DUNE

ADVENTURES IN THE IMPERIUM

WORMSIGN
THE DUNE QUICKSTART

CREDITS

Lead Designer

Nathan Dowdell

Writers

Nathan Dowdell

Andrew Peregrine

Line Editor

Jason Durall

Proofreading

Keith Garrett

Graphic Designer

Chris Webb

Art Director

Katya Thomas

Cover Artist

Bastien Lecouffe-Deharme

Interior Artists

Carmen Cornet

Victor Hugo Harmatiuk

Heri Irawan

Ramazan Kazaliev

Lucas Staniec

LiXin Yin

Project Manager

Andrew Peregrine

Brand Management

Joe LeFavi

for Genuine

Entertainment

Technical Advice

Brian Herbert

Kimberly Herbert

Byron Merritt

Kevin J. Anderson

the Herbert Properties team

Chief Creative Officer

Chris Birch

Chief Operations Officer

Rita Birch

Managing Director

Cameron Dicks

Head of Product

Sam Webb

Head of Creative Services

Jon Webb

Head of Retail

Will Sobel

Logistics Manager

Peter Grochulski

Video Content

Steve Daldry

Customer Service

Lloyd Gyan

Office Manager

Shaun Hocking

Webstore Manager

Kyle Shepherd

Bookkeeper

Valya Mkrtchyan

With Thanks To

John-Paul Brisigotti
Peter Simunovich
for Gale Force Nine

Brian Herbert
Kevin J. Anderson,
for The Herbert
Properties team

And our wonderful partners at Legendary and the extraordinary filmmakers without whom this game could not have been made.

And Frank Herbert, author and creator of the Dune Universe, whose singular vision and imagination have inspired us all.

LEGENDARY

MODIPHIUS ENTERTAINMENT

GaleForce nine

INTRODUCTION

A beginning is the time for taking the most delicate care that the balances are correct. This every sister of the Bene Gesserit knows.

— From "Manual of Muad'Dib" by the Princess Irulan

Welcome to the last years of the **Imperium**, an era tens of thousands of years into the future. In this time the Known Universe is ruled by the Emperor and the Great Houses. It is a feudal place, where noble families rule whole planets in the service of the Emperor, but politic ruthlessly in the shadows for power and control.

Many, many years ago, humanity was enslaved by its own creation, **thinking machines**. After a long war for freedom (called the '**Butlerian Jihad**') humanity vowed never again to create thinking machines. Unfortunately, humans had become so reliant on them it became a difficult vow to keep. So, several '**Great Schools**' were created to teach humankind the skills they lacked and realize their true potential. One such school developed **Mentats**, human beings trained to think, analyze, and remember even more efficiently and quickly than any computer. Another renowned school is the Sisterhood of the **Bene Gesserit**, who have learned such control over body and mind that people consider them 'witches'. The third great school, the **Spacing Guild**, controls **foldspace** technology, the only known means for safely crossing vast interstellar distances in moments without a need for navigational computers to calculate a safe route.

Despite the wealth and incredible technology available to the Great Houses, there is only one thing in the universe that really matters: **the spice melange**. This mysterious substance prolongs life, grants powerful prescient visions, and confers incredible power to many adepts of the Great Schools. It is also the key to galactic-scale space travel, as Guild Navigators require vast amounts of spice to produce the prescient visions required to pilot foldspace vessels across the galaxy and envision safe pathways through space. Unfortunately, spice is only found on a single planet, and countless attempts to duplicate it have all failed.

The planet is question is called Arrakis, and it is one of the most inhospitable worlds in the whole Imperium. No drop of rain has ever fallen on Arrakis, and the entire world is one vast desert full of deadly sandstorms and giant worms that can swallow buildings whole. So, the desert-dwelling Fremen of Arrakis know it by another name.

They call it **Dune**.

WHAT YOU NEED TO PLAY

- **Twenty-sided dice:** d20s are used for resolving skill tests. Usually you roll two (2d20) but might roll as many as five (5d20).

- **Tokens:** You'll need something to keep track of your Momentum and Determination points, and the Threat the gamemaster has acquired. These can be anything you have on hand: beads, poker chips, or coins. You should have at least six for Momentum, three Determination for each player, and up to a dozen for Threat. Ideally, they are of different types or colors to avoid confusion.

- **Paper and pens/pencils:** You'll need to make notes and maybe draw maps as you play.

- You should also print out the **pregenerated characters** and allow each player to pick one before the game begins.

In the adventure '**Wormsign**' on pages 13–19, the players take the roles of agents of House Atreides investigating a report of spice smugglers operating in the desert of Arrakis. However, a trip into the sands of Arrakis brings all manner of danger, from the lethal Fremen to the deadly giant sandworms.

This **Dune** adventure is designed to introduce you to this groundbreaking sci-fi universe, setting the stage for the climactic events that follow the arrival of House Atreides on Dune. We provide a set of pregenerated player characters for this adventure. If you have the **Dune Core Rulebook**, you may also use your own characters and House to play this adventure. In this case, they may be arriving to begin a new venture in spice mining under license from House Harkonnen. While the Harkonnens are supposedly allies, no House is foolish enough to trust even their allies, much less a House with the reputation of the Harkonnens.

BASIC RULES

"Science is made up of so many things that appear obvious after they are explained."

— Pardot Kynes

The following section covers the core rules of ***Dune: Adventures in the Imperium***, used throughout the rest of the game. These rules are the foundation for the other game rules, and every player should have a basic understanding of these concepts during play.

THE BASIC TEST

As you might expect in the 2d20 system, when you attempt an action you can roll 2d20 to see if you succeed. Each die that rolls equal to or less than the **target number** is considered a **success**.

If you roll a 1, that die counts as two successes (a critical success). If you roll a 20, that die gives you a complication.

The target number is the sum of the **skill** that most suits the task and the **drive** that most suits why you are doing it. Usually, the gamemaster decides the skill and the player decides the drive.

The gamemaster decides the Difficulty of the task (a value ranging from 0–5, but usually at least 1) which is how many successes you need to get to perform the action. If you get more successes than you need, you gain **Momentum** points.

If you need help you can spend **Momentum** points to gain more dice, and **Determination** points to help your results. However, the gamemaster can spend **Threat** to aid non-player characters and make actions more difficult.

CHARACTERS

Each character is composed of several elements, which serve to represent and define who the character is and how they interact with the world they inhabit.

SKILLS

Each character has a rating in each of five **skills**, each rated from 4 to 8.

- **Battle:** Your character's skill at arms and their awareness of danger.
  - Use **Battle** when your character fights, when they seek to avoid danger, when they plan a battle, and when they try to recall some fact about the methods or history of conflict.

- **Communicate:** Your character's ability to skillfully engage in conversations, discussions, and debates.
  - Use **Communicate** when attempting to persuade or deceive others, when they need to convey meaning through implication and subtle means, when they need to understand what others are truly trying to say, and when they need to detect attempts by others to use these methods.

- **Discipline:** Your character's ability to influence and control their own mind and body and how they focus and concentrate on complex tasks.
  - Use **Discipline** when attempting to resist attempts to subvert body or mind, such as poisons, drugs, or mental influence, as well as to suppress instincts and reflexes when subjected to extreme pain or hardship, or to compel or threaten others through presence and authority alone.

- **Move:** Your character's mobility, their ability to overcome physical obstacles.
  - Use **Move** to walk, run, jump, climb, swim, or otherwise maneuver in situations where speed, precision, stealth, or care are necessary, or when your character needs to exert physical force in ways other than fighting.

- **Understand:** Your character's ability to take in and process information, and to recall and apply that knowledge effectively at a later point.
  - Use **Understand** when attempting to discern details about the situation nearby, to search an area thoroughly and effectively, to perform research, to recall things your character has learned in the past, to reach conclusions and deductions from the things they know and have learned, and to be able to apply their knowledge and available data in practical ways.

