



The Demolished Ones

By Brian Engard

FATE

RP



RITE PUBLISHING PRESENTS: THE DEMOLISHED ONES

AUTHOR (MR. DANGER): Brian "Escape Seeker" Engard
DEVELOPERS (CULTISTS OF TOCK): Brian "Mr. Danger" Engard and Steven D. Russell
EDITOR (MASTER MANIPULATOR): Bill Collins
ILLUSTRATOR (FRAGMENTED SEER): Hugo Solis (Cover and Interior)
CARTOGRAPHER (FOUND THE WAY OUT): James "Devin Night" Hazelett
ART DIRECTORS (LOST HOPE AT OLD BOLLARD'S): Brian "Mr. Danger" Engard and Steven D. Russell
LAYOUT ARTISTS (DOME DENIZENS): Claudia Burgos (Trade Dress & Logo), James "Devin Night" Hazelett (Covers & Handouts), Marie Small (Interior)
PRODUCTION SPECIALIST (TRUTH-BLINDED): Marie Small
PROOF READERS (ASPECT TUNERS): Bill Collins, Adam Drew, Adam Easterday, Lisa Padol, Dave Paul, Céline S. Sauv  
PUBLISHER (CONFUSED AMNESIAC): Steven D. Russell

DEDICATION: *This book is dedicated to my wife Nicole, who gives me the courage to believe that I can write these crazy worlds.*

SPECIAL THANKS: *Dean Baratta, Fred Hicks, Leonard Balsera, Rob Donoghue, Ryan Macklin*

FREE ONE: Tim "Mr. Clockwork" Cupp

POTENTIALLY CORRUPT SUBJECTS: Adam "The Green Jack" Easterday, Adrian "Mr. Blank" Stein, Bevin "Mr. E" Flannery

FULLY-ASSIMILATED PERSONA: John "Mr. Fast" Adamus, Robert "Mr. Eff" Biddle, Richard "Mr. Solid" Linnell

SEEKERS OF THE PATH: Aaron "Mr. Wolf" Roudabush, Adam "Mr. Verisimilitude" Boisvert, Adam "Mr. Skin" Drew, Adam "Mr. Tenacious" Rajski, Adrian "Mr. Malaise" Maddocks, Aleksander "Mr. Wiseguy" R. Nordgarden R  dner, Amy "Ms. Fire" Waller, Brian "Mr. Calm" Cooksey, Brian "Mr. Knight" Fitzpatrick, Candice "Ms. Enthusiastic" Bailey, Carlos "Mr. Bygone" Ovalle, Miss C  line .S. Sauv  , Chris "Mr. Quiet" Snyder, Dave "Dr. Dice" LeCompte, David "Dr. Silver" Bennett, Drew "Mr. Angel", Frederic "Mr Corback" Hugot, Grant "Mr. Chance" Erswell, Jack "The Ghoul" Gulick, James "The Traveler" Gabrielsen, Jonathan "Mr. Buddha" Davis, Josh "Lord Dorkness" Rensch, Judd "Mr. Caprice" Goswick, Julio Angel "Mr. Blackhand" Escajedo, Kassil "Mr. Cinder" Roshah, Kyle "Mr. Luck" Pinches, Lars "Mr. Merkin" Schear, Lisa "Dr. Cthulhupunk" Padol, Martin "Mr. Kerryman" Costello, Martin "Mr. Sharp" Greening, Matt "The Somnolent" Collinge, Matthew "Mr. Finn" Edwards, Matthew "Mr. Apophantic" Broome, Mike "The Giant" Richards, Michael "Alky Chemist" Spano, Morrissey "The Collector" Cahiwat, Murph "Mr. Murph" Murphy, Oliver "Mr. Kraut" von Spreckelsen, Philip "The Curator" Cahiwat, Ruemere "Mr. Drab", Steven "Inmate 23" Ward, Thomas "Mr. Tea" Ladegard, Tom "Mr. Monster" Hoeffle, Aaron "Mr. Right" Wong, Mr Brett "The Beast" Easterbrook, Dominic "Mr. Moon" Mooney

NEWLY AWAKENED SUBJECTS: Alissa Dirato, AlexH, Andrew J. Mech, Anne-Sylvie Betsch, Austin Stanley, Bastian Dornauf, Ben Ferguson, Ben Gerber, Chad Lynch, Christopher Allen, Chris Heilman, Chris Czerniak, Copper, Darrel Hutchins, David Morrison, David Miessler-Kubaneck, Dean Baratta, Denise Sanchez, Derek Mayne, Donald Wheeler, Dumon, Dustin Brants, Eric Magnuson, Fred Hicks, Geoff Dash, Gilbert Isla, Greg Hartman, Jim Sweeney, Herman Duyker, Hugo Solis, Ian Borchardt, Irven Keppen, Jaime Robertson, Jeremy Fridy, John Colagioia, Joseph Boster, Jason Pitre, Jay Peters, John Johnson, Joseph Evans, Kevin Lawrence, Kirt Dankmyer, Kristy Carey, Kyle Burckhard, Lester Ward, Louis Luangkesorn, Manu Marron, Marc Majcher, Mark Diaz Truman, Matt Clay, Matthias Holzinger, Matt Widmann, Michael Blanchard, Michael Litzenberger, Michael Waite, Neil Ford, Nikolay L, Owen Thompson, Paul Baldowski, Paolo Cecchetto, Rob Donoghue, Rob Verboom, Scott Gable, Sean Breitenbach, Sean Middleton, Shane Mclean, Sue Lee, Vincent Arebalo, Tony Love, Vodacce, Walter Milani-Mueller, Wesley Obenshain, Winston, Wraith808, Z. Daniel Esgate

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TABLE OF CONTENTS

INTRODUCTION.....	PG 1
CHAPTER 1: A SYSTEM OF RULES.....	PG 3
CHAPTER 2: ANATOMY OF A CHARACTER.....	PG 10
CHAPTER 3: THE STORY.....	PG 23
MAP: THE DOME.....	PG 24
CHAPTER 4: PEOPLE, PLACES, AND THINGS.....	PG 57
CHAPTER 5: RUNNING THE GAME.....	PG 76
HANDOUT 1: BROADSHEET (PROMINENT MAN GOES MISSING).....	PG 82
HANDOUT 2: BROADSHEET (SOCIETY HELPS POOR ORPHANS).....	PG 83
HANDOUT 3: FLYER (SOCIETY OF FREE THOUGHT).....	PG 84
HANDOUT 4: ANNOTATED FLYER (SOCIETY OF FREE THOUGHT).....	PG 85
HANDOUT 5: ANONYMOUS NOTE.....	PG 86
CHARACTER SHEET.....	PG 87
INDEX.....	PG 88

INTRODUCTION



Where am I? Who am I?

I WAKE IN A ROOM

The floor is cold, stone, dry like the grave. I push myself up with trembling arms, blinking in the darkness as my eyes adjust and take in the scant light.

WHERE AM I?


I stand, brush the dirt and dust from the front of a tailor-made suit that I've never seen before. I inspect it, looking for familiarity, but find none. There's a red stain on the sleeve and I panic for a moment. Maybe I hurt myself and I need medical attention. A closer inspection reveals that it is not my blood.

WHAT HAPPENED HERE?

I look at my surroundings. The room is large, bare stone walls and floor, two electric lamps in the ceiling barely piercing the deep gloom. There are bodies strewn about, three of them, and again I feel the panic creep in. I kneel next to one, feel for a pulse and find it. She's alive.

WHO ARE THESE PEOPLE?

I move toward the door stepping over the supine forms in front of me. As I walk to it, I spot another form sitting in a chair next to some oil drums in the corner. Couldn't see him before because of the darkness. He seems to be sleeping too, but when I get closer to him I can smell the blood, see his



neck lolling at an unnatural angle. I back away, trip over my own feet, and fall to the floor, hard. The shock of it jolts up my spine and down my legs.

WHO IS THE DEAD MAN?

I need to get out of here. I struggle to my feet and run to the door, large and steel and very, very locked. It's barred from the other side and I can't get out and there's a corpse in this room and somebody in this room might have killed him and I need to escape but the door is locked. I look around, frantic, to find some other mode of egress. The window! There are windows along the ceiling, several feet above the floor. I can't reach them on my own, but there's a desk and a chair and some oil drums I can use to get out. As I walk to the desk, the phone atop it rings. Without thinking, I answer it.

"The police are on their way," a woman's voice says on the other end. "You need to leave now. All of you." Then she hangs up.

WHAT IS GOING ON HERE?

I thrust the phone back toward the cradle, miss, it clatters to the floor. One of the people behind me starts to stir, sits up, looks around.

"Who are you?" he asks, his eyes slightly wide at the sight of me.

I search my memory for a response, but none comes. My face feels hot and prickly as I try to think of something, anything, to tell him.

WHO AM I?

"I . . . I don't know," I stammer, the cold panic coming back.

His eyes widen even more as he stares up at me and whispers, "I . . . me neither."

We both stare in mute shock at this revelation; neither of us move. The others start to stir. I hear sirens in the distance. We're locked in a room with a murdered corpse and none of us know what happened. Not for the first time tonight, I ask myself a question.

WHAT NOW?

WHERE DO I START?

*This book contains everything you need to play a game of *The Demolished Ones*, with the exception of tokens, dice, pencils, and the like. That said, not every member of the group needs to read this entire book. In fact, it's probably better if most of the group doesn't.*

If you're playing this game as a player character and want to avoid spoilers, read Chapter 1: A System of Rules in order to learn everything you need to know about the system used in this game. After that, stop reading.

If you're the GM, you'll also need to read Chapter 1. However, you'll need to read the rest of the book too. Chapter 2 contains some information about character generation that is not player-facing initially. Chapter 3 contains the entire story of the game, and is decidedly filled with spoilers. In Chapter 4 you'll find a bevy of NPCs and locations for use within the game. Chapter 5 has some advice for the GM in regards to running the game.

Enjoy!

CHAPTER 1: A SYSTEM OF RULES

WHAT IS *THE DEMOLISHED ONES*?

This book contains an adventure set in a dystopian Victorian city housed within the massive and enclosed Dome. Within the Dome, inhuman beings who call themselves the Masters perform hideous experiments – both physical and psychological – on humans who have no idea that they are test subjects, or that the Masters even exist. Into this world you will throw the player characters (PCs), without memory or identity, to survive against a hostile environment by whatever means they can.

This is the world of *The Demolished Ones*.

The adventure is designed for the Fate system, a system you may be familiar with through games like *Spirit of the Century*, *The Dresden Files RPG*, *Diaspora*, or *Bulldogs!*. You do not need any of these games in order to use this adventure; this book contains all of the rules you need.

WHAT IS FATE?

All games of this nature must use a system of rules. Rules hold the game together and determine whether or not an action is a success; they are a fair and impartial arbiter, and a method for modeling the way the world works. One such rules system is Fate.

MINOR AND SIGNIFICANT COSTS

Often the nature of a minor or significant cost will present itself based on the narrative that everybody's telling. What do they mean mechanically, though?

A minor cost has little mechanical punch, if any. It might turn into a 1-shift increase in the difficulty of a roll, or it might be a temporary Aspect with no free invocations for anyone, or it might be a purely narrative cost, like the bad guy getting an opportunity to close the door behind him as he escapes through it.

A significant cost should always have mechanical punch. In rules terms, this is equivalent to an advantage (see below, under Create or Discover an Advantage). Or it might be a new obstacle that the PCs must overcome, or it could be stress or even a Consequence. The important thing is that it has teeth, and that the PCs feel its bite.

“First, you’ll need Fudge dice: specialized six-sided dice.” that uses specialized dice – called Fudge dice – as well as rules elements like skills, aspects, stunts, stress tracks, consequences, and fate points. Fate is not a system that simulates reality or physics; Fate instead seeks to emulate the way things happen in a story, the motivations of characters, and the beats of plot that drive it. In Fate, things happen at the speed of fiction.

SYSTEM OF RULES

Many of the core mechanics of Fate are similar to – or even the same as – what you may be used to in other Fate games. If you’re not familiar with Fate, the basics of the system with unique expansions for this adventure are detailed below. This system is intended to be complete, and self-contained.

WHAT YOU’LL NEED

Aside from the character sheet (provided at the end of this book), a pencil, and some friends to play with, there are a few components that you’ll need in order to play *The Demolished Ones*: Fudge dice and tokens.

“First, you’ll need Fudge dice: specialized six-sided dice.” A Fudge die has two faces that display a “+”, two that display a “-”, and two that are blank. Each player should have one set of four Fudge dice, though players can share in a pinch. Many hobby stores either stock or can order them, and Fudge dice can also be ordered from Indie Press Revolution (<http://www.indiepressrevolution.com>). You’ll need tokens to represent **fate points**. Any small, non-edible object that you have in large quantities can work: glass beads, pennies, specialized metal coins, poker chips. You’ll need about ten per player (not including the GM, who will need fifteen to twenty tokens).

THE LADDER

Many things in Fate (such as skills and difficulties) are rated according to the ladder, which is pictured here. The ladder assigns adjective descriptors to numerical ratings; the adjective and the number can be used interchangeably. Whenever we say “the ladder” anywhere in this book, this is what we’re talking about (unless you can tell, from context, that we’re talking about an actual, physical ladder). The values on the ladder are by no means maximums or minimums; it’s possible to go beyond the ladder in either direction. There simply aren’t adjectives for those numbers.

Example: Susan has a *Fists* skill rated at Fair (+2).

THE LADDER

+8	Legendary
+7	Epic
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
0	Mediocre
-1	Poor
-2	Terrible

Example: Henry kneels down and inspects the lock. The GM tells him that it's going to be a difficult lock to pick, rated at Great (+4).

THE CORE MECHANIC

Whenever you seek to accomplish a significant task in *The Demolished Ones*, you'll likely roll Fudge dice. When you do, use the following steps:

- Roll four Fudge dice (referred to as 4dF) and tally the total. A "+" adds 1 to the total, a "-" subtracts 1, and a blank face has no effect on the total (or adds 0).
- Add the relevant skill.
- Compare the total to a difficulty, rated using the ladder. You must meet or exceed the difficulty in order to succeed.

There are some wrinkles that can modify this procedure (such as using Stunts or Aspects; you can find out more about both of these things in Chapter 2, in their respective subject headings), but this is the basic formula for accomplishing any task in *The Demolished Ones*.

Example: Mary needs to lift a heavy piece of rebar off of one of her allies. The GM tells her that doing so requires a Might roll at Great (+4), so Mary reaches for the Fudge dice. She rolls and gets 2 "+" results, a "-" result, and a blank result – a total of 1. She then adds her Might skill, which is rated at Good (+3), for a total of 4. It's just enough! She moves the rebar so that her ally can escape from their pursuers.

You won't always roll against a static difficulty. Sometimes you'll roll against another character – an NPC or another player – in which case you'll need to make an opposed roll. Both sides roll 4dF independently and compare their totals to each other. In the case of a tie, the aggressor (that is, whichever character takes action, rather than resists it) wins.

Example: Mary and Henry run away from a pair of policemen who believe (possibly rightfully) that they are murderers and fugitives. The GM rolls Athletics for both policemen and gets a Fair (+2) result for one of them and a Good (+3) result for the other. Mary manages a Great (+4) result on her Athletics roll, and gets away. Henry on the other hand rolls badly, getting a Poor (-1) result. The policemen catch up with him, and now Mary must make a choice.

SHIFTS AND LEVELS OF SUCCESS

The Demolished Ones measures success in shifts; every point by which your roll exceeds the difficulty or opposing roll generates 1 shift. The shifts you generate determine how well you succeed. When you're attacking, shifts generated translate directly into damage: attacking with 1 shift generates a 1-stress hit (more on this later). In addition, shifts determine the following levels of success:

FAILURE

When you fail to meet the difficulty of the roll, you've failed to do what you're trying to do. Alternatively, you might succeed at some significant cost. You gain a scene Aspect.

Example: Susan attempts to lift a massive girder off of an innocent bystander with a Might roll. She rolls and gets an Average result, but the difficulty was Great! She failed to lift the girder. The GM might still allow her to succeed while sustaining an injury in the process.

TIE

When you meet the difficulty of the roll, but generate no shifts, you've tied. A tie is technically a success, but it can come with a minor cost. When there's a tie in an opposed roll, neither party succeeds (or both succeed at a cost, if possible).

Example: Susan tries to pick a lock. She rolls and ties. The GM tells her that she's picked the lock, but it took her a bit longer than expected. He saddles her with the aspect *ONE STEP FROM BEING CAUGHT*, though that'll go away pretty quickly.

SUCCESS

If you generate at least 1 shift, you succeed! You accomplish whatever you set out to accomplish with no negative side effects.

Example: Susan tries to jump over to the next rooftop. She takes a running start and leaps, and her Athletics roll comes up a success! She makes it to the other side and continues on her way.

SUCCESS WITH STYLE

If you succeed with at least 3 shifts, your success is so definitive

that you get some additional effect beyond what you'd normally get!

Example: *Susan tries to land a solid blow on the police officer who's trying to arrest her. She makes her Fists roll and generates a whopping 4 shifts! In addition to dealing a 4-stress hit, she gets a temporary advantage which she calls Momentum.*

THE FOUR ACTIONS

Whenever you attempt to do something, you roll one of your skills (see below). Each skill can be used in a number of ways. All of those boil down to four basic actions that you can take. Note that the statements above about the types of success are general guidelines; what follows supersedes it if it differs.

1. OVERCOME AN OBSTACLE

This is the most basic function of a skill. When you overcome an obstacle, you get past something that's in your way. Whether it's a locked door or a slaving monster that you have to avoid or outrun, if there's something in your way and you've got to get past it, you're overcoming an obstacle.

When you **fail**, you either don't accomplish what you set out to or you do accomplish it, but you get a Scene Aspect (see below) that the GM can compel or invoke once for free.

When you **tie**, you can choose to either not accomplish your goal, or to accomplish your goal but gain a cost, or temporary Aspect.

When you **succeed**, you do whatever you set out to do.

When you **succeed with style**, you accomplish your goal, and gain momentum which lets you create a temporary advantage or scene aspect (see below).

2. CREATE OR DISCOVER AN ADVANTAGE

This allows you either to discover Aspects that already exist on the scene or on other characters (PCs or NPCs) or to make up new aspects on the spot. Further, when you create an advantage you get to invoke it once for free, or pass that free invocation to one of your allies! Some advantages are temporary; when this is the case, the advantage lasts for one exchange or until you invoke it, then it goes away.

When you **fail**, you don't get the temporary advantage and your opponent gets to create a temporary advantage on you!

When you **tie**, you can choose to either not create any advantage at all, or create a temporary advantage against your opponent (but your opponent gets to do the same against you!).

When you **succeed**, you create a normal advantage.

When you **succeed with style**, you create a normal advantage and you get *two* free invocations.

3. ATTACK

When you attack another character, you're choosing to inflict harm (either physical or mental) upon that person. Physical harm is represented by Health stress and physical consequences, while mental harm is represented by Composure stress and mental consequences.

When you **fail**, you don't land the blow; you deal no stress.

When you **tie**, you can choose to either treat it as a failure and deal no stress, or deal 1 point of stress by allowing your opponent to get a temporary advantage against you.

When you **succeed**, you deal one point of stress for every shift you get on the roll.

When you **succeed with style**, you deal stress as with a success but you *also* get a temporary advantage against your opponent!"First, you'll need Fudge dice: specialized six-sided dice."

4. DEFEND

Unlike the other three actions, defending is always a reaction to someone else's action; if someone attacks you or tries to place an advantage on you, you defend. When you defend with your opposing roll, you try to prevent your opponent from either dealing stress or creating an advantage. Defending isn't restricted to protecting against attacks against yourself; you can also protect others (or even objects in the environment) with a defend action. Since you have to choose this action on your turn, doing so implies that you're getting ready to prevent others from attacking the person or thing you're defending. When you do this, you roll your defense whenever that person or thing is targeted by an attack or an attempt to create an advantage. Your own defense is considered to be Mediocre until your next turn starts if you defend someone or something else.

When you **fail**, your opponent gets past your defenses. Either the advantage is created or you take some stress.

When you **tie**, the opponent gets to choose what happens, as described under Attack and Create or Discover an Advantage above.

When you **succeed**, you prevent the stress or advantage from taking effect.

When you **succeed with style**, you prevent the stress or advantage as above, and you also get to create a temporary advantage against your attacker!

CHALLENGES

When the GM wants to adjudicate an action quickly, a simple roll suffices; just roll and move on. When characters act in opposition and try to do each other harm, you start a conflict (see below). This allows you to drill down further into the exciting bits and focus more “screen time” on them. What if you have a situation that demands more screen time, but isn’t a conflict? That’s where challenges come in.

A challenge models a complex series of actions that the PCs must perform under some sort of time constraint or pressure. Without that pressure, there’s no sense of drama or urgency. Without drama or urgency, you’re better off just handling it with a single roll and moving on.

Example: *Thomas, Jane, and Marcus try to break Peter out of prison. They have about a day in which to plan their prison break, execute it, and make good their escape. This is a complex task that can easily be broken down into smaller tasks, and there’s a definite constraint that the group is working against. The GM rules that this is a challenge.*

CHALLENGE GOALS

Every challenge breaks down into a series of goals that must be completed. Sometimes they must be completed in a specific order, while other times the order isn’t important – just that they all get done. A skill roll represents each goal. You can decide what skills are appropriate when you come up with each goal or you can allow the players to come up with likely skills to use. You decide how many individual tasks the challenge is broken down into. Two is a bare minimum, but three to six makes for a better experience at the table.

The GM sets the difficulty of the challenge; this is the difficulty rating on the ladder of each roll the players must make. Each roll in the challenge (including rolls that don’t contribute directly to victory; see Creating Advantages in a Challenge below) is made against this difficulty. In *The Demolished Ones*, a Fair (+2) challenge is reasonably easy while a Great (+4) challenge is very difficult. Anything lower than Fair (+2) is likely to be too easy to instill the proper sense of drama or urgency; anything higher than Great (+4) is going to tax the PCs considerably if they want to succeed (which they may not). Failure counts against success (see below).



Caroline Flynn, while eye-catching, is a subtle challenge.

Although you can use the same skills multiple times, it’s more fun if there’s some variation. Asking the PCs to roll Athletics over and over again gets boring and rote. Try to vary it.

Example: *The GM decides that this heist is going to be broken down into five tasks: casing the joint (Burglary), coming up with a plan (Burglary or Academics), getting past the guards (Deceit or Stealth), getting into the cell (Sleight of Hand), and getting away (Stealth or Athletics). The GM decides this’ll be a tough challenge, and sets the difficulty at Good (+3).*

SUCCESS AND FAILURE

This is where the pressure comes in; it’s the ticking clock. Every time a PC makes a roll and fails, it counts as one failure for the challenge. If the PCs accrue failures equal to half the number of tasks involved, rounded down, they failed the challenge! Dire consequences await (those are up to the GM).

If, on the other hand, they accomplish all of their goals before accruing those failures, they’ve successfully navigated the challenge and come out the other side having accomplished their goal!

Example: *Since this challenge involves five tasks, the PCs are allowed one failure before the challenge ends. If they complete all five tasks without getting two failures, they succeed. Otherwise, they’re likely caught or injured or worse.*

CREATING ADVANTAGES IN A CHALLENGE

PCs may want to use skills not directly related to the tasks at hand to help their friends accomplish tasks. This is fine! To create an advantage in the challenge, the PC simply describes what he or she is doing and rolls against the challenge's difficulty. If the roll succeeds, they create the advantage as normal. If the roll fails, it counts as a failure for the challenge.

Example: *Thomas doesn't know anything about Burglary, but he knows a lot about looking for clues. He figures that he can parlay that into finding weak points in the security. He asks if he can use Investigation to create an advantage for Jane to use with her Burglary roll for casing the joint. The GM agrees. Thomas rolls against the challenge's Good (+3) difficulty. If he succeeds, he'll be able to create an Aspect that Jane can use to her advantage. If he fails, though, it'll count as one of their two failures.*

CONFLICTS

Conflict is inevitable. At some point during your stay in the Dome, a character will want to injure or even kill another character. When that time comes, there are a few simple alterations to the base rules above to bear in mind. The basics of the game remain the same. The four actions, shifts, the different types of success – all of these things remain in effect during a conflict. A few additional rules get layered on, but that's all.

One thing to note: a scene is only a conflict when the participants are *trying to hurt each other*, either mentally or physically. A simple argument is not a conflict, but a tense interrogation (or torture scene) might very well be. A fistfight certainly is.

EXCHANGES, TURNS, AND ACTIONS

When conflict breaks out, time slows down. This is no doubt true for the characters within the fiction, but it's also true of the rules. Every participant in a conflict takes a discrete turn in an order determined by the group (see The Exchange Order below). The entire period of time that this sequence takes – from the first combatant to act to the last – is called an **exchange**. When the conflict starts so does the first exchange. After everyone has acted in the first exchange, the second exchange starts. And so it goes.

When you get to act during an exchange, it is your **turn**. Every participant in a conflict has a turn. On that turn you get to take a single **action**. An action is anything you do that has significant story weight or that would take a significant amount of time. The GM is the final arbiter of what is and isn't an action. Typically, if you undertake one of the four actions listed above, you're taking an action as defined here as well. An action usually requires a skill

roll (more on skills later), but it might not. Again, the GM is the arbiter.

You get one action on your turn, and you can accomplish a number of minor things that don't count as actions. Opening a door, drawing a weapon, shouting to your allies across a dark room, taking in your surroundings – all of these are things you can do *in addition* to your normal action, if the GM allows it. They don't require rolls and they don't impose penalties to your action.

THE EXCHANGE ORDER

When a conflict starts, the GM decides who goes first in the first exchange. This might be the person with the highest Alertness or Athletics skill, it might be the person who initiated the conflict, or it might simply be the person who is in the best position to act. Whoever the GM chooses, when that person finishes her turn, she gets to choose the next character to act. She may choose an enemy, an ally, or anyone else in the scene; it's entirely up to her. The exchange order continues this way until everyone in the scene gets a chance to act.

At the bottom of the exchange order, the last person to act chooses the first person to act in the next exchange. Again, he may choose an ally, an enemy, or even himself (since he hasn't acted yet in the new exchange).

Example: *Sam, Amy, and Nathan are in a tense gunfight with a pair of police officers and three anarchists in the middle of a crowded and dark warehouse. On her turn, Amy picks up a can of kerosene and throws it out in front of her, creating a flammable puddle in the middle of the floor. The GM rules that that's her action; she's done for the exchange. Amy asks the GM if she can shout to Sam and Nathan about the puddle to communicate her intentions. The GM allows it; it's not even an action to do so.*

Now Amy must pick the next combatant to act. Sam has already acted this exchange so she can't pick him. She could pick Nathan, but that would mean a long, uninterrupted period of enemy attacks, after which an enemy would get to choose the first combatant in the next exchange. That could be bad news for the group. Deciding it would be better to take their licks now, Amy chooses the anarchist to act and hopes that he targets the police and not her friends.

STRESS AND CONSEQUENCES

Stress and consequences measure damage to a character's body or mind. Stress is transitory, representing bruises, cuts, fatigue, anxiety, fear, and other such things that anyone can recover from given a few minutes to catch a breath. Consequences are a bit more severe; they stick around for a longer period of time and hamper more than stress does.

TAKING STRESS

Stress comes in two flavors: Health and Composure. Whenever you are subject to a physical attack (a fist, a bullet, a bad fall, etc.), you take Health stress. When you are subject to an attack that attacks your psyche or mind (torture, fear, the knowledge of the unimaginable horrors of the world, etc.), you take Composure stress. Every player character in *The Demolished Ones* has four Health stress boxes and four Composure stress boxes. Some inhuman creatures that the GM controls have more.

When you take a stress hit, fill the corresponding box on the appropriate Health or Composure stress track, counting from left to right. For example, if you take a 3-stress Health hit, you fill your third Health stress box from the left (but not the first or second box). If the stress box you need to fill is already checked off, the stress hit rolls up to the next available stress box. If it rolls up past 4, you are *taken out* (unless you can mitigate it by taking a Consequence; see below).

Example: Sarah fights a gruesome creature with a distended jaw full of needle-sharp teeth. It rakes her back with a wicked claw, dealing a 3-stress hit. Sarah finds the third box from the left on her Health track and checks it off.

Later, the monster bites her leg as she tries to flee. She's taken some stress at this point: her 1, 3, and 4 boxes are all checked off! If she takes a 2-stress hit, she'll be in bad shape, but she'll recover quickly. If she takes a 1-stress hit, she'll still have to fill her second Health box. If she takes a 3- or 4-stress hit though, the hit will roll up past her last Health box and she'll be taken out! Sarah prays for a 1- or 2-stress hit.

TAKING CONSEQUENCES

If you take a hit that you can't sustain (one that would fill a box beyond your fourth box), you can opt to take Consequences in order to reduce the severity of the hit. You have three consequence slots that you can fill. They can each be filled by either a mental or physical consequence (depending on the type of stress you're absorbing).

A **minor consequence** absorbs 2 points of stress, reducing the hit by 2 (so an attack that would fill a 3 stress box would now fill the 1 stress box). A **moderate consequence** absorbs 4 points of stress, while a **severe consequence** absorbs 6 points of stress. When you opt to fill a Consequence slot, reduce the stress hit by the appropriate number and mark off the new stress hit as normal. Then, write an Aspect in the Consequence slot representing the injury you just sustained. This is an aspect like any other aspect. It can be compelled and even invoked, given the right circumstances and justification. Once a consequence slot is filled, you can't use it again until you've recovered from that consequence.

Example: When the monster bites Sarah's leg, it deals a 3-stress hit which rolls up past her last Health stress box. She doesn't want to be taken out (because that will almost assuredly lead to her being devoured) so she opts to take a consequence. It's still a 3-stress hit even though it rolled up past her fourth slot, so she takes a minor consequence, reducing it to a 1-stress hit. The hit rolls up into her second Health box, and she writes *Chewed Leg* in her minor consequence slot.

RECOVERY

Recovering from stress is easy. At the end of the scene, as long as you have a few moments to catch your breath and recuperate, all of your stress boxes clear out for both stress tracks. Consequences, however, take a bit longer. In order to recover from a consequence, you have to justify its recovery. This might mean seeking psychological counseling or recovery time in a hospital, or it might not be so severe. In many cases it won't be. PCs in *The Demolished Ones* have pretty good reasons to avoid official channels whenever possible. In addition, each type of consequence takes a different amount of recovery time.

A **minor consequence** takes one scene to go away, provided you justify recovery during that scene. A **moderate consequence** becomes a minor consequence at the end of the Act (see Part 3: The Story) as long as you've done something to recover from it during that Act. A **severe consequence** becomes a moderate consequence at the end of the final Act of the story. This means that, if you're playing *The Demolished Ones* as a stand-alone adventure, PCs never recover from their severe consequences. If you choose to play beyond the end of the adventure provided within this book, recovery becomes possible.

One final note: in order to recover from a moderate or severe consequence, you must have an empty consequence slot to "trade down" into. If your moderate consequence slot is full, you can't recover from your severe consequence until it's empty.

Example: After Sarah finally gets away from the monster, she takes some time to rest and treat her wounds. Her Health stress track clears out by itself, meaning she can take a few hits in the next scrap she gets into. The *Chewed Leg* is another matter, though; that'll require some medical treatment. She finds some scraps of cloth and bandages her wounded leg tightly; it still hurts but at least she can walk on it without bleeding to death. The GM rules that that's sufficient justification to treat the consequence so, at the end of the current scene, she'll erase her minor consequence.

BEING TAKEN OUT

When you take a stress hit that you don't have a way to absorb (or choose not to absorb with a consequence), you're taken out. When this happens, you're out of play for the rest of the current

scene, and possibly for longer. The person who took you out gets to choose the manner in which you're taken out, and is justified in visiting a moderate or minor consequence on you as a result. (But see Conceding below.) The person who took you out can even rule that your character is dead, if the conflict (and the nature of the attack) is sufficient to justify it. A note for the GM though: death is pretty uninteresting, especially for the player of the slain character. It's much more interesting to use an opportunity like this to raise the stakes a little by putting a PC into hot water that he or she now has to get out of!

Example: *Later on, Sarah gets shot by a police officer while fleeing arrest. The gunshot is a 5-stress hit. Sarah's minor and moderate consequences are already full! She decides to let the cop take her out. The GM rules that she's shot in the leg and falls to the ground, writhing in agony. The police officer comes to collect her and take her back to Headquarters.*

CONCEDING

There's another option if things aren't going your way in a conflict. If it looks like you'll be taken out and you have at least one open consequence, you can offer a concession. Doing this is the same as being taken out with one exception: you get to decide how you're removed from play. It still has to be something that's a net negative; you can't offer a concession that has you winning the day. But running away or falling off a building and landing safely in the dumpster below are both valid options. A concession should always cost you something.

Example: *Later, Sarah tries to escape the Police Headquarters. A couple of armed cops confront her, immediately draw their guns and take aim. She's injured, alone, and unarmed; Sarah doesn't think she can survive this conflict. She offers a concession: she raises her hands in surrender and agrees to go back to her cell. Hopefully one of her allies can get her out of here.*

MINIONS AND ADVERSARIES

"When you encounter non-player characters (NPCs)" in the world, many of them will simply be a collection of a few aspects, maybe a skill or two, and a brief description. They aren't meant to be a direct threat (though that doesn't mean they won't fight to defend what's theirs).

Some characters are threats, though. These characters fall into two categories: minions and adversaries.

Adversaries are named characters, enemies with skills, aspects, stunts, and the same abilities that the players have access to. They are created using the same elements that PCs use, though they don't necessarily follow the same rules as the PCs. They take stress the same way, and they can take consequences just as PCs can. (GMs should take note: sometimes it's better for the story

to just allow an adversary to be taken out rather than to use up all the available consequences. There are quite a few adversaries described in the PEOPLE, PLACES, AND THINGS chapter.)

Minions are the vast, faceless masses of the factions arrayed against you. They are easy to defeat, but there are quite a few of them. Minions don't have skills and stunts the way adversaries do; instead they have a rating on the ladder. Their rating is usually between Average (+1) and Good (+3). The rating acts as a stand-in for any skills they have to roll (though they can have a skill at 0 if it's not appropriate for the minion).

