


# Do FATE

OF THE  
FLYING TEMPLE

Written by Mark Diaz Truman  
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## DEAR PILGRIMS OF THE FLYING TEMPLE, WE NEED YOUR HELP...

So begins the latest letter your troupe of pilgrims has received. There's only one problem—the Flying Temple has disappeared, leaving only a single dragon's egg in its place! It's up to you and the other teenaged pilgrims to carry on with the temple's work, helping the residents of the Many Worlds with their problems. Evildoers plot to take advantage of the temple's absence; there are no monks to give advice on how to deal with them, and your young dragon gets you into trouble as much as it helps you. You cannot ignore the people of the Many Worlds when they turn to you for help...

**Do:** *Fate of the Flying Temple* is a family-friendly standalone roleplaying game. This book contains everything you need to set off for adventure in the windpunk setting of the Many Worlds. In this game, you can fly with dragons, solve problems and puzzles, and defeat the bad guys just like the heroes of *Avatar: The Last Airbender* and *How to Train Your Dragon*.

Join the Flying Temple and set off for adventure!

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**FATE**  
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# Do FATE

OF THE  
FLYING TEMPLE

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This is a game where people make up stories about wonderful, terrible,  
impossible, glorious things. All the characters and events portrayed in this work  
are fictional. Any resemblance to real people, miniature royals, flying teenagers,  
dragons, elemental sorcerors, monks, temples terrestrial or skybound, eggs,  
pilgrims, or wee planets in crisis is purely coincidental, but kinda hilarious.



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## GREETINGS, PILGRIM!

Welcome to *Do: Fate of the Flying Temple*! In these pages lie the secrets to becoming a pilgrim of the Flying Temple, a hero of the Many Worlds who travels the universe helping people with their problems. For centuries, the pilgrims have answered letters from people all over the Many Worlds, bringing justice, hope, healing, and wisdom (and trouble!) to the people who ask for their help.




Yet, not all is well in the Many Worlds. The Flying Temple, home to the pilgrims and the monks that train them, has disappeared, leaving behind only a single dragon egg in its wake. No one knows what will happen to the Many Worlds, what new powers will rise now that the Temple has vanished. But the letters keep coming to the newly-hatched dragon...and the pilgrims must strike out on their own to offer aid, without the guidance of the monks that raised them.

*Do: Fate of the Flying Temple* is a storytelling game that uses the Fate Accelerated Edition of Fate Core by Evil Hat Productions to help you and your friends tell stories about brave and troublesome pilgrims growing up in the Many Worlds. We're excited to have you join us, so read on to learn more about the Many Worlds, the pilgrims, the Flying Temple, the dragon, and more!

### DO: PILGRIMS OF THE FLYING TEMPLE

This game is a sequel to *Do: Pilgrims of the Flying Temple*, published in 2011 by Evil Hat Productions. The original *Do* featured pilgrims answering letters across the universe, but still under the watchful eye of the monks of the Flying Temple. This version is a bit more adult: the pilgrims need to make their own way through the Many Worlds while caring for a dragon that reflects their choices back at them throughout their adventures.

Here's what you need to play:

- **Three to five people.** One of you will be the gamemaster, the others play pilgrims of the Flying Temple. We'll talk about what those terms mean later.
- **Fate dice, at least four, preferably four per person.** These special six-sided dice are marked on two sides with a plus symbol , two sides with a minus symbol , and two sides with a blank . You can get these dice from many hobby and game stores, sometimes



under their original name—Fudge dice. We call them Fate dice in this book, but you can call them whatever you like. You can also use the Deck of Fate, if you prefer picking a card to rolling dice. Evil Hat offers Fate Dice and the Deck of Fate for sale at [www.evilhat.com](http://www.evilhat.com).

- **Character sheets, one for each pilgrim.** You can download these from [www.evilhat.com](http://www.evilhat.com).
- **Index cards or sticky notes or similar slips of paper.**
- **Tokens for fate points.** These can be poker chips, beads, pennies, or anything similar. Get a handful—about 30 or 40.

## Telling Stories as Pilgrims

*Do: Fate of the Flying Temple* is all about telling stories. You create a troupe of pilgrims and follow them through an imaginary adventure in which you all take turns adding details, events, and dialogue.

Think about a movie, video game, or TV show you like where the characters go on adventures while growing up together as a family—something like *Avatar: The Last Airbender* or *How to Train Your Dragon*. Now imagine a similar sort of story, where you and your friends around the table make the decisions for the characters as they move through the story, and the story changes as you make those decisions.

Sometimes someone makes a decision to try something and you don't know for sure how it will turn out; that's when you roll dice to see what happens next. The higher you roll, the better the chance that things work out the way you planned; the lower the roll, the more likely it is that something interesting will unexpectedly shift or change in the story.

Unlike a lot of other games you might have played, however, *Do: Fate of the Flying Temple* isn't played with a board or on a computer. Instead, it's a conversation between the players, who take on the roles of **player characters** (PCs) called **pilgrims**, and the **gamemaster** (GM), a sort of referee who keeps the story moving. The GM's job is to present challenges to the players and to portray all the characters that aren't controlled by the players (**non-player characters** or NPCs). Only one person at the table plays the gamemaster; everyone else plays a pilgrim, putting themselves in their pilgrim's shoes to make the decisions that the pilgrims would make.

## How to Use this Book

Like most roleplaying games, this book is one part setting guide, one part instruction manual, and one part reference book. It's a good idea for the gamemaster to read the whole thing cover to cover and for interested players to read the setting and mechanics sections. That's not required, of course; the gamemaster can help new players jump in by explaining mechanics as the game is played.

Here's what you'll find:

## The Worlds of Do

The setting of *Do: Fate of the Flying Temple* is diverse and different. Read up here on the Flying Temple, the Many Worlds, the pilgrimage that sends pilgrims out to answer letters, and the newest drama...the missing Temple itself!

### THE MANY WORLDS

The Flying Temple sits at the center of the Many Worlds, a vast collection of planets inhabited by an infinitely diverse collection of people, animals, aliens, and...trouble! Look here for more information about the universe that surrounds the Temple and to start exploring the mystery of the Temple's disappearance.

## Playing Do

*Do: Fate of the Flying Temple* uses Fate Accelerated to help your group tell stories in the Many Worlds. The chapters in this section are dedicated to helping you learn all about Fate, including how to make characters of your very own!

### CREATING YOUR PILGRIM

Look here for instructions to create your own pilgrims, including aspects, approaches, stunts, and more. If you're lost during character creation, this chapter will get you back on track.

### ASPECTS AND FATE POINTS

We take some time to go deeper into aspects—the core of the Fate Accelerated engine—and talk about how you can use fate points to help your pilgrims accomplish their goals.

### ACTIONS, APPROACHES, AND OUTCOMES

What are pilgrims without action and adventure? We talk here about how your pilgrims get stuff done in the Many Worlds, including information on the four actions: overcome, create an advantage, attack, and defend.

### STUNTS

In addition to normal actions, pilgrims also get special powers called stunts. We spend some time explaining how to build stunts to get bonuses to your rolls and unique powers.

### CHALLENGES, CONTESTS, AND CONFLICTS

Not all problems in the Many Worlds can be resolved in a single roll of the dice. Look here for help dealing with more complicated situations like multi-step projects, arguments between pilgrims, and fights with the villains of the Many Worlds.



## STRESS AND CONSEQUENCES

While pilgrims abhor violence, sometimes they get a bit roughed up or overwhelmed by situations in the Many Worlds. We talk here about how to deal with stress and consequences as pilgrims, including recovering from injuries and embarrassment.

## ADVANCING YOUR PILGRIM

Growing up is a huge part of *Do: Fate of the Flying Temple*. Read up on advancement to see how your pilgrim can change and grow as the story progresses.

## For the Gamemaster

Running a game of *Do: Fate of the Flying Temple* is a lot of fun! We talk here about how to make your game awesome, and give you some tips and tricks for avoiding common pitfalls.

## RUNNING DO: FATE OF THE FLYING TEMPLE

Look here for all the information you need to run games of *Do*, including advice on creating NPCs, challenges and obstacles, and keeping your game fun and interesting. We want you to run (as well as play) this game, so we've included everything you—yes, YOU—need to run your own stories.

## ADVENTURES IN THE MANY WORLDS

Beyond running each session of *Do*, Gamemasters think about the flow and pace of the story. In this chapter, we talk about how to use the elements provided—the letters, the dragon, the missing Temple—to create intriguing and meaningful plots that will keep your players coming back for more.

## LETTERS FROM THE MANY WORLDS

To help you get started with *Do*, we've included twelve letters from the Many Worlds for use in your stories. We've also included instructions for writing your own letters, so you'll never run out of adventures for your pilgrims.

## SAMPLE PILGRIMS

Finally, we've included the full character sheets for the troupe of sample pilgrims (Marked Ghost, Fleet Quill, and Sneaky Tree) that appear throughout the book. You can use them as a reference when you're reading the examples in the text or give them to your players as pregenerated pilgrims for your home game.

Good luck!



# The Worlds of Do

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## THE MANY WORLDS

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Far from worldly troubles, the Flying Temple hovers harmoniously in the center of the Many Worlds. There, monks meditate and study, offer neutral sanctuary, and allow any adults who wish to join their ranks into the monastic order.

On occasion, children arrive at the Temple's gates. They are too young to be monks, but have nowhere else to go because of some unfortunate circumstance. The monks who specialize in such things raise these children to their teen years. The children are treated well, taught well, and raised as best as monks can raise children.

The children certainly consider the Temple their adopted home, but the monks don't believe that children have enough life experience to make the lifelong decision to become a monk. Thus, the monks long ago created a rite of passage for such youth: the pilgrimage.

### The Pilgrimage

The pilgrimage is a crash course in worldly life and worldly trouble. The monks send pilgrims out as peacekeepers, believing that these kids are their best ambassadors to the Many Worlds. (The wisdom is questionable on this point, but the monks are wiser than perhaps even we understand.) Since the Temple receives many letters beseeching the monks for assistance, the monks send the pilgrims out to answer the letters and solve problems, both to allow the monks to maintain their distance from the Many Worlds and to offer the pilgrims a constantly evolving set of problems both small and large.

As part of the pilgrims' training, the monks teach them the unique ability to fly unaided. Unlike other worldly folk, pilgrims can fly without airships, wings, or other artificial means of travel. They can jet around from world to world, answering the many letters that the Temple receives requesting help and aid.

Because the pilgrims represent the Temple, they are peaceful emissaries. They are allowed to defend themselves, just as the monks may defend the Temple, but only if necessary. The monks have shown their wards how to defend themselves with whatever tools and skills they have on hand, but they are taught to solve problems without the need for weapons or armor. That is the worldly way. Pilgrims solve problems with ingenuity, compassion, and a good heart.



## The Many Worlds

Most of the universe is filled with peaceful, tranquil skies. Anywhere you look, you see clouds and a sprinkling of little planets so far away they all take on a vague bluish shade. The sky is blue during brightest light, then dimming to a deep violet as darkness falls. The stars in the night sky are actually the twinkling campfires and lamps of not-so-distant worlds.

These worlds are tiny by our standards, but planets nonetheless. Each one is home to someone or something. Gravity in this universe is partly a matter of physics, partly psychology. If a world is big enough for a person to call home, then it has gravity. All home worlds have the same strength of gravity, regardless of their size or mass.

Most worlds are miniature versions of our own Earth. Instead of a forest, a world might have a few trees. Instead of a mountain range, it might have one mountain jutting from the landscape. Many worlds are so small they can only support a few houses. This makes each world a little island, a self-contained culture with its own peculiar customs.

There are larger bodies too—desert planets so vast that you couldn't circle them in a lifetime of walking and jungle worlds so dense that no pilgrim has ever seen the heart of the forest—but those are rare, few and far between. They're usually home to grand societies, bustling cities of commerce and trade, and fantastic monuments to deeds once done by mythic leaders. They might even house a former pilgrim or two.

There is no "outer space" as we know it, with its harsh vacuum and hazardous cosmic rays. Instead of nebulae glowing fiercely against the black, the universe that surrounds the Many Worlds is filled with voluminous clouds, home to thriving ecosystems full of birds, air whales, and lightning spirits. The air can take on a charged quality or fill with dangerous storms, but it's much more like sailing the open seas than navigating the dark vacuum of space.

### FLYING BETWEEN WORLDS

To escape the gravity of a world, you have to remain in the air for a few minutes, long enough that jumping up and down won't do it. Regular people who want to travel between worlds must rely on balloons, rockets, flying animals, ornithopters, parachutes, sails, kites, and other contrivances designed to avoid touching down on solid ground. Only monks of the Flying Temple, and the pilgrims they train, can fly unaided. They alone know the subtle emotional attachments that give gravity its comforting power over the human heart.

## Animals Around the Worlds

The universe holds many wonders for the itinerant zoologist. Some animals and plants aren't so different from what you'd find outside your own window. They may be a little smaller or a little stranger, given the worlds they live on, but a dog looks like a dog, even if that dog can talk, fly, or sing.

Flying or floating animals find a comfortable life drifting between worlds. Lack of gravity does strange things to animals compared to their land-loving cousins. Free from weight, animals may grow to many times the size of an average world. Pilgrims may visit a large city on the back of a turtle or a symbiotic tribe living inside a jellyfish. Animals can be big enough to swallow up a whole world and not even notice.

By far, birds are the animals most at home in the open skies. If a flock of gulls becomes fatigued during a long flight, they can sleep and drift for a few hours until their strength is restored. A tiny sparrow can perch on a floating branch. With nothing but air at their disposal, bird species take two divergent paths. If they stay small, they gather in great migrating swarms. If they don't flock with other birds, they grow to the size (and spherical shape) of a world.

Without gravity to pull their droppings away, migratory flocks leave great guano roads through the air. Whole industries are built around these roads. Peddlers collect the remains and sell them as watered-down ointments for restoring youth. Some religious traditions attempt to divine the future in the droppings, scouring the universe for signs of the next mass migration.

Because of the lack of gravity, creatures you might normally find underwater find a very comfortable environment in the sky—assuming they know (or figure out) how to breathe air. Travelers can spot whales idly floating along in loose pods, turtles laying eggs in clumps of sky moss, and deadly anglerfish living in dense clouds. A word of warning: If you've been flying a long time without sight of land and suddenly come across a gleaming blue world, watch out for tentacles.

Plants deserve a mention, since rootless life causes dramatic changes to their physiology. Air-faring plants look more like jellyfish. Their roots trail for many languid miles behind a thick clump of sail-like leaves. Villagers live among these roots, tending to the wellbeing of their plant and making sure its roots don't get tangled.

As for trees, they become quasi-planets, divided into two hemispheres. One hemisphere faces Temple-ward, absorbing the Temple's great light, while the other hemisphere is made of sponge-like roots absorbing any ambient moisture. Many animals live on these worlds, too, some unique among the whole universe.

Some of these trees release enormous seeds, which collect a shell of debris, rocks, and other matter over time. Once centuries of layered soil collect around it, the seed germinates, destroying the loamy shell. This comes as a great surprise to anyone who doesn't know their world is about to sprout.

## Troubles Across the Worlds

The people of the worlds come in all shapes and sizes, from normal humans to humble vegetable-people, to grand monarchs, to fickle deities, and, well, to pilgrims themselves. Regardless, the troubles tend to follow similar patterns that any wizened old Temple monk can point out with some experience.

Pilgrims deal with old codgers upset at young upstarts breaking long-standing traditions. Pilgrims negotiate ancient feuding nations competing over a scrap of floating land. If those negotiations go badly, the pilgrims try to end the ensuing wars. Believe it or not, those are the easy troubles. The real dilemmas are subtle, dangerous, and slippery, like an invisible electric eel. (Which exists, by the way.)

It's not uncommon for affairs of the heart to be blown out of proportion. You know the types: Young love blossoming between rival families and all that mushy romantic stuff. The opposite, intellectual extreme is no less difficult. Troubles of the mind tend to be challenging, cerebral mysteries with few obvious clues to worldly eyes.

There are more cosmic forces at work around the worlds, too. At times, the forces of nature threaten the livelihood of a worldly village. Sometimes the gods, personified human quirks, take an all-too-active role in worldly lives, causing quite a bit of bother in daily life. It's even worse when the gods themselves are the ones asking for help. But needing help is something all worldly people have in common, and the pilgrims are the solution of last resort. When the situation is clearly not going to get better, a worldly person writes a letter to the Flying Temple.

## The Heavens

The Many Worlds are nearly infinite, a sea of individual jewels arranged across the universe, each filled with unique problems and opportunities. However, some areas, united by proximity or similarity, take on a collective cultural character. The denizens of the Many Worlds call these Heavens, neighborhoods of worlds with their own unique flavor and way of doing business. Wise pilgrims tread cautiously when they receive a letter from a world that lies in one of these regions; there are often politics at play that encompass more than a single world.

## The Heavens of Spice and Jade

These worlds are home to arcane beings of vast cosmic power, but with appetites as banal and petty as any mortal's. These are gods, in other words, and they're a bunch of jerks. They love meddling in people's lives, especially those in the Heaven of Spirits, where their powers seem to be most effective. They are capricious, cruel, and even the most well-intentioned deity will no doubt bring trouble to those who follow them. Pilgrims are advised to deal with gods delicately. Very delicately.



### **The Heaven of Spirits**

This pocket of air strengthens wizardly arts, though for no reason any scholar has yet discovered. Sorcerers of all stripes congregate to purchase their Great Wands of Gratuitous Greatness and Mighty Crystals of Mighty Might. Wizards have their splashy duels, between lengthy berating monologues. All this activity attracts ghosts and gods, who often make appearances here. Or perhaps it was the magicians who were first attracted to the presence of spirits. Who can say? All that's known is that any latent magical talent is increased a hundredfold, making this a very dangerous place for those inexperienced with matters magical.

### **The Heaven of Steel**

This is home to worlds of industry and empire, vast political entities that are almost incomprehensible to outsiders. Most people dare not mine their world for minerals or metals, but these empires chew up every scrap of solid ground in their pursuit of better, stronger sky armadas, often destroying the worlds they promised to protect. Steel citizens live under the rule of one of many imperial families—all of whom are just one bad conversation away from all-out war—but the political drama is far removed from the life of the average laborer. The people who live here only know that if they work hard, the empires will keep them working. Probably forever.

### **The Heaven of Dust**

This cloud is the result of Steel's labors: the sandy remnants of those unfortunate worlds where even an ounce of ore is discovered. The dust cloud, too small for anyone to call home, nevertheless makes convenient shelter for masked bandits, nomads, and pirates. This Heaven's most nefarious reputation may come from the fact that it is a weapon itself: the dust is as suffocating as any noxious gas and expands as more worlds are mined out. It stings any eyes unprotected by goggles. Sky ships are even known to trawl the edge of the cloud with great slings, and then hurl the payload at rival worlds.

### **The Swift Heaven**

This network of air current speedily sends sky ships and other creatures across the universe. However, few stay on long as the Living Storm calls this region home. Without any solid land to break its course, this hurricane is thousands of years old. It has developed a symbiotic relationship with the rest of the universe across those strange eons. Its fast winds lure travelers with the promise of convenient travel. But its generosity is capricious. The Living Storm hurls lightning bolts that can shatter the strongest hulls and fry the biggest sky whale. (This lends itself to a very popular chain of side-wind whale restaurants.) If a pilgrim is swift enough and reckless enough, the Swift Heaven can be a great asset on the pilgrimage, though.



### **The Heaven of Dusk**

Imagine the Flying Temple at the center of the universe, casting its light across all the Heavens each day. Then imagine a region so distant that the Flying Temple's warmth and light is only a mild dimness. Only the mad and rugged live in this, the Heaven of Dusk. Snowdrifts swirl across the sky, blanketing worlds so thickly that they're more snow and ice than solid ground. People come to this edge when they want to get away from everything. The sky whales call this place home, munching on the glowing algae embedded in the floating icebergs, although they migrate towards the center of the universe to spawn. Those whales are pursued by nomadic tribes, hunting the great beasts for their valuable blubber and bone.

### **The Heaven of Night**

Beyond the Heaven of Dusk, the sky goes on to the Heaven of Night. This is the region of the universe farthest from the Flying Temple. Consequently, the Flying Temple's light never reaches anything here. It is intolerably cold. The wind is endless. Yet, things live here. Strange things cataloged only by their distant howls and moans. At times, the night-creatures grow brave, crossing the borders into the Dusk and even deeper into the lighted parts of the universe. In the light of dusk and day, these creatures reveal themselves as writhing balls of teeth and tentacles.

## The Pilgrims

Pilgrims are rarely sent out to handle problems alone, despite their often-impressive powers and abilities. The monks at the Flying Temple long ago recognized that a single pilgrim is like a single drop of water—a bit too subject to the whims of the surrounding world. There’s no point in sending a single pilgrim out to face the Many Worlds alone!

Instead, the monks traditionally send out groups of pilgrims to answer letters, each offering support in the face of danger and companionship on the journey. Some pilgrims travel together in a tight group, but often the monks ask pilgrims to travel with new companions, forcing them to deal with new ideas and new ways of doing things when they get a bit too comfortable.

Pilgrims call their group of traveling companions a **troupe**—although people on the worlds may use less kind words like “a trouble” or “a plight” when they refer to a wandering group of pilgrims—and they have great loyalty to their troupe, even if the monks disband it after several adventures spent answering letters on far-off worlds.

## Martial Arts and Violence

The monks at the Flying Temple are known for their martial skill and their pacifism. Each monk seeks enlightenment while studying and meditating at the Temple, and it is rare to find a monk who doesn’t spend at least part of their time practicing martial arts in the many dojos of the Flying Temple. Yet, the monks are staunch pacifists and find no benefit in the use of violence, even when others call upon them to use their abilities in defense of the Temple or the Many Worlds.

Pilgrims are taught both lessons well. The monks from the Temple train the pilgrims in a multitude of martial arts, helping the pilgrims find strength, balance, and confidence as they master many skills. Yet as often as the monks praise the pilgrims for their hard work, the reminder that violence is not a solution is never far away. A quote from Monk Falling Leaf is inscribed into the doorway above each practice room in every dojo in the Flying Temple: “Violence is not an answer to any question worth asking.”

When pilgrims answer letters on a world, their own pacifism is often tested. Although the Flying Temple is both respected and feared, there are people who have claimed power through violence or who use it to solve their own problems, regardless of cost. When pilgrims meet such opposition, they must think creatively to turn the conflict away from violence to stay true to their ideals!



## NO VIOLENCE?

You might be asking yourself, “How do we play a roleplaying game without violence? What will the conflicts be about?” Remember that even though the Flying Temple has gone missing, the pilgrims are still determined to help people solve problems. This frequently requires them to find new and innovative ways to solve problems that don’t involve punching anyone in the face. See “*Tips of the Trade*” on page 103 for advice on avoiding violence in your game.

### Unique Abilities and Powers

In addition to their martial skills, many pilgrims also manifest supernatural or magic powers that help them solve problems. It’s not unusual for a pilgrim to control fire or sing songs that gently put people to sleep, nor is it uncommon for a pilgrim to be incredibly fast or extremely strong. The monks do their best to teach the pilgrims how to use these gifts, but they know that ultimately each pilgrim must find the best use for their abilities in their own time.

Some pilgrims, however, are almost plagued by their powers. A pilgrim who can read people’s thoughts, for example, might struggle to go through a day with so many voices intruding into their own mind. The monks do their best to counsel and advise these young pilgrims, but they are unwilling to help them silence or distance themselves from these abilities. Acceptance, the monks remind the pilgrims, begins by acknowledging the world as it is, even if that acknowledgement is unpleasant or difficult.

### Graduation Day

As pilgrims of the Flying Temple get older, they become more adept at dealing with the various problems they encounter. Some start to look to the worlds with longing, their path drawing them away from the Temple and back toward an “ordinary” life. Others begin to resemble the monks at the Temple, gradually adopting the calm and tranquility of a life removed from the hustle and bustle of everyday problems. A chosen few are caught in-between lives, drawn to bridge the gap between the Temple and the Many Worlds. No matter the outcome, all pilgrims know that their pilgrimages will end.

When it’s time, the monks let the pilgrims know that a given letter will be their last. They might say this to a single pilgrim or to an entire troupe—who all tend to be around the same age—but the result is always the same. The pilgrims who are told that their pilgrimage has come to an end face a decision: is it time to join the Temple as a monk or to try to build a life in the Many Worlds?



### **The Temple Is Missing!**

Of course, all the history of the Flying Temple is...history. As the pilgrims' story opens, they find that the Flying Temple has vanished! Without warning, everything is gone: the monks, their homes, perhaps even other pilgrims and wandering people who had sought refuge at the Temple. It's as if something came and scooped up the center of the universe, leaving their troupe of pilgrims behind without even so much as a note. The emotional blow of the missing Temple is so severe that most pilgrims find themselves unable to fly when the temple disappears!

### **Chaos in the Many Worlds**

Since the Flying Temple was the center of the Many Worlds, its light, guidance, and energy sustained cultures across a nearly infinite set of worlds and moons. Its absence throws many things into disarray; planets near the Flying Temple were thrown out of their orbits and many skyships and sky-caravans were scattered across the universe. Imagine, just for a moment, what would happen to our world if the sun suddenly vanished!

