

<Title>Survival of the Able

<Subtitle>*Survival Horror in the Middle Ages*

The Black Death has come to your village. Everywhere around you people are succumbing to the plague. Quarantines are doing little to stem the tide of decay that is coming your way. Worst of all, you and the others in your almshouse have been left to fend for yourselves.

Oh, and did we mention plague victims are rising as zombies?

In *Survival of the Able* you're a person with a disability living in a European almshouse when the Black Death comes to your town. Little is known about where the plague originated or how to stop it, but those who die from it are rising again—and they're hungry for flesh. Since everyone else has succumb to the plague, it's up to a handful of you to make your way out of town and away to safety.

In this game, you will:

- Play a character with a disability who lives in Medieval Europe.

- Encounter challenges such as disease, zombies, burning buildings, terrible weather, fatigue, and stress.

- Experience discrimination based on your disability, fear that you might have the plague, or both.

- Overcome incredible challenges against all odds, despite your disability. You probably won't get much credit for your achievements, but at least you won't be dead.

- Unless you do die, in which case you may turn into a zombie and try to eat your friends.

<h2>Setting and Tone

The primary goal of this game is to explore what it is like to have a disability. We set the game in Western Europe circa 1347 A.D. because we wanted to put you into a world where people with disabilities (PWDs) have few protections. There are no civil rights laws to ensure equal rights and fair treatment for PWDs, and most people perceived PWDs to be weak, if not helpless.

Many PWDs in this setting were sent to live in almshouses, which are church-run facilities where PWDs could be taken care of (as if they weren't capable of taking care of themselves). The perception of PWDs was poor overall, and even people whose lives were devoted to their care didn't often see them as fully capable human beings.

As a person with a disability in this setting, you will be challenged to overcome peoples' fears and judgments. You will have no choice but to survive during a zombie apocalypse. The only non-disabled people you know will be unable to care for you, so you must either overcome the stigma of your disability or join everyone else in a mass grave.

Meanwhile, you do not have the luxury of adaptive aids or accommodations that we might take for granted today. Braille and Sign Language have yet to be invented, let alone wheelchairs, elevators, talking computers, etc. You cannot simply rely on technology to overcome the challenges presented by your disability, so you must use your other skills to survive.

As if all that weren't enough, you'll be faced with surviving the Black Plague, armed with next to no knowledge of its symptoms or effects. You don't have history books or lessons to tell you what to

expect. You'll need to rely on your own observations, wits, and teamwork to figure out the best way to avoid plague-ridden areas and how to kill zombies so they don't come back.

If this all seems overwhelming, then you're on the right track. This game should challenge your perceptions, your wits, and your courage. It may not be easy, it may even be uncomfortable at times, but you'll come out a stronger person if you're able to survive.

<h3>Europe in the Middle Ages

There are a lot of history buffs who could tell you, in fine detail, what Europe was probably like during the Middle Ages. Although we appreciate history and historical gaming, realistic recreation isn't the purpose of this game—there are zombies, after all. We intentionally leave out place names, typical historic figures, and the like for a few reasons:

The primary purpose of the game is to explore living with disabilities, not to get bogged down in the minutia of historical recreation.

We don't want players or Game Masters to feel like they need to know everything about Medieval Europe to play this game. A general idea of what it was like should suffice for our purposes.

Odds are good that our own perceptions of this era pale in comparison to the true, gritty reality of life for 14th Century Europeans. Most of us nowadays would have a hard time simulating Medieval life.

Ultimately, this is your game. The more we add to it, the more confining it feels.

With all that in mind, there are a few historic references we keep and assumptions we make throughout this book. Our goal is to first set the tone of the game and then let your imaginations run wild with it. Following are the important things to keep in mind; everything else you can make up as you go.

<h4>Black Plague

The Black Plague (also known as the Bubonic Plague or the Black Death) was a catastrophic disease which decimated the population of several regions of the world between about 1338 and 1351 A.D. The plague is believed to have arrived in Europe sometime near the end of the year 1346. By 1347 it was spreading rapidly, but knowledge of the pandemic was not widespread until later.

That makes 1347 the perfect starting point for a game of *<i>Survival of the Able</i>*. Just enough time has passed to make the plague widespread, but not enough time has elapsed to make it a well-known problem for smaller, isolated communities such as St. Giles' Almshouse where the adventure begins. Those are the assumptions we are working on when setting the game in the period we did.

We now know there were multiple strains of the plague, but our modern science has no place in 1347. At the time, there were multiple competing theories about the source and causes of the plague. Chief among them were "bad air" (miasma), divine retribution, and demonic influence. All of these might come up as topics of conversation within a single game session.

Plague symptoms varied by strain, but historic accounts varied wildly and 21st Century scientists can't even describe them all with certainty. That means we get to make up our own symptoms and effects, up to and including zombieism. As the plague relates to this game, most characters who contract it have the following symptoms and effects:

Lifecycle of the Plague

A healthy person comes into contact with someone who is infected. The disease passes to the healthy person either by touch or by inhaling the bacteria after the infected person coughs nearby.

The newly infected person feels no symptoms for about twelve hours.

Patients experience painful aches in their joints and bones.

Coughing, vomiting, and diarrhea begin within an hour or so of the aches and pains.

Boils, sores, and lumps begin forming on the patient's body. Lumps eventually swell to the size of chicken eggs.

Black or purple spots appear on the patient's skin.

All symptoms become more severe. Death occurs in 90% of patients within 2 to 7 days.

The night following the patient's death, their body reanimates. They still carry the plague bacteria. Also, because the whole process of dying is very taxing on their body, they're now extremely hungry... for flesh.

<h4>Geography

The geographical location of St. Giles' Almshouse, the assumed starting location for your game's adventures, is intentionally undefined. We picked "Western Europe" as the broad geographic region for the game's setting, but we didn't want you to have to study maps and deal with all the baggage that comes with precise historical accuracy.

This game could easily take place in the regions we now know as England, France, Italy, Germany, Poland, Belgium, or other countries in Europe. Nearby cities could be named anything you choose, whether you'd like to look them up on a historic map or come up with the names yourself.

Many cities were built to be within a day's travel of each other, which is part of the reason the plague was able to spread so quickly. Of course, that assumes you know where you're going, the weather is on your side, and you're fit for walking. There will be plenty of opportunities to get lost in the wilderness, despite the relative closeness of settlements.

One thing to note: if you're looking for some flavor outside Western Europe, there's plenty of world to explore. People with disabilities have always existed throughout the world, and the Black Death didn't get its start in Europe. If you would rather set your game in Asia or the Middle East, go for it.

<h4>Religion

The Catholic Church was the driving religious force in 14th Century Europe. Although individual religious beliefs varied to some degree, the Church had an enormous impact on the lives of everyone in the area at that time.

For this game, we assume that your characters are at least willing to pray for divine intervention from time to time. How much you want to get into religion beyond that is entirely up to you and your group. We don't want to get into religious debates at the gaming table, and we would encourage people to set their own beliefs aside before playing this game. Also, we ask that you avoid acting out any religious rituals (real or imaginary) while playing. You can easily say "I pray to St. Giles" without *actually* saying a prayer at the gaming table. This is especially important if you are playing in a public space.

As we've mentioned, we are not trying to extensively recreate life in the Middle Ages. That includes going into detail about faith and worship. We do, however, recognize the influence of the Church during this period and felt it important to honor that aspect of history.

If religion, or a specific religion, isn't your thing and you just can't bring yourself to get past it, then we suggest renaming some of the game's features to suit your style. Blessed Dice can easily be Magic Dice,

Luck Dice, or something else entirely. Rather than praying to patron saints, you can call upon the universe, Lady Luck, or anything else that works for you.

<h4>Technology

This game is set in the year 1347 A.D., which means you don't have access to modern amenities such as electricity, indoor plumbing, and shotguns. In fact, there were no firearms of any kind, and laypeople rarely had more to defend themselves with than kitchen knives and pitchforks. If you could find it laying around a 14th Century farmhouse or church, your characters could probably find it in their almshouse.

With that in mind, most buildings weren't extravagant by today's standards either. We'll discuss architecture in more detail when we talk about Zones (see page XX), but for now you can just picture one-room houses made of stone or wood, small churches with a few different sections, etc.

<h2>Portraying Disabilities in a Game

<i>Survival of the Able</i> explores what it is like to be a person with a disability. In this game, you'll play as characters who don't fit into the traditional RPG mold of able-bodied heroes and heroines. You'll be playing normal people who aren't prepared for what's about to come their way, but you're going to adapt and survive regardless.

The number one rule about playing characters with disabilities is: have fun, but be respectful. RPGs often venture into wild and crazy territory, and you may encounter some hilarious antics when trying to get your deaf character to communicate with your friend's blind character using sign language. Don't be afraid to ham it up if you and your group finds that to be fun, but be aware of how your actions and words affect other people.