Minions usually appear in groups. A group of minions acts as a single combatant in a conflict, getting one action and being targeted as a single combatant. If a group has at least three minions in it, that group gets a +1 to its rolls during the conflict for as long as there are a minimum of three minions. Groups can also attach to adversaries, granting their +1 bonus (if applicable) to the adversary *instead of* getting an action of their own. In addition, whenever someone targets the adversary with a successful attack, the minions can soak up the stress instead. Note that if all of the minions are taken out and there's still stress to be absorbed, the remainder hits the adversary that the minions were attached to.

Minions have stress boxes equal to their rating (so a Fair minion has 2 stress boxes), but these stress boxes don't work the way a PC's (or an adversary's) do. When a minion takes stress, the hit fills up *all* boxes up to and including the box corresponding to the hit. Further, if you deal more damage to a minion than it has stress boxes, you take it out *and* the stress rolls over to the next minion in the group. This does in fact mean that you can take out multiple minions with a single hit! Minions cannot take Consequences instead of stress.

Example: *Amy fights a group of thugs and their leader. The leader is an adversary – a tough one! – and the thugs are a group of five minions. The GM could leave it at that, with the minions gaining a +1 bonus for a few exchanges and acting as a single combatant. He decides instead to attach three of them to the leader, granting the leader a +1 on his rolls. This removes those three thugs as combatants. The other two thugs form their own group, though they don't get the +1 bonus for being in a group of three or more.*

When Amy attacks, she has a decision. She could fire off a few shots at the small group of thugs and potentially take them both out of the conflict. They're only Average (+1) thugs, so she'd only have to deal a 2-stress hit to take them both out. (However, she can't roll over any extra stress to the minions attached to the leader.) She could also fire at the leader – who is much more dangerous – but that's harder. Not only is the leader's defense at +1 because of the minions helping him, even if she hit him the minions would soak up most – or all – of the stress dealt!

CHAPTER 2: ANATOMY OF A CHARACTER

A character in *The Demolished Ones* has a few discrete rules components. **Aspects** tell you who your character is, what makes you do what you do, who and what are important and where some natural aptitudes lie. **Skills** tell you what you're good at. Are you good at fighting? Are you book-smart? Do you have a knack with machines? **Stunts** go even further in that direction, allowing you to specialize in one or two specific areas. Stunts give you a shtick, a signature role in the group. Finally, your character will have **gear** to collect throughout the game.

All of these things are enumerated below.

ASPECTS

Aspects are a way to define your character. They tell you who you are, what's important to you, why you do what you do, and (to an extent) how you do what you do. An Aspect is a word or short phrase that describes something about your character. Maybe you're **STRONG LIKE A BULL** or maybe you're **THE SMARTEST ONE IN THE ROOM**. Whatever your aspects say about you, all aspects can be used in a few different ways.

First, you may **invoke** an aspect on any skill roll in order to either get a +2 to the roll or to reroll all of the dice. The aspect you invoke must be relevant to the action you're performing, and invoking it costs you a fate point. You can decide to invoke an aspect *after* you've calculated the total of your roll, even after the GM has told you whether your roll is good enough. You can also invoke any number of aspects once on a single roll. Each use costs a fate point.

Example: Henry needs to pick a lock. He has the aspect "I know how security works", which could help him on his Burglary roll. After rolling, he decides that he needs a little extra help, so he spends a fate point and invokes that aspect for a +2 to his roll. This brings it up to a total of Great (+4), which is a success!

You may also make a **declaration** with an aspect. Doing so costs you a fate point, and allows you to make up a minor fact about the world. This fact can't invalidate anything already established, and it has to be within the bounds of credibility. No giant monsters

appear out of nowhere unless it makes sense within the context of the story! Most frequently, you use a declaration to create a new aspect on the scene or on a character. When you do this, it's a lot like creating an advantage without a roll. You even get the free invocation (after all, you've already paid a fate point).

Example: Later, Henry, running from some security guards, tries to get out of the warehouse he's in – the warehouse he thought was abandoned! He asks the GM if he knows of any conveniently located escape routes that'll bypass the rest of the security force.

The GM smiles and says, "I don't know, do you?"

Henry slides a fate point over, invoking "I know how security works" to declare that yes, he does have an escape route planned.

You might be wondering how you get these fate points back. That's where **compels** come in. At any point in time, the GM can offer you a fate point to compel one of your aspects. When she does this, she'll suggest a way that your aspect might complicate your life. If you decide to accept the compel, you get the fate point and the scene plays out with the aspect making things more difficult for you. You can also reject the compel – refusing the fate point and paying the GM one of your own – in order to play out the scene without any interference from your aspect. (This is usually less interesting and fun, and costs you a fate point instead of getting you one.) Compels are the main reason why it's important to make your aspects double-edged rather than purely advantageous.

Example: Later still, Henry and his friends case the Police Headquarters so they can break one of their companions out. Henry's friends think breaking in is a terrible idea, and Henry's inclined to agree.

The GM smiles evilly. "I don't know, Henry," he says, sliding over a fate point. "You know how security works. You're pretty sure you can get in there pretty easily."

Henry looks at his one single fate point and decides to throw caution to the wind, accepting the GM's compel. "Yeah. Yeah, I do. This is no problem, guys; I can get us in!"

ONCE PER ROLL

The "once per roll" thing is only mostly true. It's true that you can only invoke aspects with fate points once each per roll, but free invocations gained from creating advantages have no such limitation. Feel free to stack them up to your heart's content!

SKILLS AND STUNTS

Skills define what you're good at within the world of *The Demolished Ones* in broad strokes. Are you strong? Athletic? Good at getting into places you shouldn't? Skills answer those questions.

Stunts drill down a bit further, defining specialties or knacks. Stunts associate with skills thematically, but there's no required skill rating to take any stunt. The association makes stunts easier to understand and to find. Unlike skills – which come from a pre-defined list – stunts can be created, tailored to your individual character. You can also just pick ones from this book.

Below, you'll find the skill list. This list includes every skill in *The Demolished Ones*, along with guidelines for their use and questions to ask about your character when you take that skill. Each skill entry also includes two example stunts. (You may use them for your character if you like.) After the skill list, we'll talk about how to make your own stunts.

ACADEMICS

How much did you learn in school? How capable are you at research? How well-read are you? How likely are you to recall some obscure bit of academic lore? Are you a teacher? A librarian?

Academics is the skill to use to recall knowledge learned from books or classes. Use Academics to overcome obstacles like finding an obscure tome in a library or to create advantages based on what you know about your opponent or the area around you. Do not use Academics to attack or defend.

Scholar: Choose a particular field of knowledge, such as history or the occult. You get a +2 bonus to Academics rolls having to do with that field of knowledge.

Well-Read: Choose either Science or Engineering skill. Provided that you recall information that you could have learned through reading, you can roll Academics instead of your chosen skill.

ALERTNESS

How perceptive are you? How likely are you to notice small details without even trying? How often do you notice people watching you? Would you notice someone sneaking up on you?

If you're skilled in Alertness, you're aware of your surroundings and able to react quickly to things that happen around you. Alertness obstacles involve noticing things, while creating an Alertness advantage usually means you've noticed something that'll help you (or hurt your enemy). Alertness isn't used to attack or defend.

Danger Sense: Spend a fate point to go first in any physical conflict.

Eye for People: Provided you're able to observe someone for at least a minute to establish a baseline of behavior, you can use Alertness instead of Empathy to tell whether or not someone's lying to you.

ATHLETICS

How physically fit are you? How fast can you run? How far can you jump? Did you play sports growing up? Do you still?

Athletics dictates how good you are at running, jumping, climbing, swimming, and other physically strenuous activities. You overcome Athletics obstacles by running or jumping over physical obstacles. Athletics can also be used to put you in an advantageous situation. It's not usually used to attack. Athletics is the de facto defense skill when someone tries to physically attack you (and you dodge out of the way).

Redirected Force: Whenever you defend against a Fists attack with Athletics, you create a temporary advantage on a success. If you succeed with style, you get to invoke your advantage an extra time.

Track Star: You get a +2 to any Athletics rolls made to run.

BURGLARY

Do you know your way around a lock? Can you spot the weaknesses in a guard patrol? Are you a criminal?

The skill of thieves everywhere, Burglary allows you to overcome security, jimmy locks open, and case buildings. Overcoming an obstacle usually means some form of breaking and entering, while creating advantages often comes from casing the joint beforehand to get the lay of the land. Burglary isn't used for attack or defense.

Cop Talk: You've been around police enough that you can use Burglary instead of Deceit when you're interacting with them.

Exit Strategy: You can spend a fate point to make a declaration that there's a nearby escape route you can take advantage of. When you act on this information, you also get an advantage that you can invoke once for free, but that others can't unless you specifically share this information with them. For example, you might be able to invoke a WELL-HIDDEN FIRE ESCAPE or an OPEN MANHOLE to aid in a Stealth or Athletics check to get away.

DECEIT

Do people believe you when you lie? Do you lie often? Why? Are you a con man? A lawyer? A politician?

Use Deceit to make someone else believe something that isn't true: whether it's telling them a lie, creating a disguise, or misleading them with a skilled feint in combat. Deceit obstacles involve presenting falsehoods that others will try to overcome with Empathy; this is also what creating an advantage entails. Deceit could be used to defend against Intimidation, especially during torture or interrogation, though it isn't used to attack.

Takes One to Know One: You can use Deceit instead of Empathy to detect a lie, provided it's directed at you.

Vicious Lie: You can use Deceit to make a mental attack when you tell a lie designed to wound someone emotionally or psychologically.

DRIVE

How good are you behind the wheel? Do you drive professionally? Do you own a car? Where is it?

Use Drive as the skill for vehicles of any kind, whether in land, sea, or air. Obstacles often involve outrunning a pursuer (or catching someone), or avoiding crashing into something. You can create advantages by maneuvering into a better position. Driving can be used for both attack and defense when you're behind the wheel. It means you're crashing the car into something (or someone), or avoiding them.

Defensive Driver: You get a +2 to any defense rolls behind the wheel against any attacker using Drive to attack you.

Gearhead: You know enough about cars that you can use Drive instead of Engineering when you're making repairs or modifications to an automobile.

EMPATHY

How well can you read other people? How observant are you of human nature and behavior? Were you a police detective? A professional psychic?

A high skill with Empathy means that you're intuitive and compassionate, or maybe just good at reading people. Empathy obstacles involve discerning people's true motives (or aspects), as do advantages. Empathy can be used to defend against Intimidation (or even Deceit), but isn't used for attack.

Cold Read: You get a +2 to Empathy rolls made to discover other peoples' aspects.

Huckster: As long as you couch it in some sort of psychic or mystical mumbo-jumbo, you can use Empathy instead of Deceit to create an advantage.

ENDURANCE

How tough are you? Can you take a beating? Can you go for hours on end? Did you spend a lot of time not sleeping? Taking punches?

Endurance helps you resist fatigue, disease, poison, and other physical conditions. You might overcome an obstacle by holding

your breath or resisting a disease, though it's unlikely you'll create an advantage with Endurance. It can't be used for attack; you can use it to defend against Fists attacks.

Never Stop: You get a +2 to Endurance rolls made to resist the effects of fatigue or sleep deprivation.

Tough as Nails: Once per scene for a fate point, you can immediately clear a mild physical consequence.

ENGINEERING

How well do you know machines? Are you handy with tools? Were you an engineer? A repairman? A mechanic? A saboteur?

Engineering allows you to tinker with mechanical things, repair them, modify them, and sabotage them. It also gives you a certain amount of academic knowledge when it comes to machines. When you're overcoming an Engineering obstacle, you might be repairing a machine or even building one from scratch. You can improve or modify machines to create an advantage (or sabotage someone else's machines). Engineering isn't used for attack or defense.

Accidents Happen: Provided there's a machine around that you can break or use to do so, you can use Engineering to make physical attacks.

Machine Genius: You get a +2 to Engineering rolls made to create advantages based on improving or modifying machines.

FISTS

Are you skilled at hitting people? Do you know where to land blows to deal the most pain? Are your fists like hammers? Were you a boxer? A martial artist? A thug?

When you want to hit someone with a fist, foot, or your head, use the Fists skill. Fists is rarely used to overcome obstacles, unless maybe you show off by breaking a board or something. Advantages can represent superior positioning, special stances, or identifying your foe's technique. Use Fists to attack (and it is the de facto skill for unarmed combat), and use it to defend against Fists attacks and even some Weapons attacks.

Bone Breaker: Once per scene, when you would deal a minor physical consequence with a Fists attack, you can make it a moderate physical consequence instead.

Dirty Fighting: You get a +2 to Fists rolls made to create an advantage based on doing something underhanded, like throwing sand in someone's eyes or kicking them in a sensitive region.

GUNS

Do you know guns? Are you a good shot? Do you know how to maintain them? To identify them? Were you a cop? A hit man?

When you try to shoot someone with a firearm (or even a bow or other archaic ranged weapon), you use Guns to do so. Overcoming an obstacle usually means you try to hit a non-living target of some kind. Advantages could mean that you're aim at someone or perform some kind of trick shot. Guns is mostly used for attack, and is not used for defense.

Always Armed: Once per scene, when you find yourself without a gun, you may make a Guns roll as if you were creating an advantage. Instead of creating a normal advantage, you create a gear aspect (see below after Skills) representing a small, concealable gun. The difficulty of the roll is at least Good (+3) or higher depending on how unlikely it is that you'd have a gun on your person.

Hail of Lead: You can lay down rains of bullets that give your opponents pause. Choose a zone and make a Guns roll. Any character in that zone must make an Athletics roll against your Guns roll to take cover. Anyone trying to move through that zone until the start of your next turn must make an Athletics roll against your Guns roll to do so. Anyone who fails their Athletics roll takes a stress hit to their Health track equal to the number of shifts by which they failed. To use this stunt, invoke your gun (a gear aspect), for which you don't get the normal benefit (a +2 or reroll), but still must spend a fate point. The GM may compel your gun once for free to say that it's out of ammo (meaning you don't get a fate point if you accept, but still must pay a fate point to resist).

INTIMIDATION

Are you scary? Can you put menace in your voice? Do people obey you out of fear? Do you interview suspects? Shake people down for money?

The Intimidation skill scares people into doing things they might not otherwise do. Obstacles are usually attempts to get information or get people to do things through threats and so forth; you can do the same thing to create advantages. Intimidation can be used to make mental attacks, provided you try to inflict emotional or psychological harm on the target. You can even use Intimidation to defend against another person's Intimidation rolls.

Armor of Menace: You're scary. The first time someone attacks you during a conflict with either Fists or Weapons, you can defend with Intimidation instead of whatever other skill you'd normally use.

Torturer: Whenever you have someone at your mercy, you get a +2 to Intimidation attacks. In addition, you can choose to deal physical stress instead of mental. If you take someone out with Intimidation, they probably tell you what you want to know.



Is Jack Smith simply sleeping, or is it something more sinister?

INVESTIGATION

Do you know your way around a crime scene? Can you usually find what you're looking for? Hunt down hidden things? Were you a private investigator? A policeman?

Where Alertness is the skill to passively notice things, use Investigation to actively search for clues and to deduce their meaning. Investigation obstacles usually involve finding or interpreting clues, while advantages might represent specialized techniques for gathering evidence. Do not use Investigation for attack or defense.

Criminologist: Whenever you try to recall facts about crime, criminals, law enforcement, or other such things, you can use Investigation instead of Academics.

People are Open Books: Once per scene for a fate point, you can discover every aspect on a single person, provided you had a chance to observe and interact with that person for at least a minute. You only get one free invocation total, not one invocation per aspect. Those who know the truth are harder to read though. A PC always gets a Deceit roll (opposed by your Empathy) to resist your attempt, as does any character with at least one True Aspect. If you use this stunt on a PC who fails Deceit roll (or elects not to make one), give that character your fate point.

MIGHT

Are you strong? Do you work out a lot? Are you big and muscular? Are you a body builder? An athlete? A leg-breaker?

Might is the skill of brute force. Whether you're lifting things or breaking them, this is the skill you use. Use Might to overcome obstacles by lifting, dragging, or breaking things. It can create advantages by breaking key pieces of the scenery or lifting heavy things you can use as weapons. Might is seldom used for attack or defense.

Breaker: You're good at breaking things; you get a +2 to Might rolls to break inanimate objects.

Grappler: Whenever you're trying to grapple or wrestle with someone either to attack or create an advantage, you can use Might instead of Fists.

RAPPORT

Do you know how to get what you want? Do you have a silver tongue? Are you a salesman? Is what you sell legal?

Use Rapport whenever you talk to someone openly and honestly, and try to get them to do something for you (even if that something is just to like you). Rapport obstacles involve convincing someone to do something for you. Creating an advantage with Rapport often means that you're making a good first impression, paying a compliment, and so forth. Rapport isn't used to attack or defend.

Wall of Kindness: You can use Rapport instead of Resolve to defend against Intimidation attacks.

The Art of Seduction: Whenever you are using Rapport to try to get someone to like you and to be disposed to do things for you, if that person could be attracted to you, you get a +2.

RESOLVE

Is your will strong? Are you able to resist your urges? Do you often resist the commands of others? Can you will yourself to be a good person?

Resolve is a measure of your mental fortitude and willpower. A Resolve obstacle usually involves resisting temptation in some way. It rarely creates advantages, and it is never used to attack. It is, however, the skill you use to defend against mental attacks, Intimidation, and the like.

Iron Will: You can use Resolve instead of Endurance to resist things like hunger, thirst, or fatigue.

Mental Fortress: Once per scene you can spend a fate point to erase one minor mental consequence.

SCIENCE

Do you know how things work? Are you knowledgeable about biology? Physics? Metallurgy? Are you a scientist? A doctor? A street surgeon?

Science is the skill to do scientific experiments, analyze lab work, recall scientific facts, and treat injuries. Science obstacles are usually facts you must recall or experiments you must perform; treating an injury is also an obstacle. You could use Science to create advantages by making performance-boosting mixtures and so forth. It's not used for attack or defense.

Crime Scene Science: You can use Science instead of Investigation to analyze a crime scene (or part of it) as long as you have a scientific basis for doing so.

Field Medic: You get a +2 to Science rolls made to treat injuries.

SLEIGHT OF HAND

Is your hand quicker than the eye? Are you good at pocketing things? Snatching them? Are you a stage magician? A pickpocket?

If you want to pick a pocket, palm an item, or perform an act of legerdemain, Sleight of Hand is the skill for you. Obstacles are things you palm, pockets you pick, and so forth. You could create an advantage by performing distracting or impressive tricks. Sleight of Hand isn't used for attack or defense.

Cloak Trick: As long as you wear a cloak, greatcoat, or other similar article of clothing, you can use Sleight of Hand to defend against Weapons and Fists attacks. You must have enough room to spin with a flourish, and your opponent must rely upon sight for his or her attacks.

Reclaimed Objects: Once per scene you can spend a fate point to pull a small, easily concealable item out of your pocket. This item is a piece of gear (see fragile gear aspects below) and can be anything you want, though the GM has veto power when it comes to particularly unlikely items.

STEALTH

Can you be quiet? Invisible? Are you good at sneaking up on people? Do you often escape notice? Are you a spy? A thief? An assassin?

If you try to hide or move silently, you're using Stealth. Stealth obstacles come into play when you try to sneak past someone (it's usually opposed by Alertness or Investigation). You can create

advantages by attacking from the shadows or concealing yourself and making yourself a harder target. Stealth is not used for attack or defense.

One with the Shadows: As long as you're in a dark area, when you roll Stealth against an opponent's Alertness (as an obstacle) and get at least 2 shifts, you create a temporary advantage too. If you succeed with style, you can instead invoke your advantage one additional time.

Slippery Target: Provided you're in an area of dim light or an area with lots of ways to conceal yourself, you can use Stealth to defend against Guns attacks. You must be able to move or maneuver in order to use this stunt.

WEAPONS

Do you know how to use a sword? An axe? A knife? Are you a fencer? A murderer?

Whenever you fight with a melee weapon, you use Weapons. Overcoming an obstacle usually means attacking something non-living. You can create advantages by disarming your opponents, achieving superior positioning, or discerning an opponent's fighting style. Weapons is almost always used to attack, and it defends against Weapons or Fists attacks.

Hurled Weapon: You can throw weapons that aren't meant to be thrown. You can make Weapons attacks against an opponent in an adjacent zone. When you do you lose the weapon and must get it back before you can use it again (usually an Athletics obstacle).

Weapon Specialist: Pick a particular type of weapon, such as a rapier, knife, or sap. You get +2 to Weapons rolls to create advantages when you use that type of weapon.

CREATING STUNTS

The stunts included in the skill list above are examples. You can use them for your own character if they're particularly appropriate. If you're pressed for time, you can create your own stunt if you have a good idea for one.

As a reminder, you take one stunt during Act I and one during Act II. The first stunt you take is free, while the second reduces your refresh (and your current fate point pool) by one. You must end Act II with at least one stunt.

A stunt can do one of the following three things:

PROVIDE A SITUATIONAL BENEFIT WORTH TWO SHIFTS

This kind of stunt makes you a specialist in a particular use of a

skill. This is the standard +2 bonus to a skill in a given situation, though there are other ways you can measure two shifts of effect. For example, creating an aspect is worth two shifts, as is granting +2 to a stress hit. The situation in question should be narrow enough that you don't get to use it every time you use the skill, but not so narrow that it never comes up. Once or twice per scene is the sweet spot.

Examples of this kind of stunt are Breaker (see Might), Field Medic (under Scientist), and Weapon Specialist (above under Weapons).

USE ONE SKILL IN PLACE OF ANOTHER IN A SPECIFIC CIRCUMSTANCE

This kind of stunt allows you to get a bit more mileage out of a skill, allowing you to use it instead of a different skill in a specific circumstance. The circumstance in question should, again, be narrow but not too narrow, as in the above entry.

A variation of this kind of stunt is to allow access to an action type that the skill in question isn't normally capable of; allowing Raport to attack, for example.

Examples of this kind of stunt are Well-Read (Academics), Cop Talk (discussed above under Burglary), or Cloak Trick (see Sleight of Hand).


BREAK THE RULES FOR A COST

This type of stunt is the most like art and the least like science. Whereas the others give specific benefits under a specific circumstance, benefits that can be measured to some extent, "breaking the rules" covers all manner of things. Use this type of stunt when the other two simply don't apply, but don't forget the cost. These stunts are typically more powerful than other stunts. As a result, they can't be used often. They cost a fate point to use, or can be used only once per scene, or both.

Examples of this kind of stunt are Always Armed (Alertness), People are Open Books (see Investigation), and Mental Fortress (Resolve stunt).

GEAR

In the Demolished Ones, every piece of gear and every object in the scene is an aspect: a **gear aspect**. Possession of the piece of gear can justify certain actions. For example, picking up a chair allows you to attack with Weapons rather than Fists, a gun allows you to use Guns, and a medical bag lets you to apply first aid with Science.



Like other aspects, any gear aspect can be invoked. Invoking a gear aspect implies that you're doing something above and beyond simply using the piece of equipment. You use it in a dramatic and potent fashion. Invoking a gear aspect is the same as invoking any other aspect: you spend a fate point and get either a +2 or a reroll. Gear aspects can't be used to make a declaration.

Gear aspects can also be compelled. This means that the piece of gear gets you into trouble in some way. Maybe your gun runs out of ammo or a police officer spots it; maybe your lockpicks break off in the lock; or maybe your car's wheel just blows out. Compelling works the same as with other aspects: you can accept or reject the compel, for the usual benefit or cost. At the GM's discretion, compelling a gear aspect may force you to re-write it (changing your Revolver into an Empty Revolver, for example).

FRAGILE GEAR ASPECTS

A specific subset of gear aspects is called **fragile gear aspects**. These aspects represent money, valuables, ammunition, gasoline, food, and other consumable items. Unlike other gear aspects, when you invoke a fragile aspect it does not cost a fate point. Instead, you erase it from your sheet.

You can do this for the normal invocation benefit if the situation allows for it.

Example: *You could invoke your Billfold to bribe an official, erasing the aspect in order to get a +2 to a Rapport roll. Most of the time though, you make a sort of declaration: erase the aspect to gain an effect. Maybe you erase your Box of Ammunition to change your Empty Revolver into a Revolver, or maybe you erase your Cash in order to buy a Fake ID. Either way, the aspect goes away once it's been used.*

ADVICE FOR PLAYERS

There are a few elements of Fate – and of *The Demolished Ones* in particular – to get used to if you haven't played before.

MAKING MEMORIES

It can be difficult to come up with memories for your character on the fly. It's hard to know who your character is when you've got a blank page staring up at you. Sometimes the perfect idea comes to you, and that's great! When you get stuck, try answering these questions about your life before you woke up in a room with no memory.

- What did I do for a living?
- What was my greatest achievement?
- What was most important to me in life?
- Where did I go for comfort?
- Who did I trust more than anyone?

- How did I handle the unknown?
- What was my approach to a difficult problem?
- What event in my life still informs who I am today?
- What was my life's passion?
- How did I end up here?

MAKING ASPECTS

Aspects make the game go. They are the part of the rules that most informs how things play out and, often more importantly, why they play out the way they do. Creating an aspect can be a daunting task, especially if you've never done it before. When you create an aspect, you should keep a couple of things in mind.

Aspects are double-edged. While it's possible to create a purely positive or purely negative aspect, doing so is boring and not as useful as it might seem. A purely positive aspect can be useful frequently, allowing you to invoke it often. However, it won't be compelled often, which means it won't earn you many fate points. Conversely, a purely negative aspect will earn you *lots* of fate points (which can be great), but isn't easy to invoke when you're in a tight spot.

Aspects tell you who you are. Make them interesting. An aspect like **Strong** is pretty bland, and even **Strong as an Ox** doesn't really say anything about who you are. If you make that aspect something like **"I solve problems by smashing them!"**, suddenly we know that you're strong, prone to violence, impulsive, and likely to get into trouble. That's awesome!

Aspects are punchy. You're not writing a novel, or even a paragraph (or sentence) of backstory. Aspects allude to your backstory, but they aren't there to explain everything about you. They paint you in broad strokes. Aspects should be quick to say and easy to remember; they should get to the point. Keep them at six words or fewer. If aspects contain more words than that, they start to become sentences unto themselves.

CHOOSING SKILLS

Skills can be easier than aspects because you choose from a list rather than making them up whole cloth. That said, it's a pretty long list, and how do you know what you'll need? You can use a few different approaches to handle this problem.

Choose what makes sense. What would it make sense for your character to be good at? Base the skill choice entirely on the memory, or create the memory around a particular skill that you want to be good at. This method can create characters that feel more real, but it runs the risk of creating characters that don't have the skills they need at the time they need them.

Choose what you need. The GM will frequently ask you to roll skills. Some of these rolls will be easy, some not so much. When

you find that your chances look grim on that Burglary roll, make up a memory that justifies having Burglary and pop the skill into one of your slots! This has the advantage of giving you what you need when you need it. But the opportunistic approach can lead to hodge-podge characters with no sense of cohesion, or to collections of skills that aren't complementary.

Choose what the group needs. Is there a particular skill that nobody in the group has, but that might be useful? Create a memory around that skill and take it. Maybe nobody in the group's particularly strong, so you decide you've got a Might at Good (+3). This approach means that the group will be a bit more well-rounded, especially if everyone's using it. However, see the above entry on characters with no cohesive theme.

Ideally you will use all three of these techniques in combination to create a character who feels real, has skills that are fun to use, and is useful to the group as a whole. One final note: have a care when

selecting your apex skill, the one rated at Great (+4). You only get one, and it's likely to become the skill you rely upon the most. It will define you more than any other skill, so make sure you choose one that you like using!

CREATING (OR CHOOSING) STUNTS

Creating a stunt is like creating an aspect in that it tells you something about who your character is, how he or she approaches problems, and what he or she is good at. However, there are more mechanical considerations in creating a stunt. It's not always easy to figure out what you want to do with it.

Create a shtick. Think about what you want your character to be really good at. Stunts are signature moves, tricks that you fall back on again and again. Are you a brilliant detective? A crack shot? A



Who are we? Really?

silver-tongued devil? Figure out what your character's shtick is and build your stunts around that.

Shore up weaknesses. If you're not so good at a particular skill but you'd like to be a little better (without spending a skill slot on it), a stunt can be a good way to cover a weakness. Maybe you're not so good with Rapport, but members of the opposite sex find your bumbling ways charming and attractive.

THE PERSONA AND THE TRUTH

In *The Demolished Ones*, players do not come to the table with a character concept in mind. A character is, at the beginning of the story, a blank slate. He or she is an amnesiac, devoid of any memories of his or her life save the most fleeting and recent (see Chapter One and below).

Each player starts with a blank character sheet and should not even write down a name. As the GM, you help the players follow these steps at beginning of the game. Read these aloud (or paraphrase them) to the group.

- Look at the player to your right. What one physical feature most stands out about that player's character?
- Look at the player to your left. What is your character's first impression of that player's character?
- What one common object do you have on your person?

Players should speak their three answers aloud. When an answer is spoken aloud to a player, he or she should write it down on the character sheet. These three things inform how each character develops, how the players play the characters, and what memories they regain.

"The Cost In mechanical terms": each player should write the number 3 down under Refresh. This is how many fate points you give each player now and at the beginning of each session of play.

Example: Susan looks at the player to her right (Henry) and decides that his character's most distinctive physical feature is a scar that runs down the right side of his face. She looks at the player to her left (Mary) and decides that her character looks trustworthy. Finally, after briefly searching her pockets, she finds that she has a small penknife. Why does she have that?

Once these things are established, each player writes down their physical characteristic, first impression, and personal item on his or her character sheet.

THE PERSONA

During the first scene of the game, the PCs explore their surroundings and test themselves against them. You'll call for skill rolls and aspects that could come in handy. You may have noticed, however, that the PCs have neither at this point. At the beginning of the game, the players have no aspects, no stunts, and all of their skills default to Mediocre (+0).

During this first scene, you will want the PCs to make skill rolls. **When a player does want to roll a skill, ask him if he wants to assign that skill a value.** If he does want to assign a value to a skill, allow him to do so; it can go into any of his unused skill slots (more on this in a moment). He will also assign an aspect.

Example: Henry's character (as yet unnamed) discovers a desk with a locked drawer. Thinking that some vital clue to his current situation might be in this drawer, he asks the GM if he can try to open it.

The GM asks, "Do you want to have a rating in Burglary? You can still roll it if not, but it will default to Mediocre, at plus zero."

Henry thinks about it and decides to write down a rating for Burglary; he looks at his character sheet and decides that it's going to be rated at Good (+3). He marks that down and tries to open the lock, and his character wonders why he knows how to do such a thing.

When a PC assigns a skill, she must also come up with an aspect. This represents the bit of memory that comes back along with the latent skill, a remnant of her former life. Don't worry about forcing the player to come up with an aspect right away. As long as she comes up with an aspect within a reasonable amount of time (by the end of the scene), that is sufficient. Then she should write it down on her character sheet, under The Persona.

There are two things you should remember regarding these aspects. First, any aspects that the players come up with in this way are persona aspects, and should be written down on that part of the character sheet. Special rules that apply to true aspects do not apply to these aspects. Second, the new aspect must explain why she is proficient in the skill chosen; that is, they must be thematically linked.

Example: Henry gave Burglary a rating of Good (+3), one of his two second-highest slots. This clearly says something about Henry's character. Not just anyone would be skilled at picking locks and spotting the weaknesses in building security. After thinking about it, he decides upon an aspect: "I know how security works." He likes this aspect because of its ambiguity. It says something about the way he thinks, but he doesn't yet have to decide if this knowledge comes from a legitimate profession or a back-alley education.

SKILLS

Skills are how PCs do things in *The Demolished Ones*. They'll accumulate a number of them on their character sheets throughout play, each rated at a different point on the Ladder (see Chapter One). Their use is pretty straightforward: when a PC wants to accomplish an action, suggest a relevant skill and tell him to roll 4dF. Add the total of the 4dF to the rating of her skill to figure out what her **effort** is. Her effort is compared to a difficulty (or an opponent's effort) to determine whether she succeeds or fails (see Chapter One for more on success and failure).

Note: if a PC doesn't have a skill rated on her character sheet, it defaults to Mediocre (+0).

Example: When Henry tries to pick that lock, he'll roll *Burglary*. He rolls 4dF, getting +, +, -, and blank, for a total of 1. He then adds his *Burglary of Good* (+3) for a final result of Great (+4). The GM determines that the difficulty of the lock is only Fair (+2), so that's easily enough to jimmy it open.

PERSONA ASPECTS

So what is a persona aspect? Most aspects within the world of *The Demolished Ones* are persona aspects; that is, they're not necessarily true. Rather, a persona aspect is something that we *perceive* to be true; the perception makes it so, to an extent. A persona aspect can be used in all the ways explained under Aspects in the previous chapter.

CHARACTER CREATION IN ACT I

This system of choosing skills when used and creating aspects tied to them continues throughout Act I. There are a few limitations upon this:

- A PC may choose no more than one skill and one aspect per scene.
- A PC may choose up to four skills and four aspects during Act I.
- All four skills and four aspects *must* be chosen during Act I.
- All aspects chosen in this way are persona aspects.
- During Act I, each PC may choose or come up with a single stunt. This stunt is free (see Chapter One for more on stunts).

THE TRUTH

During Act I, the players have control over what memories they recover, who they are, and what the mechanical implications of these choices are. There is one key piece of the puzzle that they are missing, however: it is all a lie.

You, good GM, know the truth. You know who the players' characters really are; or rather, you know who they were. The memories and personalities that the players come up with to this point are

carefully constructed fabrications, placed in their minds by those who wish to manipulate them to their own inscrutable ends. The truth, however, is entirely under your control.

Gaining memories during Act II is similar to gaining memories in Act I. By the end of Act II, the players will gain an equal number of skills, aspects, and stunts. They have less control over what those things are, however.

During scenes, you will hand out cards to the players that contain memories (see Chapter Three, Key Scene: Awakening). These can be note cards, special cards that you have lovingly created on your computer, or simply scraps of paper; the specifics do not matter. The memories contained on these cards will come from specifically crafted personalities contained within this book, or from personalities that you create yourself (guidelines for doing such a thing can be found in Chapter Four: People Places and Things). In addition to a brief description of the memory, each card should also contain a suggested aspect for that memory, as well as three to five suggested skills. This requires preparation on your part.