Some worlds, however, remain unaffected by the chaos that strikes many moons and planets after the Flying Temple's disappearance. Perhaps it's their strong culture or distance from the Flying Temple; no one knows for sure. But there are those who refuse to believe the Temple is truly gone, or who are taking advantage of this moment to get a stronger grip on power in the absence of the monks. Some people—it seems—were prepared for this occasion, as if they knew the Temple would vanish...

## **The Dragon Egg**

The pilgrims who discover that the Temple is missing find only one thing left behind: a dragon egg. It sits on a small island of rock—a piece of the Temple that was left floating at the center of the Many Worlds—as if waiting for the pilgrims to retrieve it. Even more mysteriously, pilgrims who get near the egg (and the dragon inside) find themselves lighter on their feet, more calm in the face of the uncertain future. They might even be able to fly again!

What is this egg? What relationship does it have to the Flying Temple? Should they protect it? All these questions and more remain unanswered for the pilgrims. They used to turn to the monks for answers and guidance, but now they have only themselves. What decisions will they make, now that they are the only authorities? How will they know what to do, when there are no more Graduation Days?

## **Letters, Always Letters**

Yet, the dragon egg must have some link to the Flying Temple itself, for the letters that used to arrive at the Flying Temple come directly to the dragon! Some of these letters are traditional problems, issues that would have come to the Temple before and been handed out to a troupe of pilgrims that were well-suited for the job; some of these letters are frightening and new, speaking of issues that have only arisen since the Flying Temple disappeared. People in the Many Worlds are looking for answers and there are dangerous people who will give them answers, maybe even at the point of a sword!

## **What Does the Future Hold?**

In a universe without the Flying Temple, how can the Many Worlds survive? Who will solve the problems of the people who need help? Who will keep the forces of selfish and greedy people at bay? Who will offer the guidance that the monks provided? And how will the pilgrims know what to do in tough situations that call for hard decisions?

The pilgrims won't know the answers to these questions as the story starts, but over the course of their adventures, they will determine the fate of the Many Worlds. Will they seek answers to the Temple's disappearance and try to spread the truth of the Flying Temple to the Many Worlds? Or will they build up a new Temple, a new place for monks to gather to support the people of the universe? Or will they find some way to teach the Many Worlds to stand on their own, without a Temple at the center of the universe? Only time will tell!







CH  
02

# Playing Do

DP



## CREATING YOUR PILGRIM

In *Do: Fate of the Flying Temple*, you'll have your own adventures in the aftermath of the Flying Temple's disappearance. You'll learn to raise your dragon, solve the problems of new letter writers, and search for answers across the Many Worlds. To do all that, you need your own character—a pilgrim of the Flying Temple all your own!

### CREATING PILGRIMS: THE 30-SECOND VERSION

1. Pick a name (avatar and banner) for your pilgrim. Turn these into aspects (page 28).
2. Create a dragon aspect to describe your dragon (page 30).
3. Choose approaches (page 32).
4. Set your refresh to 3.
5. Optional: Write up to two more aspects and choose a stunt (page 34).
6. Describe your pilgrim's appearance.

### Name Your Pilgrim

Before you decide on anything else, give your pilgrim a name. The first part of your pilgrim's name is your **banner**, an adjective or verb that represents how your pilgrim gets into trouble. The second part is your pilgrim's **avatar**, a noun that reflects how your pilgrim helps people. Together, these two halves of your pilgrim's identity will drive the story, alternately getting you into and out of trouble.

A pilgrim's name isn't literal, but instead reflects a broader understanding of the pilgrim's gifts and weaknesses. The pilgrim **Marked Ghost** isn't literally a ghost with special markings; she's a pilgrim who helps people by talking to ghosts (her avatar) and often gets into trouble because of a prophecy that marks her for greatness (her banner). Be creative with both how you help people and how you get into trouble!







### LOOK AROUND!

If you're having trouble thinking of an avatar or banner, look around your house or gaming area for ideas. You might find that a stuffed animal, a painting, a book, or a toy nearby inspires some great ideas.

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Anastasia has decided to name her pilgrim Fleet Quill. Her avatar (Quill) represents her training in earth magic painting, an ancient art that allows her to imbue paintings with extraordinary earth magic. Yet, she's a bit of a busybody; her banner (Fleet) reflects that she's always overwhelmed by her many projects. She never has enough time to get everything done, and she's always cutting corners or trying to do too much too quickly.

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## Choose Your Avatar

Although your pilgrim's avatar is the second half of your pilgrim's name, it's often easier to start by talking about how you help people solve their problems. After all, you're a hero of this story! How do you think you would help the people of the Many Worlds deal with the problems they describe in their letters? What gifts make you an emissary for the Flying Temple?

Sometimes your avatar is a special power, like the ability to talk to plants or summon fire, but your pilgrim doesn't need supernatural powers or magic to help people. In fact, some of the strongest and bravest pilgrims help people by quietly listening to a community's problems or researching lost information in ancient libraries.

Simple words make great avatars—Book, Mirror, Glass, Paper—but you might prefer animals or animal traits—Tiger, Monkey, Wing, Claw—or even something epic and dramatic—Storm, Fire, Winter, Destiny. All of these give you plenty of options for helping people, ranging from the very literal to the deeply metaphorical. You might be great at researching ideas (Book), clever and thoughtful about problems (Monkey), or able to see far into the future to predict what will happen (Destiny). Let your imagination run wild!

That said, selecting an avatar can sometimes be intimidating. You want to make sure you select something interesting for your helpful traits. Here are a few tips for choosing a great avatar for your pilgrim:

### KEEP YOUR AVATAR HELPFUL

Remember that pilgrims are still peaceful emissaries of the Temple and do not, as policy, solve problems through violence. Even if your pilgrim's avatar is something like Tiger, it can mean that your pilgrim uses personality (like a strong will) or unique skills (like the ability to follow a target silently). It does not mean that your pilgrim helps people by slicing them to bits with retractable claws. Slicing doesn't help anyone.

### LOOK BELOW THE SURFACE

Even an avatar that seems limited at first glance can be very adaptable. Say you want Shout as an avatar. Using that as a metaphor for helping people by arguing may be inconvenient; you'd have to contrive an argument whenever you want to help someone. It may be easier to expand the metaphor with some detail, like a motive. Maybe your pilgrim helps people by "arguing on behalf of the underdog." This gives you a new hook into the story, since you'll search for and defend underdog characters instead of waiting for arguments to arise.



### MAKE IT PRACTICAL

The way your pilgrim helps people should be different from how other pilgrims solve problems, ensuring that your pilgrim contributes unique talents to the troupe. Skills like a knack for languages, a trustworthy demeanor, or a commanding presence are always useful. They might seem a bit boring next to a pilgrim who can summon thunderstorms or control shadows, but you might find that you'll solve more problems talking to the people of the Many Worlds than blasting their problems with fire!

### MAKE IT A SUPERPOWER

If you want a more supernatural flavor, you can describe your pilgrim as having superhuman powers like the ability to control the flow of water or to magically heal wounds. But keep in mind that's no more important than a non-supernatural avatar. The range of abilities within a troupe of pilgrims can vary, but they're all equally useful. In fact, sometimes pilgrims with fantastic abilities draw lots of attention while their quiet companions end up doing the real work.

### TIE IT TO A PARTICULAR TOOL

Sometimes it can be fun to take your avatar literally, especially if it's an object like a pen, rope, scarf, or shoe. In these cases, you'd simply write that your pilgrim helps people by "using a calligraphy pen." This can be an interesting challenge to your creativity, as you work to find practical uses for a calligraphy pen in different situations. You might use your pen to pry open a door, write a beautiful sonnet to soothe an angry sea creature, and convince people that you really are a pilgrim all in the same adventure!

## THE TEST OF A GOOD AVATAR

The trick to having a fun and interesting avatar is if you can describe a number of different ways you help people with it. Can you answer the following?

- Your dragon accidentally burned down a barn, upsetting a number of angry villagers. How does your pilgrim's avatar help your dragon?
- Two people are arguing over who gets their father's inheritance. How does your pilgrim's avatar help them?
- A flood is about to wipe out a friendly village! How does your pilgrim's avatar help them?



## Choose Your Banner

Like your avatar, your pilgrim's banner is deeply tied to what your pilgrim will be doing when you play *Do: Fate of the Flying Temple*. Although you'd like to focus on helping people, your pilgrim can't quite escape the trouble you cause as you journey through the Many Worlds. Your banner gives you a chance to tell your group what kind of trouble you think would be interesting.

Your banner can be a verb—Flying, Rolling, Shining, Dancing—but it can also be an adjective—Cheerful, Wise, Diplomatic, Blessed. Either way, the word should be positive or at least neutral—Cloudy, Round, Blue, Scaly. No pilgrim wants a negative sounding banner that's going to call down even more chaos and difficulty!

Like your avatar, your banner represents a way of getting into trouble throughout the story. Perhaps your pilgrim eats too much food wherever you go (Hungry), clumsily breaks expensive objects by bumping into them (Large), or attracts too much attention from the people of the Many Worlds (Famous). Your banner is just a simple word, but it represents much more to your pilgrim.

It's hard sometimes to figure out how your pilgrim keeps getting into trouble, especially if your avatar might get you into plenty of trouble already. Here are a few tips for choosing interesting banners for your pilgrim:

### USE POSITIVE PROBLEMS

It's easy to think of negative traits like Smelly, Dumb, or Rude. Too easy, really. This is how your pilgrim will regularly get into trouble and it can be dull to contrive the same situation over and over again. When you choose a positive (or at least neutral) word, you open up more possible interpretations for your pilgrim's banner. Pilgrim Dumb Tiger gets into trouble by being dumb—which will quickly get uninteresting—but Pilgrim Clever Tiger gets into trouble by overthinking things, creating plans that almost work, or angering people who feel fooled by your clever plans.

### GET INPUT FROM THE GROUP

Fate works best when all the players (and the GM) work together to collaboratively create an interesting and dramatic story. When someone is coming up with a banner, offer your ideas in a friendly, constructive manner, and listen to other people's ideas about potential banners for your own pilgrim. If you feel like the banner a fellow player is proposing is too restrictive, say so, but also offer your own alternatives. Open up discussion with the rest of the group, so everyone has a voice in the creative process.



### DESCRIBE THE CAUSE...

If you really want to drive your pilgrim headlong into interesting, varied problems, phrase how you get into trouble because of something you do. That way, the particulars of the trouble itself are left open for the others to decide on the spot. You might say, for example, that your Truthful pilgrim gets into trouble by stating the obvious. It's not a trouble by itself, but if you get put in situations where you have to keep a secret, or if you blurt out an offensive observation in polite company, you'll find yourself in hot water pretty quickly.

### ...OR DESCRIBE THE EFFECT...

You can also describe the type of trouble your pilgrim gets into, but leave open what you do to get into those situations. Maybe your Rebellious pilgrim gets into trouble by angering the local authorities. That's a very specific type of trouble, but you've still left yourself open to lots of different ways to end up there. Maybe you're a pickpocket or the victim of mistaken identity with a wanted fugitive. Whatever the cause, the effect is the same: trouble with the law!

### ...BUT DON'T DESCRIBE BOTH

If you assign both the cause *and* the effect of your pilgrim's banner, you're likely to end up in a lot of situations where you can't quite make your complex chain of events come to pass. It sounds great to say that your pilgrim's Lightfingered trouble causes you to end up in jail because of your pickpocketing ways, but your group will get bored of the same situation happening every time you set foot on a new world. It's much better to leave some ambiguity so that you can come up with new ideas during play that better fit the situation.

## THE TEST OF A GOOD BANNER

The trick to having a fun and interesting banner is if your group can describe a number of different ways you get into trouble with it. Can you answer the following?

- Your pilgrim rescued the dragon from the angry mob, but got into trouble! How did your banner get you into trouble?
- Your pilgrim helped the two people decide who gets the inheritance, but got into trouble! How did your banner get you into trouble?
- Your pilgrim saved the friendly village from the flood, but got into trouble! How did your banner get you into trouble?

## Create Character Aspects

Once you've decided on an avatar and banner for your pilgrim, you need to turn them into **aspects**. Aspects are at the heart of *Do*: they are descriptive words and phrases that help your group figure out what matters to the story you're all telling together. Your aspects will grow and change throughout the course of your adventures together, but your first few aspects help your group understand who your pilgrim is at the start of your collaborative story.

### FATE POINTS

When you're playing *Do*, you use **fate points**—tokens or beads that act as an out-of-character currency for affecting the story—to **invoke** your aspects, calling on them for resources to accomplish your goals. Your GM will give you a few to start, but you can earn more as you play the game. See *Aspects and Fate Points* on page 36 for more about fate points.

### Aspects in a Nutshell

A **character aspect** is a word, phrase, or sentence that describes something centrally important to your character. It can be a motto your character lives by, a personality quirk, a description of a relationship you have with another character, an important possession or bit of equipment your character has, or any other part of your character that is vitally important. Your first two aspects are drawn from your avatar and banner, but your character may acquire more aspects during play.



Aspects allow you to change the story in ways that tie in with your pilgrim's personality, skills, or problems, usually by spending fate points. You can also use aspects to establish facts about the setting, such as the presence of magic or the existence of a useful ally, dangerous enemy, or secret organization. You can also use them to earn fate points for your pilgrim when they cause trouble for your group of wandering adventurers or get you into deeper trouble than you were expecting. Head over to *"How Do I Use Aspects?"* on page 39 to read more about how aspects influence play in *Do*.

## Avatar and Banner Aspects

Your first two aspects are directly tied to your pilgrim's name: an **avatar aspect** and a **banner aspect**. These aspects take the ideas behind your pilgrim's name—the ways you help people and get into trouble—and turn them into full-fledged descriptive phrases that allow you to spend fate points to accomplish your goals.

### AVATAR ASPECT

Your first aspect describes how you help people; boil down the interesting things your character does into a short, two- to four-word phrase. If you control the weather to help people, you might take the character aspect *Master of Storms* or *Lightning Speaks to Me* to represent your connection with the elements. If you help people by carefully listening to their problems, you could take the character aspect *Full of Ears* or *Mouth Wide Shut*.

Like your avatar itself, your avatar aspect isn't a literal description of what you do to help people. It's a chance to help your group understand what part of your pilgrim's story you're most excited to tell. Be creative!

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Anastasia likes the idea that her pilgrim's avatar (Quill) isn't just about one painting or writing utensil. Instead, she wants to be able to do all kinds of earth magic to help the people of the Many Worlds. She takes the aspect **Earth Magic Painter** as her avatar aspect and talks with her Gamemaster, Lucia, about what it looks like to paint people and things with her special paints and brushes.

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## EXAMPLE CHARACTERS

Want to read more about the sample characters used throughout the book? Marked Ghost, Fleet Quill, and Sneaky Tree all have full character sheets, descriptions, and illustrations starting on page 130 of this book!



## BANNER ASPECTS

Your second aspect explains why you keep getting into trouble; summarize your banner in a short phrase to match your avatar aspect. If you can't keep yourself from thumbing your nose at authority, you might take the aspect ***Rebel Without a Cause*** or ***Overly Independent***. On the other hand, if you always seem to find yourself on the run from the powers-that-be, you could take the aspect ***Always on the Run*** or ***Things Never Go Smooth***.

Like your avatar aspect, your banner aspect should offer the other players at the table a sense of what story you're hoping to tell with your character. Whatever you emphasize here will be the primary opposition that your pilgrim faces during the story!

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Pilgrim Fleet Quill is always in over her head. Anastasia gives her the banner aspect ***Never Enough Time!*** because her pilgrim is constantly running out of time for everything she wants to do. Earth magic takes time, and Pilgrim Fleet Quill never has enough of it!

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## WRITING GREAT ASPECTS

Want to know more about creating aspects? Check out *Aspects and Fate Points* on page 36 to learn more about how to create awesome aspects for your pilgrim.

## Add a Dragon Aspect

In addition to choosing avatar and banner aspects, you also select a **dragon aspect** when you first meet your dragon. Like your other aspects, you can use your dragon aspect to help you accomplish your goals or define interesting parts of the Many Worlds, and your dragon aspect will generate fate points when your dragon gets you into trouble.

Unlike your other aspects, your dragon aspect collectively describes your troupe's dragon instead of your pilgrim. You might say that your dragon has ***Scaly Red Wings*** or that your dragon ***Breathes Blue Fire***. These aspects describe your dragon, but you're free to use them as normal aspects, invoking them as if they were your pilgrim's own aspects. List the aspect you personally add to the dragon on your character sheet below your avatar and banner aspects.





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Anastasia decides to add the aspect **Learning to Talk** to her troupe's dragon. Since Fleet Quill, the other pilgrims, and the dragon are falling through the air where the Flying Temple used to be—they can't fly anymore!—Lucia tells her that the dragon starts to copy her speech. Pilgrim Fleet Quill yells "Help!" and the dragon yells back "Haaaalp!"...as if they are playing a game. Soon enough, Fleet Quill has convinced the dragon to save them from falling, and the dragon's interest in speech will continue through the rest of the story.

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Your relationship with your dragon will grow and change over time, but when you first establish your dragon aspect you've got a chance to say a lot about what kind of dragon you want to have in your game. What magic powers does your dragon possess? Does it talk? What kinds of wings does it have? Does it have wings at all? What color is it? What makes your dragon special?

### Additional Character Aspects

If you've got other ideas for words or phrases that describe your pilgrim, you can add them in after you determine your avatar, banner, and dragon aspects. It's also totally fine to wait to add more aspects until you've played a few sessions. It's exciting sometimes to discover in a later session that your pilgrim is the *Daughter of the Crystal King* or to add that you *Can't Let Anything Go* after you've gotten in a few arguments with the other pilgrims.

You can have up to five character aspects at one time for your pilgrim, so you've got room for two more aspects in addition to your existing aspects. Remember that you can change aspects during play too, so your avatar, banner, and dragon aspects may shift over time to better reflect your pilgrim's growth. See *Advancing Your Pilgrim* on page 84 for more on changing aspects after character creation.

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Marissa, playing Pilgrim Marked Ghost, is a bit concerned that her pilgrim is too serious. She's a **Medium for the Dead** and **Chosen by the Flying Temple**, and Marissa is worried she won't get to have any fun on the pilgrims' adventures. She adds the aspect **Pilgrim Prankster** to Marked Ghost to note that her pilgrim likes to keep people on their toes with funny pranks and tricks.

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## Choose Approaches

Once you've got a solid grasp on your aspects for your pilgrim, choose your **approaches**. Approaches are descriptions of how you accomplish tasks and handle conflicts. All pilgrims have the same six approaches:

- Careful
- Clever
- Flashy
- Forceful
- Quick
- Sneaky

Each approach is rated with a bonus that describes how much your pilgrim favors that particular style of problem solving. If your pilgrim is quiet and reserved, always on the lookout for problems and issues, you're probably Careful; if your pilgrim thinks that every problem can be solved by crashing directly through it, you're probably Forceful!

Choose one approach at Good (+3), two at Fair (+2), two at Average (+1), and one at Mediocre (+0). The higher the number you pick for an approach, the more that approach matters to your pilgrim—and the better your pilgrim will be at solving problems with that approach. We talk more about what each approach means and how you use them in *Actions, Approaches, and Outcomes* on page 46.

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Ian decides that he's (obviously) going to take Sneaky as +3 for Sneaky Tree, but he's not sure what to do with his other approaches. He decides that he's not very Quick (+0), but that he's pretty Careful and Clever and takes both of those approaches at Fair (+2). That leaves him with Flashy and Forceful at Average (+1), which he decides fits pretty well. It looks to him like Sneaky Tree is patient, thoughtful, and crafty, but that he's not a great fit for dramatic actions or acts of physical heroism!

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Like your pilgrim's aspects, your pilgrim's approaches aren't fixed in stone; you can improve and swap approaches when you reach specific milestones in the story. For example, your pilgrim might decide that, after a particularly bad argument with a loved one, you want to be less Forceful and more Careful in the future. Take a look at *Advancing Your Pilgrim* on page 84 for more on changing your approaches after character creation.

## Approaches as Character Traits

Approaches aren't just about accomplishing tasks. Your approaches can also say a lot about who you are. After all, they tell us what kinds of methods your pilgrim prefers...and what kind of methods your pilgrim tries to avoid. Taken as a whole, you can see a character type emerging from just the approaches themselves. Here are some examples:

- **The Adventurer:** Flashy +3, Quick and Clever +2, Forceful and Sneaky +1, Careful +0
- **The Brute:** Forceful +3, Careful and Flashy +2, Sneaky and Quick +1, Clever +0
- **The Guardian:** Careful +3, Forceful and Clever +2, Sneaky and Quick +1, Flashy +0
- **The Showoff:** Quick +3, Forceful and Flashy +2, Clever and Careful +1, Sneaky +0
- **The Thief:** Sneaky +3, Careful and Quick +2, Clever and Flashy +1, Forceful +0
- **The Trickster:** Clever +3, Sneaky and Flashy +2, Forceful and Quick +1, Careful +0

Think about what your lower ranked approaches mean when you select your approaches for your pilgrim. If you're Careful +0, you're likely to rush into situations, no matter what your +3 approach is; if you're Sneaky +0, you can't go five minutes without drawing attention to yourself!

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Pilgrim Fleet Quill has Quick +3—she's always running from project to project—and Forceful +0. She's always likely to jump into action, trying to save everyone from whatever problems have cropped up, but she's not likely to try to go right through a problem or to tackle it head on. That makes a lot of sense, of course: why would an **Earth Magic Painter** try to charge right through something? She might break her paints and brushes! It's far better to make a quick plan to go around, under, over, or behind a problem, right?

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## Choose Stunts

A **stunt** is a special trait that changes the way an approach works for your pilgrim. Generally, stunts give you a bonus (almost always +2) to a certain approach when used with a particular action under specific circumstances. For example, a pilgrim might want to be especially skilled at *using magic Forcefully while protecting people from dangerous threats*. We talk more about stunts in *Stunts* on page 64. Choose one stunt to start, or you can wait and add a stunt during the game.

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Ian wants to keep most of Pilgrim Sneaky Tree's stunts open at the start of the game, but he definitely wants to have a **Bag of Infinite Seeds**. He thinks for a bit about making the stunt be about having more seeds than he can ever use, but eventually decides to have it add a +2 to any roll where he Flashily creates an advantage by growing things from the seeds in his bag. Sneaky Tree still has two more stunt spots open, but Ian decides to hold on to them until he's had a chance to play a bit more.

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Your **refresh** is the number of fate points you begin each game session with—unless you ended the previous session with more unspent fate points than your refresh, in which case you start with the number you had left last time. By default, your refresh starts at three and is reduced by one for each stunt after the first three you choose—essentially, your first three stunts are free! As your character advances, you'll get opportunities to add to your refresh. Your refresh may never go below one.

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Since Ian only took one stunt to start, Sneaky Tree has a refresh of three. Each session, he gets enough fate points from Lucia to bring his total up to three, unless he already has more than three left over from the last session. His refresh will stay the same even when he adds his next two stunts. Eventually, Ian might decide to give Sneaky Tree more stunts, bringing his refresh below three and getting him fewer fate points at the start of each session.

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## HOW MANY STUNTS?

By default, we suggest choosing one stunt when you make your pilgrim. However, if this is your first time playing a Fate game, you might find it easier to pick your first stunt after you've had a chance to play a bit, to give you an idea of what a good stunt might be. Just add your stunt during or after your first game session.

## Appearance and Look

After you determine your pilgrim's aspects, approaches, and stunts, take some time to think about how your pilgrim looks to others. Remember that the Many Worlds are filled with thousands of different cultures and ethnicities. There's no single look that fits pilgrims, as the monks of the Flying Temple encourage each pilgrim to learn about their home planet or moon's culture and traditions.

In the event that an orphan doesn't have a home planet or moon, the monks often introduce the child to many different people who visit the Flying Temple. By building these relationships between the orphaned pilgrims and the visitors from the Many Worlds, the monks hope to remind the pilgrims that they are never alone, that the wealth and history of the Many Worlds hovers around them always.

Here are a few questions to get you thinking about your pilgrim's appearance and look:

- What's unusual about your clothing or dress? Why?
- What kinds of objects do you carry? What do they mean to you?
- What symbols of your home adorn your possessions? Why?
- What cultural customs do you obviously observe?
- How do you talk to strangers? Where did you learn your greetings?

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Marissa wants Pilgrim Marked Ghost to stand out from the crowd. Since the Many Worlds have all kinds of people and cultures, Marissa gives Marked Ghost long white hair, as well as orange clothing decorated with circular patterns that symbolize good luck and good fortune. Marissa describes Marked Ghost as a bit quiet and standoffish to new folks, but she's open and humorous with people close to her. Those who know Marked Ghost best also know that she "listens" for the dead at any significant cultural locations as a mark of respect for those who have passed from this plane.

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## ASPECTS AND FATE POINTS

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An **aspect** is a word or phrase that describes something special about a person, place, thing, situation, or group. Almost anything you can think of can have aspects. The king of a small world might be the ***Greatest Hunter in the Many Worlds***. A room might be ***On Fire*** after you knock over an oil lamp. After a close call with a fast-moving flock of whale geese, you might be ***Terrified***. Aspects let you change the story in ways that go along with your character's personality, skills, or problems.