You may be sitting down at a table with someone who actually has a disability, or you may have a disability of some kind yourself. It's okay to ask someone what they consider fun or off-limits. Always treat a person's opinions with respect and sensitivity; if you're asked to stop a behavior or refrain from a specific type of joke, please do so without question.

<h2>The X-Card

The X-Card is a powerful artifact with the ability to stop unwelcomed mischief in its tracks. Game Masters may consider using this card at their own tables to ensure nobody is too uncomfortable with what's happening at the table. Different people have different tolerance levels when it comes to things that bother them, and this tool helps people speak up for themselves when they feel they've had enough.

<h3>What is the X-Card?

The X-Card may be a physical object, such as a piece of paper or card stock with an X drawn on it, or it can simply be a safe word or phrase. Any player can call upon its power at any time when they feel things have crossed the line.

Some groups like to have a card for each player, which they keep in their own space and display when they need to invoke it (see below). Others prefer to have a single card in the middle of the table which a player can tap or mention. It doesn't matter what form the card takes as long as everyone agrees to use it and respect it.

<h3>Invoking the X-Card

At any time, any player (including the GM) can invoke the X-Card. They do so by holding up their own card, tapping the card in the center of the table, saying “X-Card,” or using whatever method has been agreed upon. Players invoke the X-Card whenever they feel like they have reached a level of discomfort they don’t wish to cross.

Whenever someone invokes the X-Card, the GM and other players should stop what they’re doing and take a moment to collect themselves. Afterward, the game should change tone, pace, or an aspect of the scenario which triggered the X-Card.

<example>Example

Agnus encounters a zombie for the first time. Since her character is deaf, the GM decides to spend extra effort creating a visual that will make her skin crawl.

At first, descriptions of blackened skin, puss oozing from open sores, and gnarled teeth don’t phase her. However, when the GM gets to a description of the zombie’s eye popping out of its socket, she feels she has had enough. The GM didn’t know she has what she refers to as “an eye thing,” and she understands he doesn’t mean any harm, but it’s just too much for her.

Agnus holds up her X-Card. The GM immediately ends his description and doesn’t contest Agnus’ use of the card.

</example>

It isn’t usually necessary to explain your reason for invoking the X-Card. “No means no, no questions asked” should be the motto of its use. Still, there may be rare occasions where clarification is needed so other players don’t keep coming back to the same triggers inadvertently.

<example>Example

“I’m squeamish about eye stuff,” Agnus says to the GM. He acknowledges that politely and makes a mental note to avoid such descriptions in the future.

</example>

<h1>How to Play

<h2>Forget What You Know

<i>Survival of the Able </i>uses a mixture of rules from both the Fudge and Fate RPG systems. Although it has a lot in common with each of these games, the rules outlined in this book are self-contained. That means if it doesn’t appear in this book, it’s not part of the game’s design.

Fate Core and Fate Accelerated Edition fans may note the lack of Overcome, Create and Advantage, Attack, and Defend actions. They’ll also note that Fate Points can’t be spent to gain a re-roll or a +2 bonus to a check. Fudge players may note that Gifts and Faults don’t play a part in this game, and players of either system will note the Damage and Stress systems vary significantly from either game.

This is intentional. Fudge and Fate are fantastic games and provide a lot of mechanics from which to build upon, but they’re designed to tell a different kind of story. Fate characters are assumed to be heroic, awesome, and important. Characters in *Survival of the Able* are designed to be ordinary, everyday people. To that end, we had to reduce the power level, pull back on the heroic factor, and dial in on the ordinary.

You are, of course, welcome to do what you wish with the rules and add to or ignore whatever doesn't work for you. Just keep in mind that these were specifically tailored to the gameplay experience we intend for the adventure, so you may wish to try them first to see if they're to your liking.

<h2>The Trait Ladder

Survival of the Able uses ordinary words and numbers to describe Traits and dice rolls. Familiarize yourself with the following terms and associated numeric values:

<table>

Trait Ladder

Fantastic +5

Superb +4

Great +3

Good +2

Fair +1

Average +0

Mediocre -1

Poor -2

Terrible -3

</table>

The adjectives and numbers are interchangeable and you may use whichever feels most natural. For example, you could say "I'm Good at Medicine" or "I have a +1 to Medicine" and they mean the same thing.

Sometimes you may roll a result above or below those listed on the ladder. If you do, you may either come up with new adjectives, use just the numeric value, or combine the two. For example, if you roll a result of +6 you could say "I got a Phenomenal (+6) result," or "My result is Fantastic plus 1." They both mean the same thing, but try to be consistent so everyone knows what you're talking about.

<h2>Rolling the Dice

This game uses Fudge dice (also known as Fate dice) which are dice with two [+] (plus) sides, two [-] (minus) sides, and two [0] (blank) sides. Each time you are asked to make a roll you'll roll four of them, referred to as 4dF, to get your result. [+] sides count as +1, [-] sides count as -1, and [0] sides count as +0. Add them all up to get a total between -4 and +4, but most often in the range of -1 to +1. You'll add your relevant modifiers to the roll to find your total result.

You can get Fudge dice at local game stores or on the internet, but if you don't have a set you can grab four six-sided dice (4d6) from a board game and use the following conversion chart:

<table>

Fudge Dice Conversion Chart

Rolled on 1d6 Fudge Dice Equivalent

5 or 6 [+]

3 or 4 [0]

1 or 2 [-]

Difficulty and Difference

When you roll dice, you add your character's applicable Trait to the result. After you determine your result, you need to compare it to the check's **Difficulty**, which may be decided in one of two ways:

The GM sets the Difficulty at a level she decides based on the situation.

Another character (usually one controlled by the GM) rolls in opposition to your check. The Difficulty for your check is the opposing character's check result.

Compare your result to the Difficulty to determine your **Difference** For example, if you rolled +2 and the Difficulty was 1, your Difference would be Fair (+1). If your result was +2 and the Difficulty was +3, your Difference would be Mediocre (-1).

GM's don't roll dice to set the Difficulty unless something is directly opposing your attempt. Exploring your surroundings has a pre-determined Difficulty based on things like weather, lighting, ease of access, and so forth. On the other hand, throwing holy water at a zombie is an opposed roll, since the zombie is not likely to stand idly by and let you do that.

Generally speaking, your Difference matters more than the actual result of your roll. If your Difference is +0 or better, you succeed at your task. If it's -1 or worse, you fail. The greater your success or failure, the more spectacular the results—if your Difference is Great (+3) you may not only succeed, but you gain some additional benefit as well. Conversely, if you have a Terrible (-3) Difference, you fail and something extra bad happens—you get bitten twice, stumble backward over a chair and land prone, etc.

Outcomes

As noted above, you may experience different outcomes depending on the Difference of your result. Sometimes you may do so well that you gain an extra benefit, sometimes you barely succeed and suffer a minor setback.

The following table summarizes various levels of Difference and what that means in terms of the game's narrative.

<table>

Table: Additional Outcomes

Difference	Outcome	Example
+3 or more	Yes, and...	You succeed, and something awesome also happens.
+1 or +2	Yes	You succeed. Things go exactly as planned.
+0	Yes, but...	You succeed, but at a price. Something complicates your next action.
-1	No, but...	You fail, but something slightly beneficial happens.
-2	No	You fail.
-3 or worse	No, and...	Oh dear, this won't be good.

</table>

<h2>Traits

“Traits” is the generic term used for any of your character’s attributes or abilities. Traits come in four varieties: Senses, Qualities, Anxieties and Assurances, and Skills. When we refer to Traits, we’re referring to this entire category of character abilities and not a specific group.

<h3>Senses

Senses represent your character’s ability to perceive the world around them. The five Senses are:

Hear

See

Smell

Taste

Touch

Each character possesses these Traits at a level from Non-Existent (--) to Good (+2). When you need to detect something in the world around you, your GM may ask for a Sense roll. The specific Sense used depends on the situation—you would roll Hear to notice a sound in the distance, Smell to detect the stench of decaying flesh looming around the corner, Touch to explore your surroundings by feel, etc.

<h3>Qualities

Qualities represent specific facets of your character’s personality and may guide your actions during play. The Qualities are:

Courage / Cowardice

Pious / Worldly

Energetic / Sluggish

Generous / Selfish

Cautious / Reckless

Each Quality has a polar opposite and opposing Qualities mirror each other in terms of their trait levels. For example, a character with Great (+3) Courage has Terrible (-3) Cowardice. If your GM asks you to roll a Courage check you would roll 4dF and add +3, but if she asks you to roll a Cowardice check you would roll 4dF and add -3.

<h3>Anxieties and Assurances

Every character has two Anxieties, which are certain issues or situations that cause them Stress (see page XX). When your character is faced with a situation that may trigger one of their Anxieties, you gain the specified amount of Stress unless you succeed at an appropriate quality roll.

Each character also has two Assurances, which are situations that help them feel better about themselves or the world around them. When a situation would trigger one of your Assurances, you recover the specified amount of Stress if you succeed at an appropriate Quality roll.