When a player gets one of these memory cards, ask them to look at it to try to figure out how it integrates into the character as a whole. The first such memory will likely clash with the character concept (and really, it should; that's the goal). Subsequent memories, coming from the same personality, shed more light on who the character really was before the events of the game.

The player must then choose a skill and an aspect. The skill must be one of the three suggested skills on the card, unless the player can come up with a convincing argument for a different one (as decided upon by you, the GM). As to the aspect, there is a little bit more leeway. The player is free to take the suggested aspect on the card, and you are free to make this a requirement in your own game. It does tend to speed things up if you do. However, should you allow it, the player may come up with an alternative aspect. Provided it is in keeping with both the memory presented and the personality that the memory comes from. (You may have to help the player along here, as the entirety of the personality has not been revealed at this point).

Example: Susan's character, Beatrice, is a nurse from the local hospital. She is kind but stern when necessary, and keeps a level head when others might not. At least, that's what she thinks.

At a dramatically appropriate time, the GM hands Susan a card. This card contains a memory:

"You are in an alley, throwing a small, blood-soaked bundle into the dumpster. You feel both fear and self-loathing."

This card has a suggested aspect (*I Hate What I've Become*) and three suggested skills (*Alertness*, *Deceit*, and *Stealth*). Susan takes a moment to process this new information, which certainly

doesn't mesh with what she knows about her character so far. She decides to keep the aspect, and she chooses Deceit as her skill, noting it down in one of her Fair (+2) slots.

- Four persona aspects
- Four true aspects
- One or two stunts

CHARACTER CREATION FOR ACT II

There are limitations on how many aspects and skills to hand out:

- Give only one memory to a single player in a single scene.
- Give up to four skills and allow players to choose up to four aspects during Act II.
- All four skills and four aspects must be chosen or assigned during Act II (you the GM have complete control over this, since you control when you hand out memories).
- All aspects chosen in this way are true aspects, and are subject to the special rules for true aspects (see below).
- During Act II, each player may choose or come up with a single stunt. If no stunt was chosen in Act I, this stunt is mandatory; however, it is also free. If the PC already has a stunt, they choose another at a cost: permanently reducing refresh by 1.

By the end of Act II, each player's character will fully develop from a mechanical standpoint. Each should have the following:

- One skill at Great (+4)
- Two skills at Good (+3)
- Two skills at Fair (+2)
- Three skills at Average (+1)
- All other skills at Mediocre (+0)

TRUE ASPECTS

In a world that is built upon lies, truth has power. This is the case metaphorically, but actual power comes from truth too, not just symbolic, intellectual, or social power. Those who know the truth—about the Dome, about who they are—do things that others simply are not capable of doing. They can perform impossible feats, bend the minds of those who are still blind to the truth, and even reshape reality around them. The Dome relies upon rules that are based on deception, and the truth allows one to violate those rules.

True aspects are capable of all of the mechanical feats that persona aspects are capable of, but they are capable of *more*, as well. A true aspect can be invoked to provide benefits other than mere bonuses or rerolls, like persona aspects provide. A true aspect can be used to push, tune, or shape.

PUSHING

Pushing allows a PC to accomplish something—some physical act—that is flatly impossible. Mechanically, pushing is similar to invoking an aspect in that, when you do so, you spend a fate point to gain some benefit. Instead of gaining a simple +2 or reroll, however, you may narrate your character doing something that is beyond the capabilities of a normal human being—provided it

REGARDING COMPELS

True aspects may be more powerful than those of the persona, and they are also harder to resist. Persona aspects represent what people have been *told* they are, and so a simple fate point expenditure is enough to resist a compel on such an aspect. True aspects are a different matter. When someone resists a compel on a true aspect, they deny who they *really* are, their very nature.

When a PC resists the compel of a true aspect, he or she must still spend a fate point from his pool; however, he or she must also take an immediate mental consequence representing the mental fatigue that comes with denying the self. This consequence goes into the lowest available consequence slot. While the character can recover from it normally, it also goes away if he or she gives into the true nature: that is, accepts the compel on that aspect later. You don't have to offer a second compel. The character simply has to act in accordance with the aspect to erase the consequence (though you don't give a fate point for giving in like this).

Accepting compels on true aspects carries commensurately higher rewards. When a PC accepts a compel on a true aspect, he or she gets the fate point. In addition, the character may invoke that aspect *for free* once during the current scene.

There is one more effect of resisting compels on true aspects. When a PC does so, put a check mark next to that aspect. If the character later gives in to that aspect in order to erase a consequence, erase that check mark as well. When a PC has three check marks next to a true aspect, he or she may (if desired) erase that true aspect and replace it with an aspect of his or her choice. This aspect is no longer considered to be a true aspect. It represents the fact that the character is now defined by what they *want* to be, rather than by what memories dictate.

is in keeping with the tone and flavor of the aspect. Pushing also requires a skill roll in keeping with the nature of the action. For example, moving with astonishing speed would require an Athletics roll, while lifting a car would require a Might roll. The GM is encouraged, however, to lower the difficulties of such acts significantly. Pushing makes the impossible possible.

Like all of the extraordinary uses of true aspects, pushing strains the mind. The mind shies away from impossible things. More than that, calling upon a true aspect in this way calls upon the darkness inside (since true aspects in the Dome are, universally, dark and monstrous in some way). When you push, you automatically take one point of stress to your Composure track. For every shift you generate on the push, the amount of mental stress you take increases by one. This does, in fact, mean that a more successful action is more mentally strenuous—you are, after all, doing something that is *more* impossible, and draws *more* upon your monstrous nature.

Example: *Sean's character, Robert, runs from the police. Cornered in an alley, he needs to escape. No escape is available—for a normal human, at least. Robert has the true aspect Never Stop Running. Sean reasons that this should allow him to do related impossible things, like running up a wall. The GM agrees: Robert can run up the wall if he pushes. Sean spends the fate point. He makes an Athletics roll, with a result of Great versus the sprinting difficulty of Average; three shifts. He makes it to the roof of the building easily, leaving bewildered policemen in his wake, taking a four-stress mental hit (one automatic, plus three shifts). He doesn't have to take a consequence yet, but he might if he pushes again.*

TUNING

Characters with true aspects are not limited to manipulating only themselves with those aspects; they can also affect the minds of others without them. This is called **tuning**. Those who are not awake to the truth are vulnerable to such manipulation. They are part of the machinery of the Dome, and do not truly have free will as the player characters (and some others) do.

Mechanically, tuning is similar to a compel where you use your own aspect to compel *someone else*. To tune another character, declare who you will tune, state your aspect, and spend a fate point. The character (who must not have any true aspects) can resist this compel as with any compel. The tuning character does not get the target's fate point to resist a compel, but does not spend one, either.

If the tuned character accepts the compel, he gets the fate point spent by the character doing the tuning. Once this transaction takes place, the character accepting the compel must perform his next action in accordance with the aspect being compelled. After this is done, the character may act as he chooses. A character with

true aspects is not subject to being tuned by another character (meaning that the compel is automatically resisted). The truth is powerful protection against those who would subvert your mind.

As with pushing, tuning is stressful; even more so, potentially. Bending another to your will is a profoundly monstrous act. The nature of true aspects means that you force another to do something in accordance with your darker nature. Doing so has mental backlash. The tuning character takes an automatic two stress Composure hit. In addition, the tuner can voluntarily increase the size of this hit in order to increase the duration of the effect, as follows:

- A single two-stress hit forces the target to obey the compel for one exchange; each additional point of stress added to the hit increases the duration by one additional exchange.
- If the character takes an automatic mild mental consequence, the target must obey the compel for the rest of the scene.
- If the character takes an automatic moderate mental consequence, the target must obey the compel for the rest of the scene and takes a moderate mental consequence identical to the true aspect used to tune.
- If the character takes an automatic severe mental consequence, the target must obey the compel for the rest of the scene and permanently replaces one of her own aspects with the aspect used to tune. This new aspect is a persona aspect, not a true aspect.

The above increases to the cost of the tune can be used in any combination.

Example: *Malcolm, Roger's character, needs to get past a security guard in order to get into a building that contains a vital clue to clearing his name. Roger suspects that Malcolm was a drug dealer in his former live because of the aspect, The First Hit is Free. He asks the GM if he can tune the security guard with that aspect in order to force him into a drug-induced stupor, so that he can bypass him easily. The GM says, "yes". Roger spends a fate point to enact the tune, and decides that he wants it to last for the rest of the scene: he'd like to be able to get out again after he's done investigating. He takes an automatic mild mental consequence (plus the automatic two-stress hit), and the guard slumps down in front of him, a moan of pleasure escaping from his lips. The guard will be dead to the world for a little while now, so Malcolm drags him out of the street where he will not attract attention.*

SHAPING

The Dome itself is the biggest lie of all. As a result, the most powerful uses of true aspects allow you to reshape it, changing physical characteristics of the environment to suit your needs—provided they are in keeping with the truths that are a part of you.

The closest analog to **shaping** is making a declaration. Shaping, however, is more powerful. When a character spends a fate point to make a declaration, she can introduce facts and aspects into the world provided they *make sense* within the context of the game world. When you shape, this limitation does not exist. Doors appear out of nowhere, the air becomes a solid wall, even the weather can do things that the environmental simulators within the Dome don't do.

When a character shapes, she chooses an aspect, describes the effect she wants, and spends a fate point to make it happen. Because shaping is the most overtly impossible thing a character can do, and because it imposes darkness upon an already dark world, it is also the most mentally stressful thing that can be done with a true aspect. Whenever a character shapes, there is a price: take an automatic mild mental consequence. When a character shapes in this way, the change lasts for a very short time, generally a few minutes or exchanges (the GM has some leeway here). Increasing the severity of the consequence can increase the duration; a moderate consequence causes the change to last for a few hours or scenes, while a severe consequence makes the change permanent.

Note that, because players can literally change *anything* about the environment provided it's in keeping with one of their true aspects, the GM may increase the cost of particularly potent uses of this ability. Thus, a powerful effect, such as causing it to rain acid in an extremely localized spot filled with angry mobsters, might require an initial investment of a moderate or even severe mental consequence.

Example: *Beatrice, played by Susan, tries to sneak past a monstrous thing that is hunting her. She knows the thing relies primarily on sight, and she's fairly sneaky. But she's in a brightly lit room with little cover besides the desk she's hiding behind. She thinks for a moment, then notices her true aspect, Under Cover of Darkness. She wants to engulf the room in inky darkness that only she can see through. The GM thinks that that aspect is easily*

capable of doing such a thing. He also rules that this effect, not being all that powerful, will cost a mild consequence. Beatrice she doesn't want to be hurried and wants the monster to be distracted by the darkness for a while. She instead takes a moderate consequence to make the darkness last for the entire scene.

THE COST

In mechanical terms, the cost of pushing, tuning, or shaping is either mental stress or consequences. This represents the character's mind fighting against things that, intellectually, shouldn't be possible. It also represents the character drawing upon reserves of darkness and spiraling closer to becoming a monster. The consequences inflicted by using one's true aspects in these manners should reflect both of these things.

When naming such a consequence, take into account the nature of the effect and the nature of the aspect being used. If a character keeps on drawing on his rage, his consequences should reflect this increased rage, as well as the character's descent into unthinking fury. If a character spends a lot of time controlling people's minds, she should gain consequences that reinforce her controlling, manipulative nature.

A character *taken out* by using a true aspect becomes a monster: a dark reflection, a manifestation of baser nature. When this happens, that character must re-write *all* persona aspects to be thematically in accordance with their true aspects. These aspects become true aspects as well. In addition, erase all mental consequences. The player may continue playing that character - as a monster. The character gains great power, while losing what made her human. Others will recognize that fact quickly. Finally, the character loses free will, becoming beholden to the monstrous nature. When a character becomes a monster, refresh rate drops to 0, permanently. This will make it considerably harder to resist compels.

FATE

What fate will you make?



CHAPTER 3: THE STORY

The Demolished Ones is a game about identity and truth. Players decide who they think they are and they learn what they think is going on. As the game progresses, the players start to learn the truth: the truth about the world around them and the truth about themselves. These truths give them power, both metaphorical and literal power. But that power comes at a price, as power often does.

BACKGROUND

The setting for the story of *The Demolished Ones* is The Dome. The Dome is a microcosm, a piece of urban territory about the size of a city district enclosed within a dome of solid steel. None of the occupants of the Dome – including the PCs – know they are inside the Dome, though. They all think that their world is part of a larger city, a larger world. They don't even refer to it as the Dome.

THE CITY

People within the world refer to their home as the City. It doesn't occur to them to refer to it as anything else. If questioned about the name of the City, they give blank stares at best or violent reactions at worst. This is a commonality among the people of the Dome. These people do not know that they are prisoners, or that they are part of some bizarre experiment by creatures that are not human. When confronted with these awful truths, their reactions include confusion, denial, and violence, usually in that order (but not always).

It is the players' job to find out what's really going on in the Dome, though they won't know that initially. The Dome is a setting in which many things do not make sense; this is deliberate. The Masters – the creatures in charge of the Dome – are not human and do not truly understand humans or human society. Much of what exists within the Dome is an approximation of human society, culture, engineering, and commerce, cobbled together from limited observation without real understanding.

When poked and prodded, holes start to become visible within the fabric of the Dome. Through these holes comes truth, and through this truth comes power.

SYNOPSIS

The story of *The Demolished Ones* is a mystery. The PCs wake in a room with a dead body and must figure out who killed him and why. The twist is that they have no memories. An individual PC does not even know if he or she is the killer, much less the strangers surrounding him or her.

However, they must cooperate in order to survive; the world is hostile to them. The police are on the way and operating under the assumption that anyone they find at the scene is likely guilty. If the PCs want to prove their innocence (if they are, in fact, innocent), they must escape and evade the police while they investigate the murder of Jack Smith, the man whose body they woke up with.

This investigation will take them all over the city, from Smith's apartment to a seedy boarding house to the headquarters of the Society of Free Thought, a not-so-secret society with an apparent vested interest in helping the PCs. The Society gives the PCs aid and shelter during their investigation, but all is not what it seems.

A woman named Caroline Flynn, someone within the Society, contacts the PCs. She is a representative of a man named Mr. Tock who believes that something is very wrong within the Society, and wants to enlist their aid.

They will follow leads given to them by the Society and by Tock, leading them to investigate a crooked politician and another member of the Society, both of whom are suspects in the murder. This, in turn, leads them to Old Bollard's Ale House, a booze house full of unsavory types.

At Old Bollard's everything goes wrong: a fight breaks out, monsters escape from the basement, and chaos ensues. The PCs must again evade the police, but monsters and suspicious citizens are also among their worries. Help comes from an unexpected direction, though, when the Jacks contact them, an underground organization in opposition to the Society.

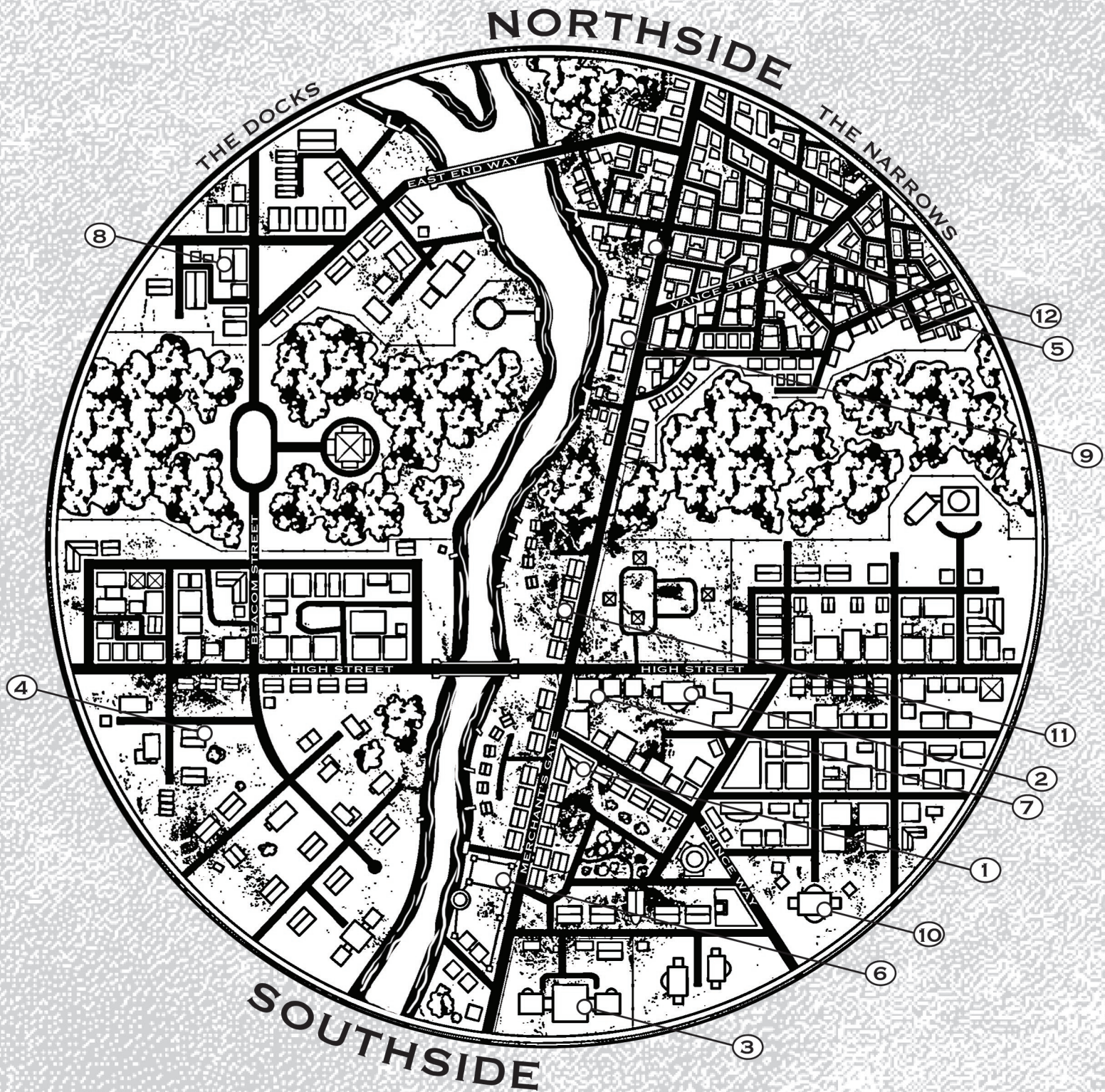
Jack Cross, their leader, tells the PCs that all is certainly not well within the Society and the Dome at large, and the PCs must help them to overthrow those in charge and install a just regime. They get other offers, too: the Beneficent One, leader of the Society of Free Thought, wants them to help him stay in power while Mr. Tock wants their help in undermining the Beneficent One so that he can install himself in power.

The game ends as the heroes must make several choices. Who do they help? Do they help anyone? Do they escape, and leave the Dome to its fate? And who are the PCs? Are they the product of their fabricated memories, or are they the broken, wicked creatures they were before? Who to choose?

STRUCTURE

This game is structured into three broad acts. Within each act you'll find **problems**, **goals**, and **key scenes**.

THE DOME



① CASSIUS BOARDING HOUSE

② CITY HALL

③ HALL OF FREE THOUGHT

④ JACK SMITH'S HOUSE

⑤ OLD BALLARD'S ALE HOUSE

⑥ POLICE HEADQUARTERS

⑦ SMILING CHERUB RESTAURANT AND SOCIAL CLUB

⑧ WAREHOUSE 27

⑨ CYRUS COTTAGE VOLUNTARY HOSPITAL

⑩ SAINT FILLAN'S ABBEY

⑪ HARRICK'S

⑫ SHINBONE MARKET

Most of the game is player driven, with the players deciding where the investigation goes, who and what to investigate, and when to fight or run. As such, most of this chapter consists of problems and goals. Problems are things the PCs must overcome. Goals are things the players must accomplish to get information or aid. Problems and goals are intertwined; often a goal will include overcoming a number of problems. In all cases, it is up to the players in what order they tackle problems and goals.

Key scenes are another matter. These are specific scenes that must happen in order for the story to move forward. *When* they happen will vary depending on how the players tackle problems and goals, but these key scenes must always happen. Often a key scene will trigger the end of an Act. Keep your key scenes in mind, and drop them in when it feels appropriate.

SCENES

Any time the PCs are doing something they're in a scene (key scenes being required scenes for the plot to proceed). A scene is any period of play that takes place in roughly the same area or revolves around roughly the same activity. A single fight with the police might be a scene. Traversing the Dome from one side to another could also be a single scene, especially if the PCs don't face any particular opposition.

You're the final arbiter of when scenes begin and end. When it feels like a particular scene is wrapping up, end it and move onto the next point of action or drama. This game should move at the speed of fiction, and scenes are one of your tools to make sure that happens.

KEY CHARACTERS

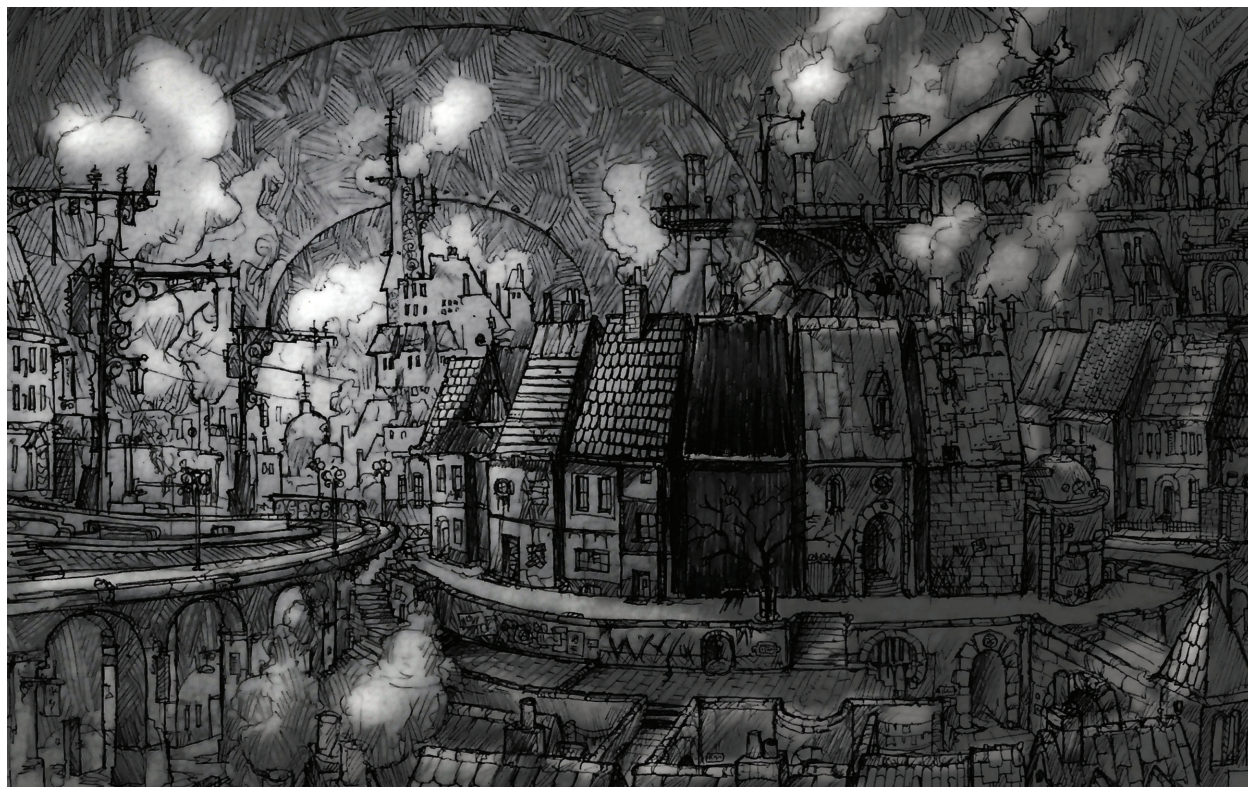
The Story introduces a number of key characters. They are listed in their entirety in the sections where they are most relevant.

All of these characters have aspects, and some of them have True aspects. If an aspect appears in *italics*, it is a True aspect and can be used as such. Otherwise it is a Persona aspect. Note that some of these aspects may not match those listed in text of The Story. This is fine; both sets of aspects are applicable.

In addition, these characters have skills. If a skill is called out with a specific value, use it at that value. Otherwise use the skill at Mediocre (+0). Finally, some of these characters have special abilities; these are described in their individual entries.

FATE POINTS FOR THE CM

The PCs each have their own pool of fate points to draw upon, but what about you? The answer to this question is twofold.



This place...Where is it? Where am I?!

When you're offering the PCs compels, you have an unlimited supply of fate points to draw upon. Simply offer a compel and move on. Fate points you give the PCs don't cost you anything, and fate points the PCs give you to resist compels don't go into any sort of pool.

Your NPCs are not so lucky. When you're spending fate points on their behalf, you do have a limited pool of fate points to draw upon. At the beginning of any scene, you get fate points equal to the number of players involved in the scene, plus one (plus points earned from compels as noted below). If there are three players in the scene, you get four fate points.

Whenever you invoke one of your NPCs' aspects, spend a fate point from that pool; it disappears. Whenever an NPC invokes a PC's aspect against him or her, spend one of your fate points and give it to the PC. Whenever a PC invokes one of your NPC's aspects against him or her, the PC's fate point goes into your pool. You (and the players) can also compel your NPCs' aspects; these fate points go into your pool as well.

Finally, if you offer the PCs a concession (which you should not shy away from doing, especially if it looks like the PCs will win), any fate points earned from doing so go into your pool at the start of the next scene.

ACT I: MEET JACK SMITH

During the first Act, the PCs discover the world and create their own characters. They start off with very little knowledge of the setting and also very little mechanical power, but they grow in power as the Act progresses.

The problems, goals, and key scenes below are presented in the most likely order, but it's entirely possible that the PCs can come across them in a different order, or even skip some problems and goals entirely. This is fine, as long as they develop their characters fully from a mechanical perspective and gain enough information so that they won't lose momentum in Act II.

In addition, you'll see many things called out in **SPECIAL TEXT** throughout this and future scenes. These are things in the environment that can be used as aspects, either by the players or by you, the Game Master. These are suggested aspects. You or the players might come up with more during play, which is perfectly fine. Use what makes sense.

KEY SCENE: AWAKENING

The PCs awaken in a room, lying on the floor. They have no memory of this room, how they got there, where they are, or even who they are. They will, however, get brief flashes of memory during this scene; these are very recent memories, gained during the last thirty minutes or so, while they were drifting in and out of con-

sciousness. Before the game, write the following memories down on index cards, scraps of paper, or anything else that would work for handing out notes. Give one to each player during this scene, at times that seem dramatically appropriate.

1. A strange-looking needle, coming slowly toward your forehead.
2. Two men arguing just out of sight, not loud enough to make out the individual words.
3. The sound of a dead bolt sliding into place.
4. A man standing over you, a knife in his hand. You cannot see his face.
5. The feel of something in your hand: a straight, hard handle, slightly curved and rough to the touch.
6. A metallic smell, like copper or blood.

As they awaken, they can start to investigate their surroundings. Doing so reveals the following information. (Information that requires a skill roll in order to obtain, or that prompts a skill roll, has the skill and difficulty included.)

THE ROOM

The room seems to be a basement. The walls are **BARE CONCRETE**, as is the floor; the ceiling is at least 30 feet up and has wooden rafters; what's above that is shrouded in shadow and cannot be easily seen. There are **WINDOWS** letting in some light; they are fifteen feet above the floor, and large enough for someone to fit through if needed. The glass is dirty, but the PCs can tell that it is **NIGHT-**

JACK SMITH (DECEASED)

Jack Smith is not a real person and never was. Like so many in the Dome, his identity is a complete fabrication. Unlike most, that identity was never implanted into a single person. Instead, memories of Smith were implanted into other people, creating the impression of a person within the negative space between people.

His murder scene was elaborately staged by Mr. Tock and another Master, seeded with clues meant to point in specific directions. The Masters' plan was to point the PCs in the direction of Smith's apartment, another staged scene. Tock, however, seeded other clues, clues that would point the PCs toward the Cassius Boarding House to find more clues that would point them in the direction Tock wanted them to go.

ASPECTS

A Murder has Been Committed, *Something Isn't Right*.

See Character Portrait on page 13.

TIME outside; any light coming through the windows is likely from street lamps or passing vehicles, or from the moon.

The room is large, at least thirty feet long and twenty feet wide, and there is a single DOOR on one wall. This REINFORCED STEEL door is currently shut. It is above floor level; a small flight of five concrete steps lead up to it.

The PCs all awaken on the side of the room furthest from the door.

WHAT'S IN THE ROOM?

Furnishings are sparse. Three LAMPS hang from the ceiling: one in the center of the room, one near where the PCs wake up, and one near the door. The lamps are bright enough to give some illumination to the room, but there are SHADOWS AND DARK CORNERS everywhere.

Along one of the long walls of the room is a DESK and CHAIR; on the table is a ROTARY TELEPHONE and nothing else. The table has a single LOCKED DRAWER (Burglary difficulty of Average (+1) to open it).

There are three empty steel DRUMS in one corner; they smell as if they once contained oil. Among these three steel drums is a shape that cannot be easily distinguished unless the PCs approach to investigate, or unless one of them has particularly acute senses (Investigation difficulty of Fair (+2) to distinguish the shape).

The shape is the body of JACK SMITH, sitting on a CHAIR. He is dead, but appears to be sitting with his eyes closed, possibly sleeping, at first.

THE BODY

Jack Smith's body sits in a chair in a darkened corner of the room, among three empty steel oil drums. He looks alive, but asleep at first glance. Close inspection reveals that he is, in fact, dead. Inspection of the body grants the following clues (give all clues that a skill roll would grant if the players roll high enough):

- He has a well-manicured mustache.
- There's a stab wound in the back of his neck. It probably killed him.
- A BLOODY KNIFE lies not far from the chair, next to one of the drums.
- Smith has a WALLET in his inside jacket pocket. An ID card identifies him as Jack Smith and provides a home address (615 Beacom Street). The wallet also contains a small amount of CASH.
- Investigation Average (+1): The knife has a strange symbol on the pommel: an eye in a circle.
- Investigation Fair (+2): There's a KEY in Smith's pants pocket. The initials "CBH" are inscribed on it, as well as the number 5.

THE CEE

Prominent Man Goes Missing

Jack Smith, prominent gentleman, author, and philanthropist, went missing two days ago, August the 15th. He disappeared unexpectedly from his two-story house on Beacom Street.

Said a neighbor, "He simply vanished. One day he was at home, the next morning he was not. I thought nothing of it but he hasn't returned since."

Upon searching his house the police found no immediate evidence of foul play, but admitted that things did seem strange. A city-wide search is on for Mr. Smith, and the police think they know where Smith might be. They suspect he is being held against his will, and expect to return him to safety soon.

A man gone missing. Is this he?

- Investigation Good (+3): Smith has a HOLSTER for a revolver, but there is no revolver. He also has a small SATCHEL OF AMMUNITION.
- Science Average (+1): Smith has been dead for about three hours. The knife wound definitely killed him.
- Science Fair (+2): Judging from the type of wound and the amount of blood at the scene, Smith did not die here. He was probably arranged in this position. There are no tracks to follow though.

GM's Information: Smith's been dead for at least three hours, and was killed by a single knife wound to the back of the neck. The amount of blood present indicates that he probably did not die here, and the body suggests that he was arranged in his current position post mortem.

THE DESK

The DESK and CHAIR are simple affairs, not of high quality. A ROTARY TELEPHONE sits on the desk. The PCs are free to use the telephone, but they have no phone numbers to call (there is no phone number on Smith's ID card either). The phone itself is in working order. There is no operator; dialing "0" has no effect.

The LOCKED DRAWER can be opened with a Burglary roll at Average (+1), but it can also be forced open with a Might roll of Fair (+2). Alternatively, the PCs can simply attack to break the desk, in

which case they can access its contents. If this approach is used, it becomes a **BROKEN DESK**.

Inside the drawer are **NEWSPAPER CLIPPINGS** (see handouts 1 & 2 in the Appendix). One is a story about a fundraiser sponsored by the Society of Free Thought, benefiting the education of poor orphans. The second is a story about a man named Jack Smith having gone missing two days ago; it mentions that police are looking for him. Feel free to photocopy the Handouts at the end of the book to distribute to your players when they find them.

THE PHONE CALL

At some point while the PCs investigate the scene, once they've found anything useful they're likely to find, the telephone rings. Should they answer it, a woman on the other end tells them that the **POLICE ARE ON THEIR WAY**, and that they should leave as soon as possible. She hangs up before she is asked to answer any questions.

PROBLEM: ESCAPING

If the players wish to escape from the police, they must do so quickly; the police will arrive on the scene in roughly fifteen minutes, regardless of what the players choose to do. There are a couple of options for escape here.

First, the **WINDOWS** are large enough for someone to fit through. It's possible that the PCs could get up to one (remember, they are fifteen feet above floor level) and that someone could get through. This could be a mode of egress for the entire group; there are a number of objects in the room that can be stacked in order to get up to the windows.

Second, they could try to use the **DOOR**. The door is, however, **BARRED FROM THE OUTSIDE**, which makes things difficult. Breaking

it down is a possibility, but it is made of **REINFORCED STEEL**, which make it hard: at least a Great (+4) Might roll. Attacking the door has no discernible effect unless the PCs have access to some sort of explosive or welding torch (unlikely at this point).

Perhaps the easiest way out would be for one PC to crawl out through a window, then unbar the door and let everyone else out. If the door or a window is left open, the police are likely to assume that someone has fled the scene. Making sure that everything looks undisturbed when they leave will delay pursuit somewhat, though it won't prevent it altogether.

LEAVING THE ROOM

When the PCs leave the room and come out into the larger world, they notice some things, and miss others.

First, the architecture is Victorian and the people are dressed in Victorian garb. Describe this in a way that makes it seem a little unexpected, but not altogether unusual.