FOCUSES

Focuses increase your character's chances of scoring a critical success on tests using skill. If a focus applies to the action you character is performing (such as 'Short Blades' when using a knife) you score a critical success (two successes) on any dice roll equal to or less than your character's skill, instead of a 1.

DRIVES

Each character has a rating in each of five **drives**, also rated from 4 to 8. Drives are added to your character's skill to derive the **target number** when they attempt a test. But they also define why your character is acting, and what drives them to succeed.

Characters have statements attached to some of their most important drives. They help determine what that drive means to the character. They are also used to help pick the most suitable drive for an action. More rules and systems for using statements are detailed in the ***Dune Core Rulebook***.

- **Duty** is the pressure upon a character to find their place in society and fulfill their allotted role, but also the weight of obligations and personal responsibilities.
  - Use **Duty** when it is your character's responsibility to get the job done, and when others are counting on the character to succeed. This might be in service to their House or the people under their command.

- **Faith** is the moral expectation of religion and a character's spiritual needs. It shows their dedication to a higher power and the guiding hand of destiny. But a high Faith drive does not always mean a religious or spiritual dedication, as some place their faith in their faction or friends as much as the will of God.
  - Use **Faith** when your character has a moral imperative to act, whether from their religion or personal values. This might also be used to rely on luck or a last-minute plan for an action to succeed.

- **Justice** is a drive toward balance and fairness, but also the will to redress injustices. It often serves the law and the common good, but it can just as easily uphold bad laws and be used as an excuse for revenge.
  - Use **Justice** when doing the action is simply the right thing to do, legally if not morally. This might be when the character is enforcing the law, when they are meting out punishment on behalf on their House, or even when taking revenge.

- **Power** is the pursuit of greater influence, authority, or control over the universe around them. It is your character's ego, representing their belief in their own moral authority and their right to take what they want.
  - Use **Power** when doing the action serves your character's agenda in some way, either directly or indirectly. Self-serving actions need not always take from others and might even require sacrifice (for a greater reward), but they are never entirely altruistic.

- **Truth** is the desire for knowledge and the need to uncover or define that which is true. It is dedicated to revealing the right answers, even if they are uncomfortable or even dangerous.
  - Use **Truth** when your character's curiosity has gotten the better of them, or when they absolutely must know the answer to enhance their own knowledge and understanding. It is also useful when uncovering secrets.

Players often try to pick their highest drive as often as possible. This is perfectly fine, as their characters naturally try to play to their strengths. But the gamemaster may decide this makes them predictable and grant their enemies an appropriate bonus. Sometimes the gamemaster may also rule that certain situations insist on certain drives, or even preclude them.

TRAITS, COMPLICATIONS, AND ASSETS

Characters and assets offer **traits**. A trait can be used in two ways:

- To allow a test where one might not otherwise be possible

- To make a test easier or harder

So, you might use the trait 'Criminal' to allow your character to make a test to contact the underworld on a strange planet. When they finally make contact, that trait might make the Difficulty of convincing a crime boss to do business with them one step lower.

Another form of trait is an asset. These are items and contacts that work in the same way as traits. Having 'Blackmail Papers' might be required to blackmail a political rival. Having a knife makes it easier to win in a fight.

Complications are negative traits gained from bad dice rolls or the gamemaster spending Threat. They tend to last for a scene and are used in the same way as traits, except that they make things harder and allow non-player characters to take advantage of your character's weakness.

DIFFICULTY

When a player asks to make a skill test, the gamemaster should determine the Difficulty of the task, which is rated 0–5. The player must get at least as many successes on the skill test result as the Difficulty to achieve the task. If they fail, they may still opt to 'succeed at a cost'. The gamemaster should determine the Difficulty as fairly as possible based of the task at hand. However, the gamemaster may then spend Threat to increase the set Difficulty to represent further complications to the task.

DIFFICULTY 0 TESTS

The gamemaster may allow a test to be made with a Difficulty of 0. This sort of test is made when the character cannot really fail, but the quality of their action may still apply. This might be staking out an enemy facility to get an idea of the security, scouting out terrain before a battle, or mingling with the guests of a soiree to pick up rumors and gossip. As usual, any successes scored above the Difficulty generate Momentum, and so such tests can grant a boost to the player's Momentum pool before they initiate a conflict, representing their preparations and planning.

SKILL TEST PROCEDURE

When attempting a skill test, follow the procedure below:

1. The gamemaster usually selects one skill to be used, then the player should pick one drive they think is appropriate, guided by their drive statements. These are added together to become the **target number**. They may also select an applicable focus if they have one.

2. The gamemaster sets the **Difficulty** for the skill test; this is normally between 1 and 5, but it can be higher or it could be as low as 0. Some skill tests may have a default Difficulty listed in the rules, but **traits**, **Threat**, and other factors can increase or decrease Difficulties. The Difficulty is the number of **successes** you must generate to pass the skill test.

3. The players and gamemaster should also finalize any traits they are applying (some might be required to even make it possible) before moving on to roll the dice.

4. You take two d20s, plus any additional d20s you've bought for this skill test. This is your dice pool for this skill test. Then, roll your dice pool.

5. Each d20 that rolls equal to or less than the target number scores a single **success**. Each die that rolls a 1 is a **critical success**, which scores two successes instead of one.

    a. If a **focus** applies, then each die that rolls equal to or less than the skill being used scores a critical success.

    b. Each die that rolls a 20 causes a **complication**.

6. If the number of successes scored equals or exceeds the Difficulty of the skill test, then you have passed. If the number of successes scored is less than the Difficulty of the skill test, then you have failed.

    a. If the number of successes scored is greater than the Difficulty, each success above the Difficulty becomes a single point of **Momentum**.

7. The gamemaster describes the outcome of the skill test, and if the skill test was successful you may spend Momentum to improve the result further. After this, the effects of any complications are applied.
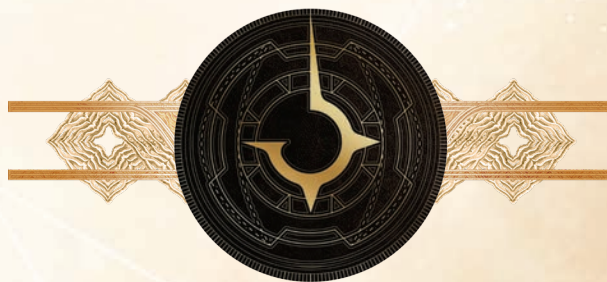
IMPROVING THE ODDS

While succeeding at most common tasks is a straight-forward matter, even the most capable and driven character cannot succeed at the most challenging tasks without effort, opportunity, or assistance. Players have a several ways to improve the odds: buying more d20s to roll, spending Determination, or getting assistance.

- **Momentum** can be spent to assist the test (such as buying extra dice) before a skill test.

- **Threat** can be generated for the gamemaster instead of spending Momentum.

- **Determination** represents the character putting their all into an action. If you spend a point of Determination, choose one of the d20s in your dice pool: that die is considered to have rolled a 1, and does not need to be rolled (it thus scores a critical success automatically). Your character begins play with 1 point of Determination and may never have more than 3 Determination at once.

- **Assistance** is when another character actively assists your character's action. The gamemaster may limit how many characters may assist a given skill test. Each assistant selects a drive and skill to create a target number of their own, based on how they are helping, and rolls 1d20 (assistants cannot buy extra dice themselves). Any successes they generate are added to the skill test your character is attempting, so long as you score at least one success of your own. Any complications from anyone involved in the skill test apply to everyone.

