emily Aiken	Fujioka Yukiko	Horudin Wolvenspeak	James Rodrigues
Emily McCabe	Gabriel Sorrel		James Shaw
Emma Taylor	Gareth Kavanagh		James Smith
	Garrett White		James ‘The Locksmith’ Smith
	Garron Lewis		

James Todd	Jerfran	Jonathan O'Guin	Kathryn Bartlett
James W Smith	Jerry Willing	Jonathan S Chance	Katie Harwood
James Weaver	Jesse Burcar	Jonathan Waterstraat	Katy H.
James Yarton	Jesse Goble	Jonny Craig	Keegan Sullivan
Jamie Bott	Jesse Heinig	Jordan Manis	Keenan Parker
Jamie Gregory	Jessica Lilith Darke	Jordan Werner	Keira "Whitenoise" Rogers
Janet Berkman	Jessica Orsini	Jordane Thiboust	Keith Rupp
Jared Buckley	Jessica Willsey	Jorgamond	Kelleigh Mullen
Jared Carbone	Jim Groves	Jorma Hake	Kelsey and Callan Griffiths
Jared Edens	Jim Schofield	Joseph Baranello	Ken Brandt
Jaron Kaplan-Parr	Jimmy Plamondon	Joseph Cottin	Ken Finlayson
Jason B. Smith	Joe Aponick	Joseph Dabe	Kevin "Rigger" Barrett
Jason Blackmer	Joe Webster	Joseph Homer	Kevin Brown
Jason Gagliardi	Joel Beally	Joseph Noll	Kevin Chittick
Jason H Gauthier	Joey Zuercher	Joseph Otis	Kevin Forrester
Jason Haskins	Johan Van Malderen	Joseph Shumate	Kevin Hislop
Jason Lowry	Johan Westberg	Joseph Tansley	Kevin Moore
Jason Negroni	John "Helgraf" Gallo	Josh Evellis	Kevin Warner
Jason Pennel son of the waters and otherwold.	John "Izzy" Sung	Josh Gardner	Kevin Wilfred Guerrero
Jason Reimink	John Allmark	Josh Louie	Kimberly Morris
Jason Ross	John Brodie	Josh Marsee	KingOfThorn
Jason Wyse	John Chambers	Joshua and Jamie Ziegler	Kirby C Vosburgh
Jay Button	John D. Cornelius	Joshua Arquette	Kirk Martin, Scion of Poseidon
Jay C-M	John Doe	Joshua Boys	Kirk the Impaler
Jay Shields	John Esslinger	Joshua Dowling	Kisuke West
Jay Simpson	John 'Fiann' Henderson	Joshua Golden	Kittyhawk
Jean Julien Garcia	John Fry	Joshua Kitchens	Korey Enright
Jeff "Sage" Trisoliere	John Gruber	Joshua O'Neill	Korusef
Jeff Byrd	John Haines	Joshua Ramsey	Kris MacLennan
Jeff Dean	John K Morris	Joshua Snow	Kristine Hertel
Jeff Eleason	John L. Gaisano III, "The Yronhand"	Josie Wicker	Kristopher Eshleman
Jeff H	John Lambert	JP Seeshol	Krwl
Jeff jameson	John R. Trapasso	Juan Carlos Rodriguez Moreno (Lionheart)	Kurt & Emma Fastiggi
Jeff Jencka	John Rugwell	Justin Ashley Powell	Kyle Monroe
Jeff Kachenko	John Snee	Justin D. Woulard	Kyle Priest
Jeff McClellan	John Sturkie	Justin Hukle	Kyle Purkiss
Jeff Robinson	John Tylerson, Hecateborn Walker of Boundaries	Justin Jervies	Kyle Reeser
Jeff Zitomer	John Unverferth	Justin Tack	Kyle Stewart
Jeffery Cassidy	John Wallace	K	Kyle Woodbury
Jeffrey Kidwell	Johnathan Rummage	K W McComber	Kylie Facey
Jeffrey S. James	Jon Bartels	KaijuMoose	Lachrymite
Jen Parr	Jon Berglind	Kal Sarthe	Landi Garcia
Jenna and Corey King	Jonathan and Tesla Peltzer	Karl de Vries	Larry Behrendt
Jens Hoelderle	Jonathan David Rust	Karlee Cake, Kakeru, Emiliana's Christmas Llamas Dot Com, and Comureto (suits by Max Koenig).	Lars Haymaker
Jeremiah Freudenthal	Jonathan Finke	Kate Gryn	Lars Holgaard
Jeremy "Earnest Dabbler" Miller.	Jonathan Henderson	Kate Hix	Lars Lauridsen
Jeremy Brown	Jonathan James Dailey	katerich	Lars Sivesgaard Pedersen
Jeremy Gwinner	Jonathan Kowalski		Lau Bannenberg
Jeremy McFarland	Jonathan McMonigle		Laura H. Griffin
			Laura Moos