***Example:** A gentleman in a top and tails crosses the street ahead of a slow-moving four-wheeled carriage. There are no gasoline smells, but a heavy scent of coal lies in the air. It seems a little early for evening wear.*

Second, it's **NIGHT**, and there is **HEAVY FOG** in the area. Fortunately, this makes it easy for the PCs to evade notice. Unfortunately, it makes it difficult for them to see danger coming.

Finally, although the PCs are within the Dome, they don't know it. People within the Dome, including the PCs, cannot perceive the Dome; they see sky, stars, the moon, and anything else they'd expect to see. Do not mention the Dome or draw attention to it in any way. Let the PCs find out about the Dome in due time.

FIGHTING THE POLICE

The police represent a threat to the PCs, but hardly an insurmountable one from a purely physical perspective. It is entirely possible that, even at the beginning of the game (before the PCs have gained any real power or ability), they could best the police in a fight. This is a valid option that is not without consequences. As PCs defeat or even kill police officers, there are mechanical effects:

The first time the PCs defeat the police, you start all police encounters in the future with one additional fate point, due to heightened vigilance.

The second time the police lose, all future police encountered are one quality level higher (so Good (+3) minions become Great (+4) minions), due to enhanced training and equipment. The entire Dome gets an aspect: **KILLERS ON THE LOOSE**.

The third time, equip all future police with **ARMORED VESTS**, and double all police minions present for all police encounters. In addition, the entire Dome gets the aspect: **POLICE STATE**.

For individual PCs spotted defeating or killing the police, brand them with this aspect: **DANGEROUS CRIMINALS**.

PROBLEM: THE POLICE ARRIVE

There is, of course, the option of staying and waiting for the police to try to explain things to them. It's also possible that the police arrive as the PCs make their escape.

The police are likely to attempt to arrest the PCs on suspicion of kidnapping and murder, though it's possible that an extremely persuasive PC could use Rapport, Deceit, or even Intimidation to convince the police to detain them for questioning instead (a difficulty of at least Good (+3) with Rapport or Deceit, Great (+4) for Intimidation).

If the PCs do not want to be arrested, they may fight or run. In either case, there are four police officers; they are Fair (+2) quality minions. Each has a REVOLVER and a NIGHT STICK. There are two POLICE CARS that they can call upon if needed just outside the building (of course, the PCs could conceivably call on these as well).

If the police fail to catch the PCs, but see them escape, the PCs get an aspect: FUGITIVES FROM THE LAW.

If the police apprehend the PCs and take them into custody, move on to the scene "Problem: Imprisoned" (below).

OFFICER DOUGHTY

Officer James Doughty is a junior member of the police force, junior enough to have pulled late-night duty. He has the job of watching the cells at night and acting as jailor. It's not an exciting duty, but it pays reasonably well and it's not particularly difficult.

When Doughty meets the PCs he is under Tock's influence. He was given a suggestion to help the PCs escape and to forget who told him to do so. Doughty is young, inexperienced, and not particularly strong-willed, so he was easy prey for Mr. Tock.

ASPECTS

Follow Orders; Don't Get Noticed.

Equipment: Revolver, nightstick, electric torch.

SKILLS

Fair (+2): Alertness and Stealth.

Average (+1): Fists and Guns.

VINCENT PROMISE

Vincent Promise has not always been a drunk. There were, in fact, several years when he was too short to sit on a barstool. He believes in one of life's tenets: "Drink, drink, and be merry." It's even tattooed on his arm. Vincent spends his time wandering between drinking establishments, drinking his fill, and being thrown out of the establishments when the owners think he's had too much. It's never too much, though.

Vincent is kind and jovial, especially when he's drunk. He's plain and unobtrusive, able to blend in at any pub, but he has a natural charm that encourages people to tell him stories, and to listen to his. Vincent doesn't know much about any one topic. He's not an academic, he doesn't know a trade. He does know a little bit about a lot of things though, and this is enough for him to get by. He works odd jobs to earn a little money, then goes on week-long benders. Then the process repeats. Don't pity Vincent; he likes it that way.

ASPECTS

Life's a Party, These Glasses are My Invitation; Tell Us Another One; Buy Me a Drink, Tell Me a Story.

SKILLS

Vincent knows all skills at Average (+1).

If the PCs get away cleanly, they are free to pursue whatever leads they want to.

PROBLEM: IMPRISONED

If the PCs are ever captured, the police take them to Police Headquarters for holding and interrogation. It's entirely possible that they can escape en route to Headquarters. This accelerates the worsening of police attitudes toward the PCs. If they escape on their own, they will be FUGITIVES FROM THE LAW. This makes it harder to find shelter (though the Society of Free Thought will still help them; more on this later), and it will mean that police will, in general, shoot first and ask questions later.

THE CELL

There's a single HOLDING CELL in Headquarters, where they place all of the PCs. There is one other prisoner inside, a man who was jailed for public drunkenness. He is currently unconscious, but can be roused if enough time is spent doing so. (Treat this as a challenge. See Chapter One.)

The CELL DOOR IS LOCKED, but can be opened with a Good (+3) Burglary roll or Might roll (though using Might causes the police to become ALERTED). The police leave the cell largely unguarded overnight (there is one guard outside of the room, but no more than that). Their plan is to interrogate the prisoners in the morning.

THE DRUNKARD

The other person in the cell with the PCs is a man named Vincent Promise. He is a drunkard who is often held in this cell while he sobers up. Vincent does not know the truth about the Dome – at least he doesn't know the whole truth. He has witnessed bits and pieces, strange things that he cannot explain. He is willing to share these stories with the PCs if they show interest. Feel free to make up strange stories, or pull a few from A Chance Encounter (see Key Scenes below).

EVENT: THE ESCAPE

Sometime around three in the morning, a police officer comes into the room and unlocks the door. He tells the PCs that they

must leave now, before the Chief Inspector arrives in the morning to interrogate them. If pressed, he reveals the following information. A Rapport or Deceit roll can open up more information.

- His name is Officer Doughty.
- He was given a direct order to release the prisoners in the cell.
- Successful Rapport or Deceit roll (Average or better): He was also told not to tell the Chief Inspector anything.
- 1 shift: He can't recall who gave him the order. If pressed, he becomes agitated and leaves.
- GM's Information: Doughty actually does not remember who told him to release the prisoners; this is because Mr. Tock told him to do so, then altered his memory afterward.

Assuming he is still with them, Doughty leads the PCs out of the Headquarters without incident, and returns their personal belongings to them (including anything they may have obtained up to this point). If Doughty is not with them, they must find their own way out, evading officers on duty along the way and finding their gear if they feel it necessary. Feel free to call for rolls for the PCs to accomplish this. Academics could help with the general layout of the building, while Stealth can be used to evade officers on duty. If they are spotted, the police attack and call for backup (minions at least equal to the number of PCs, of Good (+3) quality, with REVOLVERS and NIGHT STICKS).

During the escape, Headquarters is both DARK and EMPTY, but also QUIET.

COAL: INVESTIGATE SMITH'S HOUSE

If the PCs decide to follow the ID card lead, they will likely go to Smith's house at 615 Beacom Street. If they do so, they easily spot a POLICE PRESENCE. The police know at this point that Smith has been murdered. They have men stationed outside of his apartment building in order to keep an eye on the scene. There are no police stationed inside the house.

There are two ways into the building: the front door, which is GUARDED but UNLOCKED, and the rear entrance, which is LOCKED but

INVESTIGATING THE SCENE

While the PCs investigate Smith's house, bear in mind that there are two police officers stationed just outside. Too much noise or light attracts their unwanted attention (this acts as a compel), and escalates the scene into a conflict of some sort. Feel free to call for Stealth rolls occasionally.

If the police are alerted to invaders within the house, two officers will call for backup then enter, guns drawn. They're likely to shoot first, presuming danger. Four more show up within ten minutes if the PCs do not make haste to leave.

UNGUARDED. (The windows have bars and are LOCKED.) The two police officers guarding the entrance are both DISTRACTED by a conversation they are having and TIRED from having been up all night pulling a double shift. They are both Fair (+2) quality minions with REVOLVERS and NIGHT STICKS (unless the PCs have already had unfavorable encounters as per the Fighting the Police sidebar in which case they are stronger). The PCs can fight them, or evade with Stealth. They could even bypass them with a Deceit roll to report a false crime, though when they see through the ruse the officers will be back to investigate. The unlocked front door is far enough away from the two police that it can be opened without notice with a Stealth roll.

The LOCKED back door can be picked with a Fair (+2) Burglary roll. It can also be broken down with a Might roll at Good (+3). Doing so makes some noise; enough for the police out front to become SUSPICIOUS.

The house itself is SMALL, DARK, and CRAMPED. The bottom floor has a sitting room and a kitchen that also serves as a dining room. Upstairs is a study and a bedroom, as well as a bathroom. Each room has things to be found and noticed.

THE SITTING ROOM

Three CHAIRS and a low COFFEE TABLE are in the sitting room. Sitting on the coffee table, in plain sight, is a FLYER for the Society of Free Thought (Handout 3). Examining the scene (Investigation roll of Good (+3)) reveals a fine layer of dust over everything in the room, including the flyer, as if it hasn't been used in some time.

THE KITCHEN

The kitchen has no overt clues as to Smith's identity. There are some things that don't quite match up. An Investigation roll of Fair (+2) reveals unusual food and dishware in the cupboards and refrigerator. Smith apparently has a large amount of CANNED FOOD, most of it vegetables. Some of it is DOG FOOD yet there are no other indications that a dog lives here. The only thing in the refrigerator is a BOTTLE OF MILK, slightly spoiled. Finally, Smith has PLATES in his cupboards, but no cups.

THE BEDROOM

The BED is neatly made, and looks like it hasn't been slept in for some time. With a Fair (+2) Investigation roll, the PCs notice a WARDROBE full of SUITS exactly identical to the one Smith was wearing when he was killed.

THE STUDY

The study contains a DESK and CHAIR, as well as two SHELVES OF BOOKS. If the PCs Investigate further (Good (+3) difficulty), they notice some oddities: the BOOKS don't seem to be arranged in any

many of the party go...
the morning hours. The host...
was quoted as having said that she...
she was going to be making everyone...
breakfast and possibly an early lunch.



Society Helps the Poor Orphans!

This past Friday marked the sixth annual Benefit for the Betterment of Poor Orphans, an event paid for and hosted by the Society of Free Thought. The Society, an upstanding organization that always works to the betterment of the City at large, said that the Benefit was a rousing success, even better than last year's!

Luminaries from every echelon of society attended the gala, and a good time was had by all. The Benefit raised record funds for the children of the orphanage wing of Cyrus Cottage Voluntary Hospital.

Is there a connection with Jack Smith?

particular order, and there are several duplicates throughout the shelves.

THE BATHROOM

The bathroom is more-or-less what one would expect. If the PCs make an Investigation roll at Good (+3), they notice the absence of shaving cream or a razor, which seems at odds with Smith's neatly groomed facial hair.

PROBLEM: THE KEY

The PCs may have a key in their possession from Smith's body, though they won't know where it goes. It has the initials "CBH" and the number 5 on it. To those who are familiar with the City, this indicates that the key opens room 5 of the Cassius Boarding House.

The easiest way for the PCs to figure this out is to ask around. An hour or so of asking people will give them the information they need, even at this time of night. If the PCs want to speed things up (they might be worried about pursuit), a Rapport roll at Fair (+2) or a declaration is enough to get the information, either by being extra-charming or by stumbling upon a sign or advertisement. A PC could even spend an aspect like CASH to get the answer through enticement. Any of these expedited methods also gets them directions to the Cassius.

COAL: INVESTIGATING THE CASSIUS BOARDING HOUSE

If the PCs go to the Cassius Boarding House because they found the key in Smith's pocket, then they can go directly to Smith's room to investigate it. If they were pointed here by some other means, they'll have to convince the proprietor Mrs. Whately (see below) to tell them which room belongs to Smith: Rapport, Deceit, or Intimidate roll versus her Resolve; if they generate 2+ shifts, the clerk will take them to the room and let them in. They may have to pick the lock, which requires a Burglary roll of Fair (+2). They could also break the door down with a Good (+3) Might check.

Smith's boarding house rooms are a SMALL affair: one bathroom, and one room that serves as bedroom as well as a living room, and

everything else. It contains a BED, DRESSER, WARDROBE, TABLE, CHAIR, and LAMP. There are a number of objects in the room out in plain sight the PCs can glean clues from: see The Gun, Playing Cards, Literature, and Photographs below.

THE GUN

A small, snub-nosed REVOLVER sits on top of a dresser, next to a set of playing cards (below). It is not loaded. Anyone with the proper knowledge or training who examines the revolver (Guns roll at Fair (+2)) will notice that the gun does not match either the holster or the ammunition that was found on Smith.

MRS. WHATELY

Mrs. Whately is a matronly woman with iron-gray hair and an attitude to match. She is stern and strict, tolerating little in the way of nonsense, though she is not immune to a charming smile and some well-placed words of kindness. Mrs. Whately owns and operates the Cassius Boarding House, an establishment that has been around for a very long time.

Mrs. Whately is a widow; her husband passed away several years ago and left her with the Cassius, as well as a sizeable debt. The Cassius is not in the condition it once was as a result, and neither is Mrs. Whately. She would like nothing more than to sell the place and be done with it, but nobody will buy it from her. This may have something to do with the fact that she has an implanted suggestion that forces her to sabotage every deal she makes while trying to sell it.

ASPECTS

"I'll have none of that tomfoolery here!"; Cold Demeanor, Soft Heart; Can't Find a Buyer.

SKILLS

Good (+3): Resolve

Fair (+2): Intimidate and Rapport.

FINDING THE JACKS

The playing cards may very well intrigue the players; they are meant to. This is a real lead, though it won't produce fruit until later in Act I. If the players want to investigate the playing cards, there are a number of different approaches: Academics rolls to do research; Rapport, Deceit, or Intimidate rolls to question people on the street; Investigate rolls to find more clues on the scene, or on the cards themselves. A Fair (+2) to Great (+4) roll is generally appropriate, depending on how feasible the approach is.

For successes, give the PCs some tantalizing bits of information: fingerprints on the cards, rumors or newspaper articles about a shadowy group called "the Jacks". Play up the fact that these individuals are considered terrorists by the authorities, and that they are dangerous in the extreme. (The Jacks' goal is to subvert the status quo, and the Masters want to discourage this in the strongest terms possible.)

Try not to allow the PCs to find the Jacks, though. Hints and rumors are fine. You may even let them know that the group exists, but that a meeting shouldn't happen until later (see Key Scene: Jack in the Box below). If the PCs start becoming insistent or pursue this lead too vigorously, a police patrol or two might be enough to discourage them (see below). In addition, using compels to gently point them in the direction of their other leads is a viable tactic.

PLAYING CARDS

Sitting on top of the dresser, next to the revolver (above), are five PLAYING CARDS. The cards are Jacks of five different suits: spades, clubs, hearts, diamonds, and crosses. An agent of the Jacks, an underground group who oppose the Masters, planted these here.

LITERATURE

There is a FLYER for the Society of Free Thought on a small table, just as there is at Smith's house. However, this one is an ANNOTATED FLYER, with writing presumably in Smith's hand. The writing makes it clear that Smith believed that something was wrong in the Society, and that there may have been corruption at work. Give the players Handout 4.

PHOTOGRAPHS

On the table with the Society literature is a collection of PHOTOGRAPHS. One photograph is a picture of a SYMBOL carved in stone above a door: an eye in a circle. The other three seem to be SURVEILLANCE PHOTOGRAPHS taken from a moderate distance away of two men meeting. One is a tall, gray-haired man in a long robe, while the other is a shorter, dark-haired man in fine attire. Though the players may not immediately recognize them, the gray-haired man is the Beneficent One, while the dark-haired man is the politician, Bernard Charles (see pg. 40). Money clearly changes hands.

KEY SCENE: A CHANCE ENCOUNTER

At some point during the PCs' investigation, independent of what they do, Edward Gray finds them. Gray is like anyone else in the Dome: IMPLANTED WITH FALSE MEMORIES. However, Gray is starting to recover his true memories, and as a result is becoming UNHINGED. He rants about things that likely sound crazy to the PCs. Gray is closer to the truth than they realize.

Gray sees the PCs as kindred spirits. Even though they have not yet started to recover their true memories, he can tell that they have the ability to do so. He intends to open their eyes to the world around them, even though it's a world that he does not fully understand. Gray knows parts of the truth—make no mistake about that. He is also, however, a PARANOID DELUSIONAL. Much of what he thinks he knows is the fabrication of his delusions, or distortions of the truth.

The goal of this scene is to plant ideas about the truth of the Dome in the PCs' minds without encouraging them to take it seriously. Gray is not in his right mind, and this should be plain. It should also be plain that anything he says is suspect, and not necessarily to be taken seriously. However, if you do your job correctly, the PCs will remember some of Gray's ravings when they start to learn the truth about the Dome. Those ravings will start to ring true, at least in part.

EDWARD GRAY

Edward Gray is a casualty of the Dome. The Masters keep the Dome running by keeping its inhabitants unaware of it and of them. They do this by implanting false memories, mental blocks and suggestions. Most of the time this works, keeping the people docile. Sometimes things go wrong, though. Edward Gray is such a case.

Gray used to be a fishmonger, and he still stinks of fish most of the time. He was content, he had a family and a life that allowed him to continue living the lie. One day something . . . broke. An old memory, a memory from his real life, came flooding into his mind and it caused a cascade of memories that completely destroyed Edward's mind. He left his family, started living on the streets, ranting to anyone who would listen or to nobody at all.

Now Edward Gray is a pitiable creature. His true memories war with the false ones. His eyes are open to the realities around him, but his mental blocks are still in place, trying to reject these perceptions. His mind is in constant conflict with itself. He has no idea what is real and what is not. He has moments of lucidity and he knows what he thinks is real, but nobody will listen. He is, after all, quite insane.

ASPECTS

Coming Apart at the Seams; *Knows the Truth, Can't Understand It; Threats Everywhere.*

SKILLS

Fair (+2): Fists and Might.

Gray knows (or thinks he knows) the following things about the Dome:

- “The sky is not the sky! It’s made of metal . . . we’re all prisoners.”
- “The government? The government is a joke. It’s controlled by aliens from the planet Galberon-Five. They seek to enslave us, so that they can harvest our brains and drink the juices!”
- “The police are tools of a corrupt regime! They only want to silence us!”
- “I saw them piling bodies into a boat down by the docks last night. They didn’t see me, but I saw them!”
- “Don’t carry money around . . . it’s how they track you!”
- “I thought I was a banker, but that’s just what they wanted me to think! Think this, act like that, be something else . . . it’s all lies!”
- “There are drugs in the water. Don’t drink the water!”
- “Don’t look at me! They can see me through your eyes!”

Some of these things contain truth, while others are pure nonsense. If you portray Gray in just the right way, the PCs won’t know which is which.

KEY SCENE: THE SOCIETY OF FREE THOUGHT

If the PCs do any investigating, they will inevitably want to speak to the members of the Society of Free Thought (make sure they get here). The Society Hall is not hard to find, and the group’s existence is not a secret. When the PCs come to the Society Hall (see Chapter Four, the Hall of Free Thought), Caroline Flynn (see below) acts as the receptionist for the Hall, and allows them into

the common room without any protest. Any members they meet treat them courteously. This scene should involve quite a bit of conversation with Society members. At some point they should meet the Beneficent One and Mr. Tock (see Chapter Four).

EXPLORING THE HALL

If the PCs investigate the Hall, they find that they are allowed only in the common room. Access to any other parts of the Hall will require some verbal finesse (Rapport, Deceit, or Intimidate), some skullduggery (Stealth and Burglary are appropriate, as is Sleight of Hand should a PC want to lift a key from someone), or membership in the Society (this is an option, though it will take longer as the PCs must be vetted and inducted through a ceremony). If the PCs use any skills to gain access to off-limits areas, set difficulties at Good (+3) or Great (+4).

If the PCs manage to gain access to the more secure portions of the Hall, they will likely find valuable information; refer to the description of the Society Hall for more information (see Chapter 4: Locales).

TALKING ABOUT SMITH

They PCs may choose to investigate Smith’s death by speaking to Society members and trying to discern his relationship with the Society (and who killed him). Society members are more than willing to help the PCs with this, as they want to find out who killed Smith (since he was a member in good standing). Most of the members of the Society deal in earnest with the PCs: they want to help find the killer, but they don’t know much. Other members, like Mr. Tock, are duplicitous, but seem helpful (an Empathy roll opposed by the Society member’s Deceit can reveal the dishon-

POLICE PATROLS

It’s extremely likely that, as the PCs travel around the city, the police look for them. Things may have even gotten bad enough that the general citizenry will help. Compelling aspects in order to initiate entanglements with the police can increase the sense of tension in the game, and can cause the players to feel that they are working against the clock.

However, this technique should not be over-used. If the players encounter the police every time they set foot on the streets, they will quickly come to expect it. It may become a chore to deal with rather than an exciting event. Used sparingly, it can create tension; used too often, it can bog the game down in unnecessary chase scenes and fights.

If you do want to include police encounters as the PCs move about the city, start with relatively small ones. Two to four police officers are likely for a typical patrol before they see the PCs as a real threat. Once the PCs gain notoriety (and they very likely will), start increasing the number of police in these patrols. They may be better equipped and trained, as described in the Fighting the Police sidebar above; keep this in mind when you visit random patrols upon the PCs.

A standard police patrol should include two to four Fair (+2) or Good (+3) quality minions, equipped with REVOLVERS, NIGHT STICKS, and HANDCUFFS. They will also likely have a POLICE CAR, which will have a TWO-WAY RADIO inside. These are all, of course, tools that the PCs can potentially use if they defeat a police patrol; bear this in mind, too.



Mr Tock, who is he? WHAT is he?

esty. The PC should call for the roll, not you). In either case, the PCs can find out the following information about Smith from the Society:

- Smith was a member of the Society in good standing, and had been for three months.
- He was one of the more junior members of the Society, but already very well-liked.
- Smith was very good at games of chance, and had a fondness for them.
- Smith was writing a book about the Society, and had been interviewing various members about the Society and its history. He had most recently interviewed Mr. Tock. He had not yet interviewed the Beneficent One.

MR. TOCK

It's likely that at some point the PCs will want to talk to Mr. Tock at length. Tock is entirely willing to indulge them, though he is

only doing so in order to manipulate them. Tock is **FRIENDLY** toward the PCs, but **DISHONEST** with them. He is telling them what he wants them to know in order to lead them to certain conclusions. Specifically, he wants to engineer a confrontation between the PCs and the Beneficent One. He knows that such a thing is unlikely to happen this early.

At this stage of the game, Mr. Tock will reveal the information above, and will hint at something at work within the Society. He does not outright say anything to implicate the Beneficent One (he'd much rather the PCs arrive at that conclusion on their own), but he subtly reinforces any suspicions they may have in that direction, and downplays any suspicions they may have toward him.

PROBLEM: THE POLICE ARRIVE

At some point during the PCs' investigation into the Society, the police arrive on the scene looking for them. A Society member should give them advanced warning of this, and someone (prefer-

MR. TOCK

Mr. Tock is the true instigator behind the entire plot. The Masters arranged for Jack Smith's murder scene in his apartment, as part of a constructed conspiracy, an experiment to see what the PCs would do when faced with this situation. Tock had other plans.

Unlike the other Masters, Tock is not satisfied with the current regime. He believes that he can do a better job of ruling the Dome than the Beneficent One can, so he plans to depose his rival. He used his powers to gather followers, implant suggestions and alter memories in order to get their help. Tock is ruthless and efficient, and will stop at nothing to get the power he believes he deserves. He even wiped the memory of a fellow Master and planted him at the crime scene in the hopes of gaining a supporter when he revealed himself.

It's possible that Tock overcomplicated his plan. He enjoys games and he believes that he is more intelligent than anyone else in the Dome. As such, he has designed an elaborate plot for the PCs to follow in order to uncover the truth. It's possible that he's made it too contrived, not convincing enough to ring true. Time will tell whether or not this proves to be his undoing.

ASPECTS

Everything is a Game; Smartest One in the Room; "It should be mine."; Master Manipulator.

SKILLS

Superb (+5): Academics, Alertness, Deceit, Empathy, and Rapport.

Great (+4): Guns, Intimidation, Resolve, and Weapons.

Fair (+2): All other skills.

SPECIAL ABILITIES

- **Inhuman Toughness:** Mr. Tock has six health stress boxes instead of four. He can take an additional mild physical consequence.
- **Mind Control:** Mr. Tock can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this aspect to force the target to take any action he wants them to. The aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

ably Mr. Tock) should help them escape via the BACK DOOR. Make it clear that the Society is WILLING TO HELP the PCs evade the police, and that the Society believes that the police are complicit in covering up what's really going on with Smith's murder. Note that, unless the PCs really want one, this should not be a direct confrontation with the police. Tock (or another Society member) should usher them out the back door to escape before it comes to that. This is primarily a device to encourage the PCs to see the Society (and Tock) as allies.

PROBLEM: THE NOTE

While the PCs are otherwise occupied by events at the Society Hall, Caroline Flynn slips a note into the pocket or otherwise onto the person of one of the PCs. If you feel it necessary, you can call for an Alertness roll at Great (+4) to notice something amiss, but Caroline is very good at what she does, and unlikely to be noticed.

The NOTE is anonymous, but asks the PCs to meet her at the Smiling Cherub at midnight (handout 5).

KEY SCENE: JACK IN THE BOX

Eventually, the Jacks contact the PCs. While traveling through the Dome on their way to or from somewhere, a man makes deliberate eye contact with one of the PCs and holds up a PLAYING CARD:

the jack of spades. If the PCs don't approach the man because they do not remember the playing cards, feel free to remind them by compelling an aspect. If they haven't found the playing cards from the Cassius Boarding House, make the man a little more insistent, up to having him actually approach the PCs.

When approached, the man introduces himself as Jack Spade (See Chapter Four). He represents a group who may be able to help the PCs in their current predicament. The group that he represents is, of course, the shadowy organization known as the Jacks. These individuals are branded as ANARCHISTS AND MALCONTENTS by the government and the police, though they describe themselves as REVOLUTIONARIES AND FREEDOM FIGHTERS. Spade asks the PCs to walk with him for a little while.

Spade explains a few things to the PCs about the true nature of the Dome:

- The police and government are largely figureheads.
- The true power in the Dome lies with a group called the Masters.
- The Masters use mind control to make people their slaves.
- Everyone in the Dome is a prisoner.

It's possible that the PCs will not believe most of this. This is likely the first time they've heard the city they're in referred to

JACK SPADE

When Jack Spade was Tristan Black, he was in love with a woman. Her name was Susan, and she was his muse. Everything started to change when Jack Cross awoke him from his false memories, but his love for Susan did not diminish and he was able to continue living with her under his false identity as Tristan Black. One day, however, the Masters came and took her away, reprogramming her for a different role. Since that time, Jack Spade has been a man in mourning; the loss of his great love nearly crippled him.

With Cross's help he was able to soldier on, continuing his work as the Jacks' infiltrator. Though Tristan Black was an artist who dressed in Bohemian clothing and was the toast of high society, Jack Spade has found that he has a certain aptitude with all things illicit. He is the one who broke into Jack Smith's room at the Cassius Boarding House and left the playing cards there, after all.

On his way out, though, he saw someone he had not expected to see: he saw Susan. She did not recognize him. Her name was Caroline Flynn, and she worked for a man named Mr. Tock. She worked for the Masters and the Society of Free Thought. Seeing her again nearly broke Spade, but he soldiered on. He is now driven by a need: the need to defeat the Masters and free his Susan from their control.

ASPECTS

Susan is my Life; THE MASTERS WILL PAY; SKILL WITH SKULLDUGGERY.

Equipment: Straight razor, billfold, lock-picking tools.

SKILLS

Great (+4): Burglary, Sleight of Hand, and Stealth.

Good (+3): Alertness, Athletics, Empathy, and Rapport.

as 'the Dome'. This might provoke curiosity or skepticism. Spade is expecting the PCs to not believe some of the more outlandish things he says, and he has a plan for that. The entire time that the PCs walk with him, he steers them toward the nearest WALL OF THE DOME. Once they reach that point, he asks one of the PCs to walk five feet in the direction of the wall; if the PC does so, he or she will walk no more than three feet before running abruptly into solid steel.

This unexpected event is enough to allow all of the PCs to immediately see the Dome for what it is; THE ILLUSION HAS BEEN BROKEN FOR them. This also has the potential to strain their sanity somewhat; each PC that witnesses the sudden appearance of the Dome must make a Resolve test at Fair (+2) or take an immediate mild mental consequence.

Spade explains that people do not discover the Dome for themselves because of subtly implanted HYPNOTIC SUGGESTIONS that sub-

SANITY CHECKS

There are instances throughout this story where a Resolve roll is called for, with failure resulting in a mild mental consequence. This models the strain placed on the PCs' sanity when they encounter things that attack their view of the world.

Specific events are called out in this text, but you can feel free to call for your own sanity checks, too. A sanity check's difficulty ranges from Fair (+2) to Great (+4) depending on how disruptive to the PCs' psyche the stimulus is. The result is always a mild mental consequence on a failure.

Good opportunities to call for your own sanity checks are whenever the PCs encounter something obviously inhuman or supernatural (like a Monster or a Master in his full glory), when someone unexpectedly betrays them, when their perception of reality is called into question, or whenever they see something horrifically violent (like a Monster tearing someone apart or devouring them). Especially cruel GMs will also call for sanity checks whenever a PC recovers a true memory, though bear in mind that this makes the PCs considerably more fragile in Act II.

MONSTER OF FURY

Those who committed violent crimes in their lives before the Dome carry the stain of such crimes in their memories and in their souls. Their implanted memories cover this stain, but it can never be truly expunged. When such a person starts to regain her true memories, the stain grows and starts to take hold.

A monster of fury is taller and more muscular than a normal human, with elongated limbs that give it an alien yet graceful gait and countenance. Its mouth is larger than normal and full of jagged fangs, its eyes are flat black and hollow, and its fingers are tipped with wicked claws. Of all the monsters, a monster of fury has the hardest time passing for human, not just because of its inhuman appearance but also because it simply doesn't have the patience to keep the ruse going. These creatures are rage incarnate: they live to murder, to rend and tear, and subtlety is not in their repertoire.

ASPECTS

Hatred, Rage, Destruction; Lacks Subtlety and Rational Thought; Animal Cunning.

SKILLS

Superb (+5): Fists

Good (+3): Athletics, Endurance, and Might.

SPECIAL ABILITIES

- **Inhuman Toughness:** A monster of fury has six health stress boxes instead of four. It can take one additional mild physical consequence.
- **Wicked Claws:** Whenever the monster of fury hits with a Fists attack, it deals 1 additional point of stress.

consciously steer them away from any problematic areas in the Dome. This, combined with their FALSE MEMORIES, keeps people blissfully unaware of the true nature of their surroundings and their lives.

Spade starts to explain that the PCs are different; their implanted memories were delayed for some reason, and their true memories were not fully erased. Soon they will start recovering those memories. That will give them the power to fight the Masters, should they choose to do so. The Jacks, he says, are here to help them, should they choose that route.

PROBLEM: MONSTERS ARE REAL

Before he can finish his explanation, however, something rushes from the shadows and rips Spade's throat out savagely. Once the PCs get their bearings, they see a tall, emaciated-looking figure with arms and legs far too long for its body, fingers tipped with wicked claws, and an open, distended jaw full of jagged fangs. This creature is a Monster of Fury. It attacks the PCs immediately. As soon as the Monster appears, call for a Good (+3) Resolve roll. Any PC who fails takes a mild mental consequence, as per Sanity Checks above.

It does not fight to the death. It sticks around for a few exchanges or until it has taken a consequence or two, then it pauses, seem-

ing to hear something. It immediately turns and flees afterward, jumping into the nearby RIVER.

The PCs are free to give chase, and they probably will. To handle this chase scene, treat it as a Good (+3) challenge with the following tasks. If the PCs accrue two failures before completing these tasks, the Monster gets away. If they complete all of the tasks, they catch it and it must fight them. This time it fights to the death.

- Find the Monster in the river (Investigation or Alertness)
- Chase it along the river (Athletics)
- Force open the gate that leads to the other side of the river (Burglary or Might)
- Surround it (Athletics)

Each PC can attempt to do one of these actions on his or her turn, or choose to create an advantage to help another PC accomplish one of the four goals. The chase ends when either all four goals are met, or when the players fail any 2 rolls (whether they're rolls against the goals or rolls to create advantages). If they fail, the Monster gets away. If they succeed, it attacks and fights to the death this time. If they kill it, they're free to check its body for clues. This is an opportunity for you to seed any clues they may have missed up to this point; otherwise, it doesn't have anything special on it except for maybe some CASH.

CAROLINE FLYNN

Caroline Flynn is Mr. Tock's right hand. While Tock can't be seen meeting with the PCs in public, Flynn can. While Tock does not have the time to call them at the right moment, Flynn does. She takes care of the details, makes sure the PCs are on the right path, and feeds Tock information.

She is well-placed within the Society: not so high in the ranks that she attracts notice but friendly enough and intelligent enough that she is able to glean all kinds of useful information. She is loyal to Mr. Tock, but it's possible that she could become attached to one or more of the PCs. If this were to happen, her loyalties might truly be put to the test, which could make for an interesting day.

Flynn is intelligent, capable, and charming. She is a skilled manipulator and often takes on the role of the damsel in distress in order to get what she wants. She is decidedly not a damsel in distress.

ASPECTS

"Mr. Tock will lead this place to greatness."; A Smile that Launches Ships; Skilled Manipulator; *"You don't know what I'm capable of."*

Equipment: Concealed revolver.

SKILLS

Great (+4): Deceit, Empathy, and Rapport.

Good (+3): Alertness, Athletics, Guns, and Investigation.

Fair (+2): Academics, Burglary, Resolve, and Sleight of Hand.

See Character Portrait on page 6.

KEY SCENE: THE SMILING CHERUB

The PCs have the option of waiting until midnight to go to the social club or showing up early and waiting for the one who contacted them. They could, of course, choose not to show up at all; if they do so, try to encourage them to go but don't press the issue. If they decide not to go, find a place for Caroline Flynn to find them later. She is upset about having been stood up after she had contacted them at great personal risk to herself, but she will share with them all of the same information.