You spend **fate points**—which you keep track of with pennies or glass beads or poker chips or some other tokens—to unlock the power of aspects and make them help you. You earn fate points by letting aspects be compelled against you to complicate the situation or make your life harder. Be sure to keep track of the fate points you have left at the end of the session—if you have more than your refresh, you start the next session with the fate points you had at the end of the last session.



## What Kinds of Aspects Are There?

There's an endless variety of aspects, but no matter what they're called they all work pretty much the same way. The main difference is how long they stick around before going away.

### Story Aspects

There are two aspects that will be more or less constant through your pilgrims' adventures together: a **Temple aspect** and a **letter aspect**. These aspects are pretty much permanent: they only change when events in the story lead to major changes for the pilgrims. The letter aspect sticks around until the letter has been resolved. The Temple aspect can't be removed until the pilgrims discover what happened to the Flying Temple and end their adventure together.

#### TEMPLE ASPECT

When the pilgrims discover that the Flying Temple has vanished from its place in the universe, the GM creates an aspect called *The Flying Temple Is Missing!* This aspect sticks around all the time, but it might change if the pilgrims learn more about what happened to the Flying Temple. Perhaps there are answers in the Many Worlds that can lead the pilgrims to the truth!

#### LETTER ASPECT

Since letters are still being delivered to the pilgrims through their dragon, they have a special duty to help the people of the Many Worlds. The GM creates a letter aspect to reflect the current letter that the pilgrims are working to resolve, like *The Worlds Collide* (page 118) or *The Other Half* (page 118). This aspect changes more often; every time the pilgrims solve the problems at hand and get a new letter, the GM writes a new letter aspect for the pilgrims.

### Character Aspects

These aspects are on your character sheet, such as your avatar and banner aspects. They describe personality traits, important details about your past, relationships you have with others, important items or titles you possess, problems you're dealing with or goals you're working toward, or reputations and obligations you carry. These aspects only change under very unusual circumstances or when you alter them during advancement; most never will.

Pilgrims aren't the only characters with character aspects. Other characters in the story also have character aspects to represent their personalities, skills, and relationships. When you meet these characters, your pilgrim may find that they use those aspects to help or oppose your actions.

## Situation Aspects

These aspects describe the world that surrounds your characters, both physically—*The King's Market*, *Long Shadows*, *Vulnerable Hideout*—or emotionally—*Unsettling Aura*, *Home Sweet Home*, *Lost Memories*. They can also be used to describe relationships between characters or events within the story: your pilgrims may find that someone is **On Your Tail** during a chase.

Situation aspects also include aspects you create or discover when you take actions in the game. If you light something on fire, you might want to create the aspect **On Fire!** to make it clear that you expect the fire to be an important part of the story. We talk more about creating or discovering aspects in *Actions, Approaches, and Outcomes* on page 46.

These aspects don't last forever, though. A situation aspect usually vanishes at the end of the scene, or when someone takes an action that would change or get rid of the aspect. Essentially, they last only as long as the thing they represent lasts. The room can't be **On Fire!** if someone has put the fire out!

To get rid of a situation aspect, you can attempt to eliminate it, provided you can think of a way your character could accomplish overcoming the aspect—dump a bucket of water on whatever is **On Fire!**, take evasive action to avoid the giant fish that's **On Your Tail**. An opponent may try to preserve the aspect, if they can describe how they work to defend the aspect, but they have to match or beat your efforts.

## Boosts

A boost is a temporary aspect that you get to use once, then it vanishes. Unused boosts vanish when the scene they were created in is over or when the advantage they represent no longer exists. These represent very brief and fleeting advantages, like *Momentum* or knocking an opponent **Off-Balance**. We'll talk about boosts more in *Actions, Approaches, and Outcomes* on page 46.

## Consequences

These aspects represent injuries or other lasting traumas that happen when you get hit by attacks. After a fight, you might end up with a **Broken Arm** or a **Nasty Bruise**. You might even feel **Terribly Guilty** if your pilgrim forgot the teachings of the Flying Temple and resorted to violence yourself. Consequences go away slowly, as described in *Stress and Consequences* on page 78.

## How Do I Use Aspects?

There are three big things you can do with aspects: invoke aspects, compel aspects, and establish facts.

### Invoking Aspects

You **invoke** an aspect to give yourself a bonus or make things a bit harder for your opponent. You can invoke any aspect that you a) know about, and b) can explain how you use it to your advantage—including aspects on other characters or on the situation. Normally, invoking an aspect costs you a fate point—hand one of your fate points to the GM and describe how that aspect helps you in your current situation.

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

- Add a +2 bonus to your total.
- Reroll the dice. This option is best if you rolled really lousy (usually a -3 or -4 showing on the dice) or if you need a heroic turnaround to win.
- Oppose another character by adding a +2 bonus to their roll's difficulty. Use this option when your opponent is trying something and you think an existing aspect would make it harder for them.
- Help an ally by adding a +2 bonus to their roll. Use this option when a friend could use some help and you think an existing aspect would make it easier for them.

All of the invokes normally cost a fate point, which goes to the GM. If the aspect you invoke is on another character's sheet, they get the fate point, but they can't use it until the next scene.

You can only invoke any aspect *once* on a given dice roll; you can't spend a stack of fate points on one aspect and get a huge bonus from it. However, you can invoke several different aspects on the same roll.

If you're invoking an aspect to add a bonus or reroll your dice, wait until after you've rolled to do it. No sense spending a fate point if you don't need to spend it!

---

When the pilgrims first discover that the Flying Temple is missing, Sneaky Tree tries to reach out to the secret trees to discover what happened. His roll comes up just short, but Sneaky Tree spends a fate point to add +2 to his total by invoking ***Shaman of the Secret Trees***. Since the secret trees trust him with their secrets, he's more likely to get answers from them when he goes looking for information. If he needs to improve his roll further, he can spend additional fate points, but he'll need to find a new aspect to invoke (like ***The Flying Temple Is Missing*** or ***Listening Speaks Volumes***).

---

## FREE INVOCATIONS

Sometimes you can invoke an aspect for free, without paying a fate point. For example, if you create or discover an aspect in a scene, the first invocation (by you or an ally) is free. Look for opportunities to make use of these free invocations; not only do they save your fate points, but you can use as many of them as you want in a roll, even if they come from the same aspect.

---

At the start of the scene where the pilgrims found out that the Flying Temple was missing, Lucia placed a situation aspect on the scene (**Swirling Debris**) with two free invokes. If one of the pilgrims in the scene can make use of this aspect, they could use both free invokes without having to spend a fate point!

---

## BOOSTS

A **boost** is a special kind of aspect that grants one free invocation, then it vanishes. Usually these show up when you've been especially successful at overcoming a problem (as a bonus) or when you make some progress attacking a problem but ultimately don't succeed (as a consolation). Either way, you've only got a limited amount of time to use the boost. If you don't make use of it before the end of the scene, it disappears.

---

When Pilgrim Sneaky Tree reaches out to the secret trees, he succeeds so completely that he gets a boost for his efforts. Lucia names the boost **Treeful Answers** to represent the wisdom the trees granted him. Sneaky Tree needs to use that boost before the end of the scene or it's going to disappear.

---

Sometimes it doesn't make sense to give a boost a name right away. If you gain a boost scaling a large wall, you might want to find out what's on the other side before you name the boost. Set the boost aside without a name for the aspect, but with the free invocation clearly visible. When the appropriate moment comes, you can name the boost and use it.

---

Pilgrim Fleet Quill does some earth magic to try to learn more about the Flying Temple's disappearance and scores a boost for her very successful efforts. Since Anastasia doesn't know what's going on yet with the Temple, she's not sure what she wants for the boost. She sets aside the boost Lucia gives her without a name, but Fleet Quill needs to use it before the end of the scene or the boost will be wasted.

---





## Compelling Aspects

If you're in a situation where having or being around a certain aspect means your pilgrim's life is more dramatic or complicated, anyone (including the GM) can **compel** the aspect. You can even compel it on yourself—that's called a self-compel. Compels are the most common way for players to earn more fate points.

There are two types of compels: **decision compels** and **event compels**. Both earn your pilgrim fate points, but they have different focuses when they show up during a session.

### Decision Compels

Decision compels revolve around the decisions your pilgrims make because of who they are. If your pilgrim is the *Princess of Alaria*, for example, you may need to stay to lead the defense of the Royal Alarian Castle rather than fleeing to safety with your dragon. Or if you have *Problems with Authority*, maybe you can't help but mouth off to the King of Openn when he questions you about the letter you received. Accepting a decision compel means that your pilgrim makes a decision, based on an existing aspect, that makes the story more complicated or dramatic at a cost.

---

Now that Fleet Quill has some information about the location of the Flying Temple, Lucia offers her a compel based on her aspect ***Never Enough Time!*** She says to Anastasia, "I don't think Fleet Quill has time to wait for her friends, right? It's time to take off now and learn the truth about the Flying Temple's disappearance!" Anastasia agrees, so she takes the fate point from Lucia and narrates how Fleet Quill jumps up from her painting and starts to head off toward the probable location of the Temple.

---

### Event Compels

Other times a compel reflects something happening that makes life more complicated for you without you making any decisions. If you are *Hunted by the Qin Empress*, then her soldiers show up to stop you despite your best efforts to lose them at the Beiling market. If you are *Big, Brash, and Bold*, then a family in distress brings an important problem to your pilgrim because they believe that you've got the power to solve their problems. Event compels aren't about your decisions; they reflect that the world reacts to your pilgrim based upon your aspects, even when you aren't actively using them.

---

Sneaky Tree has gotten a few answers from the secret trees, but it's not clear what they know at this point. Before he can ask them any more questions, Lucia holds out a fate point to Ian, the player of Sneaky Tree, as a compel on his aspect **Shaman of the Secret Trees**. It seems that the secret trees have a crisis of their own, and they want Sneaky Tree to give them advice instead of asking questions. Ian thinks about trying to resist the compel, but decides that this is an interesting twist to the story and takes the fate point. As the other pilgrims investigate the mystery, he'll be distracted by answering the trees' questions.

---



### Offering a Compel

In any case, when an aspect is compelled against you, the person compelling it offers you a fate point and suggests that the aspect has a certain effect—that you'll make a certain decision or that a particular event will occur. The compel needs to be offered in reference to a particular aspect tied to your character; a compel isn't just "something bad happens now."

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

---

Marked Ghost is searching the ruins with her fellow pilgrims, hoping to get some answers about the missing Flying Temple when Lucia offers her a fate point to compel her **Medium for the Dead**. Because she's in touch with the dead, she has attracted the attention of the many ghosts who were living near and around the Flying Temple. They look distressed, and they start to pull on her, attempting to drag her to the Dead Lands! Marked Ghost thinks that this is maybe too large a distraction to deal with right now, but she doesn't have any fate points to reject the compel! She takes the fate point and turns to her friends for help...

---

## SELF-COMPELS

Remember that you can self-compel and suggest to the GM that your pilgrim makes a bad decision or stumbles into trouble based on an existing aspect. In that case, you get a fate point directly from the GM, just as if the GM had offered the compel. Just say, “Because I am or have [ASPECT], then I would obviously [MAKE A DECISION] or [HAVE AN EVENT OCCUR] that puts me in a tough spot! Drat!”

## DRAGON COMPELS

Each pilgrim has a dragon aspect attached to their character, but anyone should feel free to compel (or invoke!) any aspect attached to the dragon if appropriate. The dragon is like a large dog or overgrown baby; it's going to get the pilgrims into lots of trouble just by trying to help!

### Refusing Compels

Remember that you can always **refuse a compel** by spending a fate point instead of accepting the fate point offered. When you refuse a compel, try to tie it into the fiction too, giving the group a reason for why the negative thing doesn't come to pass. Maybe the guards that were going to find you because you are ***Loud as a Moose*** go down a different hallway or maybe you manage to contain yourself and stay silent for long enough to evade detection. Either way, spending a fate point means that you get to say how you avoid the trouble.

---

When Marked Ghost is attacked by the distressed ghosts, the dragon decides he's going to help! Lucia offers each of the pilgrims a fate point to compel Sneaky Tree's dragon aspect, ***Keeper of Powerful Winds***; if they accept the compel, the dragon's breath will blow them away from the evidence around the Flying Temple. Usually, Lucia would only be able to compel Sneaky Tree with his aspects, but since it's a dragon aspect, Lucia can compel any of the pilgrims with it. Fleet Quill and Sneaky Tree both accept the compel, but Marissa really wants to know what secrets the ruins hold. She spends a fate point to reject the compel. Lucia narrates the dragon blowing his ferocious winds at the ghosts and catching Fleet Quill and Sneaky Tree in the blast. Marissa says, “Marked Ghost hangs on tight and stays with the ruins!”

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## Establishing Facts

The final thing that aspects can do is **establish facts** in the game. You don't have to spend any fate points, roll dice, or anything else to make this happen—just by virtue of having the aspect *Earth Magic Painter*, you've established that your pilgrim wields powerful magics drawn from the soil of the Many Worlds. If you pick the aspect *Hunted by the Blue Owls*, you've established that the setting has an organization called the Blue Owls and that they're after your pilgrim for some reason. And any pilgrim that selects *I Am the Last!* for a dragon aspect is deciding that the dragon that hatches from the egg you've found is the last one in the Many Worlds.

When you establish facts of the setting this way, make sure you do it in cooperation with other players. If most people want to play in a setting with lots of dragons, you shouldn't arbitrarily decide that your dragon is the last of its kind. Make sure that the facts you establish through your aspects make the game fun for everyone.

## Creating Interesting Aspects

Now that you know how aspects work, here are a few tips for writing great aspects for your game. These clearly apply to character aspects for pilgrims, but they are also of great use when creating situation aspects or boosts during play. Great aspects are the heart of great Fate!

### Focus on Relationships

Aspects are more than names for powers or descriptions of feats; they describe relationships within the setting. That's easy to see when you take an aspect like *Friend to Dragons*, but some aspects like *I Throw Lightning Bolts* are missing a clear relationship. How does your pilgrim feel about the lightning bolts? Do they scare you? Do you enjoy the power? How do others feel about the destruction you might cause? You might get more story out of an aspect like *Frightened by the Lightning Inside Me* that states the power *and* clearly establishes your pilgrim's relationship to that power.

### Include Flexibility

Great aspects are multidimensional, allowing you to invoke the aspect to get yourself out of trouble and encouraging others to compel the aspect to earn you fate points. Any aspects that are too simple, like *Hunter* or *Cheerful* can always be stretched to include both positives and negatives, but it's much easier to find invokes and compels on aspects with a little bit more flexibility. *Hunter of Secret Beasts* states that your pilgrim is a hunter, but it also implies that there are secret beasts that might endanger your character; *Overly Cheerful* lets other characters know that your pilgrim will be positive when times get tough, but it also implies that you might have a smile on your face at the wrong moment.



## Say More Than One Thing

Pilgrims have a lot to them—character traits, abilities, weaknesses, fears—and a good aspect covers more than one category. Your pilgrim might have the aspect *I Must Prove Myself*, for example, to describe a clear motivation that can be invoked when you need to show others that you are worthy. The aspect could be a lot stronger if it crossed over into other relationships and categories to become *The Flying Temple Demands I Prove Myself*. Now the aspect establishes deeper relationships with ideas and characters in the setting and will find more use at the table through invokes and compels.

## Take Your Time...

Great aspects take a bit of time and work. Don't go with the first thing that comes to mind for your pilgrim. Ask yourself when an aspect will be invoked and compelled. Think about how you might make the aspect more flexible or involve more relationships. Make sure you're describing something vital about your pilgrim by attaching a character aspect, and ask yourself why a situation element is important enough to merit a full situation aspect that's going to show up in the story again and again.

Ask your fellow pilgrims for help early and often! As you talk through your aspects as a group, *Curious* can become *Curious About the Temple's Disappearance* can become *Haunted by the Missing Temple*. Each step takes you closer to an aspect that more fully describes your pilgrim's thoughts, feelings, and emotions.

## ...But Keep Things Moving

At the same time, you've got to keep the game moving. Don't spend more than five or so minutes to create any given character aspect, and avoid taking more than a minute or two to create situation aspects or boosts. It can be really frustrating if your group spends all its time developing aspects that never get to be used because all your time is spent working on aspects. Find a good idea, one that's flexible and interesting, and go with it! You can tighten up a particular aspect later.

## Review and Revise

There are advancement rules in *Advancing Your Pilgrim* on page 84 for openly changing your aspects as your character grows and changes, but don't let that stop you from tweaking an aspect during play. If you realize during your first session that your pilgrim isn't *Angry at My Father* because you're actually *Angry at My Mother*, provided that you haven't used that aspect a number of times already, your group will probably be fine with you adjusting it well before you have a chance to advance that aspect.

## ACTIONS, APPROACHES, AND OUTCOMES

### Pilgrims in Action

No matter what kinds of letters arrive at the Temple, all pilgrims know they will be required to leap into action! Maybe you'll need to fly from a small moon to a fast-moving meteor to rescue a lost pet. Maybe you'll need to distract a guard to steal a precious artifact and return it to the local people. Or maybe you'll need to search a vast underwater library for clues that help you locate the Flying Temple! Each of these actions offers your pilgrims an opportunity to make use of their aspects, approaches, and stunts, but how will you know how things turn out?

### Taking Action in Fate




First, narrate what your pilgrim is trying to do. Your pilgrim's own aspects provide a good guide for what is possible. If you have an aspect that suggests the monks at the Flying Temple taught you magic, then cast a spell. If your aspects describe you as a brilliant cook, get out your pots and pans and have at it. These story details don't have additional mechanical impact. You don't get a bonus from your magic or your favorite pan, unless you choose to spend a fate point to invoke an appropriate aspect like *Sorcerer of the Flying Temple* or *Best Short Order Cook in the Universe*. Often, the ability to use an aspect to make something true—like saying you know magic!—is bonus enough.

















How do you know if you're successful? Often, you just succeed, because the action isn't hard and nobody's trying to stop you. After all, any pilgrim who is the *Best Short Order Cook in the Universe* can make a grilled cheese sandwich. But if failure might provide an interesting twist in the story, or if something unpredictable could happen, you need to break out the dice.



### TAKING ACTION: THE 30-SECOND VERSION

1. Describe what you want your character to do. See if someone or something can stop you.
2. Decide what action you're taking: create an advantage, overcome, attack, or defend.
3. Decide on your approach.
4. Roll dice and add your approach's bonus.
5. Decide whether to modify your roll with aspects.
6. Figure out your outcome.

## Fate Dice

When you take an action in *Do: Fate of the Flying Temple*, you roll four Fate dice (sometimes called Fudge dice) to help you determine your outcome. You always roll Fate dice in a set of four. Each die will come up as , , or , and you add them together to get the total of the roll. For example:

				= +1
				= 0
				= +2
				= -1

Your roll on the dice doesn't solely determine your success or failure, but it sets the stage for your character's action. If you roll , you're probably in a good spot, even if your pilgrim isn't particularly suited to a task. Conversely, a roll of  means that your pilgrim is probably having a tough day, even if you're trying to take an action that would normally be easy for your pilgrim to accomplish.

## Success or Failure?

Once you roll your dice, add in your bonuses (approaches, stunts, and invokes). Compare the total to the target number your GM gives you, which will either be a static difficulty that represents how hard something is for your pilgrim to do or the result from someone rolling the dice for another character. We'll talk more in a moment about where those bonuses come from and how to use them, but for right now it's enough to say that both you and your opposition will have a total after you've rolled.

Based on that comparison, your outcome is:

- You **fail** if your total is less than your opposition's total.
- It's a **tie** if your total is equal to your opposition's total.
- You **succeed** if your total is greater than your opposition's total.
- You **succeed with style** if your total is at least three greater than your opposition's total.



We talk in detail about what these outcomes mean for your pilgrim in “*Actions and Outcomes*” (page 53), but failure generally means that you’re not going to be able to accomplish your goal...or that the cost of doing so will be high. Success means that you’ll get most of what you want, and success with style means that your action is so successful that you might even surprise yourself!

## Approaches

As we mentioned in *Creating Your Pilgrim*, there are six approaches that describe how you perform actions when playing *Do*. When you roll the dice, you add in the approach that best fits the action your pilgrim is taking.

**Careful:** A Careful action is when you pay close attention to detail and take your time to do the job right. Lining up a long-range arrow shot. Attentively standing watch. Slowly disarming a magical alarm system.

**Clever:** A Clever action requires that you think fast, solve problems, or account for complex variables. Finding the inconsistencies in an opponent’s argument. Locating the weak point in a fortress wall. Fixing a system of ropes and pulleys.

**Flashy:** A Flashy action draws attention to you; it’s full of style and panache. Delivering an inspiring speech. Embarrassing a bully with tricks. Producing a magical fireworks display.

**Forceful:** A Forceful action isn’t subtle—it’s brute strength. Wrestling a giant fish. Staring down a rampaging boar. Casting a big, powerful magic spell.

**Quick:** A Quick action requires that you move quickly and with dexterity. Dodging an arrow. Flattering an important diplomat. Disarming a triggered magical trap just before it can activate.

**Sneaky:** A Sneaky action is done with an emphasis on misdirection, stealth, or deceit. Talking your way out of getting arrested. Picking a pocket. Lying about being a pilgrim.

Each character has each approach rated with a bonus from +0 to +3. When you roll the dice, add your pilgrim’s approach to the roll to come up with your base total.





## CHOOSING AN APPROACH

Your first instinct is probably to pick the action that gives you the greatest bonus, right? But it doesn't work like that. You have to base your choice of approach on the description of your action, and you can't describe an action that doesn't make any sense. Would you Forcefully creep through a dark room, hiding from the guards? No, that's being Sneaky. Would you Quickly push that big rock out of the path of the wagon? No, that's being Forceful.

Sometimes you'll start by describing one kind of action—like sneaking past the guards—only to realize that your pilgrim isn't very good at that particular way of solving the problem. It's fine to backtrack a little bit while you're figuring out what you're going to do, but you've got to state your action clearly before you roll the dice. Once those dice hit the table, you're committed to that action with that approach.

---

Pilgrim Marked Ghost wants to grab the dragon egg the pilgrims found where the Flying Temple is supposed to be. Marissa decides she's going to grasp onto a nearby piece of debris and launch herself at the egg, cutting through the storm and wind that surround her.

"I think I'm being Clever," Marissa says. "What do you think?"

Lucia, her Gamemaster, says, "I don't know. It's an okay plan, but it sounds to me like you're being pretty direct here. I think it's Forceful."

Marissa thinks for a moment. "Yeah, that makes sense. The most important part of my plan is about moving directly toward the egg." She picks up the dice.

---



## UNINTENDED CONSEQUENCES

It's often possible to set up your action so that it relies on your best approach, but remember that your actions may create their own drama, depending on the approach you used to try to solve the problem. Convincing the king of a world to make you and your friends his palace guards by showing off the abilities (Flashy!) you learned from the monks at the Flying Temple might get you closer to the king, but it also might mean that the king's vizier starts to view you all as a threat to his plans to steal the throne.

Pilgrims, who are always getting themselves into trouble, frequently deal with these unintended consequences, these aftereffects that follow the path of the approach used to accomplish the action in the first place. For example:

- If you're Careful, you may miss a crucial moment of opportunity or undershoot your larger goals.
- If you're Clever, you may miss something important while you're focused on your current problem.
- If you're Flashy, you may draw unwanted attention or ruin something that requires a delicate touch.
- If you're Forceful, you may unintentionally break something or harm someone in your way.
- If you're Quick, you may overstep a boundary in your haste to get something done.
- If you're Sneaky, you may put yourself deeper into danger by passing unnoticed.

If you succeed in your action, your GM might throw one of these unintended consequences your way, but that consequence shouldn't undermine your essential success. If you Forcefully rebut an opponent's argument during a debate and succeed, for example, your opponent might end up with some hurt feelings—you unintentionally harmed someone in your way—but the rest of the audience should still side with your superior argument.

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Once they finally grab the egg, Marked Ghost and Fleet Quill start fighting in orbit around the planet Juku; Marked Ghost wants to hatch the egg right away and Fleet Quill wants to wait for the egg to hatch on its own. Marked Ghost tries to take the egg by twisting it away from Fleet Quill in zero-gee. Marissa wants to roll Clever (+3) since this is an unexpected and tricky move, but Lucia points out that she might miss something because she's focusing on her clever plan. Marissa doesn't like that.

Marissa and Lucia talk through the other options. Marissa opts for Forceful (+2) instead because she's okay with damaging the egg (which she's trying to hatch anyway). She tells the group that she starts to push the egg toward the planetoid, forcing Fleet Quill to get out of the way. Now Fleet Quill has to figure out how to react!

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### Invoking Aspects

In addition to adding your pilgrim's approach to a roll of the dice, you can also add in bonuses from aspects to help you succeed. In *Aspects and Fate Points* (page 36) you can read more about how aspects can help you accomplish your goals (and hinder your opponents when they try to achieve their own goals), but the most basic way of using aspects involves **invoking an aspect** to support a particular action after you've rolled. In other words, aspects help you choose success or failure by giving you the chance to affect your total after you've rolled the dice.

In order to invoke an aspect, you need to:


- Know about the aspect.
- Explain how the aspect helps.
- Spend a fate point.