MOMENTUM

You gain 1 Momentum for every success you gain beyond the Difficulty of a skill test. Saved Momentum goes into a group collection called the **Momentum pool**, also referred to as the group pool. Momentum in this pool can be used by anyone in the group, representing the benefits of prior successes and collective effort. **The Momentum pool cannot contain more than 6 Momentum points at any time.** At the end of a scene, 1 point of Momentum from the group pool is lost.

COMMON USES OF MOMENTUM

- **Buying d20s** is one of the most common uses for Momentum. This is done before you roll the dice pool, but after the gamemaster decides on the Difficulty. The cost increases for each die purchased: the first die costs 1 point of Momentum, the second costs 2 Momentum, and the third costs 3 points. No more than three bonus d20s may be bought for a single skill test. As noted in **Improving the Odds**, you may pay for some or all this cost by adding to **Threat** instead of spending Momentum.

- **Create a Trait** allows you to define a new fact about the scene or situation. Spending 2 points of Momentum either creates a brand-new trait, changes an existing one, or removes one currently in play. When you create a trait, it must relate to the action your character has just attempted, and it must be something that could reasonably result from that action.

- **Create an Asset** works in the same way as creating a trait, but there are some limitations to the kinds of assets you can create. Assets created in this way are temporary and cease to exist at the end of the scene: whatever the asset represents is discarded or ceases to be useful. You may spend 2 Momentum to make an asset created during a scene permanent, in which case it is added to the list of assets on your character sheet.

- **Obtain Information** allows you to learn more about the scene and situation. Each point of Momentum you spend allows you to ask the gamemaster one question about the current situation. The gamemaster must answer this question truthfully, but the answer doesn't need to be complete: partial or incomplete answers that leave room for further questions are more common. The answers must reflect the skill your character has used to gain the information, and it should be something that your character would be able to determine themselves. "You don't know" or "You can't tell" are valid answers from the gamemaster, but the gamemaster **must** refund any Momentum spent if they give answers like that.

THREAT

As player characters generate and spend Momentum, the gamemaster generates and spends their own resource: **Threat**. The gamemaster makes use of Threat to alter scenes, empower non-player characters, and generally make things challenging, perilous, or unpredictable for the player characters. Threat is a method by which the game, and the gamemaster, builds tension: the larger the Threat pool, the greater the likelihood that something endangers or threatens the player characters.

The gamemaster typically begins each adventure with 2 points of Threat for each player present.

ADDING TO THREAT

Players can add to the Threat pool in the following ways:

- **Buying d20s:** As noted earlier in this chapter, players may buy bonus d20s for skill tests by adding points to Threat instead of spending Momentum. As normal, no more than three dice can be bought, and the cost increases for each dice: the first costs 1, the second costs 2, and the third costs 3.

- **Complications:** Whenever a player character suffers one or more complications on a skill test, they or the gamemaster may choose to add 2 points to the Threat pool to ignore a complication. This may be done for as many or as few complications as desired.

- **Escalation:** At times, the gamemaster (or the rules) may state that a specific action or decision risks escalating the situation, making it more dangerous or unpredictable. If a character performs an action that risks escalation, they immediately add 1 point of Threat to the pool.

- **Threatening Circumstances:** The environment or circumstances of a new scene may be threatening or perilous enough to warrant adding one or two points of Threat to the pool automatically. Similarly, some non-player characters may generate Threat simply by arriving, in response to changes in the situation, or by taking certain actions. This also includes activities that escalate the tensions of the scene, such as guards raising an alarm.

- **Non-Player Character Momentum:** Non-player characters with unspent Momentum cannot save it as player characters can, as they don't have a group Momentum pool. Instead, a non-player character may add to Threat, adding 1 point of Threat for every Momentum they have remaining.

SPENDING THREAT

The gamemaster can spend Threat in several ways:

- **Buying d20s:** The gamemaster can purchase d20s for a skill test attempted by one of their non-player characters. The cost of this increases for each die purchased: the first die costs 1 point of Momentum, the second costs 2 Momentum, and the third costs 3. No more than 3 bonus d20s may be bought for a single skill test, regardless of the source.

- **Increase Difficulty:** The gamemaster can choose to make things more difficult for a character, increasing the Difficulty of a single skill test by 1 for every 2 points of Threat spent. The decision to increase a skill test's Difficulty must be made before any dice are bought or rolled on that skill test.

- **Non-Player Character Threat Spends:** When a player character's action would normally add points to Threat, a non-player character performing that same action, or making the same choice, must spend an equivalent number of points of Threat.

- **Non-Player Character Complications:** If a non-player character suffers a complication, the gamemaster may buy off that complication by spending 2 points of Threat.

- **Traits:** The gamemaster may change, remove, or create a trait by spending 2 points of Threat. This must come naturally from some part of the current situation.

- **Environmental Effects and Narrative Changes:** The gamemaster may trigger or cause problems with the scene or environment by spending Threat.

- **Rival House Action:** The gamemaster may spend 1 Threat point to introduce a known enemy House to the situation. It may be one of their agents simply taking an opportunity to attack the player characters, or it may turn out that they have an alliance with whomever the player characters are dealing with. Either way, the House makes an appearance in some way to complicate the situation for the player characters.

CONTESTS AND EXTENDED TESTS

There are two other ways you might want to make a test, and both figure heavily in the conflict system.

A contest is when a character is facing another character rather than a situation or static obstacle. In this case the skill and ability of the opposing character defines the Difficulty. The gamemaster makes a skill test for the opposing character, using Threat as necessary, and the amount of successes the roll achieves becomes the Difficulty for the player character to beat them.

In an extended test, the question is not whether the character succeeds, but how long it takes them to do so. In this case the gamemaster sets a **requirement**, which usually ranges from 4 – 10, or double the skill level of an opposing character.

The character making the extended test rolls as normal, and if they gain at least one success they gain 2 points toward the requirement. Momentum can be spent to add to the points scored (1 extra point for each Momentum) and the gamemaster may rule complications adjust the amount as well.

If the character has not gained enough points to meet the requirement, they can roll again to add more points, taking additional time to perform the action. Once they have enough points to equal the requirement, they have achieved the task.

GAINING INFORMATION

When a character wishes to generally investigate a scene, but don't have a specific question in mind, the gamemaster can call for a Difficulty 0 test using an appropriate skill. This allows an opportunity to gain Momentum, representing the research the characters have done before they start making more detailed tests. It might be used to survey a battlefield as much as to do a turn about the room at a social gathering.

CONFLICT

Arrakis teaches the attitude of the knife—chopping off what's incomplete and saying: "Now, it's complete because it's ended here."

— From "Collected Sayings of Muad'Dib", by the Princess Irulan

THE NATURE OF CONFLICT

- Conflict covers a multitude of different forms of contest, from physical fights to intrigue and assassination. These rules assume a few concepts that differ from other roleplaying games, and allow us to cover a multitude of conflict styles using the same system.

- Conflict is not just about physical combat, and any method to defeat an enemy with any tool is potentially a conflict.

- The ability and skill of each combatant is more important than the actual weapons used. A knife kills as well as a sword, although different weapons can provoke different advantages in different situations. These advantages are managed by applying traits.

- Each test in a conflict is an encounter and an exchange of blows or political moves and does not represent a single thrust of a blade. Conflict is swift and deadly, in some cases resolved with a single dice test.

- Assets are often essential to allow the conflict to occur at all. While a fighter might choose to engage a foe unarmed, it is impossible to blackmail someone without something to blackmail them with. So, an asset or trait may often be required to make the conflict possible.

- Conflicts do not need to cause wounds or physically hurt a target. Many things might lead to their defeat, such as exhaustion, lack of resources, or losing allies or the respect of their peers. An enemy can be defeated without a drop of blood being shed.

- Complications suffered during a conflict represent actual hurt any combatant suffers. They make winning more difficult but who got hurt the most does not define victory.