At five minutes before midnight, Caroline Flynn arrives at the club to wait for the PCs. Any PC who interacted with her at the Society House can easily recognize her. If the PCs show up after Flynn does, she beckons them to join her at her booth; otherwise, she approaches them and sits with them. She explains that she's the one who planted the note on one of them, and that she has important information about the Society that she cannot keep quiet about any longer.

Flynn shares the following bits of information:

- She hired Jack Smith to investigate the Society.
- She suspects corruption within the ranks, possibly all the way up to the Beneficent One.
- She suspects that a politician named Bernard Charles is accepting bribes from the Beneficent One or his agents.
- She suspects that Smith's murderer is a Society member, probably working for the Beneficent One.
- The most likely suspect for the murder is a man named Mr. Caul.

- She will gladly provide money, equipment, and shelter for the PCs, within reason, if they help to expose the corruption within the Society.
- Exposing the corruption (and the killer) will clear their names.
- The PCs should continue to play along with the Society in order to keep them from becoming suspicious.

Flynn finishes by asking the PCs not to contact her directly if they need to talk to her. Someone will be watching the club from now on. If the PCs need to contact her, they should come to the club at midnight and order a cup of coffee, black.

She will answer the PCs' other questions, but she knows little other than what is listed above. Feel free to dole out information for color, but don't reveal any major bits of information during this scene. Flynn stays for a short time (thirty minutes at most), before telling the PCs that she will be missed if she's gone for too much longer, and that she must leave. She then goes back to the Society Hall.

ACT II: THE DOME

In Act II, the players gain a bit more freedom to pursue leads and find out the truth about the Dome and who's pulling the strings. More than that though, the players will begin to find out who their characters really are. Many of the assumptions that they have made while creating their characters during Act I are faulty. It is your job as the GM to challenge these assumptions and parcel out memories that will create conflict and drama.

BERNARD "VELVET" CHARLES

Bernard Charles is never really satisfied with anything. He grew up with caring parents who indulged him but it was never enough. He always wanted more, wanted better for himself. Life wasn't all roses for Bernard; he failed often. When he did, he had to endure the jibes of his classmates and so-called friends. Bernard held onto the resentment and desire for more for a long time. It's what led him to politics.

In his current position as a city comptroller he is both influential and virtually invisible. He's perfected the art of not being noticed in social situations. This made him privy to all manner of secrets and sins. He uses these bits of information to curry favor, gather followers, and get *more* of what he wants. It's not even about the power or the wealth or the prestige anymore. It's all a game now.

ASPECTS

Social Chameleon, Fingers in A Lot of Pies, Willing to Cross the Line.

SKILLS

Great (+4): Deceit and Empathy.

Good (+3): Alertness, Investigation, Rapport.

Average (+1): Academics and Resolve.

COAL: INVESTIGATING VELVET CHARLES

At the end of Act I the PCs should have what seems like a very promising lead: Bernard “Velvet” Charles, a crooked politician. It’s possible that the PCs could pursue a variety of different avenues in their investigation of Charles. This could lead them to a wide variety of different locations in the Dome. City Hall is an obvious choice, but feel free to use any of the locations detailed in CHAPTER FOUR: PEOPLE, PLACES, AND THINGS if it makes sense to do so.

CONFRONTING CHARLES

If the PCs confront Bernard Charles directly, he tries to lie his way out of the situation (use his Deceit versus the PCs’ Empathy). Charles is SLIPPERY and is an ACCOMPLISHED LIAR; he will explain away any contact between himself and the Beneficent One as campaign contributions and he will flatly deny any complicity in the death of Jack Smith.

If the PCs see through his lie, it won’t take much to get him to talk. Intimidating Charles will quickly cause him to start trying to placate the PCs and to buy them off (his Resolve is low). If this is not possible he will simply come clean. Charles believes (though this is not actually true) that he hired a hit man to kill Jack Smith, and that he did so because Smith was getting too close to financial irregularities that Charles was at the bottom of. He tells the PCs that the hit man’s name is Michael Cobb, and that he frequents Old Bollard’s Ale House. Note that this is the case even if Mr. Caul has already told them the exact same thing; both men think they hired Michael Cobb.

If the PCs do not have success confronting Charles, following him will also lead to Old Bollard’s.

FOLLOWING CHARLES

Following Charles is not particularly difficult. Though he is observant in social situations, his awareness of his physical surroundings is not as keen. He is not paranoid enough to think that someone would be following him (use Charles’ Alertness for this).

Where Charles goes is, for the most part, not important. Feel free to lead the PCs to a variety of interesting, even shady, locales while they watch Charles meet with a variety of interesting, and shady, individuals. Most of these are just for color and verisimilitude, though they may develop into entire scenes in their own right. Again, use the information in CHAPTER FOUR: PEOPLE, PLACES, AND THINGS to fill in any gaps.

The important thing is that, eventually, Charles goes to Old Bollard’s Ale House, where the PCs lose him momentarily (see the Old Bollard’s Ale House key scene for more information).



The Monster of Greed awaits many in the Dome.

CHECKING UP ON CHARLES

The PCs may decide to ask around about Charles, or even to investigate his office or home. If they do, use the following information to parcel out clues about him. (Rapport, Deceit, or Intimidate could be used to obtain these clues from people around town.)

- Fair (+2): Charles is not well-liked, but neither is he disliked. Most people don’t seem to pay him a second thought, aside from the fact that he’s charming enough. He’s earned the nickname “Velvet” for his smooth demeanor.
- Good (+3): Charles keeps a LEDGER full of all kinds of information—photographs, transcripts of conversations, and so forth—that incriminates a wide variety of people in many embarrassing or even illicit dealings.
- Great (+4): Charles keeps a GUN in the drawer of his desk in City Hall. He keeps a second one in his night stand at home.

COAL: INVESTIGATING MR. CAUL

The other lead that the PCs may follow is Mr. Caul, a member of the Society of Free Thought. Investigating Caul is structurally very similar to investigating Velvet Charles in that it can lead them to a variety of different places and Caul can interact with a variety of different people. It’s possible that the PCs will have spoken to Caul at the Society of Free Thought, and they may do so again during the course of their investigation.

CONFRONTING MR. CAUL

If the PCs have already met Caul they have an easy excuse to talk to him. Even if they haven't, the fact that the Society has allied with them makes for easy introductions. A confrontation with Caul is likely to seem pleasant to outside observers, though Caul will use implied threats if he feels threatened himself. Caul's Re-

solve is not particularly high, but he has allies he can call upon for aid. Though he is not one of the Masters, he does have the ability to call upon monsters when needed.

If the PCs succeed in breaking Caul he will tell them that he hired a hit man named Michael Cobb to kill Smith. Smith was getting

MR. CAUL

Mr. Caul is a member of the Society of Free Thought. He is often called upon to fix problems of a delicate nature due to his underworld contacts. More than that though, Caul is able to communicate with and call upon monsters for aid. The Masters are not sure how Caul is able to do this (he is not a Master, himself); they suspect it is because he knows part of the truth about the Dome.

Caul lives a life of half-truth. He knows the Masters exist but he does not know their true nature. He knows the Dome exists but not for what purpose. He knows the monsters exist but not where they came from. The Masters like it this way. They keep him just enough in the know to be useful while they manipulate his memories to keep him compliant. Mr. Tock has recently gotten to him too, implanting the suggestion that he hired Michael Cobb to kill Jack Smith.

ASPECTS

"I know people."; Not a Snitch, but Not Stupid; *"I can talk to monsters."*

Equipment: Revolver.

SKILLS

Good (+3): Alertness and Athletics.

Fair (+2): Fists, Guns, and Rapport.

Average (+1): Might, Sleight of Hand, and Stealth.

CONTRADICTORY TRUTHS

If the players decide to investigate both Bernard Charles and Mr. Caul, it's possible that they'll discover that both men think that they hired Michael Cobb to kill Jack Smith for different reasons. If the players start to ask questions about this inconsistency, keep the following facts in mind.

- Neither man actually hired Michael Cobb. The memory of doing so was implanted in both of their minds, and confronting either man with this idea will cause them to become extremely agitated, possibly even violent.
- If asked why the PCs were framed for the murder, neither man has an answer. Neither man recognizes the PCs or will admit to framing them, though they will both admit that Cobb was instructed to point the finger at someone else, and was not given specific instructions as to who or how.
- Michael Cobb did not, in fact, kill Jack Smith, though he certainly thinks he did. Cobb has an unusual mental block placed within his memories, the result of tinkering by both the Masters and Mr. Tock. If asked who hired him to kill Smith, he will describe a fairly generic-seeming man who could be either possible employer. If asked if he was hired by Charles, he will believe that that is the case; if asked if he was hired by Caul, then that becomes the truth for him. If confronted with the inconsistency, he will become agitated and violent.
- Michael Cobb believes that he framed the PCs for the murder, though he knows nothing about their amnesia. When questioned about specifics relating to the crime scene, he gets details wrong. Perhaps he remembers the wrong address, or leaves major details out of the scene when describing it, or even forgets what he used as the murder weapon.

The above facts are just that: true facts. This does not mean that you should give all of these facts to the PCs. Use the above to inform your portrayal of Charles, Caul, and Cobb, and make the players work for any information they want to acquire.

to close to discovering things within the Society that should be kept secret. If pressed about these secrets he gets agitated; this is because he does not actually know what these secrets are (they are a fabrication planted within his memory). Michael Cobb, he tells the PCs, frequents Old Bollard's Ale House.

FOLLOWING MR. CAUL

Caul is considerably more paranoid than Charles. Consequently, his Alertness is much higher and he is likely to suspect that someone may be following him. A sequence in which the PCs attempt

to shadow Caul might evolve from a simple shadowing operation to a chase sequence (either could be resolved as a single roll or a challenge). If the chase sequence continues, consider escalating it to an actual conflict between the PCs and one or two Monsters fighting alongside Caul (see Chapter Five). If defeated, Caul gives the same information as above, in Confronting Mr. Caul.

It's also possible that Caul does not spot the PCs shadowing him. If this is the case, lead them to a variety of locations, terminating at Old Bollard's Ale House.

WANDERING MONSTERS

During Act II, the threat level should elevate. The police are still a problem for the PCs, so feel free to keep including police patrols. However, the PCs attracted the attention of powerful people at this point. Some of these people (like Bernard Charles) might send thugs and hit men to try to silence the PCs. For these encounters, use Good (+3) quality minions with REVOLVERS, in groups of at least four.

Other individuals, like Mr. Caul, Mr. Tock, or the Beneficent One, are more likely to send Monsters. These encounters are not always intended to kill the PCs. In the case of Mr. Tock, who wants to manipulate the PCs into doing his dirty work for him, the Monsters sent are meant either as a test or a red herring. He intends for them to be defeated. These monsters have been given express orders not to kill the PCs.

When using Monsters against the PCs, variety is the key. Try not to rely on the same type of monster again and again. Also bear in mind that not all Monsters are of the same power level. Monsters of Fury, for example, are much more powerful in a physical conflict than Monsters of Gluttony are. This also means that these conflicts will not always be fights. Monsters might be sent to tempt PCs, or to plant disinformation.

HIGGINS

Higgins has run Old Bollard's Ale House for close to ten years. He's a gruff and unfriendly man, which his clientele is mostly fine with. He rarely smiles. He dislikes outsiders, but will serve them if they have the coin. While he tolerates fighting amongst the regulars, if outsiders bring trouble he immediately takes his stout truncheon out from behind the bar and joins the fray, targeting the newcomers.

Higgins has a secret that he keeps from his clientele: he works for the Masters. Unlike most people who know about the Masters, Higgins does not know the truth of the Dome. He simply believes them to be powerful and influential individuals, part of some mystical secret society. He keeps people in cages in the basement for the Masters, though he knows in his heart that those things are no longer people. He doesn't know what they're used for, but he sees people being lead down there sometimes, and they never come back the same. When they emerge, they're Monsters.

ASPECTS

"Don't tolerate no guff."; Seen Too Much; Outsiders Unwelcome.

Equipment: Stout truncheon.

SKILLS

Fair (+2): Fists, Intimidate, and Weapons.

Average (+1): Endurance and Resolve.

CHECKING UP ON MR. CAUL

Caul is a member of the Society of Free Thought in good standing. He is something of a troubleshooter for the Society, and often takes care of problems for them. Much of this information can be conveyed to the PCs as they investigate him, either through talking to people who know him or checking into his house or place of business.

KEY SCENE: OLD BOLLARD'S ALE HOUSE

Old Bollard's is a run-down and seedy ale house where the rough and tumble crowd go to drink their troubles away and engage in

all manner of vices. For more information on Old Bollard's, see Chapter Four.

When the PCs arrive to find Michael Cobb, the common room is full of a dozen or so men, most of them large manual laborers or criminals looking to lay low for a bit. Michael Cobb is in here, but the PCs are going to have to find him unless they were able to coerce a particularly good description of him from either Bernard Charles or Mr. Caul. Finding Cobb probably requires speaking to the locals or to the bartender, a man named Higgins.

Neither the locals nor Higgins are particularly willing to help the PCs out of the kindness of their hearts. Most of them are **SURLY** and **UNCOOPERATIVE**, and a few are even **SPOILING FOR A FIGHT**. **Rapport**, **Deceit**, or **Intimidate** can be used to try to get some information out

ALTHEA

Althea is the newest addition to Old Bollard's Ale House. Like all the girls of Old Bollard's, she grew up poor and had to fend for herself to some extent. Althea always had a protector, though: her brother Bernie (see Chapter Four). Bernie looked out for her, Bernie told her what to do, Bernie put food on the table. Althea is a good girl so, when Bernie suggested she help pay the rent, she came to Old Bollard's seeking work. She came to find a job as a barmaid but it turned into something else. Soon, things will get better.

ASPECTS

Young and Naïve; "If Bernie says so . . ."; Things Will Get Better.

SKILLS

Fair (+2): Rapport

Average (+1): Empathy

MERCY

First and foremost, Mercy is a survivor. Her life as a prostitute at Old Bollard's has left her jaded, and she's always had a vicious streak. She hates those who have wealth and privilege. Mercy is always on the lookout for ways to make some quick coin. She is intelligent and perceptive and, while she is utterly without anything resembling empathy, she knows how to read the emotions of others and take advantage of them.

Mercy lives in the apartments above Old Bollard's with her brother, Higgins. Higgins is perhaps the only person that Mercy cares about, and she will protect him if she feels it is necessary. She doesn't like Michael Cobb much (she doesn't like anyone much, except Higgins), but she is afraid of the man. Cobb knows this, and pays for her services frequently because of it.

ASPECTS

Greedy and Vindictive; "Nobody ever gave me nothing."; Higgins Needs Me.

Equipment: Switchblade.

SKILLS

Good (+3): Deceit, Empathy, and Rapport.

Fair (+2): Intimidate, Resolve, Weapons.

of them, but the Difficulty is high. They will oppose with Resolve at Good (+3), and you should feel free to invoke the above aspects on the populace's behalf if it seems appropriate. The best way to get information from these gentlemen is to bribe them (spending a money-based aspect automatically gets them to cooperate, at least a little), as they are almost all POOR or even DESPERATE.

Another avenue is to talk to the ladies of the night who work the room; there are three of them. Althea is YOUNG AND NAÏVE, and is likely to be taken in by a clever lie. Mercy is JADED, but also GREEDY AND VINDICTIVE. She does not like Cobb, but she won't finger him without a good reason. Coin works well, but appealing to her bas-

er nature would also do the trick. Finally, Fanny is HOPELESS AND DESTITUTE. A little coin or kindness would go a long way toward earning her favor, and might not even require a roll.

When the PCs find Michael Cobb, he is sitting at a table with three other tough-looking men. These three men are Great (+4) minions who are both VIOLENT and TOUGH. Cobb is unlikely to trust the PCs, but it is possible for them to convince him to talk to them. He doesn't know a lot, but he does have some useful information; see the Contradictory Truths sidebar above for what Cobb knows, and how he's likely to react to questioning.

FANNY

Of the prostitutes who haunt Old Bollard's, Fanny has been there the longest. When she arrived, she was much like Althea: young, naïve, and hopeful. No longer; Fanny has lost all hope. She hates her life, hates Old Bollard's, hates the few men who still pay for her services. She is shocked by kindness when she encounters it because she encounters it so infrequently. She is suspicious of it, but it also rekindles the hope of her youth. It's only a matter of time before that, too, is stamped out.

ASPECTS

Hopeless and Destitute; A Little Kindness Goes a Long Way

SKILLS

Fair (+2): Rapport and Endurance.

MICHAEL COBB

Michael Cobb is a thief, thug, con-man, and sometimes murderer; really he'll do anything for the right price. He lives around the corner from Old Bollard's and spends the majority of his time in the ale house. He has a good rapport with the bartender, Higgins, and the clientele. Cobb was once a dock worker. A series of wrong turns and bad decisions left him standing over a dead body with a bloody pipe wrench in his hand. He has been dodging the police and doing whatever he can to scrape by ever since.

Cobb is of the opinion that he killed Jack Smith, but this is not true. The Masters planted the thought in his brain, telling him that he killed Smith because Bernard Charles hired him to do so. This is not the only suggestion implanted in his head, though. Mr. Tock has planted a separate suggestion that he was hired by Mr. Caul, a member of the Society. Cobb believes both to be true and does not see the contradiction.

ASPECTS

Anything for the Right Price; In for a Penny, In for a Pound; Old Bollard's is My Home.
Equipment: Small revolver, knife.

SKILLS

Good (+3): Burglary, Deceit, and Fists.
Fair (+2): Endurance, Intimidation, and Sleight of Hand.
Average (+1): Athletics.



The Jacks are not what they seem.

JACK HEART

Elias Cole was specifically chosen by Jack Cross for his placement within the Society of Free Thought. Cole was a well-known and well-respected businessman. He had the ear of many other prominent citizens in the Dome through the Society. When Cross awakened him to the world around him things changed – but not overmuch. Elias Cole – Jack Heart, as he is now known – is Cross’s spy within the Society, feeding the Jacks information about the Masters and what he can learn of their movements and plots.

Heart is not entirely loyal to the Jacks. His true first loyalty is to himself, and he will join the winning side when it comes time for the final struggle. Heart is adept at hiding his true motives, and reading people is second nature to him. He has wealth, privilege, and connections, and he does not want to lose those things. He doesn’t much care who runs the Dome once the war has come and gone, as long as he has a soft bed to sleep in, money to fill his pockets, and vices to spend his money on.

ASPECTS

Wealth, Connections, Privilege, *“When the winds change, I change with them.”*; *People are Open Books.*

Equipment: Knife, billfold.

SKILLS

Great (+4): Deceit, Empathy, and Rapport.

Good (+3): Academics, Alertness, and Weapons.

PROBLEM: THINGS GO WRONG

This scene could go for quite a while without violence or chaos erupting. It's important to remember that this is a dangerous crowd, and things will likely go wrong at some point. In fact, it's really better for the story if they do. Try to steer conversations into dangerous areas, and use the aspects within the scene by invoking or compelling in order to achieve the best result for the story.

Ideally, a fight breaks out in the bar. During one of these fights, the PCs have to contend with nine Fair (+2) minions in addition to Cobb's minions above, not to mention Cobb himself and the bartender, Higgins. Not everyone attacks the PCs: this is a barroom brawl, and fists fly in every direction.

It could get tedious to roll attacks for twelve minions and two fully-statted characters. The best way to handle this is to break the minions into groups: three groups of three Fair (+2) minions and one group of the three Great (+4) minions. Run Cobb and Higgins as separate combatants. This should speed things up considerably. Remember that groups of at least three minions get a +1 on their rolls, but roll as one combatant. You could even attach minions to the named characters, using them to bolster Cobb's and Higgins' prowess instead of running them as separate combatants in their own right.

Also remember that there are plenty of things in the ale house that will complicate things. It's DIRTY and CRAMPED, and there are TABLES, CHAIRS, and STOOLS littered all over the bar. There are also plenty of BOTTLES and TANKARDS that can be used as improvised weapons, should the need arise.

The PCs do not need to – and indeed, should not – stick around for the whole fight. After a few exchanges, Cobb runs through a door in the back of the room. You should incent the PCs to pursue him.

Cobb runs into the basement so that he can escape out through the BACK DOOR into the docks. When the PCs catch up with him, he's in a room full of CAGES. Each cage contains what initially appears to be a person but, on further inspection, turns out to be a Monster of some description. Clearly something is going on in Old Bollard's that the PCs were not expecting, and Cobb was not expecting it either.

He does, however, take advantage of it. As soon as he sees the PCs, he flips a SWITCH that opens all five of the cages – releasing a monster from each. Depending on the size of the group, you can use any combination of Monsters, adjusting their potency and lethality as needed for your particular group (see Chapter Five). However, it should quickly become clear to the PCs that this is not a fight they can win, and it is a situation that they want to escape

JACK CLOVER

In his persona as Milton John, caretaker of Eden Park (see Chapter Four), Jack Clover is a quiet and unassuming man. He does his work efficiently, deals with people politely, and spends his evenings in Old Bollard's. In reality, Clover is the first person that Jack Cross ever awakened, and he is Cross's right-hand man. The weathered old groundskeeper takes his role as the leader of Cross's army very seriously.

Jack Clover believes in two things: first, that Jack Cross is a great man who will lead the Dome to freedom; second, that the Masters are wholly unredeemable creatures of evil that must be destroyed. These two beliefs fuel Clover's commitment to the cause and to the Jacks. In his real life, Clover had fighting prowess, prowess that he passes on to those he commands and trains.

There is a terrible truth that Clover doesn't even know about himself: he is not fully awakened. Jack Cross restored some of his memories – those that would be useful – and left others suppressed. In addition, he planted some of his own construction in order to keep Clover loyal and compliant. Jack Clover is every bit the slave now that he's always been, but now he serves a different master.

ASPECTS

Jack Cross is a Great Man; *Kill the Masters, Free the Dome, Eyes and Ears of the Jacks.*

Equipment: Revolver, truncheon.

SKILLS

Great (+4): Alertness, Guns, and Weapons.

Good (+3): Athletics, Investigation, Endurance, and Might.

Average (+2): Fists and Resolve.

from: When Cobb turns to run, a Monster or two catch him and tear him to pieces, then turn toward the PCs. With their quarry dead, they should have little reason to stick around for a fight and wait for the authorities to show up (which they will do within ten minutes).

PROBLEM: ON THE RUN

If you've done your job in the Old Bollard's scene, the PCs should be running from monsters and police alike at this point. While they try to get somewhere safe, you can use a challenge to increase the tension. Run it as a Good (+3) challenge with two failures allowed. Failing the challenge doesn't mean that the PCs are caught; rather, it means a fight, an injury, or losing something important on the way to getting to safety. The PCs have to accomplish the following goals to get safe:

- Escape from the pack of ravening Monsters at Old Bollard's (Athletics or Stealth).
- Talk their way past a group of suspicious citizens (Rapport, Deceit, or Intimidate).
- Navigate the streets while keeping a low profile (Stealth, or even Drive if the PCs have a car).

- Determine a part of the Dome where they might be safe (Investigation or Academics).
- Dodge a police patrol (Stealth or Athletics).

KEY SCENE: UNEXPECTED AID

While navigating through the now-dangerous streets, a man in an alley flags the PCs down. He is alone and clearly wants the PCs' attention. If they hesitate or seem likely to avoid him, you can have him tell the PCs that he's a friend, and wants to help. He looks around furtively afterward, afraid he's been overheard.

If the PCs go with him, he leads them through a maze of alleys and side streets to Eden Park. In the center of Eden Park is a small, hidden shack. This is the safe house for the Jacks – or rather, the safe house is under this building, literally underground.

The man introduces himself as Jack Heart. He and his allies want to make them a proposition. If asked what the proposition is, he tells the PCs that it's not his place to say; Jack Cross is the leader, and he must be the one to offer the deal.

Within the Jacks' hideout, three more men confront them. These are Jack Diamond, Jack Clover, and Jack Cross. (Information on the Jacks' hideout can be found in Chapter Four.) Around the pe-

JACK DIAMOND

If Jack Clover leads Jack Cross's army, then Jack Diamond trains them. When he was known as Robert Carson he was a soldier, stationed in the only barracks in the Dome. Though soldiers in the Dome never go to war, they are all combat trained; Jack Cross kept this training intact when he awakened as Jack Diamond.

Diamond was a man looking for a purpose. He was a soldier, doing his duty for God and country. When he found out that the things he thought he was fighting for were a lie – indeed that even the fighting, itself, was a lie – his world suddenly emptied of purpose. He was a soldier with no country to serve, a tool without a use. Jack Cross let him flounder for a time before giving him a new purpose: help to destroy these creatures who use humans as test subjects and playthings, and liberate the people of the Dome from their bondage.

Jack Diamond clings to this purpose like a starving man clings to bread. It is all he has, and he fears losing it. He fights for the Jacks, he trains their recruits, he conducts missions, but he secretly lives in fear of the day when they achieve their goals. When the Jacks overthrow the Masters, he will once again be without purpose. That scares him more than anything else in the world.

ASPECTS

Do My Duty; Hardened War Veteran; *The Struggle is My Purpose*.

Equipment: Revolver, flask, rosary.

SKILLS

Great (+4): Athletics, Fists, and Guns.

Good (+3): Alertness, Endurance, Intimidation, and Might.

Fair (+2): Drive and Engineering.

riphery of the room are a seemingly random assortment of people, all standing still and staring straight ahead.

Cross introduces the other Jacks when the PCs enter, and bids them to sit and rest. He offers them food and water and tells them that they are perfectly safe while in his hideout. He explains that the Jacks are an underground organization that opposes the rule of the Masters. They want to see the Masters deposed and a fair and just regime put in place. They need the PCs' help in order to do so. The PCs will very likely have some questions at this point. Cross will answer their questions to a point, but he doesn't want to give them all of the information that they may ask for. He will provide the following:

- The Masters are the upper echelon of the Society of Free Thought, but they are more than that. They are inhuman beings that run the Dome from the shadows.
- The Masters can manipulate the memories and minds of other people. Everyone in the Dome is a slave of the Masters,

dancing on their strings.

- The Jacks suspect that the populace of the Dome is largely made up of prisoners. The Dome itself may be some sort of penal colony, or some sort of social experiment. The Jacks do not know what the Masters' goals are or their reasons for conducting these experiments.
- The Jacks have been around for ten years. Cross was the first of them. He started to remember things that had never happened to him and he learned that these memories gave him power. He began awakening others soon after. Those others became Diamond, Heart, Clover, and Spade.
- Not everyone who regains their true memories becomes a Jack. Many people out there who have partial memories have not yet been freed. Old memories can rule some people who awaken themselves; they become Monsters.
- Over the last few years it seems as though the Masters are losing control of the Dome. More and more people regain their memories. Things within the Dome start to make less and less sense.

JACK CROSS

The Reverend Giles Chesterton, Abbot of St. Fillan's Abbey (see Chapter Four), is a tall, whip-thin man with a thick crown of snowy-white hair. He dresses simply, in a black cassock with a priest's collar, and always carries his Bible with him. He is charming, empathetic, and believes fervently in a higher power that can lead his flock to the righteous path. The Reverend Giles Chesterton, however, is a lie.

Giles Chesterton died several years ago, though people still see him walking around and conducting his sermons. He died when the man whose mind his false memories inhabited started to regain his true memories. From that point on, he was not the same person. Though he still assumes the public persona of the Reverend Giles Chesterton, Jack Cross is a very different man.

Cross is cold and calculating, but he still believes in a higher power: his own. Cross is the leader of the anarchist movement known as the Jacks. He uses that position to steer the Dome in the direction he feels it should be steered. Of all the awakened individuals in the Dome, Jack Cross has been so the longest. In fact, he awakened many of the people within his resistance movement, the other Jacks included. You don't stay under the Masters' radar that long without learning a few tricks, however, and Cross has learned several. This includes the ability to alter the memories of others.

ASPECTS

I Know Best, My Child; The Masters MUST Be Destroyed; Awake to the World.

Equipment: Bible.

SKILLS

Great (+4): Academics, Empathy, Intimidate, and Rapport.

Good (+3): Alertness, Investigation, and Resolve.

SPECIAL ABILITIES

Mind Control: Jack Cross can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this aspect to force the target to take any action he wants them to. The aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

- The Dome resets every few months, its population's memories wiped and restarted. Some people assume the same roles they always had while others are placed in new roles. Lately the wipes have become more frequent, roughly every two weeks. This is more evidence that the Masters are losing control.

- There is a possibility that there is dissention within the ranks of the Masters. The fact that the PCs were left with no memories at all speaks to this possibility, as does the fact that contradictory clues were left for them to find. Clearly someone wants the PCs to figure things out.

At no point in time does Cross ever mention or acknowledge the people standing around the edge of the room. If asked directly about them, he says that they are supporters of the cause and leaves it at that. The truth, however, is that Cross has learned the

trick of altering minds and memories, though imperfectly. Over the last few weeks he and the other Jacks have taken people off the streets, wiped their memories, and turned them into automations, soldiers in their army. Cross will not admit this under any circumstances.

Cross brought the PCs here to present them with an offer and once the PCs are satisfied (or once Cross wants to move things along), he lays it bare. The deal is simple: help the Jacks get access to the Beneficent One so they can kill him. Cross tells the PCs that they have until morning to make their decision. He also warns them that, if they decline or are not heard from within the time frame, the Jacks will have to assume that the PCs are either working with the Masters or have had their memories wiped and reimplanted. If this is the case, the Jacks will have to treat them as enemies.

THE BENEFICENT ONE

The Beneficent One is perhaps the most powerful being in the Dome. Every one of the Masters has significant power: the ability to bend minds and to reshape the immediate area to fit their needs. They are the beings that control everything within the Dome, and the Beneficent One controls them all.

At least he used to. The Beneficent One's rule has been slipping lately. More and more people are waking up from their false memories and there are whispers of traitors within the ranks of the Masters. The Beneficent One is savvy enough to pay these rumors heed, but arrogant enough to believe that they pose no real threat.

He is cold and utterly lacking in human emotions like compassion or empathy. He sees all creatures – including the other Masters – as tools, means to an end and nothing more. He has a desire to control the world around him and, most of the time, he's able to do so. The fact that things in the Dome are starting to fray around the edges is indicative of the fact that he, himself, is starting to fray around the edges, too.

ASPECTS

This is My Domain; These Creatures are My Playthings; Old Beyond Imagining; Starting to Unravel.

Equipment: Sword-cane.

SKILLS

Superb (+5): Academics, Alertness, Deceit, Endurance, Intimidation, and Resolve.

Great (+4): Engineering, Investigation, and Science.

Good (+3): Athletics and Weapons.

Fair (+2): All other skills.

SPECIAL ABILITIES

- **Inhuman Toughness:** The Beneficent One has six health stress boxes instead of four. He can take an additional mild physical consequence.
- **Mind Control:** The Beneficent One can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this aspect to force the target to take any action he wants them to. The aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

The PCs are free to leave after this exchange. If they do, things have quieted down some on the street, enough so that the PCs can move about without fearing imminent danger (though police patrols are still an issue).

PROBLEM: A SECOND MEETING

After the PCs leave the Jacks' hideout and have gone somewhere relatively safe to lay low, Caroline Flynn contacts them again. Whether she calls on the telephone or meets them in person is up to you. Either way her intent is to arrange a meeting with her employer, Mr. Tock. She tells them that the safest place for them to go right now is the Society of Free Thought. Mr. Tock will meet them there and explain everything.

KEY SCENE: RETURNING TO THE SOCIETY

If the players choose not to return to the Society, they have likely either thrown in their lot with the Jacks or have decided to try to survive on their own. If this is the case, there is some information explained in this scene that you'll have to deliver to them through some other avenue. The Jacks are good for this.

If the players choose to return to the Society, few people are present. Their purpose is likely to meet with Mr. Tock, but they are intercepted by agents of the Beneficent One first. These agents explain that the Beneficent One would like to talk to them in order to explain what has been going on for the past few days.

MR. TOCK

Mr. Tock is the true instigator behind the entire plot. The Masters arranged for Jack Smith's murder scene to be arranged, along with his apartment, as part of a constructed conspiracy, an experiment to see what the PCs would do when faced with this situation. Tock had other plans.

Unlike the other Masters, Tock is not satisfied with the current regime. He believes that he can do a better job of ruling the Dome than the Beneficent One can, so he plans to depose his rival. He has used his powers to gather followers, implant suggestions and alter memories in order to get their help. Tock is ruthless and efficient, and will stop at nothing to get the power he believes he deserves. He even wiped the memory of a fellow Master and planted him at the crime scene in the hopes of gaining a supporter when he revealed himself.

It's possible that Tock overcomplicated his plan. He enjoys games and he believes that he is more intelligent than anyone else in the Dome. As such, he has designed an elaborate plot for the PCs to follow in order to uncover the truth, and it's possible that he's made it too contrived, not convincing enough to ring true. Time will tell whether or not this proves to be his undoing.

ASPECTS

Everything is a Game; Smartest One in the Room; "It should be mine."; Master Manipulator.

SKILLS

Superb (+5): Academics, Alertness, Deceit, Empathy, and Rapport.

Great (+4): Guns, Intimidation, Resolve, and Weapons.

Fair (+2): All other skills.

SPECIAL ABILITIES

- **Inhuman Toughness:** Mr. Tock has six health stress boxes instead of four. He can take an additional mild physical consequence.
- **Mind Control:** Mr. Tock can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this aspect to force the target to take any action he wants them to. The aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

See Character Portrait on page 35

MEETING WITH THE BENEFICENT ONE

The Beneficent One meets with the PCs in his private quarters. The room is LAVISHLY APPOINTED, and there are several armed guards in the room. The Beneficent One explains that these guards are present for the PCs' protection as well as his own; he expects an attack from an unknown source very soon.

The Beneficent One explains the following things about the last few days. Not all of this information is true; feel free to have the players roll Empathy versus the Beneficent One's Superb (+5) Deceit if the players suspect a lie.

- Someone within the Society of Free Thought is working to undermine it and destroy it. He doesn't know who it is, but suspects that this individual is highly placed within the Society.
- Jack Smith was working for the Beneficent One when he died. He had been hired to find the traitor within the Society. That traitor likely had him killed.
- The traitor has power that allows him to alter memories; that is why the PCs awoke with amnesia. They were meant to take the blame for Smith's murder.
- The Beneficent One suspects that this traitor is in league with a terrorist organization calling themselves "The Jacks".
- The PCs developing powers are unusual, but not unique. He, himself, has such powers, as do many of the upper echelon

of the Society. These powers indicate that the PCs have been chosen for greatness, though the Beneficent One does not yet know why.