Anxieties and Assurances reflect your character’s values. Someone with a high Selfish Quality may feel anxious when forced to share their meager scraps of food with someone else who’s going hungry, while

someone who is Generous finds peace knowing she is helping her fellow man by giving him her last penny.

Making a Quality roll for any circumstance not related to your Anxieties or Assurances doesn't automatically cause you to gain or lose Stress. Only events which specifically trigger these key aspects of your character's personality and psyche can cause a strong enough reaction to do that.

<example>Example Anxiety

-2 Whenever worldly pleasures are within your reach but you're denied their comfort, make a Fair (+1) Pious check or take -2 Stress.

</example>

<example>Example Assurance

+1 Whenever you get to keep an item that wasn't intended for you, make a Fair (+1) Selfish check to recover 1 Stress.

</example>

<h3>Skills

Skills represent your character's ability level in a number of different areas. Skill levels range from Terrible (-3) to Good (+2). Each of these traits has specific uses, although GMs may ask for a player to roll any skill which seems appropriate for a situation regardless of whether its use is listed here.

<char>Act / React: Your ability to act (or react) quickly to any situation. If you want to swing a torch at a zombie or duck out of the way of its bite, you roll this skill. Some games would split this skill into Attack and Defense, but you're not a trained warrior and this skill encompasses fleeing as much as it does fighting.

<char>Animal Handling: Your ability to interact with animals of all varieties. St. Giles' has stables and you've probably spent at least some amount of time with the horses. Animal Handling includes both caring for and riding animals.

<char>Explore: Your knack for adventure and for finding new things. Exploring helps you search your surroundings for useful objects, find hidden locations, and find places to hide.

<char>Hand Signals: Your ability to communicate non-verbally using gestures. This is important for being able to get your point across when you can't speak or hear, but it's also helpful for maintaining silence while trying to communicate with someone.

<char>Intuition: Your ability to notice things that seem out of the ordinary or out of place. Intuition also helps you figure out new applications for skills and other abilities.

<char>Lore: Your knowledge of esoteric facts and details. Lore is helpful when trying to recall information about historic events, knowing which foods are safe to eat, etc.

<char>Medicine: Your understanding of how the human body works and how to take care of it. Medicine includes treating injuries, knowing which herbs are useful and safe for making poultices, etc.

<char>Navigate: Your ability to get around the world, especially in unfamiliar territories. Navigate allows you to use the sun and stars as guides, helps you keep track of which direction you're travelling, etc. While Explore helps you find things in your immediate vicinity, Navigate helps you cover larger areas without getting lost.

<h2>Actions

Whenever your character does something in the game world you are taking an Action. This may include using a Skill, actively using a Sense, or doing just about anything else that may require time or physical effort. There are three primary types of actions: Free Actions, Unopposed Actions, and Opposed Actions.

<h3>Free Actions

Free Actions are things you do without really thinking about them. Quickly glancing around a room, catching the smell of fetid flesh on the air, and hearing the moans of a nearby zombie are all examples of Free Actions.

Whenever you roll the dice to do anything that doesn't seem like it would take much time or effort, you're making a Free Action. Most uses of Qualities and Senses are Free Actions. Unless you're actively searching for something or trying to summon courage when you have none, these types of Traits are usually passive and trigger on their own when appropriate.

<example>Example

Vasco just spotted what appears to be a dirty pile of rags (a Free Action using the See Trait) in the corner of a barn. He walks over to it to investigate, but the GM rolls (or asks him to roll, depending on the GM's style) an Intuition check (also a Free Action). Something may not be quite right with that pile of rags, but does Vasco's danger sense kick in before it's too late?

</example>

<h3>Unopposed Actions

Whenever you actively use a Trait and nobody is trying to stop you, you're making an Unopposed Action. Unopposed Actions have Difficulties determined by the GM and your check must <i>exceed</i> that Difficulty to be successful (see Outcomes on page XX for details).

Skill checks usually fall into this category. You might spend time exploring an area, calming a nervous horse, practicing medicine, or speaking to someone using hand signals.

If you're pressed for time or if failure would have negative consequences, you can't try these Actions more than once for any given scenario—these are typically the cases in which you'd roll dice to determine your success. If time isn't an issue and failure wouldn't harm anyone, you don't need to roll—you can just keep trying until you get it right.

<example>Example

The group is in a safe place having a discussion about which direction they should travel. Agnus has something to say, so she uses Hand Signals to try to get her point across. The others may not understand the message she's trying to convey at first, so she keeps trying until everyone is on the same page.

</example>

<example>Example

Several zombies are making their way toward the group and Agnus just spotted several horses which may be able to carry the group away to safety. The horses are spooked, so she tries Animal handling to calm them down so they can ride. There isn't much time before the zombies are on top of them, so she only gets one chance to get this right.

</example>

<h3>Opposed Actions

Opposed Actions take place when you're in direct conflict with someone—or something. You and the character opposing you both roll a Trait check of some kind and the one with the higher result is the winner. In the case of a tie, neither of you gets what you want.

The Act / React Skill is often used as an Opposed Action, especially when it's being used to React to something. A zombie may try to Bite you and you'd roll a React check to avoid it, for example. Some Traits are opposed by the same Trait (Act versus React, for example) while others are opposed by different Traits.

<example>Example

Gerardus is trying to hide from a lurking zombie. He makes an Explore check to find a safe hiding place. Since the zombie is actively searching for him, the zombie makes an opposed See or Hear check to find him.

</example>

<h2>Tags

Everything in the world can be described in some way: water is wet, fire is hot, earth is solid, and zombies stink like fetid flesh. When you describe something in this game, you may choose to spend one Fate Point to create a Tag for that description. Tagging something makes it tangible; when you interact with a Tag, you interact with its description.

Players and GMs may create, remove, and interact with Tags. Players spend their Fate Points to create or remove Tags and GMs may offer FP to players in exchange for having a Tag applied to their character. If the player accepts the Tag they gain a Fate Point, otherwise they may reject it and forego the FP.

<h3>Creating a Tag

When you spend a Fate Point to create a tag, you may add one or two descriptions to the Scene or to an object or creature within that Scene. For example:

A <i>dark</i> and <i>stormy</i> night.

A <i>rusty</i> knife.

Once a Tag has been created, it is true and irrefutable. Only the Game Master has any say over whether or not the Tag must be adjusted, but GMs are encouraged to help facilitate the creation of interesting and engaging Tags and to not arbitrarily deny them.

Good Tags say something interesting that can potentially be interacted with in multiple ways. The best Tags have both positive and negative uses; they should be able to be used to someone's advantage or disadvantage. We'll discuss the reason why when we talk about how to interact with Tags.

<h3>Interacting with Tags

Players and GMs may Activate a Tag by describing an action which would be helped or hindered by it. The action then gains a reroll bonus or penalty depending on the situation. Tags are only activated in conjunction with Trait checks, such as Sense, Quality, or Skill checks.

Tags are automatically activated whenever they would reasonably apply to the situation. Nobody spends or earns Fate Points for activating a Tag. GMs and fellow players are encouraged to help suggest reasons why a Tag may be in effect whether it's helpful to a player or not.

Tags don't just apply to player characters. When a Tag would affect a zombie, animal, or other NPC, those creatures would also benefit (or suffer) from the Tag.

If an action would reasonably *benefit* from a Tag, that action gains a +1dF reroll bonus for every applicable Tag which is activated. If an action would reasonably be *hindered* by a Tag, that action suffers a -1 reroll penalty instead. See **Rolling the Dice** (page XX) for more information about rerolls.

<example>Example

It's *a dark and stormy night* and Agnus is trying to hide from a nearby zombie in the stables. She makes an Explore check to try to find a good hiding spot, but because it's **dark** she takes a -1dF reroll on the check. Since she's under cover, the GM rules the storm doesn't inhibit her ability to find a nook to hide in for a while.

On the zombie's turn, it begins searching for Agnus because it heard her stumble over a bucket earlier and knows she's close. Because it's **dark** the zombie takes a -1 reroll penalty if it uses sight to locate her. Because it's **stormy**, the GM rules the cacophonous rain and howling wind make it difficult for the zombie to hear as well, so it would take the same -1 reroll penalty if it tried to locate her by sound.

</example>

<h3>Removing a Tag

When something happens during a Scene which renders a Tag false or obsolete, it may be removed. A Tag which has been removed no longer provides any bonuses or penalties and you may no longer interact with it. Sometimes a new Tag will replace one which has been removed.

Sometimes a player or creature's actions will cause a Tag to be removed. Other times, players may spend Fate Points to remove an undesirable Tag from the Scene. When this happens, the same Tag may not be added to that Scene or object without the consent of the GM and the other players; it isn't any fun to go back-and-forth removing and re-adding a Tag and burning through all your FP to do so (unless your group agrees that it *is* fun, in which case go right ahead).

<example>Example

For the fourth time, Agnus has been hampered by the fact that it's a *stormy* night and she's getting tired of all the rain getting in her way. She decides to spend a Fate Point and says "the storm has passed." She removes the *stormy* Tag from the Scene, but the fact that it's dark remains.