In other words, you've got to know an aspect exists to use it, the aspect has to fit your action, and you've got to spend a fate point to activate the aspect. Assuming that all that is true (and that your GM and fellow players think your invoke makes sense), you can choose one of two effects for invoking an aspect:

- Add +2 to your roll.
- Reroll your dice.

Adding +2 to your roll is pretty powerful. Even when rerolling seems like it might be really tempting, it's often better to spend your fate points adding +2 to your roll. If your pilgrim is trying to get something done, spending two fate points to invoke two aspects and add a +4 to your roll is like rerolling and getting a +4 on the dice...without any risk!

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After the egg hatches, the pilgrims find themselves plummeting toward the surface of Juku. Without the Flying Temple, none of them can fly! Anastasia decides that Fleet Quill will try to grab onto the flying dragon that hatched from the egg, hoping that the dragon can carry all three pilgrims to safety. She rolls her Quick +3 against a difficulty of Good (+3), but comes up just short:  gives her a total of Fair (+2).

Anastasia doesn't want to fail here, and she's got fate points to spare. She spends a fate point to invoke Fleet Quill's dragon aspect **Learning to Talk**. Anastasia thinks about using the invoke to reroll her dice, but decides it's a lot safer to just take the +2 to her roll. She narrates waving her hands and yelling "Help!" at the dragon, mirroring his speech until he comes closer to her. Once he's in range, she's going to grab hold of him.

Lucia takes the fate point and adds some details about the dragon's cries of "Haaaap!" back: "The dragon smiles (you think!) and starts to fly directly at you."

It looks like the pilgrims might be safe after all!

---

### ONE ASPECT, ONE INVOKE

Although each fate point spent to invoke an aspect allows you to add a +2 or reroll the dice, you can't just spend a whole stack of fate points on a single aspect, no matter how appropriate the aspect is to the task at hand. You can only invoke an aspect once per roll, so you need to use multiple aspects in the scene to spend multiple fate points improving a single roll. Keep an eye out for situation aspects that are attached to a scene or character aspects on your opponent if you're looking for another place to spend fate points.

### FREE INVOKES

Sometimes an aspect gives you an opportunity to use it for free, without paying the usual cost of a fate point. We call these uses **free invokes**. These invokes are special because you can use more than one of them from a single aspect, each one stacking an additional +2 on top of your roll or allowing you an additional reroll. Unlike normal invokes, you can use as many free invokes from one aspect as you want on a roll.





## BOOSTS

Free invokes can only be used once, but typically aspects that have free invokes stick around after they're used and you can spend a fate point to invoke them later. That's not the case with **boosts**, temporary aspects that can only be used once before they are used up. Something like *Momentum* or *Excellently Timed Shot* might be boosts—once they're included in a roll for the normal +2 bonus or reroll, they're removed from play.

## Adding Stunts

Your pilgrim might have a stunt or two that can help you succeed on an action. Stunts are always special abilities, but they generally add a +2 for free in a particular situation, let you use a different or unexpected approach when you roll, or allow you to take an action that would otherwise be impossible. We'll talk more about them starting on page 64.

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Once they reach the surface of Juku, the pilgrims face a far different problem: a hungry dragon. Luckily for the pilgrims, Sneaky Tree has a Bag of Infinite Seeds stunt that makes it easy for him to grow plants really quickly.

"I'd like to grow some...hmmm. Dragonfruit?" he says to Lucia.

"Ha! That sounds great. I bet dragons love dragonfruit. Are you using Flashy so that you can use your stunt?"

"Yeah. I'll make a big ceremony of it, dancing around the seeds I plant and singing."

"Neat. The dragon immediately comes over to watch you. At the very least, you've distracted him from his empty stomach. Let's say the difficulty is Good (+3) to grow enough dragonfruit for him."

Ian rolls his Flashy +1 and gets     for a total of Fair (+2). He would usually need to spend a fate point or use a free invoke... but his stunt automatically gives him a +2 for a total of Great (+4). It looks like his efforts to feed the dragon are going to work out!

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## Actions and Outcomes

There are four basic actions that cover anything you do in the game: overcome, create an advantage, attack, and defend. Like your approaches, which action you use has a lot more to do with *how* you're doing something than what you're doing. Here's a list of all the actions and how each of the four outcomes—failure, ties, success, and success with style—show up when you use the action.

## ACTIONS & OUTCOMES: THE 30-SECOND VERSION

### ☞ Overcome:

- Fail: Fail, or succeed at a serious cost.
- Tie: Succeed at a minor cost.
- Succeed: You accomplish your goal.
- Succeed with Style: You accomplish your goal and generate a boost.

### ☞ Create an advantage when creating or discovering aspects:

- Fail: Don't create or discover, or you do but your opponent (not you) gets a free invocation.
- Tie: Get a boost for creating new, or treat as success if looking for existing.
- Succeed: Create or discover the aspect, get a free invocation on it.
- Succeed with Style: Create or discover the aspect, get two free invocations on it.

### ☞ Create an advantage on an aspect you already know about:

- Fail: No additional benefit.
- Tie: Generate one free invocation on the aspect.
- Succeed: Generate one free invocation on the aspect.
- Succeed with Style: Generate two free invocations on the aspect.

### ☞ Attack:

- Fail: No effect.
- Tie: Attack doesn't harm the target, but you gain a boost.
- Succeed: Attack hits and inflicts stress.
- Succeed with Style: Attack hits and inflicts stress. May reduce stress by one to generate a boost.

### ☞ Defend:

- Fail: You suffer the consequences of your opponent's success.
- Tie: Look at your opponent's action to see what happens.
- Succeed: Your opponent doesn't get what they want.
- Succeed with Style: Your opponent doesn't get what they want, you get a boost, and you can select the approach for their next action.

## Overcome

You use the overcome action when you have to get past something that's between you and a particular goal—picking a lock, sneaking past the guards, leaping across a chasm, guiding your dragon through a flock of strange fish. An overcome roll means that you want to solve a problem right now through immediate action, even if solving that problem exposes you to danger or consequences.

We talk on page 38 about how overcome actions can affect aspects, but it's possible for your pilgrims to take aspects out of play by using overcome. After all, a building can't be *On Fire* if your pilgrim uses magic to summon a wave of water to put the fire out.

Of course, there might be some other characters who don't want you to solve the problem so quickly. The target of your action may get a chance to use the defend action to stop you from succeeding on your overcome action, but only if it makes sense that they would be able to stop your action.



- **If you fail:** You have a tough choice to make. You can simply fail—the door is still locked, the guards spot you, the *Flock of Fish* keeps you from getting closer. Or you can succeed, but at a serious cost—maybe you drop something vital you were carrying or leave behind some evidence that you were there. The GM will help you figure out an appropriate cost.
- **If you tie:** You attain your goal, but at some minor cost. The GM could introduce a complication, or present you with a tough choice (you can rescue one of your friends, but not the other), or some other twist. This is a great time for an unintended consequence arising from your approach to catch you off guard or unaware!
- **If you succeed:** You accomplish what you were trying to do. The lock springs open, you quietly move past the guards, or you expertly navigate past the *Flock of Fish*. If you were trying to overcome an aspect, that aspect is removed from play.
- **If you succeed with style:** As success (above), but you triumph over the opposition, gaining a boost (page 40).

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While Marked Ghost is exploring the deserts around their camp for water and supplies, she spots a young soldier drinking from an oasis. Not wanting to be spotted, Marked Ghost tries to scare him away by allowing a ghost to possess her body. Marissa says, “I think I’ll just try to overcome him, right?”

Lucia says, “Yup. You aren’t trying to harm him or anything, so this isn’t an attack. I think he’s tougher than the average person, so this is a Good (+3) difficulty.”

Marissa rolls with her Flashy +1, but doesn’t have any luck. She rolls **■■■■**. Her Avatar of the Dead stunt gives her a +2, but she still comes up short with an Average (+1) roll. She asks Lucia what kind of success with a cost options make sense.

Lucia thinks for a minute, and Ian jumps in with an idea. “Maybe she can scare him off, but he definitely sees her. He’ll tell other soldiers that there are pilgrims on Juku.” Lucia thinks that’s a great cost!

Marissa shakes her head. She wants Marked Ghost to get to the water without any problems, and she doesn’t want anyone to know they’re on Juku yet. She decides to spend some fate points. She invokes **Medium for the Dead** for a +2, describing how Marked Ghost reaches out to the other side for guidance before letting a ghost possess her.

That’s only enough to get to a tie, so she spends another fate point to also invoke **Pilgrim Prankster**. After all, this isn’t the first time she’s pulled this kind of trick!

Her second invoke brings her up to a full success, scaring off the young soldier. She thinks about invoking a third aspect, but realizes that the main benefit of a success with style is a boost, the equivalent of a fate point. No point in spending a fate point to get a boost!

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## Create an Advantage

Creating an advantage is anything you do to try to help yourself or one of your friends instead of directly trying to solve a problem. Taking a moment to carefully select all the ingredients for a fancy meal, spending several hours doing research in an ancient library, or tripping the thug who's trying to rob you—these all count as creating an advantage. You're setting yourself (or your allies) up for success on a future attempt to solve the problem.

The advantage you create lets you do one of the following three things:

- Create a new situation aspect.
- Discover an existing situation aspect or another character's aspect that you didn't know about.
- Take advantage of an existing aspect.

The outside world might try to resist the advantage you're trying to create. The target of your action may get a chance to use the defend action to stop you, but only if it makes sense that they would be able to interfere with or inhibit your action.

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

- **If you fail:** Either you don't create or discover the aspect at all, or you create or discover it but an opponent gets to invoke the aspect for free. The second option works best if the aspect you create or discover is something that other people could take advantage of (like *Gusts of Wind*). You may have to reword the aspect to show that it benefits the other character instead of you—work it out in whatever way makes the most sense with the player who gets the free invocation. You can still invoke the aspect if you'd like, but the invoke won't be free.
- **If you tie:** If you're creating a new aspect, you get a boost. Name it and invoke it once for free—after that, the boost goes away. If you're trying to discover an existing aspect, treat this as a success (below).
- **If you succeed:** You create or discover the aspect, and you or an ally may invoke it once for free. Write the aspect on an index card or sticky note and place it on the table.
- **If you succeed with style:** You create or discover the aspect, and you or an ally may invoke it twice for free. Remember that free invokes can ignore the “One Aspect, One Invoke” rule!

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

- **If you fail:** You don't get any additional benefit from the aspect. You can still invoke it in the future if you'd like, at the cost of a fate point.
- **If you tie or succeed:** You get one free invoke on the aspect for you or an ally to use later. You might want to draw a circle or a box on the aspect's note card, and check it off when that invoke is used.
- **If you succeed with style:** You get two free invokes on the aspect for yourself or your allies.

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Once the pilgrims get their bearings on Juku, they find themselves in the market district of the capital, surrounded by exotic smells, tastes, and sounds. Unfortunately, their dragon gets into quite a bit of trouble, knocking a display of fragile glass bowls onto the floor. The shopkeeper is furious at his broken dishware!

Fleet Quill steps in to try to calm him, asking some questions about how they could make it up to him. Anastasia says, "I'm trying to discover an aspect on the merchant that might be useful. Maybe he will give a break to a fellow artist?"

Lucia says, "Hmmm. Maybe. It sounds like you're being Careful here and trying to create an advantage. I think it's a Fair (+2) difficulty."

Anastasia rolls her Careful +1 and gets an incredible roll: **++++**, a success with style! She gets to discover an aspect with two free invokes.

Lucia says, "He's not much of an artist. You get the sense that it's his sister who does most of the actual crafting. He's ***In It for the Money*** for sure." She writes the aspect on a card with two checkboxes, one for each invoke, and hands it to Anastasia.

Anastasia says, "Excellent! I can work with that. I'm going to offer him a compel: if he doesn't call the guards, I'll prepare an earth magic spell that will draw lots of folks to his booth."

Lucia thinks about refusing the compel, but it's too good an idea. She takes the fate point from Anastasia and says, "Okay, it sounds like you're creating another advantage. This one is a little more complicated, but you've got the time you need to be Careful. I think Great (+4) for the difficulty."

Armed with her two free invokes on ***In It for the Money*** and Fleet Quill's Lost Secret Runes stunt, Anastasia picks up the dice to try to create an earth magic spell aspect to fulfill her deal with the shopkeeper...

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## Attack

Use an attack when you try to hurt someone, whether physically or mentally—swinging a sword, striking out with your fists, or yelling a blistering insult with the intent to hurt your target. (We'll talk about this in *Stress and Consequences* on page 78, but the important thing is: If someone gets hurt too badly, they're knocked out of the scene.) The target of your attack gets a chance to use the defend action to stop you.

- **If you fail:** Your attack doesn't connect. The target parries your sword, your fists don't connect, your target laughs off your insult.
- **If you tie:** Your attack doesn't connect strongly enough to cause any harm, but you gain a boost.
- **If you succeed:** Your attack hits and you inflict stress equal to the shifts on your success. See *Stress and Consequences* on page 78.
- **If you succeed with style:** You hit and inflict stress, but you can reduce the amount of stress you inflict by one to also gain a boost.

### ATTACKS IN DO

As we mentioned in *"Martial Arts and Violence"* on page 16, the monks of the Flying Temple pursue martial traditions to gain enlightenment. They find violence to be a clumsy and ineffective tool for solving problems, and they practice and preach a doctrine of nonviolence to their young students. Helping people, according to the monks, means using your head instead of your fists and your heart instead of your sword.

That said, the attack action in *Do* isn't completely useless. You can use this action any time you try to take another character out of a scene, even if you're using non-physical abilities—like magic or insults—to try to inflict stress on the opposition. All of these are still "attacks" in Fate, even though no swords were drawn and no fists were raised.

That said, the overcome action is often more appropriate for describing these kinds of actions. If you try to drive off a group of guards by creating an illusion of a ferocious dragon, you're not trying to inflict stress on them. Instead, you're trying to overcome the guards to make them leave the scene. Only when you really want to harm someone, such that they take stress and maybe even consequences, will you use attack.



As the pilgrims try to solve the mystery of the colliding worlds on Juku, they find themselves in a tough spot with the royal vizier, Abdul-Mu'id. They're pretty sure that Abdul-Mu'id is responsible for many of the problems at the royal court, and Sneaky Tree resolves to call him out in front of the king and expose him as a crook.

Since Sneaky Tree is trying to directly harm Abdul-Mu'id's reputation, this is an attack. It's not violent, but his efforts will inflict stress on the royal advisor!

Once the pilgrims get an audience with the king, Sneaky Tree makes his move. Ian says, "When the king receives us, I'm going to put the evidence we've gathered from Abdul-Mu'id's soldiers into an envelope that I'll slip to the king secretly, so that Abdul-Mu'id's guards can't stop us."

Lucia says, "That sounds like Sneaky to me. Very clever. I'll roll for Abdul-Mu'id's defense with Flashy +2 against your attack."

They both roll. Sneaky Tree gets a bit of a bump to his Sneaky +3—**++■■■**—bringing his total up to a Superb (+5). Abdul-Mu'id only gets a **■■■■■**, but Lucia spends a fate point to invoke ***I Have the King's Ear*** to raise his total to Great (+4). Abdul-Mu'id will only suffer one point of stress.

Ian doesn't think one point of stress is enough. "I'm going to spend two fate points, one to invoke ***Knows Too Much*** and one to invoke ***Listening Speaks Volumes***. The king can tell that these secrets have weighed heavily upon me, and I regret having to give him this news."

The two invokes bring his total to four shifts (+8 vs. +4) over Abdul-Mu'id's total, forcing Abdul-Mu'id to either pay more fate points to invoke more aspects or take a consequence! Lucia opts to give Abdul-Mu'id the consequence ***Untrustworthy*** as the king starts to openly question his royal advisor in front of the court.



## Defend

Use defend when you're actively trying to stop someone from doing any of the other three actions—you're parrying a sword strike, trying to stay on your feet, interrupting an aggressive bully, and the like. Usually this action is performed on someone else's turn, reacting to their attempt to attack, overcome, or create an advantage.

You may also roll to oppose some non-attack actions, or to defend against an attack on someone else, if you can explain why you can. Usually it's fine if most people at the table agree that it's reasonable, but you can also point to a relevant situation aspect to justify it. When you do, you become the target for any bad results.

- **If you fail:** You're on the receiving end of whatever your opponent's success gives them.
- **If you tie or succeed:** Things don't work out too badly for you; look at the description of your opponent's action to see what happens.
- **If you succeed with style:** Your opponent doesn't get what they want, plus you gain a boost. If your opponent is attacking you, their attack triggers your elegant defense.

### ELEGANT DEFENSE: SUCCEEDING WITH STYLE

Pilgrims are trained in a multitude of martial arts, but it's a rare sight to see a pilgrim engaged in combat. While the monks of the Flying Temple have trained you to defend yourself from harm, they've also taught you that violence rarely solves problems. In fact, it usually makes things worse!

But when others strike out at you (physically, emotionally, or socially), their aggression leaves them vulnerable to redirection. A pilgrim knows that the moment someone lashes out, they have exposed their true weakness. You might Quickly throw an attacking guard off-balance to give yourself time to escape or Cleverly mock the venomous words of a traitor to expose their true nature.



If you succeed with style on a defend action against an attack, you can lock your opponent into a specific approach of your choice for their next action. The monks at the Flying Temple call this an elegant defense, and it's the best weapon against people who try to use violence or insults to solve their problems.

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When the evidence of his betrayal starts to come to light, Abdul-Mu'id lashes out at the pilgrims. Lucia says, "He shouts at you! 'How dare you try to embarrass me at court! You should be ashamed of these tricks. The Flying Temple used to train the pilgrims to be more than silly adolescents, jumping at shadows.' He is going to attack Sneaky Tree with his strongest approach: Forceful +3!"

Marissa jumps in before Ian can respond: “I’d like to self-compel myself to interject and defend Sneaky Tree. I’m **Chosen by the Flying Temple** and I would never let someone talk that way about our home!”

Everyone agrees that it’s a fair compel, so Lucia gives Marissa a fate point and gets ready to roll. Usually Sneaky Tree would have to defend himself, suffering whatever stress and consequences result from Abdul-Mu’id’s attack, but Marked Ghost jumping in the way puts her in danger instead of him. Everyone agrees that Marked Ghost is using her Forceful +2 as she reprimands Abdul-Mu’id for slandering the Temple.

They both roll. Abdul-Mu’id gets pretty unlucky; Lucia rolls a  for a total of Fair (+2). Not much of an attack. Marissa rolls a bit better than average——but Ian gives her the free invoke he earned when Abdul-Mu’id took his **Untrustworthy** consequence, bringing her total to Superb (+5)! Marked Ghost doesn’t take any stress from the attack and defends with style.

Lucia says, “He triggers your elegant defense! Everyone knows that he’s crossed a big line by insulting the pilgrims and the Flying Temple, especially the chosen Marked Ghost! Which approach do you want to lock him into for his next action?”

“What are his worst approaches?”

“He’s got Careful and Sneaky at +1 and Quick at +0,” says Lucia.

Marissa knows what she wants. “Let’s go with Sneaky. I want to see him still trying to lie and cheat his way out of this!”



## Getting Help

Other pilgrims (or helpful GM characters) can directly help you perform your actions, in addition to invoking aspects on your behalf or giving you their free invokes. When an ally helps you, they give up their action and describe how they're providing the help; you get a +1 to your roll for each ally that helps this way. Usually only one or two people can help before they start getting in each other's way; the GM will tell you how many people can help before you start stumbling over each other.

In general, helping characters should have at least a +1 in the approach that the main actor is using. There are cases where you can Forcefully help a Quick action, for instance, but it's pretty tough in general to help with a radically different approach.

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As the court rumbles with gossip and speculation, Fleet Quill sees an opportunity to cut Abdul-Mu'id out of the picture completely. She tells Lucia that she wants to jump in with a Quick attack to call him out as a liar and a traitor to his people. Since the other pilgrims are ready to help, Marked Ghost can add a +1 to the action by feeding Fleet Quill new ideas to share with the court. Unfortunately, Sneaky Tree isn't that fast on his feet; Lucia reminds them that he doesn't have a high enough Quick to help with the attack.

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## STUNTS

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**Stunts** are tricks, maneuvers, or techniques your pilgrim has that change how the game works for your pilgrim. Generally this means you get a bonus in certain situations, but sometimes it gives you some other ability or characteristic. A stunt can also reflect specialized, high-quality, or exotic equipment that you have access to that gives you a frequent edge over other characters.

There's no definitive list of stunts that you pick from; much like aspects, everyone composes their own stunts. There are two basic templates to guide you in composing your stunts, so you do have something to work from if you're stuck.

### +2 Bonus Stunts

The first type of stunt gives you a +2 bonus when you use a certain approach in a certain situation. In order to build one of these stunts, use the following template:

Because I [describe some way that you are exceptional, have a cool bit of gear, or are otherwise incredible], I get a +2 when I [pick one: Carefully, Cleverly, Flashily, Forcefully, Quickly, Sneakily] [pick one: attack, defend, create an advantage, overcome] by [describe a circumstance].

- 
- Because I am a **Smooth Talker**, I get a +2 when I Sneakily create advantages by engaging in charming conversation with my opposition.
  - Because I am a **Lover of Puzzles**, I get a +2 when I Cleverly overcome obstacles by solving puzzles, riddles, or similar conundrums.
  - Because I have a **Sharp Tongue**, I get a +2 when I Flashily attack people by insulting them in front of a crowd of onlookers.
  - Because I have the **Shield of the Lost Rexuri**, I get a +2 when I Forcefully defend by using my ancient shield to block physical attacks.
- 

Sometimes, if the circumstance is especially restrictive, you can apply the stunt to both the create an advantage action and the overcome action. Talk to your GM to determine when a set of circumstances is narrow enough to allow you to use two actions. Here's an example:

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- Because I have the **Shield of the Lost Rexuri**, I get a +2 when I Forcefully overcome or defend by using my ancient shield to block physical attacks from dragonkin.
-





## Rule Breaking Stunts

The second type of stunt lets you make something true, do something cool, or otherwise ignore the usual rules in some way. In order to build one of these stunts, use the following template:

Because I **[describe some way that you are exceptional, have a cool bit of gear, or are otherwise awesome]**, once per game session I can **[describe something cool you can do]**.

- 
- Because I have **Traveled the Many Worlds**, once per game session I can find a helpful ally on whatever world or moon I'm on.
  - Because I am **Quick-Witted**, once per game session I can choose to go first in a mental or social conflict.
  - Because I can **Run Circles Around a Leopard**, once per game session I can show up anywhere I want to, provided I could run there, no matter where I started.
  - Because I possess the **Orb of Orantalú**, once per game session I can ask the GM for a useful piece of information about our current situation.
- 

These templates exist to give you an idea of how stunts should be constructed, but don't feel constrained to follow them exactly if you have a good idea. If you'd like to read more about the construction of stunts, see *Skills and Stunts* in *Fate Core System* on page 85.

## CHALLENGES, CONTESTS, AND CONFLICTS

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We've talked about the four actions (create an advantage, overcome, attack, and defend) and the four outcomes (fail, tie, succeed, and succeed with style). We've also talked about aspects and approaches and how they combine to determine the outcome of your characters' actions.

But what happens when many pilgrims want to try to accomplish multiple tasks at the same time? Or when two pilgrims disagree about what's supposed to happen? Or when a whole bunch of characters attack the pilgrims all at once? What determines who goes when and what happens next?

### Challenges

Usually, when you want to do something straightforward—swim across a raging river, catch a child falling from a tree, keep an evil monster from escaping—all you need to do is make an overcome or create an advantage action against the difficulty level set by your opposition. Your outcome on the skill roll determines what happens next. But not all situations are that straightforward.

A **challenge** is a series of actions that you use to resolve an especially complicated situation. Each action deals with one task or part of the situation, and you take the individual results together to figure out how the situation resolves. Failing at one specific task might not derail your efforts, but it will definitely have an impact on the outcome of the situation.

To set up a challenge, decide what individual tasks or goals make up the situation, and treat each one as a separate overcome roll. These rolls happen in whatever order makes sense to the pilgrims taking on the challenge. If you're trying to make an elaborate meal, for example, you might need to go to the local market to buy supplies before you select the best pans and start cooking.

Depending on the situation, one character may be required to make several rolls alone, or multiple characters may be able to participate to solve the challenge. The GM isn't obligated to announce all the stages in the challenge ahead of time—sometimes the difficulty of the challenge is only apparent once the pilgrims have started to take action.




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While answering a letter on a small planet called Treparia, pilgrims Fleet Quill, Marked Ghost, and Sneaky Tree (and their dragon) accidentally wreck a fishing boat while trying to capture a lost fox spirit. In order to make it up to the family that owned the boat, the three pilgrims agree to rebuild the ship before continuing their pursuit of the spirit.

Lucia decides that this sounds like a challenge—the pilgrims have to accomplish several different tasks to rebuild the ship (get new wood, frame the boat, paint the hull). The three pilgrims agree and split up to try to make the work go faster, each tackling one part of the problem as an overcome roll.

Ian decides that Sneaky Tree will go to the nearby forest to try to secure some new wood for the ship. “I’m sure there are some trees that would be willing to join the boat,” he says. Lucia nods, and tells him that convincing the trees to join up sounds tough, assigning a Great (+4) difficulty.