- The Dome is, in fact, a penal colony. The goal of the Society of Free Thought is to rehabilitate the prisoners so they can be reintroduced to the world at large.

Once he has relayed this information, he offers the PCs a deal. He would like the PCs to aid him in finding and stopping this traitor and putting a stop to the dangerous terrorist organization known as the Jacks. In addition, the Beneficent One would like the PCs to join the Society of Free Thought to allow the members of the Society to study their powers so that they can better understand the meaning behind them. Finally, he tells the PCs that, should they want to, he can make sure that they live the rest of their lives in luxury, never wanting for anything.

The Beneficent One is willing to give the PCs some time to think about his deal, but he warns them not to take too long. Time is of the essence. Should they delay too much, he will have to assume that they have chosen to aid his enemies. If this is the case, it might be necessary for him to bring their loved ones to the Dome in order to encourage them to do the right thing.

JACK CLOVER

In his persona as Milton John, caretaker of Eden Park (see Chapter Four), Jack Clover is a quiet and unassuming man. He does his work efficiently, deals with people politely, and spends his evenings in Old Bollard's. In reality, Clover is the first person that Jack Cross ever awakened, and he is Cross's right-hand man. The weathered old groundskeeper takes his role as the leader of Cross's army very seriously.

Jack Clover believes in two things: first, that Jack Cross is a great man who will lead the Dome to freedom; second, that the Masters are wholly unredeemable creatures of evil that must be destroyed. These two beliefs fuel Clover's commitment to the cause and to the Jacks as an organization. In his real life, Clover had fighting prowess, prowess that he passes on to those he commands and trains.

There is a terrible truth that Clover doesn't even know about himself: he is not fully awakened. Jack Cross restored some of his memories – those that would be useful – and left others suppressed. In addition, he planted some of his own construction in order to keep Clover loyal and compliant. Jack Clover is every bit the slave now that he's always been, but now he serves a different master.

ASPECTS

Jack Cross is a Great Man; *Kill the Masters, Free the Dome, Eyes and Ears of the Jacks.*

Equipment: Revolver, truncheon.

SKILLS

Great (+4): Alertness, Guns, and Weapons.

Good (+3): Athletics, Investigation, Endurance, and Might.

Average (+2): Fists and Resolve.

MEETING WITH MR. TOCK

Once the PCs leave the Beneficent One's quarters, Caroline Flynn finds them again and takes them to see Mr. Tock. Tock's quarters are less lavish than the Beneficent One's, and he has no armed guards. The meeting consists of only the PCs, Tock, and Flynn.

Tock is willing to give the PCs the following information. Again, not all of this is true, and Empathy versus Deceit can be used when appropriate.

- The Dome is a penal colony. It is also an experiment. The Masters, who lead the Society of Free Thought and the Dome itself, control everything. They manipulate minds in order to achieve the results they want, doing so for their own inscrutable reasons.
- Jack Smith never existed. His entire identity was fabricated by the Masters and his murder was staged. They placed the PCs at the scene deliberately, in order to observe their responses to the situation.
- The PCs were not supposed to have amnesia. The Masters' plan was for their false memories to be in place when they woke. Mr. Tock, however, arranged so that the memories would require time to take hold. He did this for two reasons. First, he knew that awakening with amnesia would cause the PCs to question everything. Second, he knew that delaying

their false memories would increase the likelihood of their true memories coming to the surface.

- The current regime, led by the Beneficent One, is corrupt and weak. They toy with the minds and memories of the Dome's inhabitants and many of the people here do not belong here. Tock's goal is to overthrow the Beneficent One and take charge of the Masters, so that he might create a more fair and just – and less cruel – regime in its place.
- The PCs have power because they know the truth. Truth in this place grants actual power that can be exerted over the Dome itself.
- The Jacks have the right idea but they are misguided. They seek many of the same things that Tock does, but their leader is leading them astray. They do not have the knowledge or power to truly affect change and will likely succeed only in getting people killed.
- There is a transport coming to the Dome in 20 hours bringing more prisoners. This could be a means of escape for the PCs, if they want it.

After relaying this information, Tock offers them a deal. If the PCs help him to overthrow the Beneficent One, he will give them highly-placed positions in the new regime so that they can help to affect the kind of change they want to see in the Dome. As an alternative he also tells them that he can arrange for the transport

CAROLINE FLYNN

Caroline Flynn is Mr. Tock's right hand. While Tock can't be seen meeting with the PCs in public, Flynn can. While Tock does not have the time to call them at the right moment, Flynn does. She takes care of the details, makes sure the PCs are on the right path, and feeds Tock information.

She is well-placed within the Society: not so high in the ranks that she attracts notice but friendly enough and intelligent enough that she is able to glean all kinds of useful information from those around her. She is loyal to Mr. Tock, but it's possible that she could become attached to one or more of the PCs. If this were to happen, her loyalties might truly be put to the test, which could make for an interesting day.

Flynn is intelligent, capable, and charming. She is a skilled manipulator and often takes on the role of the damsel in distress in order to get what she wants. She is decidedly not a damsel in distress.

ASPECTS

"Mr. Tock will lead this place to greatness."; A Smile that Launches Ships; Skilled Manipulator; *"You don't know what I'm capable of."*

Equipment: Concealed revolver.

SKILLS

Great (+4): Deceit, Empathy, and Rapport.

Good (+3): Alertness, Athletics, Guns, and Investigation.

Fair (+2): Academics, Burglary, Resolve, and Sleight of Hand.

See Character Portrait on page 6.

to take them away from the Dome so that they can live their lives in the real world. He warns them, though, that leaving the Dome means leaving their powers behind.

Tock tells them that they must decide now. He cannot allow them to leave without agreeing to help him now that they know he is a traitor to the Society. He warns that he and Caroline Flynn are more than capable of killing them all or, worse yet, wiping their memories so that they must live the rest of their lives within the Dome as prisoners. If they decline his offer, Tock and Flynn both attack with the intent to destroy the PCs either mentally or physi-

cally. Two exchanges after the fight starts, more Society members will join the fight (see The Jacks Attack below - they should be at least Fair minions.) It is up to the PCs whether or not they can convince the newcomers to help them instead of Tock and Flynn.

PROBLEM: THE JACKS ATTACK

At some point after the meeting with Tock – possibly while the PCs are fighting him, if they choose to do so – a force of brain-washed soldiers led by Jack Clover attacks the Society of Free Thought. The Jacks believe that the Society is currently in a weak-

MASTER

Mr. Tock and the Beneficent One are not the only Masters in the Dome. There are many, each with their own agenda and stake in the Dome. The Masters are not human, and probably never were. Little is known about them; the only ones who have been spending any time gathering data on them are the Jacks, and they've only had a few months to do so. There are a few known facts:

They look human, and often move about the Dome in public, passing for human. Their mode of dress is the same as the common, Victorian fashion of the Dome. They can be of either gender. Their complexions, heights, weights, builds, hair color, and eye color are all human to outward appearance, though it's entirely possible that they can alter these physical features at will.

There are subtle tells, things one can look for in order to pick a Master out from the rest of the population. Their speech is often odd: emphasis placed in strange places, unusual turns of phrase and idioms. They do not fully understand humans and human culture and, as such, often make social gaffes or do things that simply don't make sense. Sometimes they stare a little too intently at human interactions, as if trying to study and learn. The easiest way to tell a Master from a human is to look in its eyes. There is no humanity there, no soul. They are something else entirely.

All Masters have the power to reshape the Dome as they see fit and to manipulate memories and plant suggestions in the minds of the inhabitants. They are extremely powerful beings and they rule the city. The police work for them and many of the Monsters obey them, so they can bring considerable force to bear on any given situation. They are considerably tougher than a human being, able to withstand more punishment. The most frightening thing, though, is their apparent lack of motive for their actions. They run the Dome and conduct their experiments, but nobody knows why. Their experiments often appear to be at cross-purposes or to no discernible purpose at all. They are not human; human logic does not seem to apply.

ASPECTS

One of Those in Power; The City Moves at My Command; Humans Don't Make Sense.

SKILLS

Any. At least 3 at Great (+4) or higher but no more than one or two at Superb (+5) and nothing higher than that. Common skills are Academics, Alertness, Deceit, Endurance, Engineering, Guns, Intimidation, Resolve, and Science. No skill is lower than Average (+1).

SPECIAL ABILITIES

- **Inhuman Toughness:** A Master has six health stress boxes instead of four. It can take an additional mild physical consequence.
- **Mind Control:** A Master can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this aspect to force the target to take any action he wants them to. The aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.



ened state after the incident at Old Bollard's, and the time is right for an overt assault.

Clover leads the attack with ten soldiers in tow. These soldiers are Great (+4) minions with SHOTGUNS and MOLOTOV COCKTAILS. They wear BODY ARMOR.

Clover's goal is to get to the Beneficent One and kill him. He has little chance of doing so. Every member of the Society who is not a Master has been programmed by the Masters to defend the Society at all costs, and they do so. There are at least twenty Society members present, each of them a Fair (+2) minion with MARTIAL ARTS PROGRAMMING. In addition, there are six armed guards with the Beneficent One; these are Great (+4) minions with REVOLVERS, DAGGERS, and MARTIAL ARTS TRAINING. The Society is also protected by three Masters, not to mention the Beneficent One, Mr. Tock, and Caroline Flynn.

This battle is meant to be chaotic and bloody, but not the final battle. It's possible that the PCs could kill either Tock or the Beneficent One (or both) if that is their goal. If it seems like they are likely to succeed in doing so, Tock and the Beneficent One should offer Concessions to try to escape. In any case, they do not stick around for more than a few exchanges.

Jack Clover will very likely die in this battle, though the PCs may help him survive. If they do so, they've just declared a de facto allegiance with the Jacks. The Society will, from now on, be hostile toward them. They've just made two very powerful enemies in Mr. Tock and the Beneficent One.

ACT III: ENDGAME

Act III is considerably more freeform than the previous two Acts. Because there are a number of different ways that Act II can turn out, the events of Act III are not specifically defined. Act II is about finding out what's really going on and coming up with a plan. Act III is about executing that plan.

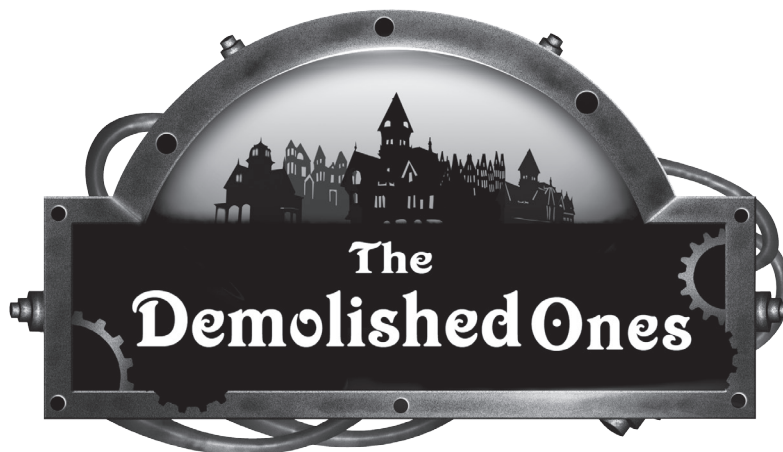
This Act is going to require a lot of improvisation on your part. To help you with this, there are a number of people and locations defined in PEOPLE, PLACES, AND THINGS (Chapter Four) that are not used in the above scenes. These are here for you to use in Act III and when the players veer off of the path above. Allow the players to figure out how their plan will come to fruition regardless of who they've allied themselves with.

One thing to bear in mind is that the clock keeps ticking regardless of what the PCs do. The transport will come in 20 hours (possibly fewer). The Jacks continue to move against the Masters in the meantime. In addition, various factions may wait for answers from the PCs; lack of a response causes the PCs to make powerful enemies.

The mood of this Act is that the Dome descends into chaos. The PCs can utilize that chaos as a diversion to escape, or they can try to help one of the factions win so that they can stop the chaos and restore order and peace. They might even try to destroy all three factions so that they can do whatever they want to with the Dome.

The threat of death (or worse) has always been present in the game, but in this Act it should be far more likely than it has been in the past. You are nearing the end of the game. It does not have to end well for the PCs. Allow them to execute their plans, but keep the pressure on and don't make it easy for them.

Finally, even if the players win, the ending should be bittersweet. They have caused considerable harm on the way to getting to where they are. There should be consequences for this. Even if they escape the Dome, there's no guarantee that the real world is any better. Remember that the real world is a place that sends prisoners to a penal colony where their minds are altered by inhuman beings for unknown purposes. It's probably not that pleasant a place.



We are all the Demolished Ones.



CHAPTER 4: PEOPLE, PLACES, AND THINGS

Within this chapter you will find locations to use in your game of *The Demolished Ones*, characters you can incorporate into your scenes, as well as . . . things that are no longer human. Every character, location, and Monster mentioned in *The Story* has a description and game statistics within this chapter (if they aren't given elsewhere).

However, that is not all you will find here. You will also find a number of examples not previously found in *The Story*. If the game veers off of the path described in *The Story*, feel free to use the extra details contained in this chapter to fill in the gaps. Similarly, a particular character or location in this chapter might capture your imagination. If this happens, you can use the information in this chapter to build onto *The Story*, creating something that is your own. Additional advice on doing this can be found in *Running the Game* (Chapter Five).

THE PLAYER CHARACTERS

In *A System of Rules* (Chapter One), you learned that characters are made up of the memories they think they have (those they choose for themselves) as well as the memories they actually have (those chosen for them). The following six characters are personalities for use as sources for the PCs' true memories; each write-up contains four memories that you can give directly to the players at the appropriate times, along with suggested skills and aspects.

Do not feel that you have to present the memories in the given order. The memories are presented in chronological order, but it's entirely possible that a person's memories could come back out of sequence, in flashes that don't make sense.

These personalities use gender-specific pronouns, but it's not necessary to fix genders. If they do not fit with the specific characters you have at your table, change their genders.

THE ADDICT

Born into luxury, the Addict wanted for nothing and took everything for granted. He sought thrills and experience above all else, always looking for newer and more dangerous ways to feel alive. Adrenaline was his first addiction, but it was not enough. Eventually he started trying drugs, longing to feel new things.

It started with hashish, but things quickly escalated. After only a few months the Addict became hopelessly addicted to opium and

was constantly seeking his next high. He spent his wealth pursuing his new addiction; house, friends, and family were all eventually gone.

Wanting to do nothing but more opium, he allowed himself to commit acts of further and further depravity. He stole, cheated, sold himself to others; anything for the money required to buy the precious substance.

MEMORIES

- You sit in class only half paying attention. You've already mastered these lessons and you yearn for something new. Suggested Aspect: Things Come Easily. Suggested Skills: Academics, Engineering, Science.
- You stand at the cliff's edge looking over, a hair's breadth from falling. You've never felt more alive. Suggested Aspect: No Stranger to Danger. Suggested Skills: Alertness, Athletics, Drive.
- You feel the warmth envelop you, carrying away all of your cares, all of your sins. Suggested Aspect: Find the Next High. Suggested Skills: Endurance, Deceit, Rapport.
- Blood sprays against your face as you break the man's nose. When he crumples you quickly rifle through his pockets, finding his valuables. That should be enough. Suggested Aspect: Desperate Situation, Desperate Actions. Suggested Skills: Burglary, Fists, Guns.

THE ARSONIST

Raised by a family of modest wealth at the edge of the city, the Arsonist was a shy girl who was picked on. She was odd, intelligent. She knew how things worked, she knew how to build things. She liked learning science best because that was when she got to play with fire.

Fire always fascinated the Arsonist: how it moved, how it consumed things around it. Fire never bowed to anyone, never apologized. It was never afraid. She lit her first fire at a young age, a small flame that quickly built and was soon beyond her control. Three houses burned down that day. She felt sad for the people who lived there, the people who had been hurt, but she was not sorry. She had found her passion.

She continued to burn things as she grew older and she learned to build ingenious devices that could make huge fires. She some-



times built these devices for money and, sold them to other people who wanted to burn things. Sometimes she burnt things for other people. She would have done it for free.

MEMORIES

- The blows rain down on your back as you curl yourself into a ball. Soon the others will leave you alone. Soon it will be over. Suggested Aspect: Hatred Burns Hot. Suggested Skills: Endurance, Resolve, Stealth.
- You watch as the fire burns out of control, consuming everything around it, burning houses, trees, animals. The heat feels good. Suggested Aspect: Nobody Controls the Fire. Suggested Skills: Alertness, Intimidation, Might.
- Sweat beads on your forehead as you build the device. You must not make a mistake; a mistake could be fatal. Suggested Aspect: Block Everything Else Out. Suggested Skills: Academics, Engineering, Science.
- The darkened church is quiet as you look for the best place to plant the device. Soon they'll all see what you're capable of. Suggested Aspect: Burn Them All Down. Suggested Skills: Burglary, Investigation, Sleight of Hand.

THE CULTIST

The product of a strictly religious upbringing, the Cultist always chafed at his parents' rule. This was not because he objected to a life of faith or discipline but rather because he objected to their faith, their discipline. He ran away from home as soon as he could and set out to seek . . . something.

The Cultist knew that there was something out there, something greater than him. When he found it, he was overjoyed. The Order of The High Gate accepted him into their order, at first giving him the job of venturing out to find potential recruits . . . and potential sacrifices. His was a faith that demanded blood sacrifice, and he did not shrink from his duty.

He advanced in rank and power quickly, so fervent was his belief in the High Gate. He became a priest, and then he was the one leading services, he was the one making sacrifices to the Lords of the Gate. He knew the secrets of the universe, the truth of the world. Only he could peel back the madness around him and glimpse the sublime beauty beneath.

MEMORIES

- The bag feels heavy on your shoulder. You drop out through the second-story window and land quietly. You do not look back. Suggested Aspect: I Choose My Own Path. Suggested Skills: Alertness, Sleight of Hand, Stealth.
- You lead the group of inductees back to the Temple of the High Gate, smiling to yourself. Soon they too will know the truth. Suggested Aspect: Speaker of the Truth. Deceit, Inves-



The Cultist hides behind a mask.

tigation, Rapport.

- The men and women in the cages look at you with fear, pitiable. They are blind, but soon they will see. Suggested Aspect: Only the Faithful Survive. Suggested Skills: Fists, Intimidation, Might.
- Your voice raises in triumphant ululation as you bring the knife down. Hot blood sprays your face; another life for the Lords of the Gate. Suggested Aspect: "I serve the Lords of the Gate." Suggested Skills: Academics, Resolve, Weapons.

THE GRIFTER

The Grifter always knew how to get people to do what she wanted. She was the most popular girl in school, and all of the teachers loved her. She excelled in school not because she was especially gifted or studious, but because she knew what to say and when.

When she left home, she left with a handsome sum of money from her parents and a fast car. It didn't last long; she spent the money faster than she believed was possible and she sold the car to pay for a lavish but short-lived lifestyle. It didn't take her long to figure out that money was easy to come by if you asked nicely enough.

And not just money. Jewels, cars, apartments, boats, trips around the world. The Grifter quickly found out that she could get virtually anything she wanted if she asked nicely and played along. People were stupid. They were easy to fool, and they believed what they wanted to believe. The world was hers for the taking.

MEMORIES

- You smile your smile and say your words, and the teacher simply changes your grade. It's that easy. Suggested Aspect: People Do What I Want. Suggested Skills: Deceit, Empathy, Rapport.
- The fancy car roars as you speed down the road, leaving your old life behind. Ahead is nothing but possibility. Suggested Aspect: Live Fast, Spend Faster. Suggested Skills: Alertness, Athletics, Drive.
- You look down at the man covering his broken nose. Some people get a little too friendly a little too quickly. They need to be put in their place. Suggested Aspects: "I'm better than you." Suggested Skills: Fists, Might, Weapons.
- You smile as your lover's smile fades. You've broken another heart, but it's made you rich. You'll be rid of him soon and you'll quickly find another. Suggested Aspect: People are Tools. Suggested Skills: Intimidation, Investigation, Resolve.

THE MASTER

The Master came to the Dome with the others, for the same purpose. This place, this prison, was an elaborately built lie, a lie perpetrated by the Master and his cohorts. He controlled others, manipulated their memories, told them how to think, how to feel, how to be. He killed when necessary and forced others to take the blame.

As one of the Masters, he was above the law. Above punishment, above society. He was one of the secret rulers of the Dome, pulling the strings from the shadows, arranging things to his desire and the desire of the Beneficent One.

He came to the building with Mr. Tock, ready to arrange the next experiment. What came next was unexpected: a flash of light, then blankness.

GM's Note: This personality is a bit more advanced than the others, and might require a more experienced roleplayer. It can add an interesting dimension to play, though.

MEMORIES

- You peer into the dissected body in front of you, looking for the thing that makes the human work. What do they call it? The soul? Suggested Aspect: "I know you better than you know yourself." Suggested Skills: Academics, Resolve, Science.
- The fools in front of you spread out, hoping to take you from every angle. They do not know how much danger they are in. Suggested Aspect: A Dangerous Being. Suggested Skills: Fists, Guns, Weapons.
- You pass your hand in front of the man's face, bidding him to sleep. As he slumbers you change his thinking, making him into someone else. Suggested Aspect: Your Mind is My Playground. Suggested Skills: Alertness, Deceit, Intimidation.

- You remember the face of he who betrayed you, he who made you into one of them. Mr. Tock will feel your wrath. Suggested Skills: Driven by Vengeance. Suggested Skills: Endurance, Investigation, Might.

THE MURDERER

When she was a young girl, the Murderer used to sneak around the neighborhood killing local animals. Cats, dogs, squirrels; all were easy prey. She got very good at covering up the evidence, at cleaning herself up afterward, at making herself presentable. She knew that if she came home dirty or covered in blood, her father would hurt her, make her scream. She would not scream.

When she was fifteen she waited for her father to go to sleep. Then she snuck into his room with a kitchen knife and quietly slit his throat. His bubbling gasp made her feel safe, and it woke something inside her.

From then on animals were not enough. She moved from city to city, town to town, looking for fresh victims. She killed vagrants, prostitutes, people society would never miss. She covered every murder up, making sure that the police would never find the bodies, would never trace them back to her.

MEMORIES

- You carefully shovel dirt on top of the cat lying in the hole, covering it so that it will never be found. You can still remember the feeling of its neck cracking in your hands. Suggested Aspects: Killing Makes Me Feel Normal. Suggested Skills: Alertness, Deceit, Stealth.
- Blood wells from your father's throat as you watch his life drain from him. He will never hurt you again. Suggested Aspects: Nobody Hurts Me. Suggested Skills: Resolve, Sleight of Hand, Weapons.
- You smile as a police car drives by. They have no idea. You're just another anonymous person on the street. Suggested Aspects: Lost in the Crowd. Suggested Skills: Academics, Athletics, Rapport.
- The scream sends shivers of pleasure down your spine. You love it when they scream, almost as much as you love the hunt. Suggested Aspects: Predator on Two Legs. Suggested Skills: Fists, Intimidation, Investigation.

KEY CHARACTERS

A number of characters appear throughout the course of The Story; these are the key characters. If a character appears within the prior chapters, or if there's a very good chance you will meet that character, he or she appears within this section. Note that monsters do not appear in this section; they appear under the Monsters section below.

All of these characters have Aspects, and some of them are True Aspects. If an Aspect appears in italics, it is a True Aspect and can be used as such. Otherwise it is a Persona Aspect. Note that some of these aspects may not match those listed in The Story; this is fine, both sets of aspects are applicable. You'll also see a fate point entry for some characters; this is the number of fate points that the character has the first time the PCs encounter him or her. If a character does not have a fate point entry, then he or she starts with no fate points.

All these characters have skills. If a skill is called out with a specific value, use it at that value. Otherwise use the skill at Mediocre (+0). Finally, some of these characters have special abilities; these are described in their individual entries.

ALTHEA

Althea is the newest addition to Old Bollard's Ale House. Like all the girls of Old Bollard's, she grew up poor and had to fend for herself to some extent. Althea always had a protector, though: her brother Bernie (see below). Bernie looked out for her, Bernie told her what to do, Bernie put food on the table. Althea is a good girl so, when Bernie suggested she help pay the rent, she came to Old Bollard's seeking work. She came to find a job as a barmaid but it turned into something else. Soon, things will get better.

ASPECTS

Young and Naïve; "If Bernie says so . . ."; Things Will Get Better.

SKILLS

Fair (+2): Rapport
Average (+1): Empathy

THE BENEFICENT ONE

The Beneficent One is perhaps the most powerful being in the Dome. Every one of the Masters has significant power: the ability to bend minds and to reshape the immediate area to fit their needs. They are the beings that control everything within the Dome, and the Beneficent One controls them all.

At least he used to. The Beneficent One's rule has slipped lately. More and more people wake up from their false memories. There are whispers of traitors within the ranks of the Masters. The Beneficent One is savvy enough to pay these rumors heed, but arrogant enough to believe that they pose no real threat.

He is cold and utterly lacking in human emotions like compassion or empathy. He sees all creatures – including the other Masters – as tools, means to an end and nothing more. He has a desire to control the world around him and, most of the time, he's able to do so. The fact that things in the Dome start to fray around the

edges indicates the fact that he, himself, starts to fray around the edges, too.

ASPECTS

This is My Domain; These Creatures are My Playthings; Old Beyond Imagining; Starting to Unravel.

Equipment: Sword-cane.

fate points: 6

SKILLS

Superb (+5): Academics, Alertness, Deceit, Endurance, Intimidation, and Resolve.

Great (+4): Engineering, Investigation, and Science.

Good (+3): Athletics and Weapons.

Fair (+2): All other skills.

SPECIAL ABILITIES

Inhuman Toughness: The Beneficent One has six health stress boxes instead of four. He can take an additional mild physical consequence.

Mind Control: The Beneficent One can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this Aspect to force the target to take any action he wants them to. The Aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

MR. CAUL

Mr. Caul is a member of the Society of Free Thought. He often fixes problems of a delicate nature due to his underworld contacts. More than that though, Caul communicates with and calls upon Monsters for aid. The Masters are not sure how Caul is able to do this (he is not a Master, himself). They suspect it is because he knows part of the truth about the Dome.

Caul lives a life of half-truth. He knows the Masters exist, but he does not know their true nature. He knows the Dome exists, but not for what purpose. He knows the Monsters exist but not where they came from. The Masters like it this way. They keep him just enough in the know to be useful while they manipulate his memories to keep him compliant. Mr. Tock has recently gotten to him too, implanting the suggestion that he hired Michael Cobb to kill Jack Smith.

ASPECTS

"I know people."; Not a Snitch, but Not Stupid; *"I can talk to monsters."*

Equipment: Revolver.

fate points: 2

SKILLS

Good (+3): Alertness and Athletics.

Fair (+2): Fists, Guns, and Rapport.

Average (+1): Might, Sleight of Hand, and Stealth.

BERNARD "VELVET" CHARLES

Bernard Charles is never really satisfied with anything. He grew up with caring parents who indulged him, but it was never enough. He always wanted more, wanted better for himself. Life wasn't all roses for Bernard. He failed often and, when he did, he had to endure the jibes of his classmates and so-called friends. Bernard held onto the resentment and desire for more for a long time. It's what led him to politics.

In his current position as a city comptroller he is both influential and virtually invisible. He's perfected the art of not being noticed in social situations. This makes him privy to all manner of secrets and sins. He uses these bits of information to curry favor, gather followers, and get more of what he wants. It's not even about the power or the wealth or the prestige anymore. It's all a game now.

ASPECTS

Social Chameleon, Fingers in A Lot of Pies, Willing to Cross the Line.

fate points: 2

SKILLS

Great (+4): Deceit and Empathy.

Good (+3): Alertness, Investigation, Rapport.

Average (+1): Academics and Resolve.

JACK CLOVER

In his persona as Milton John, caretaker of Eden Park (see Below), Jack Clover is a quiet and unassuming man. He does his work efficiently, deals with people politely, and spends his evenings in Old Bollard's. In reality, Clover is the first person that Jack Cross ever awakened, and he is Cross's right-hand man. The weathered old groundskeeper takes his role as the leader of Cross's army very seriously.

Jack Clover believes in two things: first, that Jack Cross is a great man who will lead the Dome to freedom; second, that the Masters are wholly unredeemable creatures of evil that must be destroyed. These two beliefs fuel Clover's commitment to the cause and to the Jacks as an organization. In his real life, Clover had fighting prowess, prowess that he passes on to those he commands and trains.

There is a terrible truth that Clover doesn't even know about himself: he is not fully awakened. Jack Cross restored some of

his memories – those that would be useful – and left others suppressed. In addition, he planted some of his own construction in order to keep Clover loyal and compliant. Jack Clover is every bit the slave now that he's always been except that he serves a different master.

ASPECTS

Jack Cross is a Great Man; *Kill the Masters, Free the Dome; Eyes and Ears of the Jacks.*

Equipment: Revolver, truncheon.

fate points: 3

SKILLS

Great (+4): Alertness, Guns, and Weapons.

Good (+3): Athletics, Investigation, Endurance, and Might.

Average (+2): Fists and Resolve.

MICHAEL COBB

Michael Cobb is a thief, thug, con-man, and sometimes murderer. He'll do anything for the right price. He lives around the corner from Old Bollard's and spends the majority of his time in the ale house. He has a good rapport with the bartender, Higgins, and the clientele. Cobb was once a dock worker. A series of wrong turns and bad decisions left him standing over a dead body with a bloody pipe wrench in his hand. He has been dodging the police and doing whatever he can to scrape by ever since.

Cobb is of the opinion that he killed Jack Smith, but this is not true. The Masters planted the thought in his brain, telling him that he killed Smith because Bernard Charles hired him to do so. This is not the only suggestion implanted in his head. Mr. Tock planted a separate suggestion that he was hired by Mr. Caul, a member of the Society. Cobb believes both to be true and does not see the contradiction.

ASPECTS

Anything for the Right Price; In for a Penny, In for a Pound; Old Bollard's is My Home.

Equipment: Small revolver, knife.

fate points: 2

SKILLS

Good (+3): Burglary, Deceit, and Fists.

Fair (+2): Endurance, Intimidation, and Sleight of Hand.

Average (+1): Athletics.

JACK CROSS

The Reverend Giles Chesterton, Abbot of St. Fillan's Abbey (see

below), is a tall, whip-thin man with a thick crown of snowy-white hair. He dresses simply, in a black cassock with a priest's collar, and always carries his Bible with him. He is charming, empathetic, and believes fervently in a higher power that can lead his flock to the righteous path. The Reverend Giles Chesterton, however, is a lie.

Giles Chesterton died several months ago. People still see him walking around and conducting his sermons. He died when the man whose mind his false memories inhabited started to regain his true memories. From that point on, he was not the same person. Though he still assumes the public persona of the Reverend Giles Chesterton, Jack Cross is a very different man.

Cross is cold and calculating. He still believes in a higher power: his own. Cross is the leader of the anarchist movement known as the Jacks. He uses that position to steer the Dome in the direction he feels it should be steered. Of all the awakened individuals in the Dome, Jack Cross has been so the longest. In fact, he awakened many of the people within his resistance movement, the other Jacks included. You don't stay under the Masters' radar that long without learning a few tricks, however, and Cross has learned several. This includes the ability to alter the memories of others.

ASPECTS

I Know Best, My Child; The Masters MUST Be Destroyed; Awake to the World.

Equipment: Bible.

fate points: 6

SKILLS

Great (+4): Academics, Empathy, Intimidate, and Rapport.

Good (+3): Alertness, Investigation, and Resolve.

SPECIAL ABILITIES

Mind Control: Jack Cross can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this Aspect to force the target to take any action he wants them to. The Aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

JACK DIAMOND

If Jack Clover is the leader of Jack Cross's army, then Jack Diamond is the one who trains them. When he was known as Robert Carson he was a soldier, stationed in the only barracks in the Dome. Though soldiers in the Dome never go to war, they are all combat trained. Jack Cross kept this training intact when he awakened Jack Diamond.

Diamond was a man looking for a purpose. He was a soldier, doing his duty for God and country. When he found out that the things he thought he was fighting for were a lie – indeed that even the fighting, itself, was a lie – his world suddenly emptied of purpose. He was a soldier with no country to serve, a tool without a use. Jack Cross let him flounder for a time before giving him a new purpose: help to destroy these creatures who use humans as test subjects and playthings, and liberate the people of the Dome from their bondage.

Jack Diamond clings to this purpose like a starving man clings to bread. It is all he has, and he fears losing it. He fights for the Jacks, he trains their recruits, he conducts missions, but he secretly lives in fear of the day when they achieve their goals. When the Jacks overthrow the Masters, he will once again be without purpose. That scares him more than anything else in the world.

ASPECTS

Do My Duty; Hardened War Veteran; The Struggle is My Purpose.

Equipment: Revolver, flask, rosary.

fate points: 3

SKILLS

Great (+4): Athletics, Fists, and Guns.

Good (+3): Alertness, Endurance, Intimidation, and Might.

Fair (+2): Drive and Engineering.

OFFICER DOUGHTY

Officer James Doughty is a junior member of the police force, junior enough to have pulled late-night duty. He has the job of watching the cells at night and acting as jailor. It's not an exciting duty, but it pays reasonably well and it's not particularly difficult.

When Doughty meets the PCs he is under Tock's influence. He has a Mind Seed Aspect to help the PCs escape and to forget who told him to do so. Doughty is young, inexperienced, and not particularly strong-willed, so he was easy prey for Mr. Tock.

ASPECTS

Follow Orders; Don't Get Noticed.

Equipment: Revolver, night stick, electric torch.

SKILLS

Fair (+2): Alertness and Stealth.

Average (+1): Fists and Guns.



FANNY

Of the prostitutes who haunt Old Bollard's, Fanny has been there the longest. When she arrived, she was much like Althea: young, naïve, and hopeful. No longer; Fanny has lost all hope. She hates her life, hates Old Bollard's, hates the few men who still pay for her services. She is shocked by kindness when she encounters it because she encounters it so infrequently. She is suspicious of it, but it also rekindles the hope of her youth. It's only a matter of time before that, too, is stamped out.