</example>

<h2>Conflict

When two or more characters struggle with one another, they are said to be in **Conflict**. During a Conflict, at least one character is trying to harm another. Oftentimes multiple characters are trying to harm one another. These characters might be humans, animals, or the undead.

Conflict begins when one character assaults another, and it ends when nobody has the ability or the desire to fight anymore. This may be represented by one side giving up, running away, being knocked unconscious, or getting devoured by the unloving.

<h3>Conflict Rounds

To make the game easier to manage, Conflicts are broken down into Rounds. Each Round represents six seconds of time (which conveniently means there are 10 Rounds in one minute).

A Round begins with each character declaring what action they are going to take. Rounds end after all dice for those actions have been rolled and the GM or characters resolve the outcomes of those actions.

<h4>Step One: Declare Actions

During a Round, characters (both PCs and NPCs) take actions, which are resolved simultaneously. In a Round, a character might:

- Attack another character
- Actively try to defend herself
- Find a place to hide
- Search for someone who's hidden
- Try to trick someone
- Climb a rope about 10 feet (3 meters)
- Move quickly across a large room
- Do something else which takes about six seconds

GMs can go around the table in whichever order they choose and ask players to declare what action their character will take. Each player gets a chance to choose what they will be doing during that Round, as long as it makes sense within the story.

The GM decides which actions to take for NPCs. She can do this before, after, or during the time she's taking actions from players. Remember, though, that all actions are taken simultaneously—that means NPCs shouldn't take actions that are directly informed by what a player is doing.

For example, if Johanna decides to disengage from a zombie and hide, the zombie shouldn't search for her during that Round. Instead, it would probably insist on attacking her as she tries to escape, and assuming she manages to go hide somewhere it can follow her during the next Round.

<h4>Step Two: Roll Dice

Once everyone knows what they're doing, it's time to roll dice (see page XX). Note that this step doesn't necessarily have to happen directly preceding Step One; if it's easier to do this while asking for peoples' actions, that's okay.

After playing for a while, you'll find a flow that's right for you. You may find that it's easier sometimes to roll dice as soon as actions are declared (such as when two characters are attacking each other) and other times it's easier to make rolls after the fact (like when someone is trying to run away).

Either way, after rolling dice it's time to resolve actions and determine what happened during that Round.

<h4>Step Three: Resolve Actions

During this step, we compare dice rolls and actions to determine the outcome of the Round. There may be several outcomes, depending on what's happening. The results of this Round have a direct impact on the next.

Examples of outcomes may include:

Agnus successfully hits a zombie with a torch. The zombie takes damage.

Johanna manages to slip away from a zombie and find a hiding place, but not before it scratches her with its nasty fingernails.

Gerardus nimbly dodges between a zombie's legs, avoiding its attack.

Vasco climbs a rope to put distance between himself and an undead horse.

During this phase, characters may move, receive a wound, fall down, get confused, and so forth. Whatever happens carries into the next Round.

After a Round ends, we go back to Step One. Rounds continue until everyone agrees the Conflict is over.

<h4>Interpreting the Results

Because actions take place simultaneously during a Round, the GM may need to interpret what the dice are saying. What does it mean if Agnus rolls higher than a zombie on an Act roll? What does it mean if Johanna just barely manages to get away from a zombie?

If you remember from the Outcomes section (see page XX), results aren't binary—they're not just "yes or no." Often, they're "yes, and..." or "no, but..."

Also, recall from the section on Opposed Rolls (see page XX) that nobody wins in the event of a tie, and only the character with the better roll gets what they want in the event the rolls are different.

Putting it all together, here are some examples of what might happen during a Round:

Agnus gets a +3 Act to hit a zombie, and the zombie gets a +0 to bite her. Agnus deals damage to the zombie, <i>and</i> she sets it on fire.

Johanna rolls a +1 Explore to find a hiding spot, and an opposing zombie rolls +0 to bite her. She finds a hiding place <i>but</i> makes a bit more noise than she'd like.

A zombie rolls +0 Bite to hit Gerardus, who rolls +2 React to dodge between its legs. Gerardus successfully dodges the attack; neither takes damage.

Vasco rolls +2 Act to climb a rope while a zombie horse moves toward him. He manages to get out of the way before the beast can ruin his life.

In the event that two characters are attacking one another (refer to Agnus' example), only the character with the highest roll deals damage to the other. If the Difference between the opposed rolls is 0, neither side succeeds at dealing damage to the other.

<example>Example

Agnus is cornered by a zombie. She has a torch in one hand and, without many other options, decides to test her luck and swings at the cretin. Meanwhile, the zombie wants to eat her face and tries to bite her with its diseased maw. Gross.

Agnus rolls and adds her Act Skill and the zombie rolls and adds his Bite Skill. Agnus' total is Great (+3) and the zombie's total is Average (+0). Since Agnus' total is higher, she wins this exchange and deals 3 Damage to the zombie.

</example>

By now, you're probably wondering what exactly we mean by damage. We'll talk about that next.

Damage and Stress

Each character is capable of sustaining a certain amount of trauma, whether it's physical or mental, before being overwhelmed. There are two types of trauma: Damage and Stress.

Damage

When a character suffers physical trauma, they take Damage. This may be from a fall, a nasty bump, a burn, a zombie bite, or anything else that can cause a person harm. When you take Damage, you mark off a Wound on your character sheet.

Each character can sustain four different levels of Wounds before dying: Minor, Severe, Critical, and Incapacitated. The Wound Level sustained depends on the Damage you take. Refer to the chart below:

<table>

Damage	1-2	3-4	5-6	7-8	9+
Wound	Minor	Severe	Critical	Incapacitated	Dead
	<f>2</f>	<f>1</f>	<f>1</f>	<f>1</f>	<f>1</f>

</table>

When you take Damage, mark off a corresponding box on the chart. For example, if you take 1 Damage you would mark off one of your two Minor Wound boxes. If all the boxes of that Wound Level are filled, mark off the next available box.

<example>Example

Agnus isn't out of the woodwork yet. The zombie didn't die, and now it's mad (or it would be, if zombies had emotions). It tries to bite her again and she attempts to fend it off with her torch.

Thankfully the zombie is inept. It rolls Poor (-2) and Agnus rolls Fair (+1). That's enough to deal 3 Damage to the zombie again.

Since she dealt it 3 Damage last time, it already had marked off one Severe Wound. Because it didn't have another Severe Wound box, it marks off a Critical Wound instead. Agnus is finally starting to feel like she has the upper hand.

</example>

Wound Penalties

Being injured isn't good for your health. It's demoralizing and makes life more challenging. When you have any of the following Wound boxes marked off, you suffer these corresponding penalties.

<char>Minor: You take one Stress (see page XX) each time you take a Minor Wound.

<char>Severe: You take two Stress and suffer a -1 penalty to your next action.

<char>Critical: You take three Stress and suffer a -1 penalty to all actions.

<char>Incapacitated: You take four Stress and are unable to perform any action until healed (see Healing, page XX).

<char>Dead: You die. If you lived a good life up to this point, all your Stress goes away. If you didn't, you mark off all remaining Stress boxes and suffer the negative effects of Stress for all eternity.

<h4>Infection

If you suffer a Critical Wound or worse from a zombie attack, you are Infected. The plague takes hold in your body and it isn't pretty. If you don't receive an appropriate amount of treatment (see Healing Damage) within 24 hours, you might as well crawl into a mass grave and wait for the Black Death to take you. Oh, and you'll rise as a zombie tomorrow night and try to eat your friends.

<h3>Healing Damage

It takes time to recover from Damage. For every 12 hours you spend at rest (which is loosely defined as "not performing strenuous activities) you heal one Minor Wound.

Anyone (other than you) may help by tending to you for 12 hours and making a Medicine check to improve your rate of healing. The Difficulty for this check is based on your highest Wound Level, as noted on the following chart.

<table>

Healing Difficulty

Wound Minor Severe Critical Incapacitated Dead

Difficulty Fair (+1) Great (+3) Superb (+4) Fantastic (+5) Special*

</table>

* There are only two ways to come back from being Dead. One is to be granted that gift by God, the other is to come back as a zombie. Only a minutely small number of people have been raised by the will of God, so your own odds of that are probably pretty slim. Zombies, though—that's been happening a lot lately.

If the Medicine check exceeds the Difficulty, you heal an additional number of Wounds equal to the Difference, starting with the highest.

<example>Example

Agnus has sustained a Severe Wound and a Critical Wound and isn't looking well. When the group finds a safe place to rest for a while, Gerardus tends to her injuries and rolls a Medicine check. He gets a result of Superb (+4) versus the Difficulty of Great (+3). Agnus recovers 2 Damage in addition to the 1 Damage she recovered for 12 hours of rest, for a total of 3 Damage. She now only has one box marked off and is feeling well enough to move onward.