- Defeat does not mean death. While it often does in **Dune**, enemies can yield, be exiled, knocked out, or stripped of resources.

FORMS OF CONFLICT

Conflicts take many different forms, and they can occur on many different scales. In this quickstart we offer the basic rules of the conflict system. However, in the **Dune Core Rulebook** we offer additional detail for the following types of common conflict:

- **Dueling** is physical conflict between individuals, often as a duel or gladiatorial combat

- **Skirmishes** are similar to dueling but involve a handful of combatants on each side.

- **Warfare** is physical combat on a strategic level, involving groups of armed personnel such as House troops, mercenaries, or even the Emperor's deadly Sardaukar.

- **Espionage** is physical conflict relying on stealth and deception to gain access to a secure location or important person, normally to obtain information, steal valuable items, or perform assassinations.

- **Intrigue** is social conflict where secrets and individual agendas are most prominent.

THE BASICS OF CONFLICT

Conflict is resolved using an extended roll, with a Difficulty set by the character's opponent the same way as in a contest. Each side in a conflict has a collection of tools and resources—collectively referred to as **assets**—which they can employ. It isn't enough to merely a have a tool, however: one must be able to wield it effectively, maneuvering their own assets to harm their opponents or protect themselves from their opponents' actions.

WHO GOES FIRST?

Actions alternate between the player characters' side in the conflict and their enemy's side. When a character's side has a turn, any single character on that side who has not acted can make an action. Play then passes to the other side.

If a player character has made a successful attack, they may spend 2 points of Momentum (or add 2 to Threat)

Conflict Overview

Here is a high-level summary of how to make an attack…

1. Choose an **asset** to use in the attack.

2. Based on the type of attack you are making, choose an appropriate **skill** and **drive**, as well as a **focus** if one applies.

3. Roll your contest against the target.

   a. If you **win** the contest, your attack is successful.

   b. If you **lose** the contest, your attack fails.

4. On a successful attack, the outcome depends on your target.

   a. If your foe is a **minor** character, they are defeated.

   b. Otherwise, defeating the foe is an **extended task** with a requirement equal to the foe's most appropriate skill. Each successful attack scores points equal to 2 plus the Quality of their asset. Once the task's requirement has been reached, the foe is defeated.

to **Keep the Initiative** (enemy non-player characters may spend 2 points of Threat to do this). If they Keep the Initiative, then that character may take an extra action immediately, adding +1 Difficulty to any test they attempt, or allow an allied character to take a turn before handing over to an opposing side. Once a side has chosen to Keep the Initiative, they may not do so again until at least one enemy character has taken a turn of their own.

Once all characters have taken a turn, the round ends and a new round begins. However, the gamemaster may declare the conflict has been resolved if one side has clearly prevailed.

RESISTING DEFEAT

Some characters are harder to overcome than others, possessing a limited ability to fend off the attacks—literal or figurative—that would lay them low. **Once per scene**, if your character would be defeated, you may choose to **Resist Defeat**. Resisting defeat prevents that defeat from occurring—your character remains active in the scene.

All player characters have this option, as do all notable and major non-player characters, and all notable supporting characters. When you choose to Resist Defeat, it costs 1 point of Momentum, or adds 1 to Threat, and causes you to suffer a complication (non-player characters opposing the players spend Threat instead). This complication could cause the loss of one of your assets, an advantage the enemy has gained over you, or some hindrance suffered avoiding the defeat.

ASSETS

Assets are used in the same way as traits to either allow a test to be made or to modify the Difficulty. They broadly come in two forms: tangible and intangible.

- A **tangible asset** is one that has a physical presence, and which has a degree of permanence to it: a weapon is a tangible asset, as is a unit of troops, a surveillance system, etc.

- An **intangible asset** is one that has no physical presence: a bribed guard, the leverage from having other potential trading partners.

ZONES

If you wish to complicate the conflict you can introduce zones and move assets within them to maximize their effectiveness in a deadly game of chess. First the gamemaster divides up the area of conflict into several different zones. Depending on the conflict, these represent different things:

- **Dueling** uses different parts of the body of each fighter.

- **Skirmishes** use different physical areas, breaking up an alley into different sections or a town into different areas.

- **Warfare** is similar to a skirmish but uses larger areas and some offer greater strategic importance.

- **Espionage** uses the different parts of a plot, that may be people, organizations, or even places agents are found.

- **Intrigue** uses people and the connections between them as areas assets are applied to.

It is possible for a conflict to occur in a single zone, in which case the only issue is how to bring assets into that zone, rather than moving within it.

MOVING AN ASSET

When you take your turn, you may take a single action, to either **move an asset** or **use an asset**. You may attempt to move in a **subtle** way, trying to avoid attention, or you may move in a **bold** manner that draws attention and provokes a response. In either case, this requires a skill test, with a Difficulty of 2. If you pass the skill test, you gain an additional benefit, listed below.

- If you move an asset **subtly**, your subtlety limits your opponents' ability to respond. If you pass, then you move your asset, and you reduce the cost to Keep the Initiative to 0: your subtlety allows you to act again before your enemy can react.

- If you move an asset **boldly**, you provoke a hasty response from your opponent. If you pass, then you move your asset, and then you may move one of an opposing character's assets: your daring ploy has provoked a reaction, just as you planned.

In either case, if you fail, you may not spend Momentum on additional movement, and one enemy may move a single asset one zone, as they react to your failed ploy. Further, if you fail, you may not Keep the Initiative.

USING AN ASSET

If your asset is in the correct zone, you can use it instead. Common examples of ways to use an asset include, but are not limited to:

- Attacking an opponent with the intent of harming or defeating them.

- Attempting to remove an opponent's asset from play.

- Attempting to create a new trait for the scene, or a new asset for your character or an ally.

- Attempting to overcome an obstacle or hindrance in the environment.

- Attempting to gain information about the situation.

- Attempting to remove a trait or similar complication from an ally, or to aid a defeated ally.

Regardless of the desired outcome, this action always requires a skill test. If you pass the test, then you get the desired effect. If you fail, then the action you've attempted is prevented, and you may not Keep the Initiative.

Actions which directly affect a specific opponent are **contests** rather than skill tests: the opponent gets to resist the action taken against them. The final Difficulty of a contest is influenced by the assets the defender has.

DEFENSIVE ASSETS

A defensive asset is a trait that can be used to increase the Difficulty of any attack to that zone. The attacker's final Difficulty increases by +1 for each defensive asset in the target's zone. In many cases a defensive asset cannot move. Armor is worn on one part of the body; shields cover the whole body (for the most part). Defenses are set up and remain where they are to protect a zone. However, a few defensive assets can be moved as a more active defense. A half-shield can be moved to keep the protected side toward the attacker. A knife can be used to parry and is therefore treated like a defensive asset if in the same zone as an attacking one.

TARGETING ASSETS

Assets can be targeted as much as combatants. The character must declare when they are doing so and make a skill test against a Difficulty of 2. If the asset is being wielded directly by another character, then it is a contest instead. If the test is passed, then the outcome depends on what kind of asset has been targeted. An intangible asset is destroyed. A tangible asset is set aside, unable to be used by their owner, but continues to exist. That asset can be recovered as an action, or at the end of the scene.

CREATING A TRAIT OR ASSET

You can create assets or traits, representing finding weapons on a battlefield or other methods of gaining a strategic advantage. It costs 2 Momentum to create a trait or an asset. Assets and traits created this way are lost at the end of the scene, but assets can be made permanent by spending an additional 2 Momentum.

AIDING AN ALLY

Instead of taking a turn themselves, characters may aid their allies when they make an attack. This works the same way as usual, adding successes from a single base die.