ASPECTS

Hopeless and Destitute; A Little Kindness Goes a Long Way

SKILLS

Fair (+2): Rapport and Endurance.

CAROLINE FLYNN

Caroline Flynn is Mr. Tock's right hand. While Tock can't be seen meeting with the PCs in public, Flynn can. While Tock does not have the time to call them at the right moment, Flynn does. She takes care of the details, makes sure the PCs are on the right path, and feeds Tock information.

She is well-placed within the Society: not so high in the ranks that she attracts notice but friendly and intelligent enough that she is able to glean all kinds of useful information. She is loyal to Mr. Tock, but it's possible that she could become attached to one or more of the PCs. If this were to happen, her loyalties might truly be put to the test, which could make for an interesting day.

Flynn is intelligent, capable, and charming. She is a skilled manipulator and often takes on the role of the damsel in distress in order to get what she wants. She is decidedly not a damsel in distress.

ASPECTS

"Mr. Tock will lead this place to greatness."; A Smile that Launches Ships; Skilled Manipulator; "You don't know what I'm capable of."

Equipment: Concealed revolver.

SKILLS

Great (+4): Deceit, Empathy, and Rapport.


Good (+3): Alertness, Athletics, Guns, and Investigation.

Fair (+2): Academics, Burglary, Resolve, and Sleight of Hand.

EDWARD GRAY

Edward Gray is a casualty of the Dome. The Masters keep the Dome running by keeping its inhabitants unaware of it and of them. They do this with implanted false memories and mental blocks and suggestions. Most of the time this works, keeping the people docile. Sometimes things go wrong, though. Edward Gray is such a case.

Gray used to be a fishmonger. He still stinks of fish most of the time. He was content, he had a family and a life that allowed him to continue living the lie. One day something . . . broke. An old memory, a memory from his real life, came flooding into his mind and it caused a cascade of memories that completely destroyed Edward's mind. He left his family, started living on the streets, ranting to anyone who would listen or to nobody at all.



Now Edward Gray is a pitiable creature. His true memories are at war with the false ones. His eyes are open to the realities around him, but his mental blocks are still in place, trying to reject these perceptions. His mind is in constant conflict with itself. He has no idea what is real and what is not. He has moments of lucidity and he knows what he thinks is real, but nobody will listen. He is, after all, quite insane.

ASPECTS

Coming Apart at the Seams; Knows the Truth, Can't Understand It; Threats Everywhere.

SKILLS

Fair (+2): Fists and Might.

JACK HEART

Elias Cole was specifically chosen by Jack Cross for his placement within the Society of Free Thought. Cole was a well-known and well-respected businessman. He had the ear of many other prominent citizens in the Dome through the Society. When Cross awakened him to the world around him things changed – but not overmuch. Elias Cole – Jack Heart, as he is now known – is Cross's spy within the Society, feeding the Jacks information about the Masters and what he can learn of their movements and plots.

Heart is not entirely loyal to the Jacks. His true first loyalty is to himself. He will join the winning side when it comes time for the final struggle. Heart is adept at hiding his true motives, and reading people is second nature to him. He has wealth, privilege, and connections. He does not want to lose those things. He doesn't much care who runs the Dome once the war has come and gone, as long as he has a soft bed to sleep in, money to fill his pockets, and vices to spend his money on.

ASPECTS

Wealth, Connections, Privilege; *"When the winds change, I change with them."*; *People are Open Books*.

Equipment: Knife, billfold.

fate points: 3

SKILLS

Great (+4): Deceit, Empathy, and Rapport.

Good (+3): Academics, Alertness, and Weapons.

HIGGINS

Higgins has run Old Bollard's Ale House for close to ten years. He's a gruff and unfriendly man, which his clientele is mostly fine with, and he rarely smiles. He dislikes outsiders but will serve

them if they have the coin and, while he tolerates fighting amongst the regulars, if outsiders bring trouble he immediately takes the stout truncheon out from behind the bar and joins the fray, targeting the newcomers.

Higgins has a secret that he keeps from his clientele: he works for the Masters. Unlike most people who know about the Masters, Higgins does not know the truth of the Dome. He simply believes them to be powerful and influential individuals, part of some mystical secret society. He keeps people in cages in the basement for the Masters, though he knows in his heart that those things are no longer people. He doesn't know what they're used for, but he sees people being lead down there sometimes, and they never come back the same. When they emerge, they're monsters.

ASPECTS

"Don't tolerate no guff."; Seen Too Much; Outsiders Unwelcome.

Equipment: Stout truncheon.

SKILLS

Fair (+2): Fists, Intimidate, and Weapons.

Average (+1): Endurance and Resolve.

MERCY

First and foremost, Mercy is a survivor. Her life as a prostitute at Old Bollard's has left her jaded, and she's always had a vicious streak. She hates those who have wealth and privilege, and she is always on the lookout for ways to make some quick coin. She is intelligent and perceptive and, while she is utterly without anything resembling empathy, she knows how to read the emotions of others and take advantage of them.

Mercy lives in the apartments above Old Bollard's with her brother, Higgins. Higgins is perhaps the only person that Mercy cares about, and she will protect him if she feels it is necessary. She doesn't like Michael Cobb much (she doesn't like anyone much, except Higgins), but she is afraid of the man. Cobb knows this, and pays for her services frequently because of it.

ASPECTS

Greedy and Vindictive; "Nobody ever gave me nothing."; Higgins Needs Me.

Equipment: Switchblade.

SKILLS

Good (+3): Deceit, Empathy, and Rapport.

Fair (+2): Intimidate, Resolve, Weapons.

VINCENT PROMISE

Vincent Promise has not always been a drunk; there were, in fact, several years when he was too short to sit on a bar stool. He believes in one of life's tenets: "Drink, drink, and be merry." It's even tattooed on his arm. Vincent spends his time wandering between drinking establishments, drinking his fill, and being thrown out of the establishments when the owners think he's had too much. It's never too much, though.

Vincent is kind and jovial, especially when he's drunk. He's plain and unobtrusive, able to blend in in any pub. He has a natural charm that encourages people to tell him stories, and to listen to his. Vincent doesn't know much about any one topic. He's not an academic, he doesn't know a trade. He does know a little bit about a lot of things though, and this is enough for him to get by. He works odd jobs to earn a little money, then goes on week-long benders. Then the process repeats. Don't pity Vincent; he likes it that way.

ASPECTS

Life's a Party, These Glasses are My Invitation; Tell Us Another One; Buy Me a Drink, Tell Me a Story.

SKILLS

Vincent knows all skills at Average (+1).

JACK SMITH (DECEASED)

Jack Smith is not a real person and never was. Like so many in the Dome, his identity is a complete fabrication; unlike most, that identity was never implanted into a single person. Instead, memories of Smith were implanted into other people, creating the impression of a person within the negative space between people.

His murder scene was elaborately staged by Mr. Tock and another Master, seeded with clues meant to point in specific directions. The Masters' plan was to point the PCs in the direction of Smith's apartment, another staged scene. Tock, however, seeded other clues, clues that would point the PCs toward the Cassius Boarding House. Once the PCs were there, they would find more clues that would point them in the direction Tock wanted them to go.

ASPECTS

A Murder has Been Committed, Something Isn't Right.

JACK SPADE

When Jack Spade was Tristan Black, he was in love with a woman. Her name was Susan, and she was his muse. Everything started to change when Jack Cross awoke him from his false memories. His love for Susan did not diminish and he was able to continue

living with her under his false identity as Tristan Black. One day, however, the Masters came and took her away, reprogramming her for a different role. Since that time, Jack Spade has been a man in mourning; the loss of his great love nearly crippled him.

With Cross's help he was able to soldier on, continuing his work as the Jacks' infiltrator. As Tristan Black he was an artist who dressed in Bohemian clothing and was the toast of high society. Jack Spade has found that he has a certain aptitude with all things illicit. He is the one who broke into Jack Smith's room at the Cassius Boarding House and left the playing cards there, after all.

On his way out, though, he saw someone he had not expected to see: he saw Susan. She did not recognize him. Her name was Caroline Flynn (see above) now, and she worked for a man named Mr. Tock, the Masters and the Society of Free Thought. Seeing her again nearly broke Spade, but again he soldiered on. He is now driven by a need: the need to defeat the Masters and to free his Susan from their control.

ASPECTS

Susan is my Life; The Masters Will Pay; Skill with Skullduggery. Equipment: Straight razor, billfold, lock-picking tools.

SKILLS

Great (+4): Burglary, Sleight of Hand, and Stealth.
Good (+3): Alertness, Athletics, Empathy, and Rapport.

MR. TOCK

Mr. Tock is the true instigator behind the entire plot. The Masters arranged for Jack Smith's murder scene, along with his apartment, as part of a constructed conspiracy, an experiment to see what the PCs would do when faced with this situation. Tock had other plans.

Unlike the other Masters, Tock is not satisfied with the current regime. He believes that he can do a better job of ruling the Dome than the Beneficent One can, so he plans to depose his rival. He used his powers to gather followers, implant suggestions and alter memories in order to get their help. Tock is ruthless and efficient, and will stop at nothing to get the power he believes he deserves. He even wiped the memory of a fellow Master and planted him at the crime scene in the hopes of gaining a supporter when he revealed himself.

It's possible that Tock overcomplicated his plan. He enjoys games and he believes he is more intelligent than anyone else in the Dome. As such, he has designed an elaborate plot for the PCs to follow in order to uncover the truth. It's possible that he's made it too contrived, not convincing enough to ring true. Time will tell whether or not this proves to be his undoing.

ASPECTS

Everything is a Game; Smartest One in the Room; "It should be mine."; Master Manipulator.

fate points: 6

SKILLS

Superb (+5): Academics, Alertness, Deceit, Empathy, and Rapport.

Great (+4): Guns, Intimidation, Resolve, and Weapons.

Fair (+2): All other skills.

SPECIAL ABILITIES

Inhuman Toughness: Mr. Tock has six health stress boxes instead of four. He can take an additional mild physical consequence.

Mind Control: Mr. Tock can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this Aspect to force the target to take any action he wants them to. The Aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

OTHER CHARACTERS

Though these characters don't appear in the text of The Story, they do inhabit the Dome. You may need a character to fill a particular role at some point. That's what they're here for. These characters occupy niches that the PCs might find important, troublesome, or interesting. Feel free to sprinkle them into your game as needed.

BERNIE

Bernie's parents died when he was not yet a man. They left him with a little sister, Althea (see above), and the roof over their heads. They had to keep that roof over their heads, though, which meant they had to earn a living. Bernie started working down at the docks, moving crates from place to place for a wage one step up from a pittance. He did his best for as long as he could, trying to shelter his sister from the harsh realities of the world. Eventually he was faced with a choice: earn more money or be turned out into the street, penniless, homeless orphans. Bernie told his sister she had to find work, knowing full well that there was only one kind of work she'd be able to find. He has not forgiven himself for that.

ASPECTS

A Man's Work, A Boy's Wage; Althea's Not Like Them.

SKILLS

Average (+1): Endurance, Might, and Resolve.

S.R. HARRICK

The owner and proprietress of Harrick's (see below), S.R. Harrick, is a friendly, gregarious woman who has a smile for everyone. She puts people at ease, makes them feel welcome and safe within her store. This is largely an illusion. Harrick is a shrewd businesswoman who can be merciless during a business transaction, though it never really seems this way. When you make a deal with Harrick you feel like you're getting the better part of the bargain, even if this is seldom the truth.

Harrick is rarely seen outside her store or the apartment above. She leaves on errands occasionally. She can almost always be found behind the counter at Harrick's, awaiting the next deal to be made, the next price to be collected. For all her cutthroat business sense and dedication to her work, though, S.R. Harrick is not an evil woman.

She will help those who truly need it and could prove to be a valuable ally to the PCs. She knows the goings-on in the Dome better than most. Although she doesn't know the truth about her own past, she knows more than a little of the truth about the Dome and its nature. She is aware of the Dome itself and she knows that the Masters exist, though that information is very expensive. She is so knowledgeable that even the Jacks come to her for information and aid from time to time. They owe her more than a few favors. Somehow, though, she has managed to stay beneath the Masters' notice.

ASPECTS

"I'll give you that for a trifle . . ."; Warm and Welcoming; I Know Things.

fate points: 3

SKILLS

Great (+4): Academics, Alertness, Investigation, and Rapport.

DR. FLOISE MYCROFT

Dr. Mycroft is the only female doctor to operate out of the Cottage (see below), and quite probably the only female doctor in the Dome. Though not the best doctor, she is knowledgeable about medicine and a skilled surgeon. She is not highly sought-after for her services in no small part because people in the Dome don't trust a woman doctor. Because she has few patients, she charges lower rates than her competitors and is less picky about who she cares for than many of the other doctors.

Dr. Mycroft has a kind soul buried under years of neglect and cynicism. She experiences too much prejudice to have an optimistic outlook for herself and sees too much death and misery to have an optimistic outlook for the rest of the human race. She is deeply pragmatic. She will help anyone who can pay her and, occasion-

ally, those who can't. She tries to give the same standard of care at the Cottage that she does for her private patients. The sheer volume of poor and destitute that come through the hospital's doors make this goal, while noble, largely impossible.

ASPECTS

Everybody Deserves Care; No Questions Asked; "None of this makes a difference anyway."

Equipment: Medical bag, surgical tools.

fate points: 2

SKILLS

Good (+3): Academics and Science.

Fair (+2): Rapport.

MRS. WHATELY

Mrs. Whately is a matronly woman with iron-gray hair and an attitude to match. She is stern and strict, tolerating little in the way of nonsense, though she is not immune to a charming smile and some well-placed words of kindness. Mrs. Whately owns and operates the Cassius Boarding House (see Chapter Three), an establishment that has been around for a very long time.

Mrs. Whately is a widow. Her husband passed away several years ago and left her with the Cassius, as well as a sizeable debt. The Cassius is not in the condition it once was as a result, and neither is Mrs. Whately. She would like nothing more than to sell the place and be done with it. Nobody will buy it from her. She has an implanted suggestion, a Memory Seed, which forces her to sabotage every deal she makes while trying to sell it.

ASPECTS

"I'll have none of that tomfoolery here!"; Cold Demeanor, Soft Heart; Can't Find a Buyer.

SKILLS

Good (+3): Resolve

Fair (+2): Intimidate and Rapport.

KEY LOCATIONS

Throughout the course of the game the PCs will come into contact with a variety of places. Some of these are important locations, specifically mentioned in The Story. These are presented below. There are more locations within the Dome not mentioned in The Story. Some of these make an appearance under Other Locations (below). All locations have Aspects. These Aspects are on any scene that takes place at the location, and can be invoked or compelled as usual.

CASSIUS BOARDING HOUSE

Situated just south of Eden Park at the northern tip of Merchant's Gate, the Cassius is an old and respected boarding house fallen upon hard times. The proprietress, Mrs. Whately (see above and Chapter Three), is a stern woman who doesn't tolerate riff-raff or tomfoolery (in her words). The building itself is a three-story affair with a common room, six guest rooms, Mrs. Whately's room, and indoor plumbing.

One of the rooms here was supposedly rented out by Jack Smith (Mrs. Whately certainly seems to think so), though this is another lie. The room is another set, arranged to look like Smith stayed there. Though, this time, the Masters had nothing to do with it. At least, most of them didn't. Mr. Tock and Caroline Flynn arranged the room at the Cassius as a way to put the PCs on the trail of learning about the Masters and their plots.

At some point, Jack Spade also charmed his way past Mrs. Whately to break into Smith's room to leave five playing cards, the calling cards of the Jacks.

ASPECTS

A Respectable Establishment; If These Walls Could Talk.

CITY HALL

The supposed seat of government in the Dome: this is where the politicians conduct their business and where the judges dispense their justice. To all outward appearances it seems to run like any other government building, so much so that most people pay it very little attention. This is exactly what the Masters want.

The Masters don't understand the complexities of human government, but they understand its importance. They create the illusion of a functional government here, but nobody in this building has any real power. No laws are ever passed, no criminals are ever convicted of anything – unless it serves the Masters' greater plan. Like the government itself, City Hall is a figurehead, a sham. It is a building that serves no real purpose other than to provide the illusion of governance to the common people.

Few have cause to enter the building that do not "work" there. To those who supposedly run the government, nothing seems out of the ordinary. They go about their business as they always do, never accomplishing anything of import or affecting any real change. Were someone else to come into City Hall and investigate things, they would undoubtedly find things amiss. Paperwork in filing cabinets is filled with gibberish. Half the offices are empty. The same people are in the courtrooms again and again, acting out the same plays. The only thing real in the building is the security force, which will forcibly eject those who ask too many questions, if not outright imprison them or hand them over to the Masters.

ASPECTS

The Government is a Sham; Playacting for the Public Good.

EDEN PARK

Spreading across the northern part of the Dome is an area of lush greenery. Though trees dot the streets throughout the Dome, Eden Park is the only real location of significant vegetation. It is a popular spot as a result. Surrounded by an eight-foot wrought iron fence with three points of ingress and egress, Eden Park consists of wooded copses, two lakes, a hedge maze, benches along the serene footpaths, a large structure called the Pavilion, and a small shack.

The Pavilion is easily the most distinctive – though not the most important – structure in Eden Park. It resembles nothing so much as a folly, a square Greek Classical-style colonnaded structure topped by a rotunda dome. The exterior is white marble, barely stained by the simulated weather of the Dome. While the interior is decorated with frescoes depicting the four elements (on the floor) and the four seasons (on the ceiling). This structure seems to be a manifestation of the serene, perfect beauty of this place. It is a lie.

The true import of Eden Park lies under a small shack hidden behind a copse of trees, the home of the groundskeeper. Milton John, also known as Jack Clover, keeps the grounds of Eden Park. He is also the eyes and ears of the Jacks, and his hovel is the entry point to their secret lair. Under a wheelbarrow is a trapdoor that leads to a roughhewn tunnel. Beyond the tunnel is a cavernous chamber used as a meeting place when the Jacks hold their conclaves to conspire against the Masters.

ASPECTS

Peace Above, Plotting Below; Natural Beauty; Lovers' Meeting Place.

HALL OF FREE THOUGHT

As befits the hall of an ostensibly secret society, the Hall of Free Thought looks small and unassuming from the outside, with only the Society's symbol (an eye in a circle) outwardly marking it. No doorman guards the door, though there is a desk with a receptionist of sorts just inside the door, in the foyer (see Caroline Flynn.)

The inside of the Hall is considerably more opulent than the outside. As much of the Hall is underground, it is a much larger building than it seems to be from the outside. The Hall contains a vast common room furnished with couches, chairs, tables, and a bar. This is where members of the Society gather to see and be seen, and to engage in stimulating conversation. The occasional card game is played here, though high-stakes gambling is strictly prohibited within the Hall.

Beyond the common room are a number of smaller rooms: living chambers for those Society members who reside within the Hall; storage rooms for food, alcohol, and other sundries; servants' quarters; private meeting rooms, dining rooms, kitchens, and more. These rooms are all freely accessible by any Society member, though non-members are not permitted beyond the common room (if they are even permitted there).

There is a series of chambers that the majority of members of the Society are not permitted to see, however. Called the Inner Sanctum by those who know, this is where the Masters gather for their secret meetings to plan out the future of the Dome. The Inner Sanctum includes a meeting chamber, living chambers for the Masters and storage chambers and laboratories for some of their subjects. Beyond this is an access passageway that leads into the very walls of the Dome. The Masters use this to move about the Dome quickly and in secret. From within the walls they can access any building in the Dome.

ASPECTS

Food, Drink, and Stimulating Conversation; Secrets Upon Secrets; Lair of the Masters; Access to Everything.

JACK SMITH'S HOUSE

615 Beacom Street is a modest house in the River's Bend district, just across the river from Merchant's Gate. The PCs will likely know it as Jack Smith's house. This is yet another fabrication. Jack Smith never lived in the house because Jack Smith never actually existed. The house has had a number of occupants over the years and so seems lived-in. Prior to Smith's murder it was staged to look as if Smith were the occupant.

The problem with this plan is that the Masters don't truly understand humans. Like much of the Dome, Smith's house has a veneer of legitimacy. Upon closer inspection, things start to make less sense. Items are missing that shouldn't be, or are present with no apparent purpose. Furniture is arranged in such a way that it doesn't make sense. Things simply are not right here, and any sort of in-depth Investigation on the PCs' part will reveal this.

ASPECTS

Lived In Feel; Something's Not Right.

NORTHSIDE

People don't go to the north of Eden Park, unless they have a reason. Northside has three things: warehouses, docks, and cheap housing. It's where the poor and desperate go for work, it's where the greedy and vicious prey upon the unwary, and it's where dreams go to die.

The Warehouse District is exactly what it sounds like: a sprawling collection of squat, ugly warehouses. Some of these are in use, some not. Many of them are used for purposes other than storing legitimate goods. Criminal gangs operate out of the Warehouse District, using the anonymous buildings as bases of operations or places to store their ill-gotten goods or illicit substances. More importantly, the Masters use the Warehouse District to store people who are . . . not currently in use. Some of these are simply empty shells of people, bodies with no minds kept alive by strange machines. Others are people no longer. Of particular significance: the warehouse where the PCs discover Jack Smith is in this district.

The Docks are a bit of a conundrum within the Dome. Practically speaking, they serve no purpose. The water of the river is simply recycled, the boats in the harbor never leave, and ships never arrive to deliver goods. Goods do arrive, though they come from somewhere else. Of course, nobody in the Dome realizes this unless they are aware of the nature of the Dome. People work in the Docks, doing busy work to make the whole thing look good. When they go home they remember shipments coming in, shipments going out, sailors and travelers everywhere. None of it is real, though.

Finally, there are the Narrows. Cheap housing and cheaper entertainment; the Narrows are where the poorest citizens of the Dome live. Drugs, alcohol, prostitution: the residents will engage in all manner of vices to either put food on their tables or forget their troubles. Many do both. Old Bollard's Ale House is in the Narrows, on the unofficial border between the residential district and the Docks.

ASPECTS

The Smell of Desperation; Not Safe at Night; Come Forget Your Troubles.

OLD BOLLARD'S ALE HOUSE

Nestled between the Narrows and the Docks in Northside, Old Bollard's is a venerable drinking establishment for a rough crowd. There are pubs and ale houses throughout Northside that cater to laborers and the poor, but Old Bollard's is not one of them. Old Bollard's caters to those who want to be left alone, those who don't want company or conversation, those with dark pasts and darker appetites. Though most do not seek company when coming to Old Bollard's, company can be found and purchased for the right price.

The proprietor, a burly man named Higgins (see above), employs several prostitutes who cater to the sorts of people who frequent it. Beyond that, though, Old Bollard's caters to even more unsavory appetites. Though Higgins doesn't let this on to most people, the basement of Old Bollard's holds a dark secret. People are kept in cages here. But they are not people per se. Not anymore.

Higgins employs a team of snatchers, rough and ready folk who prowl the streets looking for Monsters, capture them, and bring them to the basement of Old Bollard's. Higgins is willing to sell time with these creatures for the right price. That price is high indeed. He also sells these creatures to the Masters when they ask for them, though he does not know the Masters' true nature or their association with the Society of Free Thought.



Old Bollard's Ale House - A seedly little joint that kills all hope.

As befits a place like this, outsiders are not welcome here. Higgins does not trust people he doesn't know, and he is outright hostile to people who stumble in here if they don't belong. The regular clientele is similarly unfriendly. Though they won't jump to violence immediately – not most of the time, anyway – it is not difficult to provoke it from them, and doing so can be a fatal mistake.

ASPECTS

Outsiders Not Welcome; Rough Crowd; Monsters in the Basement.

POLICE HEADQUARTERS

A massive gray stone building in the center of Merchant's Gate, the Police Headquarters is the center point of law enforcement in the Dome. At least it certainly seems that way. Police officers come and go from the building, patrolling and responding to calls. It's primarily a show. Crime outside of the Narrows is actually very low in the Dome, largely because most people simply aren't programmed to be criminals. Conversely, in the Narrows crime is so rampant that the police rarely enter, discretion being the better part of valor.

The building serves as home base to nearly one hundred police officers and has cells enough to hold nearly twenty criminals. Considering that there is no dedicated prison within the Dome, this might strike people as somewhat odd if they weren't hardwired to ignore the fact. An armory takes up most of the third floor, the rest of the building is dedicated to offices, the majority of which are not even used. In fact, the top two floors of the building (all offices) are always empty; there simply aren't enough police officers to fill them. Nobody seems to notice.

ASPECTS

High Police Population; Ratios Seem Off; Well-Stocked.

THE SMILING CHERUB RESTAURANT AND SOCIAL CLUB

The Smiling Cherub is a Merchant's Gate social club and restaurant that caters to those who want to have private conversations. One can come here to enjoy a drink and some light fare in the privacy of a secluded booth or even a private room, allowing discrete business dealings. Most of the clientele are businessmen and women who work in the Merchant's Gate. The establishment does a tidy business catering to these people when they must meet and discuss business of a sensitive nature.

The Cherub serves an entirely different purpose that is not publicly advertised. Criminals often meet here to discuss the crimes they plan on committing, paying extra for a private room and a



Warehouse 27: Where the Nightmare begins.

waiter who will not ask questions or repeat what he hears. It's also a well-known secret that this is the place to come if you need a murderer-for-hire or someone to conduct espionage on a rival. The place has a somewhat sinister reputation to those who know, but for all that, legitimate businesspeople still conduct their business here. In the Merchant's Gate, there simply is no place better for keeping your secrets away from prying eyes and ears.

ASPECTS

Discretion is Paramount; Sinister Reputation; Killers and Spies for a Price.

SOUTHSIDE

Below Eden Park, the Dome tends toward the affluent. In Southside, you can find the residential districts for both the upper and middle class as well as a burgeoning business district. Though Southside is larger geographically than Northside, it is also less populous, less dense. The haves go to mingle here while the have-nots fight over chicken bones in the streets above Eden Park.

River's Bend is, while not exactly upscale, considerably nicer than the Narrows. Made up of affordable yet respectable housing, a few drinking establishments, restaurants, and social clubs, and just across from the Police Headquarters, River's Bend has what the average citizen of the Dome needs: comfort, work, and the illusion of safety.

The Heights is a whole order of magnitude more opulent than River's Bend. Made up almost exclusively of a handful of estates, the Heights is the nice side of town, where the richest citizens live and lavish themselves with luxury. Politicians, bankers, and old money; the Heights is an extremely exclusive place to live. You don't move into the Heights; you're born there and live your life there. At least, that's the story the Masters put in your head.

The only non-residential district of Southside, Merchant's Gate is where the vast majority of the Dome's legitimate businesses are found, as well as more than a few of their illicit ones. Most anything can be found and bought here if you are willing to look hard enough and grease the right palms. Quality ranges from suspect to impeccable. This district is home to many restaurants and social clubs, and is notably the location of the Dome's most talked-about secret society, the Society of Free Thought.

ASPECTS

Old Money, New Opportunity; Everything for a Price; The Illusion of Safety.

WAREHOUSE 27

An anonymous warehouse in Northside, 27 is important because it is where they PCs wake up without their memories, and it is where Jack Smith's body is found. East End Shipping Company owns the warehouse, at least ostensibly. This company doesn't actually exist; it's a fabrication put in place by the Masters to give the whole thing the feel of legitimacy. Warehouse 27, like so many warehouses in Northside, is simply owned by the Masters, used for their experiments or to store unneeded people.

Mr. Tock chose 27 because it is secluded in relation to the other warehouses in the district, and is close enough to the Narrows that the PCs could easily escape and lose their pursuers.

ASPECTS

Anonymous Warehouse; Conveniently Located; Crime Scene.

OTHER LOCATIONS

The Dome is a big place, and it's full of locations not described in The Story. Sometimes you need a hospital or a flophouse. Sometimes you need to fill in a gap created by the PCs heading in an unexpected direction. These locations help you to fill those gaps as needed.

CYRUS CATTAGE VOLUNTARY HOSPITAL

Named for some mysterious benefactor nobody remembers, Cyrus Cattage Voluntary Hospital (or simply "the Cattage") is a place where many people go to die. Seven doctors work out of the Cattage – which is too few – and five of them are only moderately good at their profession. Medical science (and trust in medical science) being what it is in the Dome, most people don't go to the hospital when they're ill or injured. They simply take care of it themselves. When this fails they turn to the doctors. By then, it's often too late. This, of course, perpetuates the distrust.

As a voluntary hospital, the Cattage receives its funds from donations and wealthy benefactors. It does not charge its patients and does not pay its doctors. As to the former, those who can afford to pay their way are generally turned away; only those who cannot pay are treated here. The doctors make up for the latter by each having their own private practices; this is where the wealthy (or even those with enough money to pay for modest medical treatment) go to cure their ills. The standard of care is, regrettably, much lower for those who come to the Cattage than for those who seek private care. Those who can pay for their care are often cured (elsewhere), while those who cannot pay get a bed in which to die (here).


ASPECTS

People Go There to Die; Overcrowded and Understaffed; Care for Those Who Can't Pay

ST. FILLAN'S ABBEY

St. Fillan's looks like one of the oldest buildings in the Dome. This may be the truth. It is an enormous Gothic structure that can be seen from most of the good vantage points in the Dome. Its bells echo throughout the Dome every half hour. The building includes what one would expect of a church of its stature: chapel, refectory, dormitory, and burial grounds.

Something is amiss at St. Fillan's, though. The building is never full, even during mass. While headstones fill the burial grounds,



most are blank. Rumors persist of the place being haunted; rumors that the abbot, Giles Chesterton (also known as Jack Cross) does his best to quash. Like everything else in the Dome, the façade does not tell the whole story.

St. Fillan's is many things. Worshippers come to offer up prayers, though most of these worshippers only do so because of implanted suggestions. Its proximity to the edge of the Dome means that many citizens don't feel comfortable here, their implanted aversion to the Dome's walls making them feel ill at ease.

It is also the home of Jack Cross, the leader of the underground anarchist movement known as the Jacks. Cross knows why people stay away, so he uses that to his advantage. He hides people and equipment here to keep them away from prying eyes. The police won't even set foot inside without permission – his permission – in some twisted homage to medieval sanctuary laws.

Finally, it is a place the Masters use to their own dark purposes. Because people avoid it, it is the perfect release point for Monsters. They move them underground to a chamber beneath the burial grounds to release them through a false grave into the Dome for whatever inscrutable ends the Masters have in mind. While Cross doesn't know exactly where or when the Monsters release, he is aware that this is the reason why rumors of the church's hauntings persist. While he publicly scoffs at these rumors, in secret he helps spread them. The fewer congregants he has, the easier it is to do his work.

ASPECTS

Secret Home of Jack Cross; Holy Ground; Haunted House of God; Something Doesn't Fit.

HARRICK'S

Nestled between a bank and a restaurant in Merchant's Gate, Harrick's is a combination pawnbroker and curio shop where virtually anything can be found and purchased – for the right price. Food, clothes, guns, maps, secrets, and more esoteric goods and services are all available here.

The owner and proprietress, S.R. Harrick (see above), will accept coin, bank notes, and other forms of mundane currency. She far prefers things of an intangible nature: secrets, information, favors. The place has a reputation for quality goods and services as well as fair – if sometimes unusual – prices. If the PCs need to find something in a hurry and are willing to barter, they'll likely find what they need here.

ASPECTS

Everything for a Price; Highest Quality; Not Your Average Store.

SHINBONE MARKET

Everyone in the Narrows knows that you can get whatever you need at Shinbone Market. In the center of the squalid district, far away from the prying eyes of the police and the government, market stalls sprawl, easily set up or taken down. The exact location moves from time to time. The contents are almost always the same: food, clothing, and the finest in illicit merchandise.

Whether it's drugs, weapons, gemstones, forged currency, or any number of other ill-gotten gains, Shinbone Market has everything for bargain basement prices. It's not as easy as it sounds, though. Shinbone Market is not a friendly place to anyone. Anybody could be a police investigator in disguise, the locals say. Not only that but, before you even get to the market, you have to get through the Narrows, a district ridden with crime and violence. If you can get through the Narrows to Shinbone Market though, and if you have something valuable to trade, you can find what you need. It all winds up here eventually.

ASPECTS

Not a Nice Place; "I've got that, but it'll cost ya."; Hard to Find.

THINGS THAT GO BUMP


The Dome is full of people who do monstrous things. It is also full of literal Monsters, creatures that are no longer human. The Dome has a peculiar effect on those who learn the truth about themselves. Truth is power within the Dome. It is a dangerous thing to get close to. Truth gives you the ability to manipulate your surroundings and the people around you. Too much truth strips you of your humanity, and makes you into something else.

In this section, you'll find stats for the four different kinds of Monsters found within the Dome. You'll also find generic stats for a Master.

MASTER

Mr. Tock and the Beneficent One are not the only Masters. There are many, each with their own agenda and stake in the Dome. The Masters are not human, and probably never were. Little is known about them. The only ones who spend any time gathering data on them are the Jacks, and they've only had a few months to do so. There are a few things known about them, though.

They look human, when they move about the Dome in public, passing for human. Their mode of dress is the same as the common, Victorian fashion of the Dome. They can be of either gender. Their complexions, heights, weights, builds, hair color, and eye color are all human in outward appearance, though it's entirely possible that they can alter these physical features at will.



There are subtle tells though, things one can look for in order to know a Master from the rest of the population. Their speech is often odd: emphasis placed in strange places, unusual turns of phrase and idioms. They do not fully understand humans and human culture. As such, they often make social gaffes or do things that simply don't make sense. Sometimes they stare a little too intently at human interactions, as if trying to study and learn. The easiest way to tell a Master from a human is to look in its eyes. There is no humanity there, no soul. They are something else entirely.

All Masters have the power to reshape the Dome as they see fit and to manipulate memories and plant suggestions (Mind Seeds) in the minds of the inhabitants. They are extremely powerful beings that rule the city: the police work for them and many of the Monsters obey them. They can bring considerable force to bear on any given situation. They are also considerably tougher than a human being, able to withstand more punishment. The most frightening thing, though, is their apparent lack of motive for their actions. They run the Dome and conduct their experiments. Nobody knows why. Their experiments often appear to be at cross-purposes or to no discernible purpose at all. They are not human; human logic does not seem to apply.