Ian grins and says, “Great! I’m going to go to each tree and talk to it, one at a time. That’s probably Careful, right?” Lucia nods.

Ian rolls the dice with his Careful +2 and comes up short: . He’s got a Mediocre (+0) roll and he needs a Great (+4) total. Ouch. Since he only has one fate point, he has three options: spend the fate point to reroll, accept failure, or take success with a cost. Ian decides to save his fate point, but he knows that they really need the wood. He tells Lucia, “I guess I’ll take success with a cost.”

“Great!” she says. “It looks like the woods here are still pretty mad about being cut down for the original boat. In order to get them to agree to be part of the new ship, they want someone to carry seeds from this forest toward the mountain to start a new forest. How does that sound?”

Ian groans. He’s the reason the boat was destroyed in the first place, and he knows that Marked Ghost and Fleet Quill are already pretty grouchy about how much time this has taken. But it doesn’t look like he has much choice. Sigh.

“Yeah, okay. Let’s just get some wood to the shipyard!”

---

Sometimes the passage of time takes on an elastic quality during challenges, stretching and shrinking to keep things interesting. Tasks that take a long time might be resolved with a single roll, while something complicated may use several rolls in a short frame of time. If more than one person is helping out with the challenge, it might even make sense to jump back and forth between characters to show all the action that’s taking place to resolve the challenge. Think about the challenge like a montage in a movie: lots of stuff taking just a brief bit of screen time to resolve.

---

While Sneaky Tree tries to find the wood they need to rebuild the boat, Fleet Quill decides to work on using the existing wood to reframe the ship at the shipyard. Anastasia doesn't have any fate points, so she'll need some free invokes if she's going to take on a big task alone. Before Anastasia starts rolling dice to do the actual framing, she tells Lucia that she wants to use earth magic to make herself strong enough to lift the beams by herself.

Lucia says, "That sounds like a simple create an advantage roll to me. Fair (+2). Go for it."

Anastasia tells Lucia that she's going to whip up a quick paint with dirt from the forest and use her brushes to paint her arms. She rolls with Quick (+3) and gets **++■■■** for a total of Superb (+5)! That's a success with style!

Lucia writes **Strength From Soil** on a note card and indicates that it comes with two free invokes. She gives the card to Anastasia and asks her to describe what the magic looks like.

Anastasia says, "It's kind of a blur. Fleet Quill flits around the edge of the forest, gathering up soil and mixing it together with water in a small bottle. Then she shakes the bottle really hard until it starts to glow. While it's still glowing, she paints her arms with intricate designs for strength."

Lucia says, "Sounds good. Are you ready to try to frame the boat? It's going to be a Great (+4) difficulty for you to do this alone."

Anastasia grins. "With these free invokes? Totally ready. And I'm going to do it Quickly. I've got Quick +3." She rolls the dice and comes up with a **■■■■■**. But with her two free invokes, she raises her total up to a Superb (+5). Success! Anastasia narrates Fleet Quill hoisting up a few large beams that survived the wreck by herself, while the other shipbuilders look on in wonder.

There are still more rolls to make before the challenge is resolved and the boat is ready to hit the high seas, but the pilgrims are well on their way to making up for their earlier mistakes! And then they can get back to catching that fox spirit...

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## Contests

When two or more characters are competing against one another for the same goal, but not directly trying to hurt each other—a chase across a lake, a public debate, or an archery tournament—you have a **contest**.

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After rebuilding the boat, the pilgrims start to set off on their trek to find the lost fox spirit. Unfortunately, Pilgrim Sneaky Tree still owes a debt to the trees of the forest who gave their wood to the ship. And the mountains they want him to go toward are in the opposite direction.

Since the other two pilgrims want to get to the letter writer as soon as possible, Lucia decides that this is a contest: the two sides want different things, but no one is trying to hurt anyone else. She declares that whoever wins the contest will win the argument.

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A contest proceeds in a series of **exchanges**. In an exchange, each participant takes one overcome action to determine how well they do in that leg of the contest. You compare your total to the other characters' total and see who has the highest roll.

If you got the highest result, you win the exchange—you score a victory (which you can represent with a tally or check mark on scratch paper) and describe how you take the lead. If you succeed with style, you mark two victories.

If there's a tie, no one gets a victory, and an unexpected twist occurs. This could mean several things, depending on the situation—the terrain or environment shifts somehow, the parameters of the contest change, or an unanticipated variable shows up and affects all the participants. The GM creates a new situation aspect reflecting this change and puts it into play.

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For the first exchange, Fleet Quill decides that she's going to try to fast talk Sneaky Tree into going with the original plan (Quick +3). Sneaky Tree, on the other hand, decides that he's going to let Fleet Quill do most of the talking, but try to mislead her by agreeing with her until she reveals her plan (Sneaky +3). Luckily for Fleet Quill, Marked Ghost has a Quick +1; she can help try to fast talk Sneaky Tree in this exchange.

They both roll. Fleet Quill gets ■■■■ for a total of Great (+4) with Marked Ghost's help; Sneaky Tree gets ☢☢■■ for a total of Superb (+5). To catch up, Fleet Quill spends a fate point to invoke her **Never Enough Time!** aspect to remind Sneaky Tree that there isn't enough time for any more delays and raises her total to Fantastic (+6). Sneaky Tree decides to save his fate points for the next exchange; he won't spend any more now.

Lucia marks down one victory for Fleet Quill. Anastasia narrates how Fleet Quill overwhelms Sneaky Tree with a barrage of arguments.

Ian smiles and says, "Yeah, I think Sneaky Tree is feeling pretty guilty right now."

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The first participant to achieve three victories wins the contest. It's customary for the winning participant to offer some degree of compromise based on the number of victories that the losing side scored, but that's not a requirement. If the score is three victories to two victories, the winning side still won!

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After a few more back and forths between the pilgrims, the score is tied two to two. Fleet Quill tries to be Quick again, but Lucia points out that it's pretty hard to be Quick when you've been arguing for a while; Fleet Quill switches to throwing her arms up in the air and making a big deal about how late they will be. It's a bit of an act, so she'll roll Flashy +2. Sneaky Tree decides to try something even more underhanded and Sneaky: he's going to lie to them and tell them that the trees will haunt them if they don't fulfill his promise!

Both pilgrims roll. Fleet Quill gets **++■■** for a total of Great (+4); Sneaky Tree gets a similarly good roll—**++■■**—for a total of Great (+4) as well. The two pilgrims are tied.

Marissa turns to Lucia. "What kind of twist should we expect if we don't spend fate points?" Lucia just smiles. The pilgrims all frown at each other.

Anastasia decides she doesn't want to find out what Lucia is planning. She spends a fate point to invoke **The Adult in the Room**, saying that she scolds Sneaky Tree for making promises they can't keep. That's enough to push her over the edge to get three victories and avoid the twist.

Since Sneaky Tree got two victories, it's good form to give him some concessions. Fleet Quill agrees to go to the mountains as soon as they've resolved the letter, even if it means delaying looking for the Flying Temple. Sneaky Tree would prefer to go now, but he says he understands the need to stay focused.

---



## Conflicts

Conflicts are used to resolve situations where characters are trying to harm one another. It could be physical harm (a sword fight, a wizard's duel, a fist fight), but it could also be mental or social harm (a harsh argument, a tough interrogation, a magical psychic assault). Regardless, you should use conflicts when characters are more interested in inflicting **stress** on other characters instead of solving a problem or persuading an audience.

### CONFLICTS: THE 30-SECOND VERSION

1. Set the scene.
2. Select the starting character.
3. Start the first exchange.
  - On your turn, take an action. Then decide who gets to go next.
  - On other people's turns, defend against or respond to their actions as necessary.
  - At the end of everyone's turn, start a new exchange or end the conflict.

## Entering a Conflict

Conflicts are rare in *Do: Fate of the Flying Temple*. Pilgrims are trained in martial arts for self-defense, but the monks at the Flying Temple are exacting in their instruction: violence is not a solution. It is an admission of failure.

Unfortunately for the pilgrims, folks across the Many Worlds have different attitudes toward the use of violence. Some planets and moons are filled with pacifists like the monks, but on some worlds people are likely to throw punches and draw swords when threatened or angered.

Of course, violence isn't the only way to inflict stress on another character. Both pilgrims and other characters can inflict stress by fiercely arguing or insulting other characters, just as painful and wounding as a fist or an arrow. The monks are vague on the ethics of belittling or mocking your opponents, but all pilgrims know that there is no honor to be had in injuring someone weaker than you.

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After returning the lost fox spirit to her home in a forest glade, the pilgrims journey to the mountains to deliver the seeds from the forest near the shipyard. As they approach the end of their journey, Lucia tells them that they encounter a group of bandits who are robbing a caravan of glass-blowing merchants.

"It appears that the bandits have set up shop here," she says. "You can see that they've blocked off the road, and they have lookout posts on trees to spot merchants coming down this road from a long way away. It looks like this is a job for some brave pilgrims, since *The Flying Temple Is Missing*." She holds out three fate points, compelling each of the pilgrims to help out these hapless merchants.

The three pilgrims all grin and take the fate points. They can help these people!

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## Setting the Scene

When a conflict breaks out, establish what's going on, where everyone is, and what the environment is like. Who is the opposition? What do they want from the pilgrims and why are they willing to harm them to get it? How are the pilgrims responding?

Before any actions take place, the GM writes a few situation aspects on sticky notes or index cards and places them on the table. Players can suggest situation aspects, too. Sometimes these aspects come with free invokes, but that's up to the GM.

The GM also establishes **zones**, loosely defined areas that tell you where characters are positioned within the conflict. You determine zones based on the scene and the following guidelines:

- Each zone delineates a fixed area, like a room or a bridge, that characters can move around and within. Zones can be of any size, and really large areas might be broken up into multiple zones. It sometimes helps to sketch a quick map to illustrate zones.
- Generally, you can interact with other characters in the same zone—or in nearby zones if you can justify acting at a distance (for example, if you have a ranged weapon or magic spell).
- You can move one zone for free. An action is required to move if there's an obstacle in your way, such as someone trying to stop you, or if you want to move two or more zones.







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Lucia says, "I think this is a conflict. The bandits know you're here, and they've probably already figured out that you're pilgrims. After all, you've been all over this world helping people. They've probably heard about your exploits."

"There are five bandits here, four goons and Lukas, a mean looking ex-soldier who's been robbing people along the road for the last year. He's a **Nasty Bandit** with an **Enormous Sword**. He looks like he's probably willing to kill to get what he wants." Anastasia, Marissa, and Ian all look concerned. How can they deal with a bandit like this without using violence?

"This conflict only has two zones," says Lucia. "There's one zone near the caravan and then another zone where you all are now. We can add more zones if we need them later."

"What about situation aspects?" asks Marissa.

"Oh, good call! I almost forgot," says Lucia. "There are three situation aspects, each with one free invoke: **Dense Forest**, **Frightened Villagers**, and **Aren't You Pilgrims?**"

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## Select the Starting Character

Your turn order in a conflict is based on your approaches. In a physical conflict, compare your Quick approach to the other participants—the one with the fastest reflexes goes first. In a mental conflict, compare your Careful approach—attention to detail will warn you of danger. Whoever has the highest approach gets to go first, even if the character acting first is an NPC. Break ties in whatever manner makes sense, with the GM having the last word.

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Pilgrim Fleet Quill has Quick +3, so she's used to going first in a conflict. Anastasia reaches for the dice, saying, "Okay, I think I'll start by doing some earth magic to protect us."

Lucia says, "Hold up! Lukas has Quick +3 too. What's your Careful approach?"

Anastasia looks at Fleet Quill's character sheet: "I've got Careful +1."

"He's Careful +0. I think he's probably going first, moving into your zone and charging at you before you can do anything. He's not protecting himself, and the other bandits are following his lead. Get ready to defend against his attack!"

---

## Exchanges

Once you've picked the character that goes first, each character gets a chance to act in the conflict. Acting in a conflict means that you get to act once on your turn to overcome an obstacle, create an advantage, or attack. You can defend or react as often as you need to based on other characters' actions, but you only get to act once before you pass the action off to another character.



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Since Lukas is going first in the conflict, Fleet Quill has to defend! This doesn't use up her action, since it's a response to Lukas' attack. She'll get to take another action when it's her turn in the conflict order.

Lukas is Quick +3 and he's charging the pilgrims, focused on Fleet Quill because she's standing in the lead. The other bandits are behind him, but they're fanning out to deal with Sneaky Tree and Marked Ghost; none of them are going to help him with this roll. Lucia picks up her dice and asks, "How are you going to get out of the way of his charge?"

Anastasia says, "I'm going to duck under his sword at the last second and try to move past him. I don't want to get hit! I think that's Quick, right?"



Lucia nods; they both roll. Fleet Quill gets a solid  for a total of Fantastic (+6), and Lukas ends up with a  for a total of Average (+1). Lucia thinks about spending some fate points to try to close the gap, but it's just too large.

"Ha!" yells Anastasia. "That's a success with style! He triggers my elegant defense!"

Lucia smiles and nods. "Yes, yes. What approach do you want him to use for his next action?"

"Careful. I want him to have to slow down and look for me before he strikes out again."

"Great," says Lucia. "You duck under his blade and roll into the bushes by the trail. He skids to a halt and turns slowly. He knows that you're nearby, but he can't quite see you. He puts his sword out gently, pushing aside the bushes and hoping to find you first."

Anastasia grins. Fleet Quill has Lukas right where she wants him.

---

After you've taken your action, you get to choose who goes next in the conflict. You can't pick someone who has already taken an action during the current exchange, but you can pick anyone else that hasn't had a chance to act yet. The character who goes last in the exchange gets to pick who goes first in the next exchange. If you're the last character to act, you can pick anyone (even yourself!) to start the next exchange.

---



Lucia thinks about passing the action to Lukas' fellow bandits, but she's interested in seeing what Fleet Quill has planned for Lukas. She decides to choose Fleet Quill to go next.

Anastasia says, "Okay, I've got three fate points and he's locked into his worst approach. Hmmm. I suppose I could just jump out and punch him, right?"

"Only if you want to reject all the teachings of your mentors back at the Flying Temple," scolds Lucia with a smile.

"Right. I think Fleet Quill is going to leap out from the bushes, snatch his sword, and break it. I'm going to make a big show of it to scare him off. I think that's Flashy?"

Lucia says, "Yeah, that sounds awesome. Lukas has to be Careful because of your elegant defense, so he'll roll on Careful +0. You've got a big advantage."

They both roll. Lukas has pretty good luck, rolling  for a total of Fair (+2), but Anastasia totally bombs her roll with Flashy +2:  for a total of Mediocre (+0). To make matters worse, Lucia spends a fate point to invoke Lukas' **Nasty Bandit** aspect, bringing his total to Superb (+4). It looks like Fleet Quill is going to have a tough time driving him off.

Anastasia is undeterred: “First, I’m going to use a free invoke on **Dense Forest** to get to Fair (+2). After all, he’s trying to look through all this vegetation and I know exactly where he is. Then I’m going to spend all three of my fate points to bring my total to Legendary (+8), invoking **Learning to Talk**, **Earth Magic Painter**, and **The Adult in the Room**.”

“Wow! What does that all look like?” asks Lucia.

“Um...first our dragon distracts Lukas by yelling ‘Haalp!’ back in the road. When Lukas turns away, I’ll leap out from the bushes, grab his sword and break it. All the runes and paints on my arms glow as the sword snaps in half. Then I throw the pieces to the ground and say ‘You should know better than to mess with pilgrims of the Flying Temple! Leave these people alone!’”

“Great! That’s four stress—enough to take Lukas out. He looks like he’s going to go for his knife, but then thinks better of it and runs off into the bushes.”

The pilgrims cheer.

“Yes! I think I’ll pass the action over to Marked Ghost to see if she can deal with the other bandits quickly,” says Anastasia.

## PILGRIMS AND CONFLICTS

Wise pilgrims know two things about conflicts:

- Sometimes you have to let your enemy act before your allies to control a conflict. If pilgrims all rush in to solve a problem at once, that problem will have a chance to go at the end of the exchange and then immediately at the beginning of the next exchange. If a pilgrim goes last in an exchange, then that pilgrim gets to pick who goes first in the next.
- Nonviolence is not the same as non-opposition. Smart pilgrims can trip up, trick, and frighten their enemies without ever throwing a punch or swinging a sword. Careful use of an elegant defense (page 61) can put a dangerous enemy in the perfect position to be embarrassed, trapped, or scared without using any violence.





## Ending a Conflict

At the end of each exchange, decide if you want the conflict to continue. If one side doesn't have any characters left in the conflict, the conflict is over. It might also make more sense to transition the conflict to a challenge or contest at the end of an exchange even if both sides still have characters ready to fight, especially if one side is trying to flee or accomplish some other objective.

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After both Marked Ghost and Sneaky Tree take their turns in the conflict, the remaining bandits have lost their weapons and aren't sure they want to stick around. Lucia tells the pilgrims that the bandits are going to flee.

"Are you going to chase them? I'm sure the local law would want to stop them from robbing other merchants," she asks the pilgrims.

Both Marissa and Ian look at Anastasia. "Does Fleet Quill want to follow them?" Marissa asks.

Anastasia shakes her head. "Let's let them go. We'll see if these people need any more help and then get back to our main plan. We've got to get these seeds to the mountains before Sneaky Tree gets into any more trouble. We'll talk to the local leaders in the village about the bandits."

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## STRESS AND CONSEQUENCES

When you're hit by an attack, the severity of the hit is the difference between the attack roll and your defense roll, and it's measured in **shifts**. For instance, if your opponent gets +5 on their attack and you get a +3 on your defense, the attack deals a two-shift hit ( $5 - 3 = 2$ ).

Then, one of two things happens:

- You suffer stress and/or consequences, but you stay in the fight.
- You get taken out, which means you're out of the action for a while.

### STRESS & CONSEQUENCES: THE 30-SECOND VERSION

- Each character starts with three stress boxes.
- Severity of hit (in shifts) = Attack Roll - Defense Roll
- When you take a hit, you need to account for how that hit damages you. One way to absorb the damage is to take stress; you can check one stress box to handle some or all of a single hit. You can absorb a number of shifts equal to the number of the box you check: one for Box 1, two for Box 2, three for Box 3.
- You may also take one or more consequences to deal with the hit, by marking off one or more consequence slots and writing a new aspect for each one. Mild consequence = 2 shifts; moderate = 4 shifts; severe = 6 shifts.
- If you can't (or decide not to) handle the entire hit, you're taken out. Your opponent decides what happens to you.
- Giving in before your opponent's roll allows you to control how you exit the scene. You also get one or more fate points for doing this!
- Stress and mild consequences vanish at the end of the scene, provided you get a chance to rest. Other consequences take longer to resolve.

## What Is Stress?

If you get hit by a mental or physical attack and you don't want to be taken out, you can choose to take **stress**. Stress represents you getting tired or annoyed, narrowly dodging a blow, or suffering a temporary embarrassment.

Your character sheet has a **stress track**, a row of three boxes. When you take a hit and check a stress box, the box absorbs a number of shifts equal to its number: one shift for Box 1, two for Box 2, or three for Box 3.

You can only check one stress box for any single hit, but you can check a stress box and take one or more consequences at the same time. You can't check a stress box that already has a checkmark in it!

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During a ritual to calm an ancestor spirit, Marked Ghost attracts the attention of ghosts from beyond the veil—a compel on **Medium for the Dead**. The ritual fails, and ghosts breach the barrier! Marked Ghost summons all her will to defend against the ghosts' attack, but comes up short on her roll by two shifts. Rather than spend a fate point to invoke an aspect, Marissa marks her second stress box to represent being harried and flustered. Marked Ghost will have to think quickly to keep the ghosts from overwhelming her, but she wasn't expecting this!

---

## What Are Consequences?

Consequences are aspects that you take to reflect being seriously hurt in some way. Your character sheet has three slots where you can write consequences. Each one is labeled with a number: 2 (mild consequence), 4 (moderate consequence), or 6 (severe consequence). This represents the number of shifts of the hit the consequence absorbs. You can mark off as many consequences as you like to handle a single hit, but you can't put a new consequence in a slot that's already full. If you already have a moderate consequence written down, you can't take another one until you do something to make the first one go away!

A major downside of consequences is that each consequence is a new aspect that your opponents can invoke against you. The more you take, the more vulnerable you are. And just like situation aspects, the character that creates it (in this case, the character that hit you) gets one free invocation on that consequence. They can choose to let one of their allies use the free invocation.

If you're unable to absorb all of a hit's shifts—by checking a stress box, taking consequences, or both—you're **taken out**.

---

As Marked Ghost tries to seal the breach, Fleet Quill leaps in to protect her from the ghosts. When the ghosts attack a second time, Fleet Quill defends against their etheric magic. Unfortunately, her roll comes up terribly short—the ghosts inflict a 4-shift hit on the earth magic painter. Since Fleet Quill doesn't have a stress box that can absorb a 4-shift hit, she's going to be taken out!

Anastasia doesn't want Fleet Quill to leave Marked Ghost to face the breach alone. She decides to mark a mild consequence—***Drained of Magic***—and a two stress box. That's enough to absorb all the stress dealt by the ghosts and stay in the fight long enough for Marked Ghost to work on the breach.

---

## Naming Consequences

When you take a consequence, give it a name fitting to the level of the consequence. It doesn't make any sense to take ***Broken Heart*** as a mild consequence unless your pilgrim is used to getting over true love every sunrise. ***Broken Heart*** sounds like a much better severe consequence, one that's going to stick with your pilgrim for quite a while. Here are some tips for naming consequences:

### MILD CONSEQUENCES

Mild consequences are light and easily overcome; after all, they vanish at the end of the next scene. They usually don't require any medical attention, and the average pilgrim can shrug them off without needing to do much more than rest for a few hours. If the consequence is social, a good night's sleep is usually enough to overcome it without difficulty.

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Examples: ***Bruised Hand, Winded, Cranky, Lost on a Small Moon***

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### MODERATE CONSEQUENCES

Moderate consequences are much more serious. In addition to probably requiring medical attention, moderate consequences also present serious obstacles to the goals of most pilgrims. It's pretty hard to save the Many Worlds when you've gotten banged on the head too hard to think! If the consequence is social, much more rest is needed to shake off the effects than if the consequence was mild.

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Examples: ***Wounded by Arrows, First Degree Burn, Exhausted, Terrified***

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## SEVERE CONSEQUENCES

Severe consequences are typically quite serious, dangerous enough to seek medical help right away in the case of physical consequences, and damaging enough to stick with the characters for long periods of time, especially when the problem is emotional or mental. Pilgrims struck by severe consequences are quite obviously distressed. It's tough to hide this kind of problem for very long!

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Examples: *Broken Arm*, *Earned the Temple's Ire*, *Terrible Reputation*, *In Mourning*

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## What Happens When I Get Taken Out?

If you get taken out, you can no longer act in the scene. Whoever takes you out narrates what happens to you. It should make sense based on how you got taken out—maybe you run from the room in shame, or maybe you get knocked unconscious. Either way, you can't help your allies or help with any problems until the next scene.

---

As Marked Ghost works to overcome the breach, the ghosts regroup. When they lash out at Fleet Quill the second time, they use their free invoke on *Drained of Magic* to inflict a 6-shift hit. This time, Anastasia isn't willing to spend any fate points or mark a consequence, so she's taken out.

Lucia says, "The ghosts fly through you and around you, their etheric energy clouding your mind. You collapse beside Marked Ghost, unconscious!"

Anastasia nods. She's out cold for now, but she didn't have to waste any fate points or take any consequences that will last into future sessions.

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## Giving In

If things look grim for you, you can **give in** (or **concede the fight**)—but you have to say that's what you're going to do before your opponent rolls their dice.

This is different than being taken out, because you get a say in what happens to you. Your opponent gets some major concession from you—talk about what makes sense in your situation—but it beats getting taken out and having no say at all.

Additionally, you get one fate point for conceding, and one fate point for each consequence you took in this conflict. This is your chance to say, "You win this round, but I'll get you next time!" and get a tall stack of fate points to back it up.

---

As Marked Ghost and Fleet Quill contend with the ghosts, Sneaky Tree has been trying to calm the townspeople who came to witness the ritual. He gets them to safety and turns his attention back to the other pilgrims in time to see Fleet Quill fall to the ground!

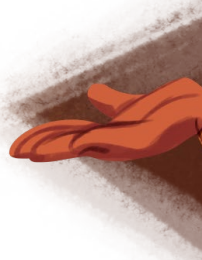
“Uh...I think we need to think about conceding here,” he says to Marissa. “We don’t have very many fate points, and I’ve already taken a consequence from dealing with the townspeople.”

Marissa nods. “Yeah, I think we can lose this round.” She turns to Lucia: “I think we’ll concede. How about we close the breach but a lot of the ghosts escape.”

Lucia says, “Okay, that seems fair. The ritual has fallen apart, the ghosts are free, and Fleet Quill is knocked unconscious. I think conceding here makes sense. You’ll have to deal with the loose ghosts before you leave this world.”

Lucia gives Marissa and Ian each one fate point. Ian gets a second one for his consequence, but Anastasia doesn’t get any fate points at all. She’s on their side, but Fleet Quill’s already been taken out. She can’t concede!