WORMSIGN

And I beheld another beast coming up out of the sand; and he had two horns like a lamb, but his mouth was fanged and fiery as the dragon and his body shimmered and burned with great heat while it did hiss like the serpent.

— Revised Orange Catholic Bible

The following should only be read by the gamemaster, who should take time to fully read through the adventure before running this game. The gamemaster should be as familiar with the rules as possible, though the players are welcome, even encouraged, to read the rules and system beforehand as well.

The player characters begin the game with 1 point of Determination each. The gamemaster begins the game with 2 points of Threat for each player character present. The Momentum pool begins at 0.

SCENE 1: OVER THE SHIELD WALL

The adventure begins with the player characters in a small ornithopter flying over the vast Shield Wall that protects the city of Arrakeen from the deserts of Arrakis, also known as 'Dune'. The ornithopter is quite cramped, having only just enough room for all the group, but the journey should not take very long. Each character is wearing a stillsuit, so they can survive in the desert, and the ornithopter carries a few other survival tools, such as compasses, binoculars, and tents. The only weapons the player characters have are what they bring with them.

If you are following the adventure 'Desertfall' the player characters are all members of House Atreides, the new rulers of Arrakis, investigating the spice mining operation. If you are using the House creation system from the **Dune Core Rulebook**, the player characters can be from their own House. If so, they hold a spice mining contract from the current governor of Arrakis, House Harkonnen. The contract grants them a small (and not especially profitable) area of Arrakis to mine spice, and it is this area they are about to investigate.

The sun glares off the ornithopter windshield as you crest over the immense stone wall that surrounds the city of Arrakeen. Before you stretches an ocean of sand, a vast desert that covers the entire planet of Arrakis. While the cockpit is air conditioned, you can see the shimmer of heat haze rising from the waves of dunes ahead of you, stretching beyond the horizon.

You have set off today to investigate reports that a group of spice smugglers might be operating in an area your House has a contract to harvest spice. It is your job to find their base, and if possible, put a stop to their activities. However, spice smugglers can often have useful contacts, and occasionally the loss of a little spice can be worth a new ally.

The group has been given the location of the suspected smuggler base, but it is camouflaged and hard to spot. Their informants may also be mistaken and there may be no base at all. The players should decide which of them is piloting the ornithopter. That character should make a Difficulty 0 **Move** test to see how well they are piloting the craft. This may generate Momentum for the rest of the player group to use when trying to spot signs of a smuggler base. To spot the base requires a successful Difficulty 2 **Discipline** test, which all the other characters may attempt.

When deciding on a drive for these tests, each player should take a moment to decide which drive they are following in the pursuit of the mission as a whole. For the rest of the adventure, if they are unsure of which drive to use, they should generally default to this one. Some reasons might be:

- **Duty:** I follow the orders of my House, simple as that.
- **Faith:** God will place me where I need to be.
- **Justice:** Smugglers are criminals and need to be punished.
- **Power:** Allowing smugglers to operate makes our House look weak.
- **Truth:** Investigating the smugglers may reveal there is more to this than we expect.

In making these observation tests, players are free to make individual tests, assist each other, and use Momentum. Take a moment to run through the process so everyone understands how a basic test works and what their options are.

If someone succeeds in the test, they spot what looks like a group of well-hidden tents in the desert, near a small outcropping of rock close to a large set of caves. The group should decide whether to land the ornithopter next to the supposed base or behind the rocks to keep out of sight and approach stealthily.

If no one can spot the base from the air, they will need to take a second pass over the area, where they can make the same test again with the best result spotting the base. However, their second pass will be seen by the smugglers, who will arm themselves and be wary of their arrival.

SCENE 2: THE BASE

The smuggler base is situated on a small rock outcropping, barely large enough to rise above the desert sands. It is little more than a hidden cave half buried by the vast dunes. Surrounding it (and perched on top of it) are a few small tents for the smugglers to live in (which is what the player characters have spotted). Should a storm come they can just about seek shelter in the storage area. Not far away from the smuggler's base is a larger rock formation. While it is safer, it is a lot more obvious and the smugglers feared it might be home to some Fremen. They were right to be concerned.

It is up to the players how they approach the base. It is almost impossible to hide the approach of their ornithopter in the open desert. They could land a little outside the base and approach on foot to be less intimidating, but such a walk might attract a worm. Unfortunately, unless they land on the crowded rock outcropping and crush a few tents, their landing may attract a worm anyway. The gamemaster should tell the players the **Move** roll to land their ornithopter gently is very difficult, but not actually give them the Difficulty rating (which is actually 4). If they succeed, they land gently enough not to catch the attention of a worm, but they won't know that until a worm does or doesn't appear! So, even after the test they should not be told if it was a success.

While landing the ornithopter is dangerous, so is simply walking on the sand. The Fremen and a few smugglers know to 'walk without rhythm' to avoid attracting sandworms, but it is not common knowledge outside desert folk. If the player characters decide to land their ornithoper any distance from the base to approach more stealthily they will have to make a Difficulty 3 **Understand** test to remember this fact. If at least one person realizes this they can tell the rest of the group.

Unfortunately, knowing to walk without rhythm does not make it any easier. Anyone walking on the sand (at any point in the adventure) should make a Difficulty 2 **Move** test to maintain the right sort of walk as they cross the sand. The gamemaster may opt not to tell the players the Difficulty as they have no way to know if a worm is coming until they see wormsign.

The player characters should be allowed to engage with the smugglers as they see fit, either trying a diplomatic approach or using threats and intimidation. The smugglers would prefer not to engage in a fight as they are not professional soldiers, but they will fight if it looks like all 'their' spice is going to be taken away without some sort of recompense. If the player characters failed to spot the base on the first pass, the smugglers will all be armed and expecting them. Otherwise it will depend on the approach the player characters take.

SCENE 3: RIVAL HOUSE

Unfortunately, the player characters don't have as long as they think to talk to the smugglers. The Harkonnens, or a rival House of the player characters, have also heard about the smugglers. But their intelligence is not as good as the player characters' so they didn't know where to look. So they did the next best thing and tracked the player characters.

The Harkonnens/Rival House arrive in a large ornithopter carrying several soldiers. It launches a missile to destroy the player characters' ornithopter first (unless it is hidden) and then lands heavily and disgorges the soldiers with very itchy trigger fingers. In the desert this is absolute madness. The missile, landing, or fight could easily bring a worm. But the soldiers believe an intimidating entrance is more important than 'local wildlife'. They also firmly believe that force of arms will keep them safe if a worm appears. It won't take much for the soldiers to start shooting, but they are willing to at least start talking if the player characters step forward and attempt to negotiate.

The player characters' options in dealing with the soldiers depend on how the adventure is being played.

- If the player characters are Atreides and House Atreides has just taken control of Arrakis, the Harkonnens are not only out of their jurisdiction, but acting illegally. They are criminals and the player characters can do as they please.

- If the player characters are not Atreides, the soldiers should be from a rival House instead of Harkonnens. In this case the rival House has no right to be here, as it is an area under contract to the player characters' House. However, both sides know that if there are no survivors, there are no witnesses to make a report, whoever might be in the right.

The player characters have several different options, depending on what they feel about the situation. In all cases, it should be clear to anyone with desert knowledge that a worm is going to be on the way, it is just a matter of time (and if the player characters landed badly, it may be sooner than they think). Even so, running or moving on open sand, firing weapons, and activating any form of shield will only make things worse.

- They may want to just attack the rival House, but that could get messy as there are around twelve soldiers and eight smugglers. If violence occurs, the fight may quickly become a three-sided battle. However, if their initial relations were good, the smugglers won't attack the player characters unless they attack one of their number first. The smugglers are not soldiers, but can get hold of weapons quickly. Their first action in a fight is to arm themselves, as there are several weapons both concealed and visible within the camp.