</example>

Anyone tending to your wounds in this way may not recover Damage during this 12 hour period. They need not spend the entire time by your bedside, but they are assumed to be taking time to fetch supplies, make poultices and salves, and generally pay attention to your care and treatment.

Caring for others is exhausting, and someone providing treatment in this way may generally not do so more than once in a 24-hour period. They may choose to sustain 3 Stress (see below) to perform medical care a second time, but after that they are fatigued and sustain one minor wound as well.

Finally, if multiple people work together to treat one character they gain the benefits of working as a group. Each character makes a Medicine check and the group uses the best one to determine how much Damage is removed from the injured character. Additionally, any character whose roll was at least Fair (+1) adds 1 to the highest character's result. As long as at least one character rolls Fair (+1) or better, nobody else causes further injury to the treated character as a result of a Terrible roll.

<h4>If You're Infected

If you're infected, things are a lot grimmer. If you don't receive proper treatment within 24 hours you die and rise the next night as a zombie.

Treatment is difficult because, frankly, no one wants to be near you anymore. You cough up blood, boils and sores appear all over your body, and you gain the fowl stench of death even before you fully succumb to the plague's effects. Despite this, multiple people must dedicate themselves to your care lest you join the ranks of the unloving.

To make a full recovery from the plague, you must remove all Damage from your character. However, you no longer heal one Damage for every 12 hours of rest on your own; you must have help from others. This means someone must succeed on a Superb (+4) or better Medicine check within the first 24 hours to recover at least one Damage to stave off the effects of the plague.

Even if you recover this Damage, you're not clear yet. Every 12 hours after you become Infected you sustain one Damage as the effects of the plague continue to make your life torture. This means you must recover more than one Damage every 12 hours if you are to be rid of the plague. Remember, you don't recover from it fully until all your Damage has been healed.

If all your Damage boxes remain filled for any continuous 24 hour period, you die. Unless your body is burned, you rise as a zombie at the next sundown.

<h3>Stress

When a character suffers mental trauma, they take Stress. This represents the character's mental capacity and emotional state. When you find yourself in a difficult or terrifying situation, you may take Stress.

Stress is caused when you...

Fail a Quality roll but choose to ignore the result and act according to your will, rather than your instinct. For example, if you fail a Courage roll but want to face your fears rather than run from them, you may mark off one Stress Box.

When you experience something frightening or disturbing for the first time. The GM may offer you a Fate Point in exchange for marking off two Stress Boxes.

When you're having Relationship trouble, mark off one Stress Box.

When you fail an Anxiety roll, mark off the appropriate number of stress boxes.

Every character begins play with 10 Stress boxes. As you take Stress (often indicated as -X Stress), mark off the appropriate number of boxes on your character sheet.

If all of your Stress Boxes are marked off, you suffer a Nervous Breakdown. All of your Positive Qualities decrease by 3 levels and all of your Negative Qualities increase by 3 levels. You no longer have the option to mark off a Stress Box to ignore your Qualities and must react according to your roll.

While suffering a Nervous Breakdown, you may not pray to gain blessed Dice (see page XX).

<h3>Removing Stress

When you succeed on an Assurance roll (see page XX), you recover the designated amount of Stress (usually 1 or 2).

By spending time in prayer, you may remove Stress. If you spend at least five minutes praying, you may remove one Stress for every Fate Point you choose to spend. You may spend as many FP as you would like in this manner, up to the total number of FP you currently have.

If you're suffering a Nervous Breakdown, you may not recover Stress in this way. Instead, each other member of your party must spend one FP and five minutes praying for you. After completing their prayer, you may remove one Stress for each party member who prayed for you and remove the Nervous Breakdown condition.

<h2>Saints and Blessings

When the odds seem stacked against you, when it feels like all hope is lost, you can always ask for divine help to get you through these hard times. Whether you're the most pious of monks or a worldly traveler, you can always say a prayer and ask for strength.

The Church has canonized many saints and you may pray to them for help and guidance. Each saint is known particularly well for being a paragon of one or more aspects of life. These Patron Saints are always available to hear your prayers and intercede with God on your behalf.

<h3>Blessed Dice

You may, on your turn, spend one fate point to ask a Patron saint for help in a particular situation. When you do so, you gain a pool of four (4) Blessed Dice (BD). You may spend BD to re-roll dice as long as the roll you're making has something to do with that Saint's portfolio.

You may spend as few or as many BD as you choose on any roll, up to the total number of BD you possess. If you run out of BD, you must spend another Fate Point to replenish your pool.

You may never have BD from more than one source at any time. For example, if you had two BD remaining from Saint Jude and you pray to Saint Raphael for help, you gain four new dice related to Saint Raphael's portfolio but lose your remaining dice from Saint Jude.

<example>Example

Johana is feeling desperate. She's trapped in a barn that just caught fire when Agnus missed a zombie with her torch. Johana is having trouble finding her way out and fears she may burn to death if she can't find egress. She spends one Fate Point and prays to Saint Jude for help, giving her four BD to use for any desperate cause—which the GM agrees this is.

Johana is having trouble Hearing when she passes by an open space because the flames are consuming everything around her, so she has to use her sense of Touch to feel where the flames are at their lowest and make her way out. It's a tough challenge, and failure has a high price.

Johana rolls 4dF and adds her Touch Trait of +2. She rolls [-], [-], [0], [0] +2 for a total of Average (+0). The GM hasn't shared the Difficulty with her yet, but she feels it's probably a tougher challenge than that.

Johana spends two BD to re-roll her two [-] dice and gets a [+] and [0]. That brings her total check result to Great (+3), which she's a lot more comfortable with. Johana had 4 BD and marks off two of them, leaving her with 2 BD for the next time she feels desperate.

</example>

<h3>Saints and their Portfolios

Below is a list of Patron Saints and their respective portfolios. You may add additional Saints to your games if you wish, but each of these were canonized prior to the year 1347 so they fit the game particularly well.

<table>

Saint Name	Patronage	URL
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Lucy	Blind	http://www.americancatholic.org/features/saints/saint.aspx?id=1228
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Giles	Disabled	http://www.americancatholic.org/Features/Saints/saint.aspx?id=1521
-------	----------	---

Raphael	Death	http://www.americancatholic.org/Features/Saints/saint.aspx?id=1153
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Jude	Desperate Causes	http://www.americancatholic.org/Features/Saints/Patrons.aspx?letter=D
------	------------------	---

Pantaleon	Physicians	https://en.wikipedia.org/wiki/Saint_Pantaleon
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Anthony the Abbott	Grave Diggers, Skin Diseases	http://en.wikipedia.org/wiki/Anthony_the_Great#Veneration
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Blaise	Animals	https://en.wikipedia.org/wiki/Saint_BlaiseAmbrose	Learning
		http://www.americancatholic.org/features/saints/saint.aspx?id=1222	

Christopher	Travellers	https://en.wikipedia.org/wiki/Saint_Christopher#Veneration_and_patronage
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<h1>Character Creation

At the heart of every good story is a cast of great characters. In this chapter, we'll talk about how to design a character with a strong concept. We'll wrap it up by figuring out how your character fits in with the rest of the group.

<h2>Designing Characters

The character creation process consists of several stages:

Consider your concept

Develop your Senses

Determine your Qualities

Design your Anxieties and Assurances

Determine your Skills

Develop your relationships

You can technically follow these steps in any order, but this progression makes it easy to build the character you want to play. After completing each stage, write down your results on your Character Sheet.

<h3>Consider Your Concept

Every character is comprised of a set of quantifiable Traits, but they're so much more than just a collection of numbers. Your character had a life before they arrived at St. Gile's Almshouse, and they've built a new life for themselves since they arrived.

For the first step of the character design process, consider your character's overall concept and how their history made them who they are today. Are they...

A cranky old sailor, brought back from the edge of death only to become mildly insane?

A merchant's son who lost his sight during an attack by brigands?

The daughter of a poor farmer who couldn't afford to raise a child with a disability?

Think of the above examples. What kind of Senses would you have if you lost your vision during an attack by brigands? What Skills would you have as a merchant's son? What Qualities would you have, both as the son of a merchant and someone who has been through the ordeals you have experienced? What would help you find reassurance in the world, and what would cause you undue stress?

Your character concept has no tangible in-game effect, but thinking about it will help you choose your Traits going forward. The most important thing to keep in mind is that you're at St. Giles' Almshouse for a reason: you have a disability of some kind. Don't use that fact to limit your choices, but rather to offer you some constrained creativity with which to build your new persona.

<h3>Develop Your Senses

Most of us have five senses, but some people simply lack one or more of them. It's a common myth that people who lack the sense of sight have super hearing to compensate; in reality, most people without sight have simply learned to pay more attention to their other senses, and have thus honed them like any other skill.

The same is true for people who lack other senses, such as hearing, taste, touch, or smell. That's why we treat the Senses Trait as a type of Skill, complete with its own Trait Levels. It's up to you to decide which senses you rely on the most, and which you may have or lack altogether.

Finally, it's important to note that not all people who are blind, deaf, etc. are completely without a particular sense. Humans have a wide spectrum of ability levels, and placing your Senses on a Trait Ladder is meant to represent that. For example, your character may be visually impaired but still able to see some things; they may have Poor (-2) or even Terrible (-3) Sight. If your character lacks a Sense entirely, they have a rank of — (non-existent) and simply cannot make rolls with that Sense.

<h4>Assigning Your Trait Levels

Your character's Senses all start at a base level of Average (+0). If you'd like one Sense to be stronger than the others, you can increase its level by up to Good (+2) by decreasing one or more of your other Senses by an equal amount.

For example, if you'd like to have Good (+2) Hear, you can have Poor (-2) See, or you could have Mediocre (-1) See and Mediocre (-1) Touch.

A level of non-existent (—) in one Trait allows you four total levels to add to other Senses. While it is possible to have two non-existent Senses and gain eight levels to spend, remember the maximum level for any Sense is Good (+2). With only three other Senses to increase, you would only be able to spend six of your eight levels and two would simply be wasted.

Summary: the sum of all Trait Levels for your Senses must be +0. A level of non-existent is effectively a level of -4 for the purpose of determining your overall Trait Level total.

For quick reference, the Senses are:

Hear

See

Smell

Taste

Touch

Determine your Qualities

By now you should have a good idea of who your character is and their personality. Your Qualities are a snapshot of your character's character. That is, Qualities are a way of looking at their belief systems and worldviews.

The Qualities presented in this game aren't intended to represent every aspect of a character's personality, but they do represent some of the aspects which are most likely to come up during play. If you and your Game Master would like to add new Qualities which are more suited to your character concept, that's okay—it's not going to break anything if you decide to do so.

Assigning Your Qualities

Each Quality exists on a sliding scale with two opposing sides. A character who is completely ambivalent about the world might have Average (+0) in all her Qualities. Most characters will feel or behave strongly in at least a few areas of their lives though—after all, our convictions are what make us who we are.

You may raise any Quality up to a level of Great (+3), but its opposing Quality must decrease by the same level. The overall balance of any given set of Qualities must always be +0.

For example, if you have Great (+3) Courage, you must have Terrible (-3) Cowardice. That's fantastic for when you need to rush into danger and save someone, but not so great when you need to back down from a threatening situation.

Summary: Each Quality has another which opposes it. You may increase any Quality to as much as Great (+3), but its opposing Quality must have a negative value which totals the pair to +0.

As a reminder, the Qualities are:

Courage / Cowardice

Pious / Worldly

Energetic / Sluggish

Generous / Selfish

Cautious / Reckless

Design your Anxieties and Assurances

This is perhaps the most difficult part of character creation and is certainly one of the most open-ended.

Anxieties and Assurances are designed to add some flavor to your character and help you get a deep understanding of who they really are. Think about your Qualities and how they might affect your daily life. What would comfort your character, and what would cause them a lot of stress?

<h4>Creating Your Anxieties

You will create two Anxieties: one which causes you to suffer -2 Stress when you fail a roll, and one which causes you -1 Stress. You can think of these as your Minor Anxiety (-1) and your Major Anxiety (-2).

To create your Anxieties, fill in the blanks for the following statement:

Whenever <something occurs>, make a <check> or take <-1 or -2> Stress. For example:

Whenever you are forced to share something you'd rather keep for yourself, make a Fair (+1) Generous check or take -1 Stress.

To determine the Difficulty of the check, look at the Quality you're testing. For Minor Anxieties, the Difficulty should be whatever you would get if you rolled a result of +2 on your dice after adding that Quality's Trait Level. For your Major Anxiety, the Difficulty is whatever your result would be with a rolled result of +3 on your dice.

For example, if your Generous Quality is Mediocre (-1), the Difficulty is Fair (+1) for a Minor Anxiety or Good (+2) for a Major Anxiety. If the same character were testing their Selfish Quality (+1), the Difficulty would be Great (+3) for their Minor Anxiety or Superb (+4) for their Major Anxiety.

Summary: Anxieties test your Qualities in specific situations. The Difficulty for a Minor Anxiety (-1 Stress) is equal to the tested Quality's level +2. The Difficulty for a Major Anxiety (-2 Stress) is equal to the tested Quality's level +3.

<h4>Creating Your Assurances

Assurances are created in the same manner as your Anxieties, but they're more likely to test your positive Qualities than your negative ones. Minor Assurances recover +1 Stress and Major Assurances recover +2 Stress.

To create your Assurances, fill in the blanks for the following statement:

Whenever <something occurs>, make a <check> to recover <+1 or +2> Stress. For example:

Whenever you stand up for what's right, even if it's risky, make a Superb (+4) Courageous check to recover +1 Stress.

The Difficulty for your Assurances is lower than for your Anxieties. For Minor Assurances, the Difficulty is the tested Quality's level +1, and for Major Assurance it is the tested Quality's level +2.

For example, if your Pious Quality is Good (+2) and you are creating a major Assurance, the Difficulty would be Superb (+4).

Summary: Assurances test your Qualities in specific situations. The Difficulty for a Minor Assurance (+1 Stress) is equal to the tested Quality's level +1. The Difficulty for a Major Assurance (+2 Stress) is equal to the tested Quality's level +2.

<h3>Determine your Skills

Skills are acquired Traits which represent what your character does with their time. Some Skills are honed naturally over years of daily use, while others are practiced or studied with intent. Either way, your Skills are a reflection of your character's past and present.

<h4>Assigning Your Skills

All Skills begin at a level of Average (+0). They may not be increased beyond Good (+2) or decreased below Terrible (-3).

You have three free Trait Levels to assign to your Skills. After that, if you would like to increase a Skill you must decrease another by the same amount. After all your Skills are assigned, the total sum of your bonuses should equal +3.

For example, if you raised Act / React to Good (+2) and Medicine to Fair (+1), you would be out of free Trait Levels to spend. You decide you would like to increase Hand Signals to Good (+2), so you decrease Animal Handling to Poor (-2) to compensate. Every other Skill remains at Average (+0), and the sum of all your Skills is +3.

Summary: Skill levels start at +0 and may be between -3 and +2. The sum of all your Skill bonuses should be +3 after all Skills are assigned.

The complete list of Skills includes:

Act / React

Animal Handling

Explore

Hand Signals

Intuition

Lore

Medicine

Navigate

<h3>Develop your relationships

This step is not required, but it helps you decide how your character fits into the overall group. You've spent time with the other people at St. Giles' and probably have an opinion about them.

Try to think of how your character gets along with the others at the almshouse, and especially with the other player characters in your group. Are they best friends with someone in particular? Do they distrust someone? If so, why?

Try to pick at least one character you really admire and one you don't get along with as well, for one reason or another. If you'd like, you can create a complicated relationship chart and share it with the group, or better yet you can get the entire group involved with creating the chart.

This step is best completed with all other players present so you can discuss your relationships with one another. You're all going to go through hell together, so it's important you know who you'll be working with and whose life you'd risk your own to protect.

<h1>Sample Characters

<h2>Agnus de Neweham

Of all those living at St. Giles', Agnus has been there the longest. Her brother Peter is a member of the staff and a clergyman in the house's chapel. He has watched over her and helped raise her here since they were both young, and she knows little of the outside world.

Agnus is deaf, making it difficult for her to communicate with others. She and those who have been around awhile talk using basic hand signals they've developed over the years, but newcomers find it especially difficult to speak her language. She's incredibly smart and is a highly capable problem solver, but those who don't know her often assume she's incompetent because they can't understand her. This has led Agnus to be a bit of a recluse, but she finds solace in her duties as the chapel's bell ringer—she loves the feel of the vibrations as it rings for others to hear.

<h4>Relationships

It's not that Agnus doesn't get along with the others in the house; she just has a difficult time interacting with them. Agnus loves to be part of the group whenever she can. She has a growing connection to Gerardus, who has been at St. Giles' long enough to understand some of her hand signals, but most of the others still don't quite understand what she has to say. She'd like to get to know Johana better, but Johana is the one person who can't see her hand signals at all and they have difficulty communicating effectively.

<h4>Senses

Hear —
See +2
Smell +0
Taste +1
Touch +1

<h4>Qualities

Courage	+0	/	+0	Cautious
Pious	+2	/	-2	Worldly
Energetic	+1	/	-1	Sluggish
Generous	+1	/	-1	Selfish
Cautious	+0	/	+0	Reckless

<h4>Anxieties and Assurances

-1 When you're in a hurry and someone else is slowing you down, make a Fair (+1) Sluggish check to remember to take it easy. Failure results in -1 Stress.

-2 Whenever you use Blessed Dice on a roll but still fail the check, make a Fantastic (+5) Pious check or suffer -2 Stress.

+1 Whenever you give up something you have very little of to a person who is more needy than you, make a Good (+2) Generous check to recover 1 Stress.

+2 Whenever you have the opportunity to spend at least 10 minutes praying in a church or other holy place, make a Superb (+4) Pious check to recover 2 Stress. You can't benefit from this more than once in a 24-hour period.

<h4>Skills

Act / React	+0
Animal Handling	+1
Explore	+0
Hand Signals	+2
Intuition	+2
Lore	-2
Medicine	-1
Navigate	+1

<h2> Gerardus Caravello

Gerardus has spent his entire life working against stereotypes and trying to prove his worth to others. He's a little person, no more than four feet tall, but doesn't allow his short stature to get in the way. He arrived at St. Giles' several years ago because, despite his own high spirits, most employers wouldn't give him the benefit of the doubt. He now works as a caregiver in the almshouse and welcomes newcomers with open arms.

Gerardus is experienced at taking care of sick people and people with disabilities. He has a limited amount of medical education but a lot of practice caring for others. He is one of the few literate residents outside of the clergy and reads as much as he can about health and science. He dreams of one day studying under an actual doctor, but he enjoys his duties at the almshouse and seldom moves to accomplish that goal.

<h4>Relationships

Gerardus loves everyone and genuinely likes to care for others' well-being. He's especially fond of Agnus, who he has known longer than most others at the almshouse, and has developed several meaningful hand signals which he uses to communicate with her. When Vasco arrived at St. Giles', Gerardus was the one who treated his scurvy and nursed him back to health. Vasco was appreciative of Gerardus' help, but they haven't developed any particularly strong bond because of it.

<h4>Senses

Hear	+0
See	+0
Smell	+0
Taste	-1
Touch	+1

<h4>Qualities

Courage	+0	/	+0	Cowardice
Pious	+2	/	-2	Worldly
Energetic	-1	/	+1	Sluggish
Generous	+3	/	-3	Selfish
Cautious	+1	/	-1	Reckless

<h4>Anxieties and Assurances

-1 Whenever you witness someone else doing something careless, make a Fair (+1) Reckless check to recognize there may be some good in their intentions. Failure results in -1 Stress.

-2 Whenever those around you are indulging in worldly sins (lust, greed, gluttony, etc.) make a Fantastic (+5) Pious check or suffer 2 Stress.

+1 Whenever you're afforded more time than necessary to complete an action, make a Good (+2) Sluggish check to recover 1 Stress.

+2 Whenever helping someone else would come at some expense to your own well-being, make a Fantastic (+5) Generous check to recover 2 Stress.

<h4>Skills

Act / React	-1
Animal Handling	+0
Explore	-1
Hand Signals	+2
Intuition	+0
Lore	+2
Medicine	+2
Navigate	-1

<h2>Johana de Berkshire

Blind since birth, Johana was raised by her well-to-do uncle in Berkshire until his recent death. Though she has an independent spirit she wasn't raised to be independent, so when her uncle died she was shipped off to St. Giles' Almhouse to be taken care of by the church.

Johana resents not being given the opportunity to do things on her own and is constantly working to improve her skills in any way she can. She has developed many talents in the last several months since she arrived at St. Giles' and has learned her way around despite her lack of sight. She has also become quite the explorer, thanks to her growing friendship with Vasco Vincente; the two often go on adventures around the grounds together and she watches out for him as best she can.

<h4>Relationships

Even though she is technically younger than Vasco, Johana looks out for him as if she were his older sister. The two get along well and they often like to explore together. She doesn't interact much with Agnus because they have difficulty communicating, but Johana doesn't have anything against her either.

<h4>Senses

Hear +2

See —

Smell +0

Taste +0

Touch +2

<h4>Qualities

Courage +2 / -2 Cowardice

Pious +0 / +0 Worldly

Energetic +2 / -2 Sluggish

Generous +1 / -1 Selfish

Cautious -1 / +1 Reckless

<h4>Anxieties and Assurances

-1 Whenever someone tells you to slow down or use your head first, make a Fair (+1) Cautious check or take 1 Stress.

-2 Whenever you have a Severe Wound (or worse) but need to continue to act quickly, make a Fair (+1) Sluggish check to remember to take it easy. Failure means you take -2 Stress.

+1 Whenever you would choose to take a faster, more dangerous route over a slower, safer route, make a Good (+2) Reckless check to recover 1 Stress.

+2 Whenever you help someone else who's scared out of their wits, make a Superb (+4) Courage check to recover 2 Stress.

<h4>Skills

Act / React +1

Animal Handling +1

Explore +2

Hand Signals -2

Intuition +0

Lore +1

Medicine +0

Navigate +0

<h2>Vasco Vincente

Vasco is a former sailor from Portugal who has traveled much of the known world. His career was cut short when a prolonged bout of scurvy left him frail, sick, and senile. He came to St. Giles' to be cured of the disease, but he never fully recovered from its terrible effects and here he remains.

Although he has a great deal of worldly experience, Vasco suffers from short-term memory loss as a result of the disease. His bones are brittle and all but two of his teeth have fallen out. Despite his poor health, Vasco longs to travel again and would give anything to go on an adventure. He's just as daring as he was in his sailing days (which were not so long ago) but he lacks the strength and energy to keep up with most daily tasks, let alone extended travel.

<h4>Relationships

Vasco is a personable fellow and gets along well with most of the other residents of St. Giles'. He's particularly fond of Johanna because she shares his adventurous spirit and the two can often be found going on adventures together around the Almshouse grounds.

<h4>Senses

Hear +0

See +2

Smell +0

Taste -1

Touch -1

<h4>Qualities

Courage	+3	/	-3	Cowardice
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Pious	-2	/	+2	Worldly
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Energetic	-2	/	+2	Sluggish
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Generous	-1	/	+1	Selfish
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Cautious	-1	/	+1	Reckless
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<h4>Anxieties and Assurances

-1 Whenever you're asked to share something you have, make a Fair (+1) Generous check or take -1 Stress.

-2 Whenever worldly pleasures are within your reach but you're denied their comfort, make a Fair (+1) Pious check or take -2 Stress.

+1 Whenever you get to keep an item that wasn't intended for you, make a Good (+2) Selfish check to recover 1 Stress.

+2 Whenever you gain an item that is nice or have an opportunity to indulge in wine and food, make a Superb (+4) Worldly check to recover 2 Stress

<h4>Skills

Act / React -2

Animal Handling	+1
Explore	+2
Hand Signals	+0
Intuition	-1
Lore	+1
Medicine	+0
Navigate	+2

<h1>Telling the Story

Everyone participates in telling the game’s story, but it’s the Game Master (GM) who is responsible for narrating it and handling anything the player characters (PCs) don’t do themselves. Although the story has a specific beginning and a pre-defined end goal, the rest of it is up to the people playing.

GMs are responsible for setting up scenes, responding to player actions, and playing non-player characters (NPCs). Players, on the other hand, are only responsible for their character’s actions. While this may seem unbalanced, the game’s focus on the characters ensures they receive a lot of the story’s spotlight.

<h2>Setting the Scene

<h3>What is a Scene?

Every story is comprised of multiple Scenes, which are loosely-defined periods of time in which *something significant* happens. Think of each Scene as it might relate to a movie or a good book—it isn’t very entertaining to watch (or read about) the protagonist as she goes about her daily routine. Instead, each Scene zooms in on something specific which advances the plot, whether that’s a fight between the hero and her arch nemesis or a dire situation in which the hero is stranded without food or water.

To put it simply, you only need to set a Scene when something important happens. Here are a few ideas:

The characters don’t know it yet, but they’re about to be ambushed by zombies.

The characters discover a dwelling that may provide useful shelter for the night, but is anyone home?

The characters are running low on food and need to find more.

The characters are lost and need to figure out which direction they should be going.

If you’re still having difficulty determining whether or not you should be setting a scene, ask yourself this simple question: is there potential for a conflict the players will need to deal with?

It’s okay to mention events which don’t have a significant impact on the story. For example, you can say “you’ve successfully found the direction to the nearest town and you spend two days travelling there.” Unless something surprising happens along the way, there’s no need to play that out.

<h3>Set-Up

When you've decided there needs to be a Scene, take a moment to ask yourself these primary questions: Who? What? When? Where? Why? You don't need to go into great detail, but knowing who's involved, what's happening, where it's taking place, what time of day it is, and why it matters will help you decide how to establish the Scene.

Using the answers to these questions, you can establish a few Scene Tags. These might include:

Dimly-Lit Dwelling

Vulnerable in the Open

A Dark and Stormy Night

Scene Tags are just like any other Tag (see page XX) but they're established along with the Scene and don't require fate Points to create.

GMs can set as many Scene Tags as they're comfortable with, but remember that too many Tags may be hard to track. If you're feeling brave, you can solicit your players to come up with Tags of their own.

Describe the Scene to your players and try to incorporate the Scene Tags somehow. Once everyone is on the same page with what's taking place, you can continue to the next step.

<h2>Zones and Movement

Every Scene has one or more Zones. A Zone is any place which could be described with its own unique characteristics, such as a single room in a house, a town square, or a small section of a graveyard.