ASPECTS

One of Those in Power; The City Moves at My Command; Humans Don't Make Sense.

fate points: 5

SKILLS

Any. At least 3 at Great (+4) or higher but no more than one or two at Superb (+5) and nothing higher than that. Common skills are Academics, Alertness, Deceit, Endurance, Engineering, Guns, Intimidation, Resolve, and Science. No skill is lower than Average (+1).

SPECIAL ABILITIES

Inhuman Toughness: A Master has six health stress boxes instead of four. It can take an additional mild physical consequences.

Mind Control: A Master can use a Deceit maneuver to place a "Mind Seed" aspect on a character. He can compel this Aspect to force the target to take any action he wants them to. The Aspect goes away when the character succeeds at a Resolve roll at Good (+3) as an action, or at the end of the scene.

MONSTER OF GLUTTONY

Some people begin to remember their former lives and find that they were lives of excess. The desire to own, to consume, starts to

grow in their minds, becoming all-important to them. When this happens, they lose their humanity, a shred at a time with every new acquisition, every new thing they consume.

A Monster of gluttony is almost always corpulent, bulging with the things (and people) it consumed. Though it can look human (albeit a morbidly obese human), it does not think like one. A Monster of gluttony has but one desire: to devour all it sees. A monster of gluttony is capable of surprising speed and agility. It also has power over the minds of others to lull them into submission for short periods of time. When it does this, it opens its jaws impossibly wide and swallows them whole.

ASPECTS

Need to Consume; Everything Belongs to Me; Deceptively Quick and Agile.

fate points: 4

SKILLS

Good (+3): Deceit, Endurance, and Investigation.

Fair (+2): Fists and Weapons.

SPECIAL ABILITIES

Lull into Submission: The Monster of gluttony can make a Deceit attack against a creature's Resolve that deals mental stress. Successful attacks deals 1 additional point of stress. Consequences dealt by this attack usually involve losing free will. A Taken Out result generally involves the victim being eaten by the Monster.

MONSTER OF FEAR

Some people feed on fear. They love the way other people look and behave when they're afraid. The feeling they get makes them stronger, more confident. Memories can be implanted, and can help cover this up a little. It's difficult to suppress such a proclivity, and it almost always rises to the surface again. Most of the time these people simply become criminals, abusers, or people with political or financial power. They indulge their taste for fear, but it does not become them entirely. Sometimes these people lose their humanity altogether, giving themselves over to the lust for fear.

A Monster of fear looks human at first glance. Its eyes are too big and it stares too intently. It is just a little too tall, a little too lean, a little too angular. Something in its comportment tickles your terror, triggers that flight response. That's when the creature strikes. Monsters of fear can cow others, force them to live their greatest fears, force them to see phantoms and relive past traumas. These creatures do not stop until their victims have lost every last shred of their sanity.

ASPECTS

Feeds on Terror; Subtly Unnerving; I Know What You Fear.

fate points: 4

SKILLS

Great (+4): Intimidation.

Good (+3): Athletics, Endurance, and Resolve.

SPECIAL ABILITIES

Summon Fears: The Monster of fear knows what scares you and how to use it against you. It can summon phantoms of the things you fear to fight for it. Make an Intimidation roll against Resolve. If the Monster succeeds, it can create minions that only the PC can see, and that only attack that character. By default, the Monster summons one Fair (+2) quality minion. For every 2 shifts it generates on its Intimidation roll, increase the minion's quality by one or summon an additional Fair (+2) quality minion. PCs defend against these minions with Resolve. The minions deal mental stress, though they take damage in whatever way seems appropriate. Consequences gained from these minions tend to be fear-related. A Taken Out result can mean permanent insanity or even transformation into a Monster.

MONSTER OF FURY

Those who committed violent crimes in their lives before the Dome carry the stain of such crimes in their memories and in their souls. Their implanted memories cover this stain, but it can never be truly expunged. When such a person starts to regain her true memories, the stain grows and starts to take hold.

A Monster of fury is taller and more muscular than a normal human, with elongated limbs that give it an alien yet graceful gait and countenance. Its mouth is larger than normal and full of jagged fangs. Its eyes are flat black and hollow, and wicked claws tip its fingers. Of all the Monsters, a Monster of fury has the hardest time passing for human. Not just because of its inhuman appearance, but also because it simply doesn't have the patience to keep the ruse going. These creatures are rage incarnate: they live to murder, to rend and tear, and subtlety is not in their repertoire.

ASPECTS

Hatred, Rage, Destruction; Lacks Subtlety and Rational Thought; Animal Cunning.

fate points: 2

SKILLS

Superb (+5): Fists

Good (+3): Athletics, Endurance, and Might.

SPECIAL ABILITIES

Inhuman Toughness: A monster of fury has six health stress boxes instead of four. It can take an additional mild physical consequence.

Wicked Claws: Whenever the monster of fury hits with a Fists attack, it deals 1 additional point of stress.

MONSTER OF VICE

There are those who, in their previous lives, preyed upon the vices of others. Lust, greed, pride, envy: all of these things were ways in, gateways to exploiting the weak and gullible. When these people start regaining their memories, remembering their previous lives and how they lived off of those who could not control their base natures, they start to crave the thrill of that cat-and-mouse game again. The more this feeling takes hold, the better they exploit others' weaknesses. The more they do this, the stronger they get.

Monsters of vice are the most subtle of the Monsters and also the most human-looking. In fact, it's virtually impossible to tell the difference between a Monster of vice and a normal human under most circumstances. There are occasional tell-tale signs: a smile that's just a little too wide, with too many teeth; a cloyingly sweet smell on the air; a fiendish glint in the eye. These are hard to spot though, and often when one does it is already too late. These creatures feed on the excesses of others. The more their victims fall pretty to their own vices, the more powerful these creatures become.

ASPECTS

Give In to Your Baser Nature; Your Weakness is My Strength; Subtle and Hard to Spot.

fate points: 6

SKILLS

Great (+4): Deceit, Empathy, and Rapport.

Good (+3): Burglary, Sleight of Hand, and Stealth.

SPECIAL ABILITIES

Temptation: The monster of vice knows the weaknesses of others and how to exploit them. It always knows all of its victim's Aspects and can compel them in often extreme ways. This is a supernatural effect. Such compels are not limited to normal behavior or behavior that would make sense in the situation. In addition, the Monster of vice can escalate compels, offering up to 3 fate points for a single compel. The victim has to pay a similar number to resist the compel (if they choose to do so).



CHAPTER 5: RUNNING THE GAME

In your role as the GM, you take control of every single person in the Dome who is not controlled by the players. You provide opposition and aid, describe the world around the PCs, and make it come alive for them. Here, then, is some advice on how to portray the Dome, how to work within the strictures set by the game.

A VICTORIAN WORLD

The world of *The Demolished Ones* takes many cues from Great Britain of the Victorian era. Romanticism and mysticism are on the rise, rationalism is on the decline, and sexual restraint is considered a moral good. Overcrowding is a serious issue and the burgeoning population combined with the advent of coal-burning technology makes for dirty streets and dirty air.

Theatre and the arts are the entertainments of the well-to-do, though many also enjoy more mystical events such as ghost conjuring and mesmerism. Many people talk of visiting the seaside or going to small fishing villages. In the Dome, this is just talk. Nobody actually leaves - they just think they do.

Advances in medicine allow doctors to perform once-painful surgeries and procedures easier and less messy, though the survival rate for such things is still frighteningly low. The very poor have the worst of this, having to rely on volunteer hospitals. These places are more often known as gateways of death than as places of healing. The wealthy - or even the moderately well-off - on the other hand can afford to hire private doctors and receive a much higher standard of care. Nobody notices if a few hundred poor people die of their illnesses.

Poverty is rampant, such that the entire northern half of the Dome is devoted to housing and providing menial work for those who were not born with the proverbial silver spoon. Poverty leads to disease, which spreads through the Dome rapidly because of its confined nature. It also leads to crime. There is no shortage of crime in the Dome. Much of it was not planned or accounted for by the Masters.

When you describe the world, use Victorian imagery (a quick Internet search can give you many examples). The mode of dress is Victorian, the patterns of speech are Victorian, and the patterns of behavior are Victorian. For all that, though, there are things that don't fit. Sprinkle in anachronisms when it seems appropriate to do so.

A WORLD OF ANACHRONISMS

Steam technology revolutionized the world, and played a large

role in Victorian England. It plays an even larger role in the Dome. Steam technology and clockworks are everywhere, and capable of things that are patently impossible with such technology in the real world. Although the technology of the Dome is more-or-less in line with what existed in the actual time period it's modeled after, feel free to play things fast and loose.

Technology in the Dome should serve your story first and foremost. If it would make sense to you that cars have seat belts, then they do. If you need the PCs to see something on a television, then put one in the world. If it would heighten the drama for an assailant to have a Tommy gun, then give him one. Don't feel confined by what existed in Victorian England or by what you know (or don't know) of the time period.

Remember that, though this looks like Victorian England, it's not. This is the Dome, a place created by a race of inscrutable alien beings to serve as a simulacrum of reality. The Masters try to maintain consistency with reality, but they do not fully understand humans or what details are important and which ones are not. Many of the anachronisms in the Dome are born of a fundamental misunderstanding of history, psychology, or even human technology.

This is not limited to technology. Art, theatre, figures of speech, important events in history: everything is fair game. Use this to your advantage. It can be extremely effective if the PCs start off thinking they're in Victorian England, but then someone does or says something that doesn't make sense. Or they see a television or walkie-talkie. Use the anachronistic nature of the Dome to sow doubt and plant the idea that this place is not what it seems.

A NOIR MOOD

The mood of *The Demolished Ones* is also at odds with the Victorian aesthetic. This game should feel far more like a noir detective story than a story of Victorian England. Hard boiled detectives, ruthless criminals, femme fatales - all of these things have a place in the story.

When describing the scene, noir conventions set the mood. Stark contrast between light and shadow combined with depictions of urban squalor can be quite effective. This stark contrast doesn't extend to the people in the world, though. Moral ambiguity is the rule. Everybody does things for their own reasons, and those reasons can get pretty deep into gray territory.

Greed and jealousy are the motives for criminals to do what they do; make that clear when you're portraying the bad guys. Flashbacks are an important element of noir, particularly flashbacks

that shed light on a protagonist's dark past. Since this is mechanically reinforced within *The Demolished Ones*, you should use it to your advantage.

In noir fiction, the world is fundamentally unfair. The game is rigged against those who would do the right thing, and everybody's out for themselves. This is license to really put the screws to the PCs. After all, most noir heroes only triumph (if they triumph at all) after they've been beaten bloody by the bad guys, so feel free to lay into the PCs and make them feel the hurt.

LOVECRAFTIAN HORROR

A fundamentally nihilistic worldview typifies the horror fiction of H.P. Lovecraft. Immensely powerful otherworldly beings exist, and, while they're not outright hostile toward humanity, they are dangerously indifferent. These beings might destroy the world utterly without even realizing that they've done so, so insignificant are we. The very presence of these beings corrupts those around them, driving them mad. Knowledge is dangerous in and of itself, and those who know about the Old Ones invariably fall victim to the most gruesome of fates.

Take those ideas and tone them down a little bit and you've got a good idea of what sorts of horror elements should be in a game of *The Demolished Ones*. There are a few key areas where this element comes into play.

The first is the Masters. The Masters are not human; they are alien creatures of some sort who look human but are fundamentally wrong in some way. They are not hostile to humanity, but neither are they entirely indifferent. They seem to want to learn about us - by creating elaborate experiments within their Dome for reasons we cannot fathom. While they may not be indifferent to our existence, they are certainly indifferent to the fates of individual humans. People are used and thrown away as needed, their memories rewritten again and again until their minds can tolerate it no longer.

Some people - like the PCs - start to learn the truth eventually. They recover their memories. With those memories come power. But that power and those memories come with a cost, too. Knowledge of the truth is, itself, dangerous and can drive an unwary or incautious individual entirely mad, turning him or her into a monster.

A WORLD OF LIES

No matter how realistic your descriptions are, no matter how convincingly you portray your NPCs and villains, always remember: everything in the Dome is a lie. None of the people who live in the Dome (with very few exceptions) are who they think they are. Many of these people have had several different lives before the one they're currently living. They don't have any recollection of



Ladies of the Victorian and Noir genres.

these former lives, nor do they have any idea who they truly are or where they truly came from.

Because the Masters have trouble understanding creatures such as us, these memories are sometimes inconsistent. So is the world. You'd think that would cause people to start learning the truth. This is rarely the case. When confronted with the truth, most people react first with denial, then with irrationality, then with violence. They don't want to know the truth; it's too painful and frightening.


RUNNING THE STORY

The Demolished Ones is a complete story arc with your players' characters set as the main characters of that arc. Keeping the elements of the world in mind will go a long way toward making the story come alive. There are a few things to keep in mind beyond what's been discussed if you want to keep the players engaged and pushing forward in the story.

A STORY ABOUT IDENTITY

The PCs awaken in an anonymous warehouse with no memories of the place they inhabit, a place both familiar and strange at the same time. This is deliberate. The world of the Dome has familiar elements, but it's also a new setting to them, a setting that you can introduce naturally as the PCs discover everything for the first time.

This includes their discovery of themselves. The PCs' identities are important. They are going to discover who they are as they



discover who their allies are and the forces arrayed against them. They'll learn about their own pasts while they learn about the present of the Dome and the future they have a hand in making.

The world they now live in is an important element of the story, but their own place in that world and their reactions to it are far more important. Make sure you describe the setting and frame scenes in such a way that it invokes memories that the PCs have discovered already and that foreshadows memories that have not yet revealed themselves. These characters have lived within this world before now. Though they start as blank slates, the world reacts to their presence. Some people may even remember the PCs – though they won't necessarily reveal such a thing initially.

A NOIR STORY

As important as the PCs' identities are, the events around them are still important. The PCs do not exist in a vacuum. Though the world was arranged for their benefit to some extent, it is full of people with their own agendas. These agendas, and the interactions between them, invoke the noir mood of the story.

The people that the PCs interact with have their own motives and goals. They do the things they do because of greed or lust or ambition, even if those motives were planted in their brains. The world is dirty, many of the people desperate. There is a vast gulf between the haves and have-nots. Even the so-called middle class is much better off than the people of the Narrows. Crime, betrayal, corruption, vice; the PCs should see these things again and again.

The PCs are cast in the role of noir heroes. Noir heroes fight against the injustice of the world. They fight the corrupt and diseased establishment, whether it's the government or the criminal underworld. For all their noble intentions, though, noir heroes are often fatally flawed, imperfect heroes for an imperfect world. The PCs don't know just how flawed they are when the story begins. They find out by the time Act II is over. It's your job to make sure they internalize their characters' flaws.

Noir is also about temptation. There is plenty of that in *The Demolished Ones*. Tempt the PCs to use their powers as they discover them, but make sure they feel the consequences of that temptation. Truth is power in the Dome, and power always corrupts.

In addition, factions will court the PCs, trying to gain their assistance against the others. It's your job to make it clear that a choice must be made. None of these choices are good ones. Noir is not about making the easy choice; doing what's right is never easy. The PCs must make the choices they think are right (or right for themselves). Any choice they make should feel like a Faustian bargain. None of the factions they can ally themselves with have their best interests at heart. Though good could possibly be found in any of them, none of them are angels.

A HORROR STORY

The PCs will encounter things that cannot be explained by science. People live lives of brainwashed oblivion, unable or unwilling to see the truth around them. Monsters stalk the streets preying upon the people around them. Some of these Monsters used to be human; many still are. The Masters control everything, it is a shadowy organization that plays with humanity as if they're tools or toys or test subjects.

These external horror elements can effect a mood of dread and despair, but there's more to it than that. The most horrific things the PCs will likely face are internal threats as their own memories come to the surface. Each of the PCs has a set of true memories that will surface during Act II. Every PC is broken or wicked in some way. The real horror of the story is in the PCs learning what they've done in the past, what they're capable of, and how easy it would be to do it again.

Tempt the PCs with power, power at a steep cost. Every time they call upon their abilities they give in to their darker natures, allowing who they once were to become who they are now. It's a slippery slope, one that leads to the loss of one's own humanity. As the GM it's your job to show them the edge of that slope and to give them a little push.

SWEATING THE DETAILS

It can be hard to keep all of the details of the story in mind. There are a lot of characters, places, creatures, and plot threads to hold in your mind. While you do that you have to make sure you establish the appropriate mood and underscore the appropriate themes. How do you do that?

It's simple: don't sweat the details. There's a lot of specific information on how to tell the story within this book, both in terms of mechanics and story elements. Here's a dirty little secret: it's all malleable. The goal is to tell a compelling story, to draw your players in and to make them feel what you want them to feel. Make them want to continue the story and to find out what happens next. If referring to the book to find out what a specific rule says or what a specific character's name or statistics are would break the tension or ruin the mood, don't do it. Make something up.

The bottom line is that you're the GM. You, not the book, make the game world come alive. There are rules here to make your game better, not to tell you how to play. There is a specific narrative with specific events and specific people in it that is there to give you a framework, not to act as a strait jacket for your creativity. Use as much or as little of what's in this book as you want to, change what doesn't work or what you can't remember, and have fun. Don't worry about not running the game as it's written here; that's not important. What's important is that the game you run is awesome. Everything in this book is secondary to that.



THE PLAYERS

The PCs in *The Demolished Ones* are in a unique position: they know nothing about themselves at the beginning, and they are not fully in control of what they learn about themselves. There are a number of opportunities this presents, and also responsibilities.

BLANK SLATES, DARK PASTS, UNCERTAIN FUTURES

Like many other role-playing games, *The Demolished Ones* starts the players with a blank character sheet and possibilities ahead. Unlike many other games, though, the players do not make their characters ahead of time or even during a group character building session before the game starts. In *The Demolished Ones*, the game is the character building session; each PC develops throughout the first two Acts of the game. The player only has a complete character by the time the second Act has ended.

During Act I the players get to choose their own skills, aspects, and stunt. They get to decide who their characters are, or at least who they think their characters are. This doesn't mean that you don't have a hand in character progression. In fact, you should be involved. Many players aren't used to this sort of character creation and might need help thinking of good memories and mechanics to go with them. Help the players when they seem to be floundering.

You can do this by making overt suggestions. You can also lead with the sorts of challenges you present. If the PCs must escape from the police or from a ravaging Monster, mention a car nearby that seems like it could be easily stolen. If none of the PCs have the Drive skill, ask if someone wants to take it. If someone does, prompt that player to narrate a flashback or to write down a memory that explains his or her skill behind the wheel. Help the player to come up with an Aspect that goes along with it.

In the second Act, things change a bit. The characters no longer have direct control over how their characters gain abilities; you do. You hand out memories to the players. They still have some control over what skills and aspects come with their memories. There are more limitations placed on their choices. This will make their job a little easier, but it makes yours harder. Present players with memories that will have maximum dramatic impact in the moment, but will also provide them with useful skills and Aspects. Sometimes it helps to plan which memories you will give them ahead of time and what the triggers for those memories might be.

Finally, once the players' characters are mechanically complete, Act III starts. While there is no further mechanical development of the PCs during this Act, here the PCs come into their own. The players get to choose how their characters' story arcs resolve themselves. In this Act, it's your job to present the players with

many options (none of which should seem like an easy choice) and allow them to come up with a plan and execute it. Don't make it easy. Reward cleverness and choices that have weight.

THE TEMPTATION OF POWER

As the PCs start to gain their true memories they also gain true Aspects. These true Aspects differ from their other Aspects. They provide real power over the environment and over the characters around them, power that they haven't tasted yet. Encourage them to use this power, show them how easy it is to use and how rewarding it can be. Don't make it too easy.

Remind them as they use their powers that it comes with a cost. It's tempting, yes, and it can make situations considerably less difficult than they might otherwise be, but it is a poisoned apple. The more they use their powers the more they descend into madness, eventually becoming Monsters themselves.

It is not much fun if one PC becomes a Monster when there are still two hours of game left to play. If it seems like one player overuses the powers, impress upon that player the consequences. Don't discourage using true Aspects outright, but try to slow that PC's descent into depravity.

Ideally, you want PCs to become Monsters in Act III, when the tension and drama are at their height and the stakes are at their highest. If this happens, you might even allow monstrous PCs to continue playing their characters after transformation. Feel free to compel their Aspects frequently to hammer home the idea that they are no longer fully in control of their actions.

INTRODUCING THE GAME

The Dome can be an unfamiliar place with familiar trappings. The nice thing about the PCs being amnesiacs is that this is fine; the world should be unfamiliar. You don't have to explain anything before starting the game. You can instead introduce elements of the world – the Victorian aesthetic, the anachronistic technology, political factions, parts of what the citizens call the City – as your players discover them, showing them only what you want them to know a piece at a time. Your players make no assumptions about the world because they know nothing about it. This is an enormous opportunity.

There is another advantage to amnesiac characters: they start off with no game rules to worry about. This makes *The Demolished Ones* an ideal game to introduce the Fate system. You have the freedom to introduce elements a piece at a time. The first time someone has to make a Burglary or Investigation roll, you can explain how skill rolls work. You can ask that player if she wants to write that skill on her character sheet, allowing you to introduce them to the first piece of character creation and, through that, Aspects.



CHANGING THINGS

A considerable amount of information included in this book helps you run a game of *The Demolished Ones*. It's possible that it's not enough. Perhaps your group played through this story and wants to continue playing within the world. Perhaps you have ideas for how to tweak the game more to your players' liking. Perhaps you simply have a great idea for how to change elements or to create your own story whole cloth.

PLAYER-FACING ROLLS

There's a lot to keep track of as the GM. Maybe you don't want to worry about rolling fudge dice and calculating totals and such, or maybe you just like the idea of player-facing rolls. When the players make all of the rolls in the game, player investment can be higher. It has the advantage of eliminating the "double jeopardy" of rolling well, only to see your opponent roll better, which some players dislike. Finally, player-facing rolls can speed conflicts up considerably.

Fortunately, this is easy to do! Whenever you'd normally roll a skill for an NPC, just use that NPC's skill value as the difficulty. The most common roll on four fudge dice is a neutral result. This optional rule assumes that the NPCs always roll the most common result. Invoking aspects can push this higher, adding +2 to the difficulty of the player's roll (use this effect even if you're also using the Grittier Aspects rule, below).

GRITTIER ASPECTS

The Demolished Ones is supposed to be a gritty noir horror story; things should be dangerous and difficult for the PCs. Some people feel that aspect invocation can make things feel too pulpy. After all, allowing the players to add multiple +2s to their rolls can make them seem far more competent than some groups like.

There's an easy fix for this: disallow the +2 effect of invoking an aspect. This means that the players can still invoke aspects on rolls by spending fate points. The only effect that such an invocation can have is a re-roll of the dice. This keeps aspects relevant and useful, particularly on bad rolls, but makes them riskier and caps their effectiveness. With this rule, you know for certain that a player with a Good (+3) skill in Burglary will roll *at most* a 7, barring any stunts that might push that higher.

Speaking of stunts, if you use this rule, you might want to allow players to create stunts that let them use the +2 effect of an aspect invocation with a particular skill. For example:

Example: *Never See Me Coming:* When you invoke an aspect on a Stealth roll, you can gain a +2 to the roll instead of re-rolling.

CHANGING THE PLAYER CHARACTERS

One of the simplest changes is to alter something about the players' own characters. Interestingly, such a simple change can have a significant impact on the way the story plays out with relatively little work on your part. If you want to play through the story as-is while tailoring it to your group, changing the PCs' true memories is the easiest way to do that.

The personalities included in PEOPLE, PLACES, AND THINGS reduce the preparation required to run the game. If you don't mind a little prep work, change these personalities and memories or even make up entirely new ones to suit your group. There are a few things to keep in mind:


First, the personalities all provide a dark secret that the player learns over the course of the game. This reinforces the tone of *The Demolished Ones*: truth is power and truth is dangerous. As a noir story, the players should expect someone to betray them; they may not suspect that they will betray themselves. As a horror story, the players should expect to face uncomfortable truths and horrific realities; they may not suspect that those will come from their own minds.

If you want a more action-oriented, adventurous feel, create personalities that reinforce this feel. If you'd prefer a game where all of the PCs connect to each other through bonds of loyalty and trust, build those bonds into their true memories.

The mechanical elements granted alter when you change the PC personalities. Try not to leave any one skill out of your set of personalities. You may otherwise write the PCs into a corner that they can't get out of because they don't have access to the right skill. Aspects should receive more thought. Remember that these are true Aspects: they have significant power within the world. Make them useful but not too general. Make sure they are double-edged so that they can be compelled often.

Another way to change the PCs is to reverse the way memories are obtained. Start the PCs with a set of pregenerated false memories – along with their associated skills, perks, and persona aspects – and allow them to make up their own true memories. This leads to a different sort of game. The PCs start off with more power than they otherwise would. They also start off with less control over who their characters are (or think they are).

Being able to choose their own true memories means that those memories won't betray them. They will have far more control over their most powerful Aspects. The characters don't start as amnesia. They have personalities in place, roles within society, and they get to choose how false those roles are. This technique can be good for shorter games, particularly games at conventions or demos at stores.



A similar technique is to make pregenerated PCs. Start them off with set personae, then give them true memories later. They'll have less control over who their characters are (a lot less) but it can speed up the game considerably if you're pressed for time. This is the ideal way to run a shortened version of the game at a convention.

CHANGING THE STORY

Changing the story doesn't require a lot of thought toward specific mechanics. Think about maintaining narrative consistency. Nearly every character in the story is there for a reason and has a role to play. Removing one completely leaves a hole that must be filled. Changing one may require changing other parts of the story.

In the end though, the game is yours. You may decide you want to shorten it or lengthen it, add or subtract scenes or whole acts of the story. Doing so will have mechanical repercussions as character development ties to scenes and Acts. If you shorten Act I, start the PCs off with some of their skills and aspects before character generation. If you remove Act I entirely, start them off with about half of their abilities. You'll have to come up with a new way to get the players involved in the story in the first place.

ALTERNATE STORIES

You may want to tell a different story in a different part of the Dome. This is entirely possible, and encouraged. The Masters have been manipulating people for their own inscrutable experiments for a very long time. Not every experiment is as dramatic as the one presented in this book. Some are much shorter and simple. Others are longer and more epic in scope.

If you want to create your own stories, use the characters, locations, and monsters provided in *PEOPLE, PLACES, AND THINGS* as a starting point, making your own material as needed. Recycle as much as you can; it's easier, for one thing. If your players already played through the story presented in this book, familiar characters and places will help them feel like they are in the same world. They will provide a sense of consistency. You may also find some of the advice above in *Changing the Player Characters* helpful; different stories necessitate different protagonists, after all.

FURTHER STORIES

Maybe you don't want new protagonists. Maybe your players like the characters they have and want to continue playing with those characters. It's possible that things were left unfinished when you ended the main story and you all want to continue to explore the Dome. Go for it. Again, much of the advice above will prove useful to you here. You may need rules for character advancement beyond what is provided in *SYSTEM OF RULES*. It doesn't make sense that the PCs would stop learning and growing once they've recovered their memories.

When the PCs accomplish important things within the story, they reach milestones.

A minor milestone occurs about once every session or two. When this happens, each PC can swap any two skills on his character sheet, or swap a skill he has with a skill he doesn't have. The PC can instead reword an Aspect, changing it into something else, or change the way a stunt works.

A major milestone occurs once or twice during an entire story, when big things happen. When this happens, a PC can increase one of his skills by one step on the ladder or take an entirely new stunt (in addition to the ones he already has). This comes in addition to the benefits of a minor milestone.

WHAT'S OUTSIDE THE DOME?

At the end of the story, a transport arrives that the PCs can use to escape from the Dome. Nowhere is it mentioned what's outside the Dome. This is deliberate. It's up to you as the GM to decide what lies outside. Perhaps the Dome is a space station in deep orbit, or an underground pod near the Earth's core. Maybe humans grow in vats, or maybe the Dome is a prison where the people of Earth ship their worst criminals. The nature of the Dome, and the nature of the world outside it, is up to you and your group.

The Masters and their origins are similarly vague. Where did they come from? What are they? Why do they do what they do? These are all questions your players might want answered. It is up to you to provide them. If you think your players want to continue playing after the conclusion of the story, or that they might want some closure, come up with answers to them. Your answers are canon within your game; they are the correct answers.

One final thing to think about should the players want to venture outside of the Dome: do their powers still function? The Dome is built on lies, and truth has a very real power within it. The same might not be true outside the Dome. The PCs might leave the Dome as beings with godlike power only to find that, outside it, they are mere mortals. This can be an interesting opportunity for powerful choices: do they live lives as normal people in the real world, or do they live as kings in the Dome where they know everything is a lie?

Or maybe their powers do work. Maybe the powers are intrinsic to them, and not granted by the Dome and its nature. Like so much else, it's up to you.

THE CHE

Prominent Man Goes Missing

Jack Smith, prominent gentleman, author, and philanthropist, went missing two days ago, August the 15th. He disappeared unexpectedly from his two-story house on Beacom Street.

Said a neighbor, "He simply vanished. One day he was at home, the next morning he was not. I thought nothing of it but he hasn't returned since."

Upon searching his house the police found no immediate evidence of foul play, but admitted that things did seem strange. A city-wide search is on for Mr. Smith, and the police think they know where Smith might be. They suspect he is being held against his will, and expect to return him to safety soon.



many of the party goers
the morning hours. The host
was quoted as having said that she
she was going to be making everyone
breakfast and possibly an early lunch.



Society Helps the Poor Orphans!

This past Friday marked the sixth annual Benefit for the Betterment of Poor Orphans, an event paid for and hosted by the Society of Free Thought. The Society, an upstanding organization that always works to the betterment of the City at large, said that the Benefit was a rousing success, even better than last year's!

Luminaries from every echelon of society attended the gala, and a good time was had by all. The Benefit raised record funds for the children of the orphanage wing of Cyrus Cattage Voluntary Hospital.



Brothers and Sisters,
welcome!



Have you the nerve and wherewithal
to plumb the depths of your mind
and discover the truths of the universe?

The Society of Free Thought
can show you how!



Come to the Hall of Free Thought,
Merchant's Gate 307.

- A Friend



Brothers and Sisters, welcome!

Mind Control?
Brainwashing?
They have
tendrils
everywhere

Have you the nerve and wherewithal
to plumb the depths of your mind
and discover the truths of the universe?

The Society of Free Thought
can show you how!

I'll bet they can!

Come to the Hall of Free Thought,
Merchant's Gate 307.

Members:
Tock
Caul
Charles
could be anyone

My 'friend' left
this on my door at the
Cassius.

They know
where I'm
staying!

- A Friend



The Smiling Cherub. Midnight.

-A Friend





REFRESH:

Name: _____

Distinctive Physical Characteristic: _____

How You Seem to Others: _____

STRESS

Health: ☐ 1 ☐ 2 ☐ 3 ☐ 4

Composure: ☐ 1 ☐ 2 ☐ 3 ☐ 4

Mark the box equal to the stress taken. A filled box rolls up.
If you can't roll up, you are taken out.
Stress goes away at the end of the scene.

THE PERSONA

1. _____

2. _____

3. _____

4. _____

Invoke: spend a fate point for +2 or reroll.
Compel: accept a fate point to complicate your life.

CONSEQUENCES

Minor (2): _____

Moderate (4): _____

Severe (6): _____

Take a consequence to reduce stress.
Consequences are aspects.

THE TRUTH

1. _____

2. _____

3. _____

4. _____

Push: do something beyond normal human ability.
Tune: force someone else to behave in accordance
with your aspect.
Shape: use your aspect to alter the world around you.

SKILLS

Great (+4) _____

Good (+3) _____

Fair (+2) _____

Average (+1) _____

All skills not listed here are rated at Mediocre (+0)
Roll 4dF and add your skill's rating.
Aspects and Stunts can be used to modify rolls.

EQUIPMENT

Every piece of equipment is an aspect.

STUNT

STUNT



INDEX

A

Advancement 81
Adversaries 9
Aspect 10
 choosing during character creation 18
 cost of pushing, tuning or shaping true aspects
 22. See also *Consequences*
 creating new 16
 gear 15
 persona aspects 19
 true aspects 20
 pushing a true aspect 20
 shaping a true aspect 21
 tuning a true aspect 21

C

Character Creation 18
 during Act I (The Persona) 18–19
 during Act II (The Truth) 19–20
Character Sheet 87
Compel Aspect 10
Consequences 7–9
Core Mechanic, The 4–5

Creature 73–75

D

Damage. See *Consequences*
Dice 3. See also *Fudge Dice*
Dome, The 23
 map 24

E

Exchange 7

F

Fate Game System 3

Fate Points 3
 for the GM 25–26
 recovering 10
 starting amount per session 18
Four Actions, The 5
Fudge Dice 3

M

Mental Stress. See *Consequences*; See also *cost of pushing, tuning or shaping true aspects*
Minion 9

N

Non-player Character. See *NPC*
NPC 9
 earning and spending fate points 26
 list of 61–68

O

Opposed Roll 4

P

PC 3
Physical Stress. See *Consequences*
Player Character. See *PC*

S

Scene 25
Setting 23
Skill 10–15
 advice for choosing 16–17
Stress Box 8
 recovery 8
Stunt 10–15
 creating 17–18

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You wake in a room.

You don't know where you are, where you came from, what's happening. You don't know who you are. Your identity has been taken from you. It will come back with time, but can you trust it? This world is not what it seems. Are you?

And then there's the murder.

Who killed the dead man? Was it you? Was it one of the people who woke in the room with you? Are you all being blamed for a crime you didn't commit? If you want to keep your freedom, you'll need to solve the mystery of Jack Smith's murder while you solve the riddle of your own identity. But is freedom even possible, or is it just another lie?

This is a game.

The Demolished Ones is a game about identity, amnesia, and the power – and danger – that comes with knowledge. This game uses Fate, a rules system that helps you build characters with personalities, histories, and baggage. If you're not familiar with Fate, don't worry: this game teaches you everything you need to know.

This is a story.

This book also includes a full story for you to play through. It contains all of the characters, locations, and events that you'll need to tell a story of mystery, intrigue, identity, and horror.

Welcome to The Demolished Ones.

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FATE

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