SOLDIERS – HARKONNEN OR RIVAL HOUSE

(MINOR SUPPORTING CHARACTERS)

There are twelve soldiers in total. Each is armed with a knife and a projectile rifle. They are all in uniform. They are not diplomats and prefer to use violence to resolve any situation they don't control.

Traits: Soldier, Hatred (player characters' House)

Quality:
5 (use for all Drives)

SKILL		FOCUSES
BATTLE:	6	Short Blades, Maula Rifles
COMMUNICATE:	4	
DISCIPLINE:	5	
MOVE:	5	
UNDERSTAND:	4	

SPICE SMUGGLERS

(MINOR SUPPORTING CHARACTERS)

There are eight smugglers in total, all of whom are quite low-born and trying to make a living rather than take power on Arrakis. They do their best to stay out of the notice of the Houses but will fight to protect what is theirs. Faced with the power of a noble House, they are willing to negotiate, having no illusions about their chances otherwise.

Traits: Smugglers

Quality: 6 (use for all Drives)

SKILL		FOCUSES
BATTLE:	4	
COMMUNICATE:	5	
DISCIPLINE:	4	
MOVE:	6	Stealth
UNDERSTAND:	5	Smuggling

○ The player characters might openly side with the smugglers and fight the soldiers. If they do they may gain another ally, but violence will bring a worm.

○ The player characters might see this as a chance to heal old wounds and help the rival House end the smugglers and split the spice with them. How this plays out depends on the nature of their hatred with each other. The rival House may also decide not to share once the smugglers are dealt with.

○ Note that Corbin Bralik has the trait 'Smuggler' and this may be a good time to use it. He knows their ways and like any trait it might offer him an opportunity he'd not otherwise have with them, or a reduced difficulty in dealing with them. The soldiers are, of course, another matter.

As this situation is likely to be resolved with a conflict (be it an intrigue or a skirmish) the gamemaster should make everyone familiar with the conflict system (page 10). It requires a success to defeat any opponent in an opposed roll, to either put them down physically (**Battle**) or convince them to follow a diplomatic suggestion (**Communicate**). The gamemaster can divide the area into zones if the players want to run a more advanced conflict moving assets.

SCENE 3: WORMSIGN

Unfortunately, all this activity has indeed called a great sandworm to the area, a creature capable of swallowing everyone in the area in one sweep, and also crushing the small outcropping. Rocks are usually proof against worms, but not an outcropping as small as this. The worm will smash it to pieces. Exactly when the worm arrives depends on when the gamemaster thinks it is dramatically appropriate. But they should bear in mind what caused it to notice the smugglers' base. While it will have noticed the soldiers' arrival, if it is the player characters who actually summoned it by landing their ornithopter it will arrive much earlier than anyone expects.

To become aware of the worm's approach, all the player characters should make a **Discipline** test (or possibly **Battle** if they are in the middle of a fight). This is a Difficulty 1 test to notice the signs of an oncoming worm (mainly tremors in the ground at this point). If no one is especially paying attention to the possibility of a worm arriving, the Difficulty is 2. Any Momentum gained can be spent to help them escape (see later) as they have reacted early.

Unless the situation calls for the use of another drive, the player characters should use the 'default' mission drive they declared in Scene 1. If they fail to gain any successes, the first they notice is when one of the smugglers or soldiers suddenly screams 'Wormsign!', at which point everyone begins running for shelter.

The player characters have a few options on which direction to run, only one of which is a good idea. If the player characters try to walk without rhythm as they escape, they can do so as above. But unless they are the only people going in that direction it won't make any difference, except slowing them down. The worm is almost there and it will swallow everything in its path whether it senses it or not.

- If their soldiers' ornithopter is at the smuggler base, it's the obvious way to escape. Unfortunately, several soldiers and smugglers have had the same idea. It won't fit everyone so a fight has ensued. It should be clear that there is little time to resolve a fight and take off before the worm arrives. The pilot may even take off before anyone else has a chance to board anyway!

- If somehow the player characters' ornithopter is still in one piece, they could make a run for that. It is possible no one else knows where it is. Unfortunately, that's the direction the worm is coming from, so they won't make it in time, and their running will just make them a target.

- The smugglers' base is in a small cave, which is a more obvious place to hide. However, it isn't very large at all and a fight will break out for space in the same way as over the ornithopter. No one wants to share. Sadly, while made of rock, it is not strong enough to offer any protection. The sandworm will smash into it and collapse the whole cave, crushing anyone inside.

- There is a large enough set of rocks a short run away, that can offer protection from the worm. It'll be close, but they might just make it if they run as fast as they can. While running will attract the worm, it is too late for that now. Their only hope is that the worm is still far enough away for them to stand a chance if they run for their lives.

To make a run for the rocks requires a Difficulty 1 **Move** test. This is an extended test with a requirement of 6 to reach the safety of the rocks. The players can roll three times to get the successes they need. Each player character needs to collect their own points for the requirement but those who meet the requirement early can assist others, helping pull them to safety. They might also help to save any non-player characters (smuggler or soldier). A spend of 1 Momentum will save a non-player character.

Anyone who doesn't meet the requirement doesn't get consumed by the worm (but they don't need to know that). They do reach the safety of the rock in time, but gain the complication 'Exhausted', and get to watch several non-player characters struggle to reach safety but fail. They might also lose an asset in their hurry to escape in the gamemaster feels things have gone too easy for them.

Once safe, the player characters see the worm rise from the desert, a sight as terrifying as it is majestic. They can do little but watch as it destroys everything in its path. It shatters the smugglers' fragile rock outcropping and consumes everything in the area, leaving only rubble and ruin. The player characters may try to see if the worm destroyed the spice stores, but it will take a lot of digging to find out, digging that may call another worm...

SCENE 4:
THE DESERT PEOPLE

The rocks may be safe from the worm, but they are not without their own hazards. A small group of Fremen have taken shelter here and do not appreciate visitors. They have been watching from a distance and considered planting a thumper to draw a worm and let Shai-Hulud judge the off-worlders. However, seeing how badly the smugglers, player characters, and soldiers behave in the desert has instead just proved amusing to the Fremen. They have been entertained at how useless their desertcraft and discipline are, making a worm inevitable.

Luckily, this is not a sietch. If it were, the Fremen would simply kill all the intruders to maintain the secrecy of the place. However, these Fremen will kill any Harkonnens they see, swiftly and efficiently, like shadows.

Once the player characters have caught their breath (and any Harkonnens are dead) the Fremen reveal themselves. Their leader is a woman called Kadife, who leads this small group of six other Fremen. They have no initial problem with the player characters (and any surviving smugglers). However, they do want to know what they are all up to, to determine whether it presents a danger to the Fremen. Luckily, the Fremen do recognize that the player characters are part of a noble House: their disappearance may cause more problems than killing them is worth. Otherwise they might just take their water for the tribe.

It should be clear to the player characters the Fremen are not to be trifled with. The gamemaster can allow the player characters to attempt Difficulty 2 **Communicate** or **Understand** tests to realize the Fremen are both highly skilled and will kill them if they feel it necessary. Suggesting a duel is suicidal, but thankfully it is beneath the Fremen to accept such a challenge. The life of an offworlder who has not yet committed a crime against them (or is not trying to join their tribe) is not worth the water that would be lost in a fight. The Fremen happily share this wisdom if asked, whether the player characters find this insulting or not.

The gamemaster should allow the player characters to roleplay the encounter with Kadife's group. She asks who the player characters are and what they are doing. The truth is the best way to go, as the Fremen care little about smugglers or their loss, and nothing about House politics.