Unless you're in a Conflict (see page XX) or otherwise pressed for time, you may freely move between Zones during a Scene. Once time becomes an issue though, your movement options become restricted.

On your turn, you may only move from one Zone to an adjacent Zone. If you do so, you may still take a single action as long as that action doesn't take much time—you may make an Act check to swing a torch at a zombie, an Explore check to find a hiding spot, etc.

If you need to move faster, you may spend your action to attempt to make a Good (+2) Energetic check to move one additional Zone. Success means you may do so as long as nothing else is blocking your way—if you need to creep quietly by a zombie, avoid falling debris in a burning building, or climb a ladder for example, you still may not move more than one Zone at a time. As with other Quality checks, you may take one Stress if you fail the roll but still want to push through and perform the action anyway.

<h3>Affecting Other Zones

Generally, you may not affect anything in a Zone you're not currently in. If you have something you can throw, you may try to toss it at something in an adjacent Zone but you take a -1 penalty on your Act or other appropriate skill check.

Sometimes an action you take in one Zone spills over into another. If you light a fire in a building, that fire may eventually spread (at the GM's discretion) to adjacent Zones. Make use of Tags (see page XX) as appropriate.

<h3>Optional Rule: Zone Maps

Some people find it helpful to have a visual representation of Zones and how they are situated in relation to one another. If you'd like, you may draw (or use a pre-drawn) Zone Map and use it to define

the areas of the Scene. You may even use tokens to represent characters and creatures involved in the Scene so you can see who's in which Zone at any given time.

If you're not feeling very artistic, you can just write down the various Zones on a notecard or sheet of paper. You can write each Zone's name on the paper relative to where it would be in the Scene to give people an idea of which Zone is adjacent to which. To save time, write down only which Zones are relevant at the time and add others as needed.

<h2>Sharing the Spotlight

After setting the Scene, it's time to let someone else call the shots for a bit. Your players will likely have questions about what's happening and they'll want to get their characters involved. You can go around the table and ask each player what they would like to do, or you can take your cues from them and resolve their actions on a first-come, first-served basis.

When the player wants to gather more information or perform some kind of action, you can take that moment to ask them to roll the dice. Before they get to do that, ask them what their character is doing and how they intend to do it. Decide which of the character's Traits would make the most sense for them to roll, then ask them to make the check.

After they make their check, determine their Difference (see page XX) and narrate the outcome accordingly. You may even ask the player to narrate the outcome, which gives them that much more time to shine.

<example>Example

GM: "Johana, the stench of fetid flesh assaults your nose. There must be a zombie nearby, and it probably knows you're here too. What do you do?"

Johana: "I listen intently to get an idea of which way it's coming from and where it's headed. Then I try to find a hiding place in the opposite direction."

GM: "Sounds good. Make a Hear roll followed by an Explore roll." The GM silently sets the Difficulty for the Hear roll at Good (+2) and opposes Johana's Explore roll with the zombie's Seeing roll. The zombie gets a Fair (+1) result.

Johana: "I have Superb Hear and made a Fair Explore attempt."

GM: The GM silently notes that Johana's Hear check has a Fair (+1) Difference and her Explore roll has an Average (+0) Difference. "You pinpoint the zombie's location and scuttle off in the opposite direction. You think you've found a clever hiding place but the zombie sounds like it has changed directions and is now heading your way. Has it found you?"

Johana: "I can't tell, but I'd rather not stick around to find out! I try to summon the courage I need to leave my hiding spot and find somewhere else to go."

</example>

It's important to try to give each player a chance to get involved with the story. If someone isn't speaking up as much as the others, try to engage them by shining the spotlight their way. Lead with questions, such as "What do you do?" or "How do you react?" which will get them thinking in terms of what their character is doing.

<h2>Resolving the Scene

In every Scene, something significant is happening. That means there's a reason the characters are there and the story is focusing on this moment. It also means that each Scene has a potential resolution, which could mean the characters found what they wanted or escaped from certain death. After the goal of the Scene has been accomplished, you can move on to the next Scene.

Reaching that goal isn't always straightforward. Sometimes it may take multiple checks and sometimes it may take a great deal of time to accomplish. Here are a few examples of Scene goals and how they might be reached:

The characters are out of food and they're desperate to find more. They're in the forest, so they need to make a series of Explore checks to find potential food sources, Lore checks to make sure the food is edible, and Navigation checks to avoid getting lost while wandering.

Zombies have cornered the characters in an old dwelling. The characters may need to make several Explore rolls to find hiding places, Act / React rolls to contend with the zombies, Courage rolls to avoid losing the strength to fight, and an Animal Handling roll to mount some horses and escape.

The characters are trying to convince the denizens of a small hamlet to let them board for the night, but the residents are afraid the characters may have brought the plague with them. They'll need to do some clever convincing to get a good night's rest, and that can either be done through good role-playing (by just talking it out) or making a few appropriate rolls to convince the townsfolk. Perhaps a Medicine roll to help explain to the citizens why the characters don't have the plague, or a Worldly roll to bribe the villagers somehow.

After a Scene is finished, take note of the Scene Outcomes. In most Scenes, several different things happen which impact the story. These Outcomes should be noted, either mentally or in a formal log, so you can keep track of what happened and what has the potential to spill over into the next Scene.

In this book's sample adventure, each Scene lists several possible Outcomes.

<h2>Locations

Your adventures may take you to numerous locations throughout Europe. If you're really adventurous, they may take you even further abroad.

Below are several possible locations you may use for your Scenes. St. Giles Almshouse is probably the first place you'll use, but after that anything is possible. Don't treat this as an exhaustive list, but rather a starting point for your ideas.

<h3>St. Giles 'Almshouse

A home and hospice for people with disabilities, St. Giles' Almshouse has been your home for months or years. The almshouse is combination church and dormitory for its residents. It contains several living quarters attached to the main building with a kitchen, infirmary, chapel, and bell tower. The grounds contain stables and a cemetery.

<h4>Zones

Bell tower, chapel, grounds, cemetery, infirmary, kitchen, living quarters, stables.

<h3>Farmhouse

Many farmhouses share similar architectural features. A typical farmhouse includes one large room with a fireplace at the center, surrounded by a small kitchen with a well and one or more simple bedrooms. Outside the house are stables and farmland.

<h4>Zones

Bedrooms, farmland, kitchen, living area, stables.

<h3>Small Church

Every town has at least one small church. Most of these holy places are simple, two-room buildings filled with pews and other basic trappings used for religious ceremonies. They're a great place to house wayward travelers and make a passable fortification against zombies.

<h4>Zones

Atrium, a courtyard outside the church.

Cemetery. Useful for scaring your players; most bodies buried in the cemetery are long dead and not at risk of turning into zombies.

Nave. A large room where laypeople attend services; separated into two distinct Zones by the center aisle.

Transept. In a cross-shaped church, the part of the building which makes up the arms of the cross; separates the nave from the apse.

Apse. The part of the church containing the altar and seating for clergy; generally off-limits to laypeople.

<h3>Cathedral

A Cathedral has the same features of a Church, but it also has many other rooms. These include: living quarters, offices, a kitchen, multiple hallways, etc.

Some cathedrals also have catacombs, which are possibly even creepier than cemeteries. Most of the people interned in the catacombs are long-dead and at no risk of turning into zombies. That doesn't mean a stray zombie couldn't find their way into the crypts though.

<h1>Opposition

Every protagonist needs to encounter opposition, otherwise there wouldn't be much of a story. There are a lot of forces at work which can hinder the characters on their journey. Use these in any combination to set up Scenes and encounters to challenge and frighten your players.

<h2>Zombies

When an animal of any kind, including a human, dies of the plague they rise the next night as a zombie. The only way to prevent this is to burn the corpse before it has a chance to turn—a fact which isn't common knowledge at the outset of the plague.

Zombies carry the plague wherever they go and spread it rapidly. Whenever they bite someone, cough blood on them, or scratch them with their rotting fingernails they give their victim the terrible bacteria that causes the Black Death.

Thankfully zombies are lumbering and braindead. When they smell living flesh they move directly toward it and tend to smash through any obstacle in their way. They prefer the direct approach and rarely move around obstacles unless their physical strength can't force it to budge or break.

Like the living creatures they once were, zombies come in a wide variety of shapes and sizes. Some are burly and have powerful muscles, others were fit and fast before they died, and still others are as slow and weak in death as they were in life. Though their bodies were wracked by the plague, they still retain some amount of their former musculature and all of their skeletal structure. You can look at a zombie's overall body type and get a general idea for how difficult they might be to deal with in a one-on-one fight.

<h3>Defeating Zombies

Like other characters, zombies can sustain a certain amount of Damage before being incapacitated. The amount they can sustain is determined by the individual zombie's Traits, but it usually ranges between 2 and 4 Damage.

When all of a zombie's Damage boxes are marked off, it becomes Incapacitated. Unless burned, it rises again the next night with one fewer Damage box