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## Recovering from Stress and Consequences

At the end of each scene, clear all of your stress boxes. Pilgrims are pretty tough, and they can shrug off most of the immediate effects of a conflict pretty quickly.

Recovery from a consequence is a bit more complicated; you need to explain how you recover from it—whether that’s using some meditative techniques from the Temple, casting some healing magic, or whatever makes sense with the consequence. You also need to wait an appropriate length of time:

- **Mild consequence:** Clear it at the end of the next scene, provided you get a chance to rest.
- **Moderate consequence:** Clear it at the end of the next session, provided it makes sense within the story.
- **Severe consequence:** Clear it at the end of the current letter, provided it makes sense within the story.

## Renaming Consequences

Like all aspects, consequences aren’t set in stone. If your pilgrim ends up with a severe consequence—*Badly Broken Arm*—after falling through the roof of a building, it doesn’t stay badly broken regardless of what you do until you finish clearing your current letter. Instead, you’ll probably get some medical attention right away!





You can try to rename the consequence to reflect medical treatments or other changes to the aspect. In order to succeed, you (or your friends) need to overcome the aspect with the appropriate skills versus the size of the consequence itself (+2 mild, +4 moderate, +6 severe). If you succeed, you can rename the consequence. Overcoming a consequence doesn't get rid of the aspect; you're stuck with that until enough time has passed for the consequence to go away completely.

---

During the conflict with the ghosts, Sneaky Tree ended up with a moderate consequence: **Grouchy Pilgrim**. He's traveled all the way to this world, helped the local people, and the ghosts still tried to hurt them! He's had enough of all this traveling and working and taking care of dragons! It's going to be at least another session before he's back to his old self.

Luckily, Marked Ghost has been watching Sneaky Tree. She knows he's having a rough time on their journey. When they make camp for the night after dealing with the ghosts, she decides to play a friendly trick on him, a prank to remind him that life isn't so bad. Assuming that she's able to overcome his Great (+4) grumpiness, he can change the consequence into something that's easier to live with like **Tired of Traveling** or **Needs a Vacation**.

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## ADVANCING YOUR PILGRIM

Pilgrims change. Their skills sharpen as they practice them, and their independence grows as they have adventures away from the watchful eyes of the monks of the Flying Temple. Their life experiences accumulate on their many adventures and their personalities take on new shapes. As all young people do, the pilgrims who seek the Flying Temple are growing up!

In *Do: Fate of the Flying Temple*, the pilgrims grow and change through character advancement, allowing you to change your aspects, add or change stunts, and raise your approach bonuses. You undergo these changes when your pilgrim reaches a **milestone**, an event in your life important enough to close one story and open another.





## Milestones

Stories in TV shows, comic books, movies, and even video games usually continue from episode to episode, season to season. It took Frodo three big books to take the One Ring to Mt. Doom. It took Aang three seasons to defeat the Fire Lord. Even Hiccup and Toothless have multiple adventures across multiple movies, each one grander than the last.

But within these long stories, there are shorter story arcs, like single episodes of a TV show or single issues of a comic, where shorter stories are told and wrapped up. The conflicts aren't just about the main goals of the primary characters; they're also about the smaller conflicts that teach them lessons and challenge them to grow.

In *Do: Fate of the Flying Temple*, we call those wrap-ups milestones—whether they're small ones for short stories, or really big ones at the end of many sessions of play. There are three types of milestones, and each one allows you to change your character in interesting ways. Here's how they work:

### Minor Milestones

A minor milestone usually occurs at the end of a session of play, or when one piece of a story has been resolved. Rather than making your pilgrim more powerful, this kind of milestone is more about changing your character and adjusting in response to whatever's going on in the story. Sometimes it won't really make sense to take advantage of a minor milestone, but you always have the opportunity in case your pilgrim needs some tuning up.

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

- Switch the ratings of any two similar approaches, meaning two approaches that are within one point of each other.
- Rename one aspect that isn't your avatar or dragon aspect.
- Exchange one stunt for a different stunt.
- Choose a new stunt (and adjust your refresh, if you already have three stunts).

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After the pilgrims deal with a difficult negotiation between two warring tribes of nomads in one session, Lucia lets them know that they've reached a minor milestone.

Thanks to the minor milestone, Sneaky Tree decides that he's going to switch some of his approaches. He's had a hard time getting to problems fast enough, so he's resolved to be more Quick in the future. He changes Quick with Flashy, raising his Quick to +1 and lowering his Flashy to +0. Because he chose to adjust his approaches for this milestone, he doesn't get to alter any of his aspects or stunts.

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### Significant Milestones

A significant milestone usually occurs at the resolution of a letter or the conclusion of a big plot event (or, when in doubt, at the end of every two or three sessions). Unlike minor milestones, which are primarily about change, significant milestones are about learning new things—dealing with problems and challenges has made your character generally more capable at what they do.

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

- If you have a severe consequence that's been around for at least two sessions, you can clear it.
- Raise the bonus of one approach by one.

---

When the pilgrims resolve a complicated letter from a small world beset by an invading army, Lucia tells them that they've reached a significant milestone.

Thanks to the significant milestone, Marissa finally gets to remove the **Ghostly Haunting** severe consequence from Marked Ghost. In addition, she decides to raise her Forceful aspect to a +3 and rename her **Pilgrim Prankster** aspect to **Family Comes First** to reflect her growing connection to the other two pilgrims.

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### RAISING APPROACH BONUSES

When you raise the bonus of an approach, there's only one rule you need to remember: you can't raise an approach bonus above Superb (+5).

## Major milestones

Major milestones should only occur when something happens in the campaign that shakes it up a lot—a significant discovery related to the Flying Temple, the final defeat of a major villain, or any other large-scale change that reverberates throughout the Many Worlds.

These milestones are about gaining more power. The challenges of yesterday simply aren't sufficient to threaten these pilgrims anymore, and the problems of tomorrow will need to be more adept, organized, and determined to stand against them.

Achieving a major milestone confers the benefits of a significant milestone and a minor milestone. In addition, you may do **any or all** of the following:

- Take an additional point of refresh, which you may immediately use to purchase a stunt if you wish.
- Rename your character's avatar aspect.
- Rename your character's dragon aspect.

---

While the pilgrims are dealing with letters, they discover that there is a former pilgrim, Ling Dao, gathering up armies to conquer the Many Worlds and rebuild the Flying Temple. After many adventures, the pilgrims manage to convince Ling Dao to let the Temple go and focus on building up his own world peacefully. Lucia declares this to be a major milestone!

Thanks to the major milestone, Anastasia gets to add a point of refresh to Fleet Quill—for a total refresh of four—and renames her avatar aspect to **Earth Magic Trainer** to reflect the work she did to train others in using earth magic to protect their homes from Ling Dao's armies. She also decides that her dragon is done **Learning to Talk**; he's a **Big Talker** now, for better or worse. Fleet Quill also gets the benefits of a significant and minor milestone as well.

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## CHANGING THE DRAGON

The pilgrim who created a particular dragon aspect has control over when that aspect changes through advancement, but the dragon doesn't forget that it's **The Largest Dragon** or a **Seer of the Dark Future** if someone alters those aspects. Those elements of the dragon aren't aspects anymore, but they can still matter to the story.

# For the Gamemaster

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03







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## RUNNING DO: FATE OF THE FLYING TEMPLE

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A secret of roleplaying games is that one of the most fun roles to play at the table is... the gamemaster! Yes, it's true that the players get to be pilgrims of the Flying Temple, flitting from planet to moon, helping people with their problems, but the gamemaster (GM) gets to play *everyone else*. You get to be the dragon that causes the pilgrims trouble, the former pilgrims trying to make new lives in the Many Worlds, the antagonists who try to keep the pilgrims from disrupting their evil plots, and the townspeople who fill each and every ship, moon, and planet.

In addition to all the fun roles the GM gets to play during a typical session, the GM also gets to keep the game interesting by throwing in conflicts and obstacles that keep your players guessing. If the players are the actors in your drama, then you are the director, arranging the pieces that make them awesome. And the players will keep you guessing too! It's rare that a GM can guess in advance exactly how the players are going to cause trouble...

Here's a full list of everything GMs do in *Do: Fate of the Flying Temple*:

- **Run scenes:** A session is made up of individual scenes. Decide where the scene begins, who's there, and what's going on. Decide when all the interesting things have played out and the scene's over.
- **Set difficulties:** You decide how difficult tasks should be.
- **Adjudicate the rules:** When some question comes up about how to apply the rules, you get final say.
- **Play everyone else:** Each player controls their own character, but you control all the rest, including the bad guys.
- **Make sure each pilgrim has a chance to be awesome:** Your goal isn't to defeat the pilgrims, but to challenge them. Make sure every pilgrim gets a chance to be the star once in a while.

There's lots of advice we could give you about running games using Fate, but let's start with explaining each of these responsibilities. Once you've got a grasp on these, check out "*Tips of the Trade*" to learn more about gamemastering for your players! Good GMs are constantly practicing and learning more about the art of running games, so feel free to come back to these sections again after you've had a chance to run a session or two.

Everything in this chapter assumes that you've had a chance to read all of *Section II: Playing Do: Fate of the Flying Temple*. If you haven't done that yet, go give that a read and come back!

## Running Scenes

During a game session, it's your job to set, run, and close the scene. Since you and your players are all imagining the adventures of your pilgrims, someone needs to keep track of when the scenes start and stop and who is in them. If there's some confusion at the table, everyone will look to you to resolve it, so try to be as clear as possible when you set up a scene. Encourage your players to ask questions early, so you're all on the same page.

---

When the pilgrims land on Juku, Lucia gives them an introduction to the next scene, a chance for the pilgrims to rest and get to know their dragon before they start working on their newest letter.

"Juku is a big desert world, filled with nomadic tribes. You all remember as you were falling to the surface that you could see giant cities with tents and temporary housing, each one ready to be pulled up and moved to the next location. Far off in the distance, you can see the towers of the Great Sages, the only fixed location on the planet."

"Did anyone see us fall?" asks Marissa.

"You're not sure," says Lucia, "but you don't see anyone coming this way. It's pretty quiet here...except for your dragon. He's rolling around on the ground clutching his stomach. It looks like he's really unhappy, and it occurs to you that he probably needs something to eat. What do you do?"

---

It's easy to set up a boring scene—You're at home watching TV!—so try to think about what would make a scene interesting before you frame it. Don't be afraid to start a scene with compels or throw the pilgrims into danger or conflict. If they've angered someone, have that person catch up to them; if they've been avoiding a problem, have that problem escalate. Ask yourself: "What forces are opposed to the pilgrims in this scene and why?"

## Creating Aspects

Often your scenes will have aspects attached to them or issues will come up in play that you think need to be highlighted as aspects. The players can use a create an advantage roll to make aspects, but you're free to add aspects to the scene when you think it's interesting. (The one exception is when NPCs want to create an advantage against the pilgrims—the NPC should have to roll for that.) Here are a few aspect types you should be thinking about:

## STORY ASPECTS

Your whole game should have two story aspects pretty much all the time, a **Temple aspect** and a **letter aspect**. The former starts out as *The Flying Temple Is Missing!*, but it might change as the pilgrims start to learn more about what happened to the Temple, and the latter changes every time the pilgrims get a new letter. The titles for each letter included in this book (starting on page 117) are intended to work as aspects, but feel free to focus the letter aspect a bit if there's a particular part of the letter that really appeals to you.

Story aspects are wonderful for keeping your pilgrims on track during a story. Since the Many Worlds are diverse, exciting, and dramatic, pilgrims often want to wander around exploring their environment instead of solving the problems of a letter writer or investigating the missing Temple. That's fine for a while, but you can use the story aspects to keep the game moving if things get slow by compelling the pilgrims to get back on track. After all, the people of the Many Worlds need their help!

---

The pilgrims are working on a new letter after solving the problems on Juku, and Lucia has decided that the letter aspect is the same as the title of the letter: **The Lost Ones** (page 121). When the pilgrims get off track before heading off Juku to deal with the new letter—Sneaky Tree thinks this is the perfect time to play a prank on the shopkeeper who was mad at their dragon earlier—Lucia offers each of them a compel on their letter aspect, noting that they don't have much time to find the lost pets. The pilgrims gladly take the fate points and hop on their dragon to follow the letter!

---

## SITUATION ASPECTS

In addition to the high-level story aspects, you also add situation aspects to larger scenes or conflicts that need them. Since the pilgrims only have a few aspects of their own, these situation aspects are important to give the players places to spend their fate points and to help them understand what parts of a given scene deserve their attention. You only need two to three situation aspects in a given scene, so think hard about what elements you want to make central to the story.

---

The pilgrims journey with their dragon to Rabbitdown, a planet on which people have reported seeing other dragons. When they land on the planet, Lucia notes that their dragon immediately takes off running for a nearby cave, ignoring all pleas to wait or hold up. When the pilgrims follow the dragon into the cave, Lucia takes the opportunity to add some situation aspects (and details) to the scene:





"As you walk into the cave, you feel some crunching under your feet. You look down to see that the whole cave is covered in **Broken Eggshells** and filled with **Dark Shadows**. There's no immediate sign of your dragon, but you do see some materials that could be turned into a torch."

---



If you want to really encourage players to engage with your situation aspects, drop a free invoke on each one. It's like giving them a fate point that they can only spend on the aspects in the scene, and most players will jump at the chance to use a free invoke instead of their own fate points.

### Asking Probing Questions

Of course, it's not just up to you to come up with cool bits for a scene: you can also ask your players to chip in their ideas. Sometimes players are ready to do this on their own, shouting out things they think might be cool, but you should also be prepared to get the quieter members of the group involved. One way to do this is go around the table and ask everyone what they see when they enter a scene. Usually the ideas players come up with are just as good, if not better, than what you can come up with alone.

---

When the pilgrims enter the market on Juku, Lucia asks, "What do you see, smell, or hear when you enter the market?"

Marissa says, "I smell lots of incense. Exotic smells waft through the air."

Anastasia says, "I see lots of art. There's a bustling market for crafters and makers here and a lot of bright colors."

Ian says, "I hear all kinds of whispers and rumors floating around me. I feel like there are old men sitting around the market playing backgammon and gossiping."

Lucia takes in all this feedback and produces a few aspects, each with a free invoke: **Exotic Incense**, **Crafters and Makers**, **Whispers of the Empire**. She thinks these are pretty solid aspects for a market, and she knows that the players will use them because they're already invested in the look and feel of the market.

---

## Closing Scenes

In addition to opening scenes and adding aspects, you're also responsible for closing scenes when they aren't interesting anymore. This is easy for challenges, contests, and conflicts (page 66) because there are fixed rules for when the event is over. It's a lot harder to balance when the scene is just two people talking or the pilgrims are investigating an ancient mystery. In general, you want to find a point where cutting is interesting, like a commercial break on a TV show, or when the scene has reached its natural end. It's okay to ask players if they're ready to move on too, since sometimes players are just waiting for the right moment to escalate a scene or conflict. Give them space if they need it, but don't be shy about pushing the story along.

---

After exploring the caves with their dragon, the pilgrims have learned that there used to be a dragon colony here connected to the Flying Temple. It's not clear what the relationship is yet, but the pilgrims start to discuss ways to learn more from the nearby townspeople.

Lucia asks, "It sounds like we're done here, then? Should we close the scene?"

Ian says, "No, no. Not yet. I think before we go back to town I want to plant something here that can alert us if any more dragons come here. Is that okay?"

Lucia says, "Of course! Let's do that and then we can jump to the next scene in town. Is that okay?"

Ian nods and gets his dice ready to plant his warning flowers.

---

## Setting Difficulties Levels

When another character is opposing a pilgrim, their rolls provide the opposition in a conflict, contest, or challenge. But if there's no active opposition, you have to decide how hard the task is for the pilgrims to accomplish. Each task has a passive difficulty that ranges from Mediocre (+0) to Legendary (+8) or even higher.

Low difficulties are best when you want to give the pilgrims a chance to show off and be awesome—Mediocre (+0) to Average (+1). Difficulties near their approach ratings—Fair (+2) to Good (+3)—are best when you want to provide tension but not overwhelm them. High difficulties—Superb (+5) and higher—are best when you want to emphasize how dire or unusual the circumstances are and make the pilgrims pull out all the stops to come out ahead.



## Rules of Thumb

- If the task isn't very tough at all, tell the player they succeed without a roll.
- If you can think of at least one reason why the task is tough, pick Fair (+2).
- If you can think of at least two reasons why the task is a challenge, pick Good (+3).
- If the task is extremely difficult or extremely complicated, pick Great (+4).
- If the task is impossible, go as high as you think makes sense. The player will need to drop some fate points and get lots of help to succeed, but that's okay sometimes.

## THE WRONG APPROACH

If a pilgrim is trying to solve a problem with an approach that you think isn't particularly suited to the task—like trying to calm a crying baby Forcefully—add +1 to the difficulty. (In this case, it would probably raise it from Fair (+2) to Good (+3).) Remember also that you can include unintended consequences on a successful roll! See page 50 for more on unintended consequences.

---

During a cooking competition, Sneaky Tree runs out of a crucial ingredient: snap peas! He decides he'll try to flash-grow a set of peas so no one has to run to the market to get more. He doesn't have time to wait!

Lucia sets the difficulty for him at Good (+3). Flash-growing is already tough, but it's hard to concentrate on doing magic when everything is on the line. If Sneaky Tree was using a strange approach, like Careful, Lucia would probably raise it up to Great (+4) to reflect how hard it would be to Carefully grow a plant on this kind of timetable.

---

Note that if you make the rolls too difficult, your players won't often use their +1 or +2 approaches. If everything is a Good (+3) or greater difficulty, your players will spend all their time finding ways to make everything Sneaky or Forceful or whatever their +3 approach is. Focus on creating interesting and difficult narrative choices instead of trying to make the mechanics create drama for you by constantly raising the difficulty of the roll.

## Adjudicating the Rules

Even though the rules for *Do* are fairly simple, there are times when you'll need to step in and adjudicate something for the players. Sometimes this involves telling some players "No," but mostly it involves looking for compromises and opportunities. Fate encourages collaboration, so look for ways to build a story that makes room for all the players to get what they want, even if their characters suffer negative effects because of their decisions.

---

While trying to keep Fleet Quill safe from people hunting her on Juku, Marked Ghost locks her in a closet so that Fleet Quill can't get out and confront them. Anastasia doesn't like being kept away from danger, so she says, "I'd like to use my **Evershifting Skin** stunt to escape the room."

Marissa says, "No fair! That lets you escape bonds or a cage. It doesn't say anything about escaping locked rooms."

Lucia gets involved before things turn unfriendly. "Hmmm. I think Marissa's probably right. Your stunt is pretty specific. But I think it's reasonable that your evershifting skin could let you use your Clever approach to escape the room. How does that sound?"

Marissa and Anastasia both nod. That seems fair to both of them.

---





## Playing NPCs

During the game, it's your job to play all the characters that aren't being played by the players: friends and foes, flora and fauna. For the most part, you'll play them like they're people, folks pursuing their own fate in the universe of the Many Worlds. Here are a few that deserve a bit of special mention.

### The Dragon

First and foremost, the dragon follows the pilgrims wherever they go. It's their constant companion, a reflection of the life they once had and the path they walk now. Since so much of the dragon's personality is drawn from the dragon aspects the pilgrims create in the first session, you can mostly play on whatever the players have already given you. Use the compels, create trouble, and constantly remind the pilgrims that the dragon is always watching...especially when they're about to do something that's ethically or morally questionable.

#### DRAGON ASPECTS

At the end of each letter, the dragon learns a lesson from the choices that the pilgrims made. The dragon is an excellent observer but a poor interpreter, and often fails to notice distinctions like when lying to a villain might be moral or how hurting some people to save others might be necessary. At the same time, if the pilgrims make tough choices, reward them with dragon aspects that reflect their own learning. Any pilgrim can invoke or be compelled by these dragon aspects.

---

In order to rescue Ejna from the clutches of an evil mayor, the pilgrims break her out of jail and help her escape Djursholm. After they part ways with Ejna—resolving the letter—Lucia gives their dragon a new aspect to reflect the lesson he's learned from the pilgrims: **Rules Are Meant to Be Broken!**

During their next letter, the pilgrims find themselves in big trouble when Lucia compels this aspect; their dragon has decided that stealing is fine. After all, **Rules Are Meant to Be Broken!**

---

These aspects stack up over the course of your story, until the dragon has ten aspects. At that point, the dragon has learned all he can learn from the pilgrims, triggering your last session. See page 111 for more on what happens during the last session of play.

#### DRAGON APPROACHES

You'll notice that the dragon doesn't have any approaches. Unlike the other NPCs in *Do*, the dragon never rolls dice to take actions. Instead, decide what the dragon will do and either offer a compel or stir up trouble for the pilgrims.

If you offer a compel on a dragon aspect, you're saying that the dragon is already causing trouble, knocking things over, burning something down, or eating something—or someone!—that should be better left alone. The pilgrims have a chance to jump in and deal with the problem, but only if they spend a fate point to reject the compel.

If you stir up trouble with the dragon, you're saying that the dragon is about to cause mayhem, but that the pilgrims can stop it by jumping into the action. Unlike a compel, stirring up trouble doesn't have to be about a specific aspect—sometimes the dragon just gets in the way because dragons get in the way of pretty much everything.

In the case that a pilgrim acts against the dragon, set a passive difficulty for the action that makes sense. The dragon can provide some fairly serious opposition, so don't be afraid to set difficulties at Superb (+5) or Fantastic (+6) when the dragon is involved.

## Antagonists

In addition to the dragon, you also play antagonists who oppose the goals of the pilgrims. For these characters, you'll want to do a little bit of work preparing so you're ready to roll dice for them at the appropriate time.

### PRIMARY ANTAGONISTS

When you make an antagonist, you can stat them out exactly like the pilgrims, with approaches, aspects, stunts, stress, and consequences. You should do this for important or recurring characters who are intended to appear multiple times during a letter, but you shouldn't need more than one or two of these per scene. Feel free to limit or expand on what pilgrims start with—more stress or higher approaches—but keep in mind that most pilgrims are pretty powerful to start!

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Lucia decides that the King of Juku will be a major character during the events surrounding “The Worlds Collide” letter. She creates a full character for the King with approaches and aspects, including a few stunts and some consequences:



# KING OF JUKU

## ASPECTS

*The Last Ruler of Juku, Son of the Beloved Queen, Married to His First True Love*

## APPROACHES

**Careful:** Fair (+2)  
**Clever:** Good (+3)  
**Flashy:** Average (+1)  
**Forceful:** Fair (+2)  
**Quick:** Average (+1)  
**Sneaky:** Mediocre (+0)

## STUNTS

### **Chosen of the Sacred Sands:**

Because I am the Chosen of the Sacred Sands, I get a +2 to Forcefully overcome social resistance when I display the regalia of my royal family.

**Jewel of Antarak:** Because I wield the Jewel of Antarak, once per session I can summon a wind spirit to do my bidding for a scene.