Once the scene has played out (or even during) the gamemaster can allow the lead player character to make a **Communicate** test. Other player characters may assist and the players and gamemaster can spend Momentum and Threat as they see fit. The Difficulty of the roll depends on how honest the player characters are:

- A story full of deceit makes the Difficulty 5.
- A tale with a few twists has a Difficulty 3.
- A completely honest answer has a Difficulty 1.

This can be modified by how respectful the player characters have been. Treating the Fremen as equals is considered respectful; being either dictatorial or obsequious earns their disfavor.

A successful test gains the trust of the Fremen. They allow the player characters to leave unaccosted and even help them walk back to their ornithopter (if it's still there) without disturbing a worm. Momentum can be spent to extend this goodwill to other non-player characters that may have been rescued. If the ornithopter has been destroyed, the Fremen escort the player characters toward Arrakeen and communicate with their people to get a message to the player characters' House to send a rescue.

If the roll fails, the Fremen tell the player characters their presence is not welcome in the desert. They will be left to the judgment of Shai-Hulud. Then they vanish and leave the player characters to find their own way out of the desert. It is up to the gamemaster how hard to make this. They might make it back to the ornithopter (if it's in one piece) with a little luck, but have to leave any non-player characters behind (which they won't be happy about). Otherwise, they might find a transmitter in what little remains of the base and repair it (an **Understand** test at Difficulty 3) to get a signal home for a rescue. They then must figure out how to survive the next few hours in the desert.

SCENE 5: EPILOGUE

On the assumption the player characters make it out of the desert alive, they need to explain to their House what happened. However, they may have learned some useful secrets and begun to make allies.

- Any surviving smugglers pledge themselves to the player characters' House. They have contacts among the smuggler community that can be very useful. The player characters might follow up on these and gain useful allies. They can be made into an asset.

- The actions of the rival House show they are pushing into territory controlled by the player characters' House. This might be a precursor to some attempt to steal power.

- If they dealt well with the Fremen, their next interaction might be an opportunity to make allies. How far will they go to seek out the Fremen, and will further conversations be welcome?

- If it wasn't all swallowed by the worm, the smugglers had a decent-sized hoard of spice. Perhaps it is worth mounting a mission to find and recover it?

SHARAH FELL
MENTAT

You have just left the Mentat School and you are eager to experience life in service to a noble House. You may be a little naïve at times, but your detachment also helps you see every situation with a clarity unclouded with social mores and preconceptions. You find serving alongside a Mentat like Thufir Hawat quite intimidating. You are glad to be assigned somewhere you may prove yourself, out from under his shadow.

Traits: Direct and Clinical, Mentat Conditioning

Ambition: To become the leading Mentat of my House.

TALENTS

COOL UNDER PRESSURE (UNDERSTAND)
When you attempt a test using the Understand skill, before rolling you may spend a Determination point to automatically succeed at that test, but you generate no Momentum. The normal conditions for spending Determination still apply.

INTENSE STUDY
Once per scene, you may use your Understand skill on a single skill test instead of any other skill, and you are counted as having a focus for that test.

MENTAT DISCIPLINE (MENTAT TALENT)
You have almost perfect recall, for even the most complex data. When making an Understand test that applies to recalling data, one of the d20s in your pool may be considered to have rolled a 1 instead of rolling it.

STARTING ASSETS

- A Knife marked with the crest of House Atreides
- A Contact within the spice mining community on Arrakis
- A Personal Shield

DRIVE — STATEMENT

DRIVE		STATEMENT
DUTY:	6	I have a duty to the truth.
FAITH:	5	
JUSTICE:	8	Justice isn't always fair.
POWER:	4	
TRUTH:	7	The truth is always revealed eventually.

SKILL — FOCUSES

SKILL		FOCUSES
BATTLE:	4	
COMMUNICATE:	6	Innuendo
DISCIPLINE:	7	Command
MOVE:	5	
UNDERSTAND:	6	Data Analysis, Deductive Reasoning

TALIA CARELL
CRIMINAL

You were rescued from a life on the streets by House Atreides. They gave you a home and had a use for your skills and contacts; in return you gave them your loyalty. While you have learned how to act in more well-to-do company, your instincts have not left you and you are quick to turn to violence when you feel threatened.

Traits: Dangerous Scum, Criminal

Ambition: To run the underworld on Arrakis.

TALENTS

DECISIVE ACTION
In a conflict, when you succeed at a Battle test to remove an opponent's assets, and you bought one or more dice by generating Threat, you may spend 2 points of Momentum to remove a second enemy asset.

DRIVEN
After you spend a point of Determination, roll 1d20. If you roll equal to or under your Discipline rating (by itself), you immediately regain that point of Determination.

THE SLOW BLADE
When you make an attack during a duel or a skirmish using a melee weapon, and you buy one or more dice by spending Momentum, you may choose one of the enemy's assets in the same zone as your attack; you can ignore that asset during your attack.

STARTING ASSETS

- A Knife with a poison reservoir
- A Contact on Arrakis who leads a gang of criminal thugs
- A Friend within the Arrakeen underworld

DRIVE   STATEMENT

DUTY:	4	
FAITH:	7	I can always rely on myself.
JUSTICE:	5	
POWER:	8	Power comes at a knife's edge.
TRUTH:	6	I make my own truth.

SKILL   FOCUSES

BATTLE:	7	Dirty Fighting
COMMUNICATE:	6	Intimidation
DISCIPLINE:	5	
MOVE:	6	Stealth
UNDERSTAND:	4	Danger Sense

HASSAN DIAGO
SERVANT

You trained and worked hard to become a servant. Working for a noble House is an honor you strive hard to live up to. As a servant, you are often overlooked, granting you the opportunity to observe and overhear many things that House Atreides would find useful. It has also granted you a far better understanding of how to behave among the upper classes than most noble-born.

Traits: Loyal and Trustworthy, Servant

Ambition: To become a renowned spy for my house.

TALENTS

ADVISOR (COMMUNICATE)
Whenever you assist an ally and you use the Communicate skill, the ally you assist may re-roll a single d20 in their dice pool.

CAUTIOUS (UNDERSTAND)
When you attempt a test using the Understand skill, and you buy additional d20s by spending Momentum, you may re-roll a single d20 in that dice pool.

SUBTLE WORDS
When you attempt a Communicate test, and you buy one or more dice by spending Momentum, you may create a new trait for free upon the character you have spoken to, which reflects your influence upon their thoughts or mood.

STARTING ASSETS

- A Contact among the servants of Arrakeen (outside the Residency)
- A Friend among the merchants of Arrakis
- A merchant Contact on Arrakis who can supply luxury goods

DRIVE STATEMENT

DRIVE		STATEMENT
DUTY:	7	My place is to serve.
FAITH:	8	I believe I have chosen the right place to serve.
JUSTICE:	6	If I serve, I will be rewarded.
POWER:	5	
TRUTH:	4	

SKILL FOCUSES

SKILL		FOCUSES
BATTLE:	5	
COMMUNICATE:	7	Diplomacy
DISCIPLINE:	4	Resolve
MOVE:	6	Unobtrusive
UNDERSTAND:	6	Etiquette

ANNA MARGRAVE
BENE GESSERIT NOVICE

You have spent most of your life training among the Sisters of the Bene Gesserit. While their more advanced skills still elude you, your control of your body and ability to observe what is going on around you in minute detail are incredible. While you continue your training, you now serve House Atreides as one of their agents, but do so as a simple handmaid of the Lady Jessica. You report back to the Sisterhood, but no one who knows your background expects you to do otherwise.

Traits: Quiet and Watchful, Bene Gesserit

Ambition: To become a Reverend Mother.

TALENTS

HYPERAWARENESS
(BENE GESSERIT TALENT)
Whenever you spend Momentum to Obtain Information about the current situation, your current location, or a person you can currently observe, you may ask two questions for the first point of Momentum spent. Further, the limits of what others would be able to notice do not apply to you for any questions.