Laurie and Geneviève	Mark Hulsman	Michael Bosma	Nathan "DuctTapeSamurai" Lovell
Lawrence Wang	Mark Magagna	Michael Brewer	Nathan John Patten
Leath Sheales	Mark Somogyi	Michael Connelly	Nathan Jones
Lee Barnes	Mark van Esch	Michael Duren	Nathan Joy
Leland Saunders	Mark Wang	Michael Homola Jr.	Nathan Luster
Leonard Goulds	Mark White	Michael J McLaughlin	Nathan Raymond McNeill
LEUNG Ming Yiu	Marley Griffin	Michael Jacobson	Nathan Tamayo
LeviathanVII -Greg D-	Marshall Jackson	Michael James Musumeci	Naviere Stormborn
Lewis Pearce	Martin Awang	Michael Janson	Nease Clan
Lifestealer	Martin B. Wagner	Michael KURNIKOWSKI	Ned Coker
Link of Legends	Martin Capdevielle	Michael Kusternig	Neil James Tarrant
LJ Hiim	Martin Gattis	Michael Laengauer	Neil Robinson
Logan Worm	Martin J. Manco	Michael Millar	Neon Revan
Loic Durand	Martin Severin JENSEN	The Angel of Blood	Nev Kelly
Lori Krell	Mathew Murakami	Michael Parker	Nevalie
Loyd Case	Mathieu Lapierre	Michael Patrick Foight	Nicholas Macula
Luc Snider	Matt "Devilboy" Murray	Michael Petrovich	Nicholas Muehlenweg
Lucas Bonsignore-Boisset	Matt and Barb Knobel	Michael s cook jr	Nicholas Patrick Hayes
Lucas Hylton	Matt Herrboldt	Michael Smart	Nicholas Stice
Lucas, Aaron, Cayden, and Kit	Matt Petruzzelli	Michael V. Roberts	Nicholas Tophos
Luis Pavel Gomez	Matt Rock	Michael Victorine	Nick Bower
Lynn Minerva	Matt 'Thursy' Thursfield	Michael Warren	Nick Curley
LyraLioness	Matt Timm	Michel Foisy	Nick 'JezuzX' Jutz
Maciej "Delf" Baran	Matt Willis	Michele "MKI" Beltrami	Nick Roach
Madeline Lank	Matteo Tirelli	Michelle Flamm	Nick Yankovskyy
MAGICALwookiee	Matthew & Asher Holy	Michelle Haward	Nicklaus Endicott
Magnus Lundgren	Matthew and	Mikael Samuelsson	Nicolas Dewyse
Magus	Stephanie Roark	Mike "DaiTengu" Miller	Nicolas Vandemaele-Couchy
MaitreCorbo	Matthew Andrew	Mike "Shack" Shackelford	Nicole Goodchild
Majdi Badri	Thomas Taylor	Mike Calarco	Nikika Giovanni
Mandavar der Suchende	Matthew Cramsie	Mike Mekler	Nikita Levedis
Marc Kuczborski	Matthew East	Mike Mont	Niklas Stratmann
Marc Reveley	Matthew Gordon	Mike R.	Noel
- Shadowhawk2012	Matthew Pascal	Mike 'Sartokos' Kullmann	NoJa
Marcello Censi	Matthew S. Bartels	Mike Stille	Nolan Oliver
Marco "Wyrmmripper" Biringer	Matthew Stewart	Mike Walker	Norbimus Prime
Marco Klomfas	Matthew Truesdale	Miles Marker	Oldenhaller
Marcos G	Matthias Schmidt	Mirumoto Halbarad	Olivier C.
Marcus and Leslie Arena	Max Cooper	Mitchell Portarianos	Olivier Jobin
Marcus Gleixner	Maxime Lemaire	Mitchell Roggeveen	Olivier Privé
Marcus Xavier Figuerola	May Leonard	Monkhound	Orlando Santos Soares
Mario Doñé	Maya Mary Kennon	Monsieur Mal	Ota Ulc
Mario Lapointe	Maya Rene Risk	Montes Rosa	Oumar
Marionette_HwangSunMean	Meaghan Bullock	Morgan Cassidy	Owen Milton
Mark "Kata" Hill	Melanie Newcomb	Morgan Rippke	Padraic Ba
Mark Austin Fleming	Melody Haren Anderson	Morgan Weeks	Pamela Doherty
Mark Cardenas	Menmeth Stormwind	mougeot maxime	Parudj Yinepu
Mark Cockerham	Mia 'Bunni' Duff	Myffie Trudinger	Pascale McDuff
Mark Edwards	Michael & Stefini Haase	Nat Kisa "Kizna"	Patricio Aguilera
	Michael and Brian Goubeaux	Natasha Weiland	Patrick Curry
	Michael Bandoian	Nate Robinson	

Patrick Jameson Harrington	Redd Grey	Ross & Katie	Sharon and Jake
Patrick Morgan	Regina B.	Ross Geach	Shaun D. Burton
Patrick O'Donnell	Reno Marino	Ross Ramsay	Shaun Edward Dignan
Patrick Wong	Resplendent Fire	Ross Richards	Shaun O'Heron
Paul "LostLegolas" Leome	Rev. Phillip Malerich	Ross Thomas	Shawn Campbell
Paul "Polly" Stephenson	Rhett Cutts	Rubba	Shawn Fitzpatrick
Paul "Reroll" Dennison	Rian Sand	Ryan "Steeba" Duchene	Shawn Metzler
Paul G. Harris	Ric "Ninurta" Connely	Ryan Bowers	Shawn P
Paul Garrett	Ric Wagner	Ryan Cooke	Shea Anderson
Paul glass	Rich Harrison	Ryan Gerald Delts	Shiro
Paul J Morell	Richard Beaulieu	Ryan Hart	Showmehowyoufight
Paul M. Harrison	Richard Berrigan Popham	Ryan Moore	Shyninglight
Paul Marshall	Richard Clayton	Ryan Porter	Silvio Herrera Gea
Paul Rummell	Richard Javier "Blaque" Stephenson	Ryan Rasic	Simon
Pawel Lubkowski	Richard Libera	Rylan Sian	Simon "Smoke & Mirrors"
Pearce Smith	Richard N. Ingram	Søren Berthelsen Holm	Bridger
Perrin L. Rynning	Richard 'Vidiian' Greene	Sébastien B.	Simon Goudreault
Pete Woodworth	Rikard Molander	Sören Kohlmeyer	Skelethin
Peter "PJDanger" Dean	RKK	Sacha Siaus	Sorbian Wojciech
Peter & Natalie Smyk	Rob Estes	Saint Voodoo	Spencer Fox
Peter Baldwin	Rob Hall	Sam Flanigan	Spike Kennedy
Peter Golaszewski	Rob Lally	Sam Garamy	Star Searchers
Peter Mehlich	Rob McKavanagh	Samara Roberts	Steel Thul
peter peretti	Rob Nadeau	Sameer Yalamanchi	Stefan Lundsby
Peter Stening	Rob Wall	Samuel "the Samaritan" Fokker	Stefan Nordborg Eriksen
Peter Wells (Snoreboy01)	Robb DeRubeis	Samuel Buffum	Stefanie Klingel
Petrea "Vera" Boning	Robbie Eberhardt	Samuel Gerace	Stefano Monachesi
Petri Wessman	Robdog	Samuel L Jacques	Stephan Pennington
Philip Minchin & Hang Tran	Robert "Ayslyn" Van Natter	Sandra	Stephan Vladimir Bugaj
Philipp Neurohr	Robert "Jefepato" Dall	Sarah Morgan	Stephane Poulet
Pierre Chaloux	Robert "Luca" Tucker	Scott Ephriam Vigil	Stephanie Williams
Pierre Mauvy	Robert Applegate	Scott McGillavry	Stephen Allen
Pieta Delaney	Robert Biskin	Scott Mullock	Stephen Alvarado
pinvendor, Legendary Merchant of Pins	Robert Furzeland	Se Min Choi	Stephen Fischer scion of Sif
Portia Blackwood	Robert Gilford	Seamus Quigley	Stephen Gawrit
PsyberOwl	Robert H. Mitchell Jr.	Sean D Hoffman	STEPHEN HERO SEPARA
Quinn "Monkipi" Wilson	Robert Harrison	Sean D OLeary	Stephen Michael DiPesa
R. Kal Ringenbach	Robert Lines	Sean Gransden	Steve Huntsberry
R. Locksley	Robert Ren	Sean K.I.W. Steele/Arcane	Steve Zelenty
RÅan McLaughlin	Robert Shenk	Sean M Toth	Steven "Spell Reaver" Yap
Radbug Black (Alvaro Saavedra)	Robert Watson	Sean Martin	Steven Bell
Rasmus Lyngkjær	Roger Allen	Sean Moran	Steven E Martin
Raun Sedlock	Roi Gary	Sebastian Menke	Steven Lau
Ray Gonzalez	Roi beard O'Gallachoir	Sebastian N. Behrndtz	Stewart Polshaw
Raymond Smith	Romain Dussupt	Selena McDevitt	Stuart "Anansi" Adam
Raymond Welt	Roman Spitzenberg	September Collett	Sufyan Shahin
Raziel "The General" Valtieri	Ron James	Serena Tufts	Sven Berger
Reb!	Ronald Neises JR	Shane Allen	Tad Simmons
Rebecca Harbison	Ronald Steeves	Shane McKinnie	Takeshi "Keeper of Secrets, The Changer of Ways" - Jared Weber-Spencer
	Rory Whittle	Shane Nichols	

Tamira Cooper	Tony Adkins	Whitman Taylor	Abby McNaron & Dan McNaron
Taylor Lindise	Tony Claridge	Wilhelm the Hammer of Khador	Adam Carbone & Iarlais
Tellgryn	Tony Liell	William "The Nightmare Lord" Smith	Adam Caverly & Greymalken
Tempest "Joar" Shadow	Topher Ruggles	William Ables	Andrew Oleniach and The Ethyl Alcohol Gaming Group
Temple Phoenix	Tor Segundo	William Bergeron-Allard	Ashley Veigel & Alec Birchall
Terry L Gilbert Jr	Tory Cristancho	William Darpinian	Carina Blöcher & Andreas Reck
Thaddeus Ryker	Tracy Cook	William E. Kitchen	Charles Fischer & Christopher George
The Anarchy Industries	Travis Carpenter	William Guyaux	Charles Flanagan & Mike Walton
The Final Ambrose	Trent "Ax_kidson" Boyd	William Jones	Charline GG & Trujah
The Frozen Ogre	Trent Lindt	William L Taylor II	Cherry "Jynx" Giger & James Jameson
The Grumpsatyr	Trevor Hannon	William Michels	Clell Flint & Alexander Flint
The Honorable Baron Johann Erike von Schwaigart	Trevor Hughes	William Rosmer	D +P Schneider und Markus Jurinek.
The Misfit Four	Trey Beattie	Willy Kaceres	Damian "DUH" Harmony & George Hart
The Mordak	Treyvon Brooks	WizeManBOB	Daniel "Illuminos" Persson and Adam "Boman" Persson
The Puck	Tribute of a Dark Heart	Wolf Michael Allison Layman	Daniel 'Problemchilde' Lowe & Francesca 'Mamma May' Earnshaw
The Weidners	Tristin K. Pulicci	Wolfgar Amadeus	Dave "Lemming" Smith & Matt Lloyd
Thierry Nouza	Troy Alanis	Malcolm Lyles	David Bishop and T.J. Matthews
Thomas "Kane" Kay	Troy Lees	Wout Geerings	David Dorward & Andine Paradox
Thomas Biskup	Troy Lenze	Wylie A. Runge	David Harrison
Thomas C. Schratwieser	Trygve Lie	X. Rödhmr	Debbie "Morrigan's Blade" Malone & Christopher "Wayward Paladin" Bolster
Thomas Harden	Tyler McCardell	Xavi Cortés	Doc Blue and the Crayon Box Crewe
Thomas L Freed	Tyler Wirth	Xavier Aubuchon-Mendoza	Douglas Young, David "Skycop" Busby
Thomas M. Colwell	Uri Meca	Xavier Granville	Dwelfman & Twilight Fire
Thomas Martin	Val	Xiwo Xerase	Edmund Gilbert
Thomas Martin Eifried	Valrae	Xlitoc	Emelyne Peloquin & Jed Hickson
Thomas Maund & Hazel Bell	Vanessa Uphoff	"Yamikala"	Eric Vestergaard Christensen & Cat McDonald
Thomas Tramantano	Vaughn Romero	Yuuki "Kamen Rider Tora" Murakami, Scion of Hachiman	Ericc Whetstone and LaTricia Whetstone
Thorbjørn O. Schunck	Vesp	Zach Lashley	Erin Silmeria & Max Petropoulos.
Tiancai	Vicknesh Suppramaniam	Zachary Erfman	Ethicmouse, Feepit
Tim "Telshin" Aldridge	Victor Diaz	Zack Norwig	Fenris Reid Fleming II & Steven Hamilton
Tim "Thoth" Cooke	Vijay Lal	Zack Simon	Frank Van Camp & Brian Craig
Tim Fitzpatrick	Vilesh Darothar	Zelbinnean	
Tim Flannigan	Vincent Alexander	Ziggy Ramone	
Tim Knipping	Vincent Amezcu	Zilaenor	
Tim-Oliver Cramer	vincent furstenberger	Zippy	
Timothy Klott	violinjosh		
Timothy Link	Vladimir "Svetlana Cash" Dzundza		
Timothy Yablonsky	Von Karolilnas		
Tizoc "Ilhuicamina" Garibay, Scion of Tezcatlipoca	W. "Shaman" Obenshain	Michael Raymer and David Rahl	
Tjerk Bieringa	W. Hursman	Ciaran O'Kane and Aednet Dougherty	
Tobias Hensan	Wai Kien	Jorge E. Leal Reyes & Manuel Cortez	
Todd Brewer	Walker Pryor	Mica-Chan & Lefarfadais	
Todd Gibel	Walter B. Schirmacher	Élizabeth Juneau-Courcy & Mathieu Perreault-Dorion	
Todd Rieger	Walter Gaskins	Aaron "White Wraith" Woodward, Oliver Francis Neary "Noly"	
Tom Landry	Walter Proseilo		
Tom Olson	Warren P Nelson		
Tom Wright	Wayne Coburn		
Tommie "Davio" Löfgren	WaywarDreamer		
Tommy Vielkanowitz	Waywardsoul		
	Wesley Clauso		

Franz Janson & Adrian Praetorius  
 G. Alex “Lex” Williamson & Ma. Violeta “Vette” Balbon-Williamson  
 Götz Weinreich & Thorsten Schramm  
 Gabriel Isabelle-Fournelle & Nicholas Paquet  
 Glen O’Brien & Amos Baker  
 Gregory McGuire & Tyler Theriault  
 Jake Lowden & Christian Lowden  
 James Deeley, Scion of Bragi & Kurt Laskowsky, Scion of Tyr  
 Jason Mitchell, Gary Lamoureux  
 Jean Philippe Beaudoin & Jonathan Lafortune  
 Jeddy Kight, Demitri Narace  
 Jedidiah DeHoet, Paul Axiotis  
 Jens Thorup Jensen, Martin Egelund  
 Jinx Wakefield & Terrik Vesper  
 John Goulding and ‘Lord Ktulu’  
 John Stark, Lucius Wilks  
 Jonathan Coton & Tamsin Coton  
 Joshua “Phelix.Blaque” Furman, Steven “The Plague” Terry  
 Justin Deneke & Dani Stegman  
 Kara Barnett, Carl Rosa II  
 Karington Kerwin Hess & Abigail Annette Hess  
 Kelly J. Clark & Jen Peters  
 Kisako Taikana & Chase Strohm  
 Leanne Casey & Jacob Salo  
 Leozálio “Leuza” Ferreira França & José Luiz

“Tzimiscedracul” Ferreira Cardoso  
 Lex Garrett & M. Clewett  
 Liam Murray & Dave Morgans  
 Lissa “Rogue.Spirit” Oliver, Tawnya “TawniOwl” Traywick  
 Luke Cunningham & Mark Anthony Cunningham  
 M. Emery Goss  
 Markus Oster, Sebastian Schmiedt  
 Marsha “Mags The Axe” White & Louis Nicoulin  
 Matthew G Payton  
 matthew slynn & malcolm jackson  
 Michal Rudzki and MalKontent Blizzard  
 Nathan Henderson  
 Nicholas D. Dragisic & Tim Prisching  
 Nicholas Patterson & Aquil Limited LLC  
 Peter Gilmore, Corwin Wright  
 Phil Hanley & Jess Dragon  
 Prince Brandon Wolfgang Boyer & Princess Luna Kenzi Boyer  
 Quasi & KJintheCoffee  
 Robb Pizzuto & Kade McCool  
 Robbert Kivit, Brian Fanning  
 Robert Bassett & Stuart McIlwraith  
 Robert Cawley & Cali Radman  
 Robert K Stephenson And Kesikosey “First Claw of Sekhmet; Hunter of Darkness”  
 Robert Schrader & Angela Schrader  
 Ron “Samedi” Ile & William “Arawen” Schebler

Ryan Holden, Chris “Babypuncher” Goodrich  
 Sapphire Wraith & Ryker Hephaestus  
 Scott Maynard  
 Sean O’Leary & Dave Lankford  
 Seth M. Lindberg & L. H. Valentine  
 Shanna Broussard & Arthur Hickey  
 Shirley Crabtree & Brett Cox  
 Strawberry Sandwich the Y2K Orphan & Patverse  
 Sylvanwulf, Rune Avin  
 Taersa Collins & Fey Hunter  
 Ted Pick Jr & Emerson Marshall  
 The Fox & Waldakir  
 The J Club, Damian Rice  
 Theodore Packwood & Ryan Johnson  
 Tyson ‘Daji’ Pink, Scott Thornby  
 Victor Zammit & Ryan Karl Micallef  
 Vincent Boily & Maxime Martineau  
 William F Scrimsher III & Dayne Shemick  
 William McBane & Denise Foreman  
 William Teebay & Mae M. Zaolat & Diego Murua  
 Filipe Guimarães Cunha, Eduardo Guimarães de Souza, Pensamento Coletivo, Maroulive Jogos, Chichiwakamaru Herenvaron  
 Chriss Visser, Gunther Muller, Grant Charlton  
 Andrew Vandervelden, Christopher Green, Nicholas Ohmer, Jeremy Salleng, and PJ Berger

Apt to Game, Inc., Jason Wynn, Carolyn Wynn  
 Caffeinated Dragon Games, Brett Tamahori, Simon Gigg, Amber Malden, Susan Wells  
 Charles Breunig IV, Charles Breunig V, Joseph Armes, Travis Ryder, Ryan Carey  
 Fan Boy Three  
 Serena Tufts, Shaun “Earl” Macrae, Alison McGlone, Alex Moon, Mike “Cookie” Cook  
 Trials and Treasures, Supreme God Commander, Emissary of Hate, “Baby Socks” Simmons, Fate Ninja  
 Trollune ; Charles Trecourt ; Louis Trécourt; Yannick Peyrède ; Spirit of Chantelouve  
 Robyn Finner, Bryan Connelly, Josh Bickle, David Symonds, Endless  
 Erica “of Kursem, Kursem &” Hex, Ciara Fiach; Daughter of Morrigan, I R Painting, Joe “Evil GM” Arnaud, Roxanne; Daughter of Anahita  
 Alan Gowing, James Wax-Edwards, Ryan Wheeldon, Jonathan Paul Beal, Ádhamh Ó Muilleoir  
 Benjamin Wright, Michael Carne, Ryan Linegar, Steven Farnaby, Garry Nicholls  
 Cesar da Mota ; Christian Higuti ; Erik Volpert ; Tiemi Hashizume ; Viviane Lopes da Costa  
 Loreador Robeson, Lotta Robeson, Medochan, Thorne N Myasse, Boston “Boz” Archer  
 Tony Ferrannini, Keith Kemp, Matt Ridenour, Joddie Noblit, Eric Laughry

## LEGENDARY SCION

Jamie Myers  
 Kyle “Vyke” Tracy  
 Micky Baker  
 Nick Burtner

Raphael Bressel  
 Remy de Lioncourt  
 Russ Desman  
 Sicariothrax.

Sir Chris  
 Spencer Brint  
 David Young

Jason Italiano  
 Jeff Clark  
 Julian Fontaine  
 Kyle Brennan

Matthew McGuire  
Micah Stowers  
Nick Brunskill  
Sam Pryor  
Scott Rumble  
Sean 'Ariamaki' Riedinger  
Yancey Larochelle-Williams

---

Joe "Delmain" Lunder  
William Franks

---

Ajit George

Alcethenecromancer  
Chip "Keeper of Yggdrasil"  
Davis  
Frédéri "Volk Kommissar  
Friedrich" POCHARD  
Ray Wadsworth  
Rebecca Cheng  
Robert J. Pontious  
Sarah Joelle Holstein  
Sean Mattox  
Sergio Pardo  
William Green

Zoe Elise

---

Brad Whitcomb  
Eric Pearson  
Kevin Andrees  
Lloyd Cramer

---

Alastor Theron Blanc - Jesús  
Málaga Bernal. Ethienne  
Lacomte - David Lara MartÃ-  
nez. Jean Jacques Killian  
- Pedro César DÃez Ramón.  
Leonor Carter - Ana Cecilia

Prieto Liedo. Jhon Comor -  
Mario Pinós Quejido.

Jeni "Cyrus" Blake-Castro,  
Mead "Roy Riordan" Bowen,  
Jake "Alvaro Jimenez" Castro,  
Daniel "Arashiyama Shuu"  
Hitschfeld, Leann "Juniper  
McCarthy" Metz

Tim Redford, Scott "Tiki"  
Turriaga, Dan "Max Havoc"  
Thacker, Peter Nielsen,  
Ramona MacIntyre.

## SPECIAL THANKS

Anton Adam  
David Fry II

Henry R. Moore III  
Michael Dyson

---

IvoryMarri

Lauri Sankari  
Meg and Kevin Weaver

# SCION

## ORIGIN

Name \_\_\_\_\_

Chronicle \_\_\_\_\_

Player \_\_\_\_\_

Parent \_\_\_\_\_

### SKILLS

<input type="checkbox"/> Academics _____	00000	<input type="checkbox"/> Medicine _____	00000
<input type="checkbox"/> Athletics _____	00000	<input type="checkbox"/> Occult _____	00000
<input type="checkbox"/> Close Combat _____	00000	<input type="checkbox"/> Persuasion _____	00000
<input type="checkbox"/> Culture _____	00000	<input type="checkbox"/> Pilot _____	00000
<input type="checkbox"/> Empathy _____	00000	<input type="checkbox"/> Science _____	00000
<input type="checkbox"/> Firearms _____	00000	<input type="checkbox"/> Subterfuge _____	00000
<input type="checkbox"/> Integrity _____	00000	<input type="checkbox"/> Survival _____	00000
<input type="checkbox"/> Leadership _____	00000	<input type="checkbox"/> Technology _____	00000

### ATTRIBUTES

MENTAL		PHYSICAL		SOCIAL	
POWER	Intellect _____ ●0000	Might _____ ●0000		Presence _____ ●0000	
FINESSE	Cunning _____ ●0000	Dexterity _____ ●0000		Manipulation _____ ●0000	
RESISTANCE	Resolve _____ ●0000	Stamina _____ ●0000		Composure _____ ●0000	

### PATHS

\_\_\_\_\_ ☐

\_\_\_\_\_ ☐

\_\_\_\_\_ ☐

\_\_\_\_\_ ☐

\_\_\_\_\_ ☐

Effects: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### DEEDS

Short \_\_\_\_\_ ☐

Long \_\_\_\_\_ ☐

Band \_\_\_\_\_ ☐

### VIRTUE

\_\_\_\_\_ 00000 \_\_\_\_\_

### KNACKS

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### CONTACTS

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### CALLING

\_\_\_\_\_ 00000

### MOMENTUM

□□□□□□□□□□

### HEALTH

☐ Bruised \_\_\_\_\_ +1

☐ Bruised \_\_\_\_\_ +1

☐ Injured \_\_\_\_\_ +2

☐ Injured \_\_\_\_\_ +2

☐ Maimed \_\_\_\_\_ +4

Taken Out \_\_\_\_\_

### NOTES

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Movement Dice: \_\_\_\_\_

Defense Roll: \_\_\_\_\_

You are the child of a God, born to the magic of yesterday and the promise of tomorrow. You live in a World of myth, where every ancient story is true. Your ancient enemies, the Titans, stir in their prison beneath the lands of the dead. Their spawn issues forth from lands of myth, and the specter of war falls across the heavens. In this age of turmoil, you seize your birthrights and feel the call of your blood.

Find your destiny. Live the myth. Embrace your Fate.

**Scion** is a game about Gods and humanity, and everything in between. It's a game about mythic Deeds and the reasons people talk about those mythic Deeds.

**Scion: Origin** details the Scions when they're still (mostly) human, before the Visitation that introduces them to the divine World — they're exceptional humans, perhaps, blessed with luck and skill or cursed with ill fortune and strange trials in their lives, but humans nonetheless.

This book includes:

- The core rules and character-creation information for **Scion**, powered by the Storypath system.
- An in-depth look at the basic setting of **Scion** (called the World).
- A list of the major players — the Gods, Titans, and Legendary creatures that comprise the setting.
- Storyguide advice on running games for pre-Visitation Scions.