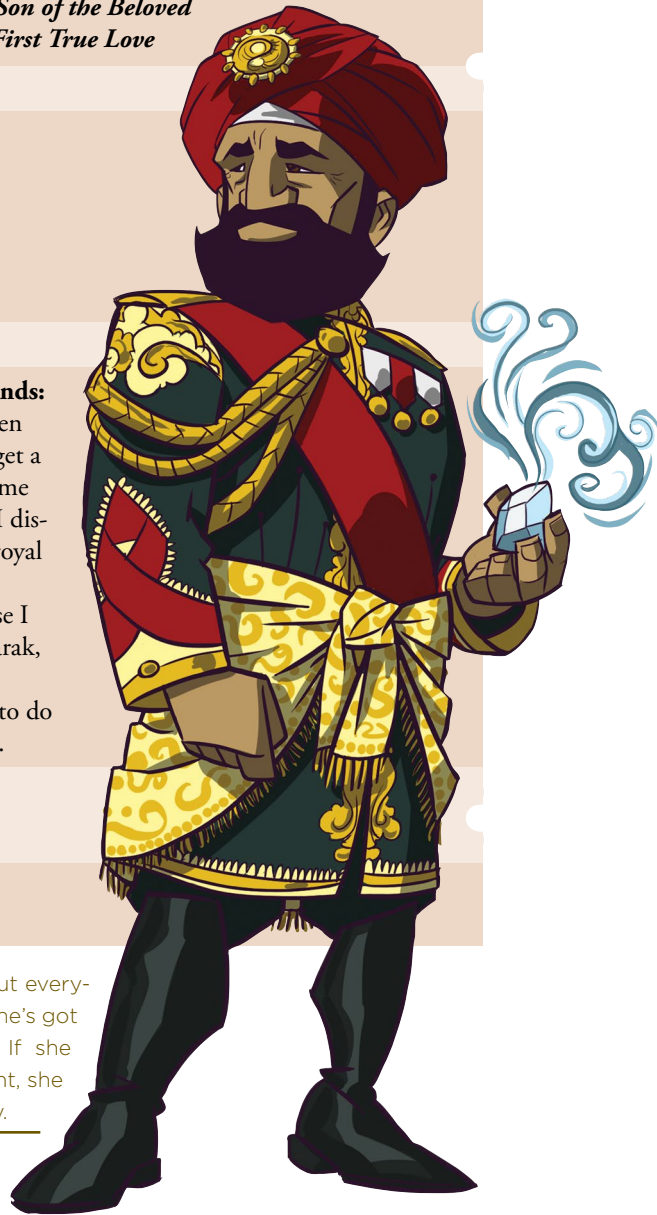
**STRESS** ☐☐☐

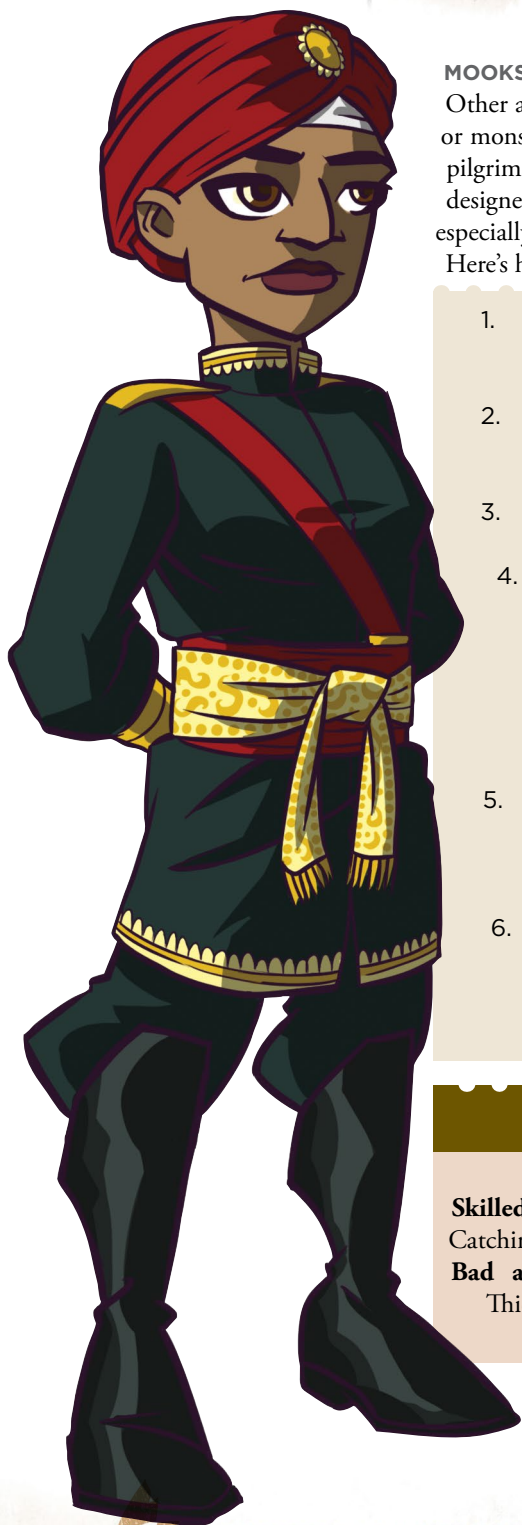
## CONSEQUENCES

**Mild (2):**

**Moderate (4):**

Lucia doesn't write out everything for the King, but she's got plenty to get started. If she needs an additional stunt, she can add it in during play.





## MOOKS, MONSTERS, AND GOONS

Other antagonists are **mooks**—unnamed thugs or monsters or goons that are there to make the pilgrims' day a little more difficult, but they're designed to be more or less easily swept aside, especially by powerful characters like the pilgrims. Here's how you create their stats:

1. Make a list of what this mook is skilled at. They get a +2 to all rolls dealing with these things.
2. Make a list of what this mook is bad at. They get a -2 to all rolls dealing with these things.
3. Everything else gets a +0 when rolled.
4. Give the mook an aspect or two to reinforce what they're good and bad at, or if they have a particular strength or vulnerability. It's okay if a mook's aspects are really simple.
5. Mooks have zero, one, or two boxes in their stress track, depending on how tough you imagine them to be.
6. Mooks can't take consequences. If they run out of stress boxes (or don't have any), the next hit takes them down.

## JUKU SOLDIER

*Toughened by Battle, Loyal*

**Skilled at (+2):** Fighting for the King, Catching Troublemakers

**Bad at (-2):** Avoiding Traps, Detecting Thieves

**STRESS** ☐ ☐



### GROUPS OF MOOKS

If you have a lot of low-level bad guys facing the pilgrims, you can make your job easier by treating them as a group—or maybe a few groups. Instead of tracking a dozen bad guys, you track three groups of four bad guys each. Each of these groups acts like a single character and has a set of stats just like a single mook would:

1. Choose a couple of things they're skilled at. You might designate "Ganging Up on Pilgrims" as one of the things the group is good at.
2. Choose a couple of things they're not so good at.
3. Give them an aspect.
4. Give them one stress box for every two individuals in the group.

## BANDITS OF THE ROAD

### *Nasty and Dangerous*

**Skilled at (+2):** Ganging Up on Pilgrims, Intimidating Folks

**Bad at (-2):** Keeping Their Cool, Detecting Lies

**STRESS** ☐☐☐☐☐





## Making Everyone Awesome

Finally, one of your main jobs is giving everyone a chance to be awesome. Mostly this comes down to giving every character some opportunities for their pilgrim to shine, but it also comes from spreading the attention around the table. Keep track of how many times you compel folks, and make sure that everyone is getting at least a few compels a session; try to alternate the central character often enough that everyone feels like their contributions matter.

---

When looking through her notes from the previous session, Lucia realizes that it's been a few sessions since a letter has really involved Ian's pilgrim, Sneaky Tree. She decides that the next letter will revolve around Sneaky Tree's connection to the secret trees, making him the center of attention for a few sessions. She thinks that there's a good chance that Marked Ghost and Fleet Quill will be really important characters as well, but Lucia wants to make sure that Sneaky Tree gets a chance to be the center of attention.

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## Tips of the Trade

Want to move beyond the basics? Here are a few tips for being a great GM, advanced techniques that will make your games amazing.

### Be Honest with Your Players

Don't lie to them. Of course, your NPCs can lie to them or mislead them or leave stuff out, but *your* word should be sacred. If they ask you if someone is following them and you say, "No, they are staying behind," then everyone will feel cheated if that character shows up later. It's okay to say, "You're not sure if someone is following you" or "You don't know enough yet to tell," but always make it clear that you will not lie to your players. It's hard enough for them to make choices when everything is imaginary; don't make them guess how much of what you've said is true.

### Offer Choices, Not Lectures

When running *Do*, be careful to avoid lecturing the pilgrims with the story instead of offering them choices. If you push them toward a particular option as *correct*, like breaking someone out of jail or deposing an unjust king, without also offering other avenues, the game will become a real drag. At that point, it's just you telling the pilgrims what to do instead of them making choices that reflect their values. Make sure there are always options on the table, and let the pilgrims choose the option that they think best fits the situation.

### Use Other Characters—Especially the Dragon—as Mirrors

Remember that many of the people who live in the Many Worlds have expectations of the pilgrims. They expect them to be perfect, to avoid violence, to solve problems...or maybe they expect them to be incompetent troublemakers. Either way, use other characters to reflect the pilgrim's decisions back at them by remarking on the difference between their expectations and the reality.

This is doubly true for the dragon. Not only does the dragon look up to the pilgrims, but it also learns lessons from the pilgrims about the "right" way to solve problems. If the pilgrims break rules to rescue someone, then the dragon can reflect that back at them by doing the same thing in the wrong situation. In short, the dragon is an excellent observer and a poor interpreter, like a child who wants to be one of the adults but doesn't really know how yet!



### Avoid Violence...

Fate games are often drawn from genres like pulp and science fiction, works in which violence plays a primary role. *Do: Fate of the Flying Temple* is a very different kind of game, so put some effort into crafting events that aren't rooted in violence. Competitions, arguments, and natural disasters can all create drama without anyone getting hurt, and it's your job to suggest diplomacy and other clever solutions before anyone draws swords or knives. Of course, you can't control what the pilgrims do, but you can remind them that the monks taught them non-violence for a reason.

### ...Until It Will Challenge the Players

That said, there are times when the pilgrims will be really tested by those who would use violence. If the pilgrims have taken an oath of non-violence, how will they react to a former pilgrim who has decided to conquer the Many Worlds at the point of a sword? How will they “fight” back when they can't fight? Just remember to save these outbreaks of violence so that they feel dangerous and interesting. The pilgrims should only rarely encounter foes who won't settle for anything but a violent encounter.





## If You Get Stuck...

As the GM, it's not uncommon to find that you don't know where to take the story. Perhaps the players have a plan that worked really well to resolve a serious problem you thought would take several sessions or maybe all their leads have fallen through and they don't have any plans at all. Either way, remember that it's not your job to tell the story *to* them; it's your job to get things moving again in a fun direction. Here are some tricks that can be used to get things moving:

## Have the Dragon Cause Trouble

The dragon is an endless source of interesting drama. Compel one of its aspects, have someone come looking for it, or reveal something about the Temple. Don't be afraid to use the dragon to knock things over, mess things up, and cause lots of trouble. The pilgrims have to get used to "parenting" it, after all.

## Compel the Letter or Temple Aspects (or Character Aspects!)

Your story aspects are designed to keep the pilgrims working toward concrete goals in the Many Worlds. Don't be afraid to compel them! It's a great way to give fate points to your players (who need them to do cool stuff), and it gets them back on track. They can always spend fate points to resist the compels if they'd like to keep working on other problems. And don't forget to compel their character aspects as well!

## Remind Them of the Effects of Their Previous Efforts

As the pilgrims travel from world to world, they'll meet people who need all sorts of things: help, advice, and support. Some of these will be folks they can help; others may need things that pilgrims can't provide. Bring some of these characters back later in the story to remind the pilgrims that their actions have consequences. If they've devoted their time and efforts to restoring something, show them who benefits from their work!

## MORE READING FOR FATE GAMEMASTERS

*Do: Fate of the Flying Temple* isn't the only game that makes use of Fate. If you're new to the system, check out the gamemaster chapters in *Fate Core System*; there are tons of useful tips for a new GM on topics ranging from creating interesting NPCs to running multiple sessions with world-changing consequences. You don't need any additional information to run sessions of *Do*, but there are lots of outside resources for GMs learning to master new techniques and improve their skills.

## ADVENTURES IN THE MANY WORLDS

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Running sessions of *Do: Fate of the Flying Temple* is about more than just running a single game of Fate. You also need to think about how each session works in relation to the others, like planning for a season's worth of television episodes that start small and build to a fantastic season finale. Here are some tips for making the most of multiple sessions of *Do* with your pilgrims:

### Your First Session

Your first session is probably the most important session you'll play when launching a new campaign with a new group. During your first session, introduce your players to the Fate mechanics and allow them to make some early decisions about how they'll work together and raise their dragon. There's no need to try to resolve a whole letter during the first session, especially if you have players who haven't played Fate before.

### Returning to the Temple

At the start of your first session, ask the pilgrims to tell you how their last letter went and why they are returning to the Flying Temple. Did they successfully solve the last letter writer's problem? Or did they get run off a planet for causing too much trouble? What do they hope to find at the Temple?

Also ask the pilgrims to describe what it looks like when they fly. The monks of the Flying Temple are renowned for teaching pilgrims how to fly without the aid of machines, and asking the pilgrims about their flying is a great setup for the missing Temple. Emphasize the fantastic here to set the tone for the game—encourage each pilgrim to be innovative in their flying.

### The Temple Is Gone!

Once the pilgrims have established how their last attempt to help a letter writer ended, describe the scene as they discover that the Temple has vanished! As the pilgrims realize what this means, tell them that their ability to fly starts to fade, and that the space around the Flying Temple is chaotic and dangerous. Include a few situation aspects that reflect how the Temple's absence is already causing problems like *Furious Storms*, *Chaotic Debris*, or *Swirling Winds*. The pilgrims have to figure out how to get themselves to safety without their usual tools.



## The Dragon Egg

Left behind in the Flying Temple's place is a dragon egg. While the chaos swirls around it, the pilgrims have to think quickly to keep it safe too! Once they get it to some safe position (or fail to protect it themselves) the egg hatches, revealing the dragon. Maybe the pilgrims fight over the egg or try to take it somewhere to get it looked at before it hatches. That's all fine, and it sometimes works best to hold off on hatching the egg until the perfect moment.

When the egg hatches, have the pilgrims define their dragon aspects. It's a great scene to have each pilgrim add something to the dragon as it hatches from its egg. To better tie the Temple to the dragon, tell the pilgrims that they can fly any time they are close to the dragon!

## Their First Letter

Once the pilgrims have safely recovered from the chaos of the missing Temple and their newfound dragon friend, the dragon falls over, clutches its belly, and spits up a letter. The letters to the Flying Temple haven't stopped—but now they're coming to the dragon!

### FIRST LETTERS

We recommend starting with a letter that gives the pilgrims a chance to think of innovative solutions and to confront social norms: "The Other Half" by Ryan Macklin and "When Worlds Collide" by Colin Fredericks are both excellent starting letters.

## Letters and Mysteries

After the first session, the letters form the backbone of your game, giving your pilgrims a clear and consistent reason to work together. Since the people of the Many Worlds still need help, the pilgrims have to tackle all manner of problems large and small while they try to learn more about their dragon and what happened to the Flying Temple.

### TWISTS, TURNS, AND OPPOSITION

Most letters start off with a fairly clear road—or roads—that the pilgrims ought to follow. For example, in "When Worlds Collide" (page 118), the pilgrims will probably pursue one of two plans: convince the sages to change their minds or move the planet themselves. Sometimes pilgrims go looking for additional information, but for the most part they get to work trying to solve the problem the letter puts in front of them.

Your job as the GM is to complicate their problem solving with interesting obstacles and opposition. You might also introduce allies and friendly characters, but remember that it's the twists, turns, and opposition that make the game fun for the players. The more that those elements are represented by characters, objects, and locations that they can engage with, the more that opposition feels real and genuine, like they're living in the Many Worlds, attempting to get to their goals and resolve the problems they encounter along the way.

## Pillars of Fate

Like most Fate games, *Do: Fate of the Flying Temple* focuses on competent, proactive characters who live dramatic lives. The pilgrims, for example, are amazing, magical problem-solvers who journey from world to world helping people solve their problems. If you're running a game of *Do* and you can't think of what scenes to introduce next, fall back on the three pillars of Fate to build conflicts: **competence**, **action**, and **drama**.

**Competence:** Give your pilgrims the chance to show off what they're good at, whether by going up against people who don't hold a candle to them or by holding their own against worthy opponents. See the bandit examples on page 71–page 77 for an example of giving the pilgrims a chance to strut their stuff.

**Action:** Give your pilgrims the chance to do something you can describe using a simple action verb that advances their goals. “Trying to find out information” is too muddy, for example. “Breaking into the sheriff's office” is actionable and specific. Not that it has to be physical—“convince the snitch to talk” is also a clear action. See the vizier examples on page 60 for an example of an action the pilgrims must take—“convince the king that his vizier is a traitor”—in order to advance their goals.

**Drama:** Create some kind of difficult choice or complication for the pilgrims. Your best tool to do this with is a compel, but if the situation is problematic enough, you might not need one. See the shopkeeper examples on page 58 for an example of a difficult complication the pilgrims must overcome to get back on track.

## Resolving a Letter

As the pilgrims get closer to their goal, it usually becomes obvious when there isn't enough opposition left to keep them from achieving their goals. For example, they may have to go on a quest to gain an audience with the sages, but when they finally do convince them to allow the people to move the planet, the letter is basically resolved. The pilgrims don't have to move Juku themselves once they've gotten permission from the sages for the people of Juku to handle the collision.



In general, you want to be thoughtful about how many different obstacles you throw at your players before a letter is resolved. In a typical two- to three-hour session, your pilgrims can resolve one to two major obstacles; a five-obstacle letter will take more than two sessions to resolve. Think carefully about how long you want a letter to go on before you throw another obstacle at your pilgrims.

## NEW DRAGON ASPECTS

Remember that each resolved letter adds a new aspect to the pilgrim's dragon. See page 97 for more on adding new aspects to the dragon!



## New Letters

Once one letter is resolved, it's time to choose a new one. Try to vary the stamps (page 113-page 115) on the letters you're using, so that your players are constantly encountering new challenges. And think a bit about who hasn't gotten to be the center of attention lately; a letter directed toward a particular aspect or two on a pilgrim can push a usually quiet character to center stage.

In general, letter selection is more of an art than a science. Think about what new arc you'd like to see if your game was a television show. You'd want to see some elements repeated and built upon, but you'd also want to see new villains introduced, new challenges overcome, and new worlds explored.

## CREATING NEW LETTERS

In addition to the letters we've provided, you can also create your own letters to customize the problems of the Many Worlds to your group. Check out page page 116 for more information on creating your own letters for *Do: Fate of the Flying Temple*.

## Letters Without Preparation

While it's helpful to have done some work preparing for a session—especially if you're introducing major characters or exciting plot twists—you don't have to do any preparation to run a game of *Do: Fate of the Flying Temple*! Since the letters give you a great jumping off point, you can discover the setting along with the pilgrims, following them through whatever choices they make to explore the setting.

This method of running *Do* takes a bit more thinking on your feet, but it's not too large a stretch, even for a new GM. Just make choices as you go, taking notes on what you commit to as you explain the setting and portray the NPCs. You can always introduce new info, but try to let it build from what came before. If you say the king has a long-lost brother early in the story, then circle back around to that when a stranger arrives in the village where the pilgrims are staying.

## Exploring the Mystery of the Missing Temple

Of course, there's more to the Many Worlds than unanswered letters. Pilgrims may also want to explore the mystery of the missing Temple, either in the middle of resolving people's problems or when they finally catch a break between letters. After all, there are a lot of unanswered questions about their dragon, other pilgrims, and the fate of the Flying Temple itself.

If you're interested in running these sorts of scenarios too, give the players concrete things to do to engage the mystery. Perhaps there's a sighting of the Temple or someone on a distant world claims to be a dragon expert. Or maybe your pilgrims run into another set of pilgrims with their own dragon also answering letters! Whatever the hook, make sure that it's engaging enough to give your players a reason to dig deeper into the situation; hold off on the compels—or compel the Temple aspect instead—to get them moving down that path.

## Your Last Session

After your players have played through enough sessions to add seven more aspects to the dragon—or when your campaign is coming to an end—take stock of all the dragon aspects. Do they reflect that the dragon has learned something about acceptance or kindness? Or has the dragon learned that solutions require breaking things down and knocking them over? In short, what kind of dragon have the pilgrims raised?

### THE COCOON

Once the dragon has reached ten aspects, it enters a cocoon, a new egg that grows up around it while the pilgrims are sleeping. Any attempt to contact the dragon inside will reveal that the dragon is safe...but it needs to go back to the spot where the Flying Temple went missing. Change the letter aspect to *The Dragon Is Hatching! Again!*

## The Temple or the Fire?

As the pilgrims journey back to the center of the Many Worlds, it should become clear to them that the dragon is about to go through a major change: either it will be reborn as a new Flying Temple...or it will remake the Many Worlds in fire, recycling them into a new universe. Everything that is known will be destroyed and the new universe will grow from the lessons the dragon has learned while traveling with the pilgrims. The dragon may be able to offer the pilgrims some safety from the latter, but everyone and everything the pilgrims know will be destroyed!

## Another Option?

There is another option, if the pilgrims are brave enough to seek a new path. The pilgrims could instead sever the dragon's connection to the Flying Temple, ending the cycle and freeing the dragon (and themselves) from their duties to the Many Worlds. Of course, this would leave the universe permanently without any pilgrims or monks. The people of the Many Worlds would be forced to resolve their own problems, without any support from anyone else. Are the pilgrims truly ready to live in a universe without a Flying Temple?

## ALTERNATE ENDINGS

If you'd like to create your own end to the pilgrim's journey, go for it! Perhaps the monks of the Flying Temple have been testing the pilgrims and the Flying Temple is safely hidden away elsewhere. Or maybe the dragon reveals some secret that will allow the pilgrims to journey to a faraway place to rescue the monks and restore the Temple. Or maybe the dragon is called away by an immortal dragon who promises to grant the pilgrims great powers for their service to the lost dragon. Whatever you choose for the end of your story, make it epic. Make it grand. Make it worth the end of an amazing journey!

### Epilogues

No matter what they choose, give the pilgrims a chance to say what they do after their decisions. Do they go home to say goodbye? Do they settle on on a world they visited while answering letters? Do they build a new Flying Temple? What awaits them for the rest of their lives, and what role does the dragon play in the universe once they have decided? Give everyone a chance for an epilogue at the end of the game, a quick montage that shows where the pilgrims ended up after all their crazy adventures.





## LETTERS FROM THE MANY WORLDS

As has been the tradition for longer than anyone can remember, the people of the Many Worlds look to the Flying Temple for guidance, assistance, and aid. Some journey to the Flying Temple itself to seek solace with the monks and pilgrims, but many more write letters to the pilgrims, beseeching them to come directly to the people who need aid.

Each of these letters—buried in compost piles, hidden in dark closets, or left to sail on the winds—arrived at the Flying Temple as if by magic. No one knows what makes a letter a high enough priority to be delivered to the Temple, but everyone assumes that only the most important missives make their way to pilgrims. Now that the Flying Temple has vanished, the letters come to the dragon that was left behind...and the pilgrims have to choose which ones to answer!

### Letter Stamps

Each letter that arrives via the dragon is stamped with one or more of the eight trouble symbols, symbolizing the kind of problem contained within the letter. Some letters have just one stamp, but most letters involve more than one kind of trouble at once...which is why the letter writers contacted the pilgrims in the first place!

#### The Book Stamp

Book represents affairs of tradition, law, and custom. There may be times when the pilgrims have to act against accepted norms to solve the problem, either by defying a cultural taboo or breaking a law. Expect encounters with local authorities. Arrest is the most common and immediate trouble. Pilgrims may also have to weigh their own code against the beliefs of people who think differently than they do about issues of justice and truth!



#### The Heart Stamp

Heart represents troubles in which the pilgrims encounter star-crossed lovers, broken friendships, or angry couples. Love is a delicious problem. Sometimes the “trouble” with love is that it’s forbidden by some cultural taboo. More often, the trouble is the other emotions that may come with romance, including jealousy, attachment, and vulnerability. The pilgrims might find themselves falling in love with worldly persons—or vice versa—and meeting up with friends, new and old!



### The Flag Stamp

Flag represents troubles involving relationships and politics between nations, towns, or whole worlds and empires. Worldly diplomacy impacts large groups of people, usually ruled by some kind of noble. The meddling irreverence of most pilgrims makes them quite infamous among the ruling elite; pilgrims are only tolerated if their unorthodox methods work in the nobles' favor. Well-intentioned pilgrims may accidentally instigate border disputes, break treaties, and spread unfortunate rumors.



### The Knot Stamp

Knot represents troubles involving families and their peculiar manner of getting on each other's nerves. Family connects people across the universe, like invisible strings waiting to ensnare an errant pilgrim. Tread lightly around family affairs. A cunning word can't erase years of bad blood between rival heirs. A swift kick can't sweep away tension between a stepparent and her new child. Pilgrims sometimes get personally involved in family troubles when they are mistaken for long-lost sons, daughters, and cousins.



### The Pen Stamp

Pen represents academic and investigative troubles, which are fairly common along the pilgrimage. These troubles are a challenge to the mind, testing a pilgrim's ability to deduce the root of a worldly problem. Sometimes pilgrims find themselves wrapped up in a labyrinthine mystery, uncovering dangerous secrets. A pilgrim might be forced to hide a secret from prying eyes. Pen troubles can also be distracting tests of mental agility, like puzzle rooms, riddles, or insidious traps.



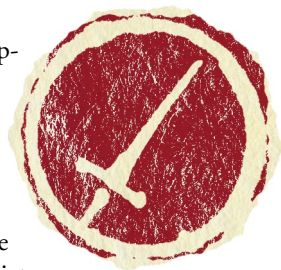
### The Lotus Stamp

Lotus represents troubles in which the pilgrims interact with gods or their followers. The gods embody aspects of the human condition, yet are endowed with superhuman abilities. This is a volatile mixture of insecurity and power. Gods break promises. They demand devotion, cause wars, and inflict plagues and famines. Their moods are fickle and they can be enraged at impropriety. Unfortunate pilgrims have been cursed with old age, turned into miniature toads, or forced to swap bodies with each other!



## The Sword Stamp

Sword represents troubles of warfare, violence, and weaponry. Perhaps the most straightforward type of trouble, it carries the worst consequences. When punches are thrown, a pilgrim failed to keep the peace. A pilgrim should solve problems without violence, but all are trained to use their martial talents to defend themselves and escape danger if necessary. Now that the monks of the Flying Temple have vanished, each pilgrim knows that the stakes for these conflicts are higher than ever.



## The Tree Stamp

Tree represents troubles in which the environment is the challenge. A pilgrim could be caught in a dangerous storm, hunted by wild animals, or disoriented after being puffed at by a strange mushroom. These troubles also manifest as spirits, embodying aspects of the natural world. Using nature spirits in your story lets you turn the environment into a worldly character with whom your pilgrims can interact.



## Using Stamps During Play

Stamps encourage you to provide unique obstacles in keeping with the themes of the letters. It's easy to fall into the trap of always using the same kinds of antagonists and obstacles, but you can look to the stamps for guidance on how to spice the story up in ways that stay true to the original letter.