PASSIVE SCRUTINY
When you enter a scene, you may ask one question of the gamemaster as if you'd spent Momentum to Obtain Information.

PRANA-BINDU (BENE GESSERIT TALENT)
Whenever you attempt a Move or Discipline test which relies on your control of your body, you may re-roll a single d20. You can perfectly control your breathing, heart rate, and your internal organs.

STARTING ASSETS

- A deck of *Dune* Tarot cards
- A Contact among the Bene Gesserit Sisters on Arrakis
- A small Knife that can easily be hidden
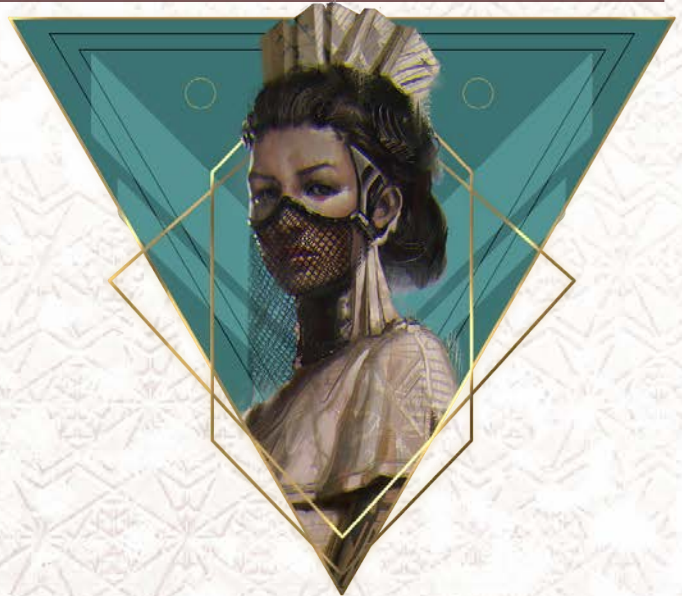
DRIVE — STATEMENT

DRIVE		STATEMENT
DUTY:	8	Duty can be owed to many places.
FAITH:	7	The Sisterhood is always behind me.
JUSTICE:	4	
POWER:	5	
TRUTH:	6	The greatest truths are the most well-hidden.

SKILL — FOCUSES

SKILL		FOCUSES
BATTLE:	6	Sneak Attack
COMMUNICATE:	5	Deceit
DISCIPLINE:	6	Self-control
MOVE:	4	
UNDERSTAND:	7	Physical Empathy

MARCUS SYN
SWORDMASTER APPRENTICE

You joined House Atreides as a soldier, hoping to find excitement and adventure. But your skill with a blade singled you out for attention from Duncan Idaho himself. He took you on as an apprentice and you have learned more than you ever thought possible from him. This is your first opportunity to test your skills in the field.

Traits: Impetuous and Cunning, Swordmaster

Ambition: To become the Swordmaster of my House.

TALENTS

BOLD (BATTLE)
When you attempt a test using the Battle skill, and you buy additional d20s by generating Threat for the gamemaster, you may re-roll a single d20 in that dice pool.

DELIBERATE MOTION
When you attempt a Move test and suffer one or more complications, you may spend Momentum to ignore some or all of those complications; this costs 1 point of Momentum per complication ignored.

MAKE HASTE
When you attempt a Move test, you may choose to suffer one additional complication in exchange for scoring one automatic success on the test. During any conflict, you may add 1 to Threat to take the first action, regardless of who would otherwise act first.

STARTING ASSETS

- A Sword with the House Atreides crest
- A Personal Shield
- A Friend among the mercenary community on Arrakis

DRIVE — STATEMENT

DRIVE		STATEMENT
DUTY:	6	A blade that serves the wrong master has no honor.
FAITH:	4	
JUSTICE:	7	Justice is a keen blade.
POWER:	5	
TRUTH:	8	The truth is always simple.

SKILL — FOCUSES

SKILL		FOCUSES
BATTLE:	6	Dueling, Strategy
COMMUNICATE:	4	
DISCIPLINE:	6	Precision
MOVE:	7	Stealth
UNDERSTAND:	5	

Corbin Bralik
Reformed Spice smuggler

You are the only member of the group whose loyalty to House Atreides has not been tested quite yet. You were brought up on Arrakis as part of a spice smuggling family, and it was a good life until the Harkonnens tracked you down. Then everything got bad very fast. You used up every favor to get off the planet and find sanctuary with the Atreides. Unfortunately, it looks like now you are going home again. You really hope that none of the Harkonnens got a good look at you before you ran.

Traits: Survivor, Commoner, Smuggler

Ambition: To stay alive long enough to get rich.

Talents

BOLD (MOVE)
When you attempt a test using the Move skill, and you buy additional d20s by generating Threat for the gamemaster, you may re-roll a single d20 in that dice pool.

COLLABORATION (BATTLE)
Whenever an ally attempts a test using the Battle skill, and you can communicate with them, you may spend 2 points of Momentum to allow them to use your score for that skill, and one of your focuses (if applicable).

SUBTLE WORDS
When you attempt a Communicate test, and you buy one or more dice by spending Momentum, you may create a new trait for free upon the character you have spoken to, which reflects your influence upon their thoughts or mood.

Starting Assets

- A small Safehouse in Arrakeen
- A Maula Pistol
- A Contact among the spice smuggler community

DRIVE — STATEMENT

Drive	Score	Statement
DUTY:	6	You must watch out for those who watch your back.
FAITH:	5	
JUSTICE:	4	
POWER:	8	You can only rely on yourself.
TRUTH:	7	Everything catches up to you in the end.

SKILL — FOCUSES

Skill	Score	Focuses
BATTLE:	6	
COMMUNICATE:	7	Bartering, Gossip
DISCIPLINE:	4	
MOVE:	6	Escaping
UNDERSTAND:	5	Smuggling

The *Dune: Adventures in the Imperium* roleplaying game takes you into a far future beyond anything you have imagined where fear is the mind killer so be sure to keep your wits about you. Expand your game, and the power of your House with this collection of *Dune: Adventures in the Imperium* supplements and accessories.

STANDARD EDITION CORE RULEBOOK
MUH052162

A beautiful 336 page hardback full colour interior core rulebook, offering everything you need to create your own character and noble House to adventure in the Imperium. Learn to harness the spice and battle your way to power.

COLLECTOR'S EDITION CORE RULEBOOKS

House Atreides MUH052163
House Harkonnen MUH052164
House Corrino MUH052165

Show your allegiance to the most powerful Houses of the Imperium or collect the set of these three stunning special edition covers for the Core Rulebook.

PLAYER'S JOURNAL
MUH052167

An elegantly designed 160 page journal to record your character details, House and adventures everywhere from Caladan to Arrakis. Contains lined, square and blank paper beautifully rendered in matching graphics with character and House sheets.

GAMEMASTER'S TOOLKIT
MUH052168

A four panel decorated screen with 32 page booklet offering all manner of gamemaster support. The perfect way to build your story and perhaps even your legacy on the dunes of Arrakis.

ARRAKIS DICE SET
MUH052171

A beautiful set of custom dice, spot wormsign on these sand coloured dice and bring the power of the Makers to your game.

ARRAKIS MELANGE DICE SET
MUH052177

A pre-order only set of custom dice, blue as the Eyes of Ibad, see the far future and navigate the murky world of Dune with the clarity of the spice Melange.

For more detail, and news of further upcoming releases for *Dune: Adventures in the Imperium* and a host of other incredible RPGs and board games watch the Modiphius website:
https://www.modiphius.net/

Join the Modiphius forum for detailed discussion, rules questions and gameplay notes from both fans and Modiphius staff at
https://forums.modiphius.com/