Stamps also provide a valuable tool for generating aspects during an adventure. If a letter uses the sword and heart stamp, you might add **Hearts at War** to a scene to call out that those two issues are central to the obstacles the pilgrims are trying to overcome. Ideally, the stamps prompt you to think about the letters in new ways, and aspects are a great way to bring those themes to your table.

## STARTING LETTERS

Both “The Other Half” (page 117) and “The Worlds Collide” (page 118) are excellent starting letters: tricky problems that will get your pilgrims caught up in local politics and wild magic. In addition, they both work well as you transition the players from the early scenes of the Temple’s disappearance to the work of answering letters and caring for their dragon.

## Writing Your Own Letters

As you run more sessions of *Do: Fate of the Flying Temple*, you might find that you need new letters for your group or that you've got a letter of your own you'd like to write. Go for it! Writing letters for pilgrims is easy enough that anyone can do it. Here are a few tips:

### Choose No More Than Three Stamps

It's easy for letters to have way too many problems for pilgrims to deal with effectively. When you work up a new letter, think about how many problems really need to be included. Cut the letter down to just the top two or three types of problems that you want to focus on. It's interesting to have a family dispute filled with young people in love who have sworn themselves to a religious deity who has enacted laws about their relationships on a moon that reflects their every emotion...but whew! It's exhausting. Keep things simple and focused.

### Make the Letter Writer Seem Real

Have you ever had a problem so bad that you asked a magic temple in the sky for help? Imagine how frustrated and tired the folks who write these letters must be. Or how desperate they are for someone—anyone—to listen to them. Write your letter as if you really were frustrated and lost about the problem at hand. Don't put the solution into the letter; make the problem complex enough that the pilgrims need to get involved with the letter writer to find a solution.

### Provide Incomplete Details

The people who write letters to the Flying Temple don't always have the full story. Nor do they necessarily tell the pilgrims everything they might know about a problem. Remember that letter writers are unreliable; they might be holding back information that would be useful to the pilgrims or forgetting to include some cultural or religious practice that seems obviously strange to outsiders. Hint at more information, but leave lots of questions for the pilgrims to explore when they show up to help.



## The Other Half

by Ryan Macklin

Dear Pilgrims of the Flying Temple...



It was not three turns around the sun ago that I was like you—a pilgrim, flying from land to land, bringing harmony and aid to those who ask. Now the tables have turned, and I must ask for assistance.

When I came to this world, I answered a letter written by a young woman named Chunmei. She wrote to our glorious Temple with great sorrow, asking why she was still on her little world when everyone else had already left it behind. As an orphan, my heart went out to her. I understand what it is like to be abandoned and alone, and I vowed to take her from her world to any place she desired. (My master snickered at my impetuousness, naturally.)

When we arrived, I of course found that the problem was not as simple or easy as I originally envisioned. Forgive me; I am now rambling and I apologize. I remember wishing, when I was on my own pilgrimage, that the letter writers would get to the point sooner. I'm impatient, and yet cursed with verbosity. Life is full of amusement.

Allow me to get back to the point. The woman, who is now my beloved, is a ghost. Her family and friends have been dead for many years now. They have been able to move on to their afterlives while she has been stuck here since several months before I arrived. It took some time, but I finally unlocked her problem, allowing her to freely leave this earthly realm.

You must understand that we spent a great deal of time together while I worked to free her of her bonds. In that time, we created another bond: we fell in love. There was a moment where she was free to move on, to be with her family and be one with the spirits. She rejected it; the pull of our hearts was too strong for her to deny. I must say that the selfish feelings within me were glad she did, and I happily ended my pilgrimage to stay with her.

These last few months have been truly amazing, and though having a lover you cannot touch presents yearnings I do not wish upon anyone else, our love is deeper than any I have ever seen or known because of it.

Alas, I fear I'm not getting to the point. Allow me to try to be blunt. This little world is dying, crumbling away. This started well before I came, but was slow before. We have perhaps three months before there is nothing left to stand on. This would not have been a serious problem for me in the past, but something truly frightening has revealed itself.

I can no longer fly.

It appears that I am as bound to this world as my beloved is.

Please help me, my brothers and sisters. I am afraid. I do not have the power over the winds and sky I once had, nor do I have power over my own heart.

Respectfully, humbly, and graciously,  
Liu, formerly Pilgrim Passionate Flower



## The Worlds Collide

by Colin Fredericks

Dear Pilgrims of the Flying Temple...

My deepest apologies for this letter, but our need is great. I am Yotta, assistant to the Great Sages of Juku, may the sun grace them always. Our desert world is home to many fierce tribes, who make their homes in the vast sandy wastes that cover our planet.

The Great Sages have long observed the sweep of the planets through the sky. We are always near the water planet of Ishita; indeed, this is whence comes our rare rain. Our worlds grow closer and farther apart as the gravities of other worlds exert their influence.

Recently Ishita's orbit is disturbed by the massive world Rova. The Great Sages, their words uplift us all, calculate Rova will pull Ishita into us on its next pass. Ishita's coming will be a deluge as we have never known, to say nothing of the Phloerals who live on Ishita. However, the Great Sages, whose wisdom sparkles like the sands, say the orbits are the Will of Nature. They command us not to interfere. They seek to teach us the meaning and power of acceptance.

I write this letter against their wishes. We do not know where to turn. Even if it were allowed, we have no means to shift an entire planet from its course. Our way of life faces an utter upheaval that I cannot bring myself to accept. Please, we need your help.

Yotta, assistant to the Great Sages





## The Pilgrim King

Dear Pilgrims of the Flying Temple...

It is with a heavy heart that I write to you today with news of a great danger, a force so strong that it may threaten the order of the universe itself. I have never before availed myself of the assistance that the Flying Temple has promised to the needy people of the Many Worlds, and I hope that in this hour of need old promises will be fulfilled. I hope that you can help me, for my sake...and yours.

On my planet, Winterhold, our people have long been independent and perseverant, triumphing even in the face of the extreme conditions for which our planet is named. We are a hardy bunch, and we would never trade our beloved homeworld for easier lives.

Yet, my people have been rallied by a relative newcomer to our world, called to a great work that I fear could put us all in grave danger. A former pilgrim, Ling Dao, settled on Winterhold a few years ago, and now he speaks of a great prophecy that is coming to pass, urging the people of Winterhold to take up arms and "defend the Many Worlds from evil." This work, he says, is vital and must be completed before "a great evil rises."

He claims, you see, that the Flying Temple is about to vanish.

Ling Dao has always been more than he seems. He claimed that he had given up his life as Pilgrim Iron Lotus, but many of us have seen him perform feats of strength and endurance well beyond the limits of an ordinary man, destroying a tree with his bare hands and absorbing the blow of an axe without flinching. He is intimidating and serious, the kind of person who gets much done before others are even clear on the conflicts.

Now Ling Dao is building an army on Winterhold, molding the men and women of my world in his image to protect the Many Worlds. He claims that the pilgrims will soon vanish, that the Flying Temple will fall, and that many dangers will soon present themselves. He says that the only way to keep Winterhold safe, to keep the Many Worlds safe, is for my people to take up arms and conquer as many worlds as we can reach. For their own safety!

I have served as a Judge on Winterhold for many years. Never before have I seen my people so unified in a quest, and never before have I been so scared for their future. It is madness that Ling Dao speaks, insanity to think of a universe without a Flying Temple, and he must be stopped before his mad grasp for power endangers both him and us!

Pilgrims of the Flying Temple. You are our only hope.

Jin Shui, Judge of Winterhold



## The Silent Moon

by Marissa Kelly

Dear Pilgrims of the Flying Temple...

I am Lightbringer. I birth and deliver forth the sun each day. I make sure the sunshine warms the earth's soil and life continues to flourish on my planet. I am a god, but I cannot be everywhere at once. Something is happening, every night after the sun sets, that is making the flora of my planet wither up and die.

I do what I can to help them when the day comes, but this cycle must be brought to an end. Something, or someone, is using the cover of darkness to carry out nefarious plans to hurt the plants of my planet.

I would love to help, but our sacred texts forbid me from interfering with the domain of night. It is not like Nightcatcher to allow for such disturbances to occur under their purview and I worry that they may be in trouble.

Nightcatcher is my better half, my one true love, even though we are separated by our duties as gods. I would give anything to see them, but I cannot risk violating the balance, not even to follow my heart.

Without your help, I fear I will have to violate the sacred texts and upset the balance of light and dark to deal with this menace myself.

As sure as the sun will rise, my planet needs your care, pilgrims.

Lightbringer





## The Lost Ones

Dear Pilgrims of the Flying Temple...

Hi, pilgrims! I hope you're having a great day at the Flying Temple. I've heard it's filled with birds and fish and cats and dogs and all kinds of animals! I bet it's lots of fun.

I wish I lived with you! I'm on a little world that doesn't have any animals at all. Even though my family brought two cats and three dogs with us when we first moved to this planet, they've all vanished! All our animals are missing and no one knows where they went!

I'm writing you today because I think you can help us. Our animals have to be going somewhere, and I bet you can help us figure out where they went. The adults on my planet don't like it when us kids ask questions, but they will have to pay attention when you come!

Anyway...you should come soon. I've got games we can play and we can play tag on the beach and we can look for animals together. And you can tell the adults that they have to listen to us kids for once.

Molly

P.S. I think that maybe something in the woods is keeping the animals from coming home. I've got a flashlight and sandwiches and a backpack all ready to go if you want to go into the woods to look for them.



## The Gem of Ten Thousand Stones

Dear Pilgrims of the Flying Temple...

I am Emperor Yu Zhen, and I have a problem my soldiers cannot conquer and my seers did not foresee, a problem so dire that I must turn to you for help. A problem that threatens to end my kingdom at the height of its power, a problem against which I fear I am powerless.

My family's kingdom, the Eternal Eire Taan, has stood for thousands of years against external enemies, natural disasters, and political upheavals. We have brought peace and justice to lands near and far, and our schools and universities are filled with the best and brightest minds of the next generation ready to serve the Eternal Empire. Yet, the last month has seen my court besieged by the only enemy I cannot defeat...my extended family!

Let me begin at the beginning. At the start of the Zhen dynasty, Ba Zhen gathered up ten thousand stones from across our kingdom. Some of these stones were small, like pebbles or small rocks, others were large boulders or columns of granite. One by one, she crushed them together until they fused into one perfect gem: the Zhen stone, the Gem of Ten Thousand Stones. She imbued her life force into the gem, and as the last one was joined with its brothers and sisters, she joined the stones as well, passing her kingdom to her daughter, Wei.

Every 342 years, the Zhen family gathers to witness the awakening of the Zhen stone. The rock pours forward the spirit of Ba Zhen to advise us on what the next 342 years will bring. If possible, she will also bless the heir to the throne of Eire Taan — this year, it will be my daughter, Kwon Zhen — ensuring prosperity for all of the land.

But...as my family descended on the royal palace to prepare for the awakening, the Zhen stone vanished. It has not left the palace, my seers tell me this much. But I know that someone among my family has taken the stone! If the stone is not recovered in time for the awakening, I do not know what will happen to our kingdom. Is this the end of the Eternal Empire?

Please come as quickly as you can. The date of the awakening draws near!

Sincerely,

Empress Tsui Zhen





## The Green World

Dear Pilgrims of the Flying Temple...

You might not remember me, but I used to be a pilgrim. Yeah. That was a while back. I hope everything is good at the Temple. Say hi to Master Lin for me!

I wish this letter was just about saying hello, but I've got a real problem on my hands. After leaving the Flying Temple, I settled on a moon called Rowek pretty far from the Temple itself. I guess I wanted to really start fresh. Rowek is pretty barren, so I took up farming here to help the local people keep food on the table.

Everything was fine until a few weeks ago, when some of the followers of Aranyani moved to Rowek. They seemed like okay people, but they made a lot of people angry by insisting that the moon needed to be changed. They said that they could make farming easier, and tried to get people to take seeds from them instead of the town government.

I stayed away. You know how gods are, right? Fickle and difficult. But a few of the other farmers took their seeds and started planting them. And now things are totally crazy! Wherever they planted seeds, too much stuff has been growing. Fields turned into forests, ponds turned into swamps. It's as if Aranyani herself is getting involved!

So...hopefully you all have answers. I don't know why Aranyani would try such a thing, but it looks like she's trying to take this world over, even if she has to trick the common folk into spreading her seeds for her.

Yours,

Carlos Reyes,

formerly Pilgrim Glorious Throne



## Spun of Crystal and Gold

by Sophie Lagacé

Dear Pilgrims of the Flying Temple...

Benevolent guardians of celestial harmony, I reluctantly put pen to paper to beseech you for assistance in saving my grandfather's lifework—perhaps even his life—from those who would use his precious automatons for evil ends.

My grandfather—Lord Graymist—is a renowned and gifted creator of clockworks. Since my parents died when I was a child, he has taken me into his house and, discovering that I inherited a small fraction of his genius, taught me some of his art and science. But he has recently become very ill, and I fear my cruel uncle, Sir Victor, will finally succeed in gaining control over Grandfather's creations.

My uncle is a forceful and vindictive man; he has been here several times, once managing to bully his way to Grandfather's bedside and the adjoining study where the most precious of the automatons are kept. The servants helped me convince him to leave, but he has threatened to obtain legal control over the estate. He does not believe me when I assure him that Grandfather sometimes wakes enough to speak and is able to understand me.

At first when Grandfather took sick, I sent for reputed doctors, but I now fear my uncle has bribed them to keep Grandfather incapacitated. At the very least, Grandfather seemed to become more ill rather than better under their ministrations. Now I let no one tend to him without my supervision.

I suspect that Sir Victor cares little for his own father, and much for the secrets of the precious automatons. No one has ever been able to duplicate the complexity and refinement of my grandfather's work. I know it is widely rumored that they are...dangerous. You must understand, Grandfather was—is—a good man; but nevertheless he has sometimes undertaken work of a delicate nature for the sake of the kingdom. Although I would not have thought it possible a few weeks ago, I discovered that some of them do in fact exhibit features that suggest sophisticated weaponry.



Alas, a decade as his assistant was not enough for me to pierce my grandfather's secrets. He wastes away, and his automatons remain silent except for the occasional twitch that my probing may provoke. Any day now, my uncle may succeed in having Grandfather declared incompetent, and walk in with the legal means of becoming the trustee of my grandfather's fate—and mine. He will take the automatons and wrest their secret from them, or at least cause great damage trying to do so. I fear he may even take further advantage of my grandfather's illness to try to force him to reveal his secrets. As for my own fate, I have no doubt it will be bleak once I am in Sir Victor's power.

I beg of you, good pilgrims, please help me. If you cannot help my grandfather to return to health, then please take the automatons away to the Temple in the Centre of the Sky, the only place I know where they would be safe from men like my uncle, who would use my grandfather's genius for evil ends.

Respectfully yours and awaiting your kind assistance,  
Amber Carnelian



## The Great Escape

Dear Pilgrims of the Flying Temple...

I hope this letter reaches you soon! My name is Mikael, and I have a problem fit for a pilgrim. My daughter, Ejna, has been arrested by the mayor of the city of Djursholm. He claims that she's taken all of the city's funds, even the money that's being used to pay for the city guards that keep us safe from the storm lizards!

Perhaps I should tell you a bit more about our city. We live in a perpetual winter, the storm raging all around our city, but it never crosses the walls. Legend has it that the walls were built by the monks of the Flying Temple to protect us, each brick perfectly placed to shelter us from the energy of the storm.

Lately, creatures have been coming out of the storm to attack the walls! They are like giant lizards, breathing frost and ice, each one larger than three men. We've had to hire soldiers from other planets to build up the forces needed to keep them at bay. We fear that if they break down the wall, the storm may destroy Djursholm.

The money that the mayor claims Ejna stole is crucial. If we can't get it back soon, the men and women who came to Djursholm to fight the storm beasts will go back home. Why would the mayor accuse her of doing such a thing?

Hopefully you have answers, pilgrims. My city and my daughter need them!

Mikael Dahlin





## The Dancing Moon Catastrophe

My name is Sister Yo; I write to you from Scrollshome Valley monastery. For one hundred years the monks have explored ancient ruins in the nearby valley, recording the knowledge they discover and storing tomes of history in our village's labyrinthine library. I'm only twelve, but I have an important job serving the monastery by recording the birthdays of every child that is born in the valley, adding their names to our historical records. It has been a peaceful and ordered life.

Yet everything has been upended since the Dancing Moon Company—led by famed actor Polobious Gant—arrived in Scrollshome Valley. The actors travel in the company of their patron, the great Spirit Juwheya. When the company stages their plays, Spirit Juwheya believes so strongly in what he is seeing that his magic causes it to become real! Feathers sprout on paper costumes and actors take to the air, while the wooden swords of actresses suddenly become enchanted steel wielded by mighty warrior women. These fancies were things of wonder to us—until the night the actors' cart-oxen was transformed into a bull-headed dragon that set fire to our market! The magic fades with the first light of sunrise, but the damage to our village remains, as does the gemstone Spirit Juwheya leaves for Polobious Gant each night as reward for the troupe's performance.

Elder Oleon and our council have asked the company to stop presenting plays and seek new audiences elsewhere. But the Dancing Moon Company will not—cannot, Gant says—move on until Spirit Juwheya permits the troupe to leave our valley. Who can say what will entice a thirty-foot tall spirit made of dust, wind, and lightning to seek new places? Spirit Juwheya rarely speaks, only wandering silently about each day to explore ruins before returning to the village for that night's performance.

Gant often pens new plays to help keep Spirit Juwheya entertained, and now begins work on a new play. Perhaps Oleon pushed Gant too far, but I'm told Gant's new tale is about the early days of our village, when a young boy decides between recording the history of our land or following his heart to distant lands to become an actor. Gant claims this is the story of Oleon and our village, but Oleon says he never desired to become an actor.

But what if Spirit Juwheya's magic makes Gant's play real? If Oleon is transformed into an actor, there will be no Scrollshome monastery, no village, and everything we know will change!

I write to you, pilgrims: Can you come and make peace between history-writers who record the hard truth and tale-tellers who live pleasant lies? Can you make contact with a spirit who cares little for what goes on around him unless it happens on a stage? Can you give our village, our monastery, and our people a future instead of a past that never happened?

I hope that you will visit soon.

Sister Yo



## One Last Monk?

Dear Pilgrims of the Flying Temple...

So...I got a monk here at my house who says that he knows you. Yup. You.

About a week ago, he shows up at my house and tells me he needs a place to stay. I've never seen him before! But he's a monk from the Flying Temple, so I say okay. What am I supposed to do?

He looks pretty upset for the first week or so, like something bad has happened, but he doesn't want to talk about it. He just mopes around in my garden, tending to the plants. Jerk.

He even refused a meeting with Lord Jaku, which got me into all kinds of trouble. Jaku is crazy important, and this monk won't even take five minutes to talk to the guy. I almost threw him out on the spot.

Then one day the monk comes rushing in from outside yelling something about a dragon? And a few pilgrims? And an ancient promise to the gods? And he tells me that I should write a letter. So here we are.

Can you come deal with him? I've been living alone for the past ten years; he's been here a week and I'm pretty tired of having a roommate already.

Sincerely,

Bob





## The Dance of War

Dear Pilgrims of the Flying Temple...

War is coming to my land and I know not if we can survive. If our Great General Hanuel were still alive, I would not be writing you. Alas, he died peacefully upon his bed a decade ago and our army is yet in disarray.

Let me explain. On my planet, people live long, but there are not many children born. It is for this reason that our war is more like a dance, armies moving in and out, graceful touches to signal the death of your foe without the deed being done. Thus the intelligence and wit of your general is a thousand times more useful than the training of your army.

It has been more than a hand of centuries since a man has fallen in war, but there are rumors in the land of a new general, the Warlord Ji, scarcely two centuries old, who would change all that and wage war as in the Old Battle, with blood and strength and vigor. All this he says he will do if none can defeat him in the Dance of War.

Our Great General Hanuel was a wise and terrible general and had walked upon the land for seven hundred and thirty-six years, but he did not foresee the rising of Warlord Ji. In his wisdom, he left the command of his armies to his three children. However, in the Dance of War, only one general is allowed to be the Great General of our army and none of the children will allow another to lead.

His daughter, General Iseul, is proud and none have conquered her defenses. His elder son, General Kyung, is brilliant, cold, and a master of tactics diverse and terrible. His youngest son, General Li, is charismatic, kind, and the most beloved of the generals. Many soldiers of the Dance of War would follow him to the grips of Old Battle, if it came to that.

Great General Hanuel had magic, which he broke into three parts and gave one to each of his children. This magic, he said, made his army faster than any other, responding to his commands as if they could all hear his voice and see his actions, rather than by way of bugles, messengers, or flags. I know not of the magic, as I am not of the army, but it was formidable.

The three Generals have not forged together their magical birthright, nor have they chosen one to be a Great General. If there is none in three days' time, the Warlord Ji wins by forfeit and our army will be attacked in blood and strength and vigor. This I know we cannot hold against.

Please, flying pilgrims; come and help us. Help our Generals work together so that our world is not filled with blood.

Sang Jin, loyal advisor to the Great General



## SAMPLE PILGRIMS

### Pilgrim Marked Ghost

From a very young age, Pilgrim Marked Ghost was chosen by the Flying Temple as a special student, a potential fulfillment to the prophecy of Master Kind Wind. Yet many of the other pilgrims find her strange and difficult to get along with, often because she's more comfortable with the dead than the living.

### PILGRIM MARKED GHOST

#### ASPECTS

**Avatar:** *Medium for the Dead*

**Banner:** *Chosen by the Flying Temple*

**Dragon:** *Wingless Flying Serpent*

**Other Aspects:** *Pilgrim Prankster*

#### APPROACHES

**Careful:** Mediocre +0

**Clever:** Good +3

**Flashy:** Average +1

**Forceful:** Fair +2

**Quick:** Average +1

**Sneaky:** Fair +2

#### STUNTS

**Avatar of the Dead:** Because I am an Avatar of the Dead, I get a +2 when I Flashily intimidate or frighten people by allowing a ghost to possess my body.

**Touched by Death:** Because I am Touched by Death, once per game session I can cause a significant amount of organic material to turn to dust when I touch it.

**STRESS** ☐☐☐

#### CONSEQUENCES

Mild (2):

Moderate (4):

Severe (6):

**REFRESH:** 3



## Pilgrim Fleet Quill

Pilgrim Fleet Quill never has enough time; there's always too much to do! She often finds herself running from project to project, hoping to take care of everything she's juggling before it comes crashing down around her. Luckily, she's got her magic paints to keep things under control. The other pilgrims look up to her, both for her ability to balance all the craziness that comes with the life of a pilgrim and for her beautiful magic runes.

### PILGRIM FLEET QUILL

#### ASPECTS

**Avatar:** *Earth Magic Painter*

**Banner:** *Never Enough Time!*

**Dragon:** *Learning to Talk*

**Additional:** *The Adult in the Room*

#### APPROACHES

**Careful:** Average (+1)

**Clever:** Fair (+2)

**Flashy:** Fair (+2)

**Forceful:** Mediocre (+0)

**Quick:** Good (+3)

**Sneaky:** Average (+1)

#### STUNTS

**Lost Secret Runes:**

Because I know the  
Lost Secret Runes,  
I get a +2 when I  
Carefully create advantages by  
painting the secret runes on someone else.

**Evershifting Skin:** Because I have Evershifting  
Skin, once per session I can escape any bonds  
or cage I am placed in regardless of the strength of  
the restraints.



**STRESS** ☐☐☐

#### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

**Severe (6):**

**REFRESH:** 3



## Pilgrim Sneaky Tree

Quiet and unassuming, Pilgrim Sneaky Tree is often underestimated by people who think only loud and aggressive pilgrims are courageous. While he's more likely to listen to the trees than make a grand speech, Sneaky Tree knows where to find the crucial information that he needs to help people who wrote letters to the Flying Temple.

### PILGRIM SNEAKY TREE

#### ASPECTS

**Avatar:** *Shaman of the Secret Trees*

**Banner:** *Knows Too Much*

**Dragon:** *Keeper of Powerful Winds*

**Other Aspects:** *Listening Speaks Volumes*

#### APPROACHES

**Careful:** Fair (+2)

**Clever:** Fair (+2)

**Flashy:** Average (+1)

**Forceful:** Average (+1)

**Quick:** Mediocre (+0)

**Sneaky:** Good (+3) (of course!)



#### STUNTS

**Bag of Infinite Seeds:**

Because I carry my Bag of Infinite Seeds, I get a +2 when I Flashily create an advantage by flash-growing plants with magic.

**Good Listener:** Because I am a Good Listener, I get a +2 when I Sneakily create an advantage by listening for gossip and rumors.

**STRESS** ☐☐☐

#### CONSEQUENCES

**Mild (2):**

**Moderate (4):**

**Severe (6):**

**REFRESH:** 3





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ID

Name

Description

Refresh

Current Fate Points

## ASPECTS

Avatar Aspect

Banner Aspect  
(Trouble)

Dragon Aspect

## APPROACHES

Careful +

Clever +

Flashy +

Forceful +

Quick +

Sneaky +

## STUNTS

Stunt #1

Stunt #2

## STRESS

1

2

3

## CONSEQUENCES

2 Mild

4 Moderate

6 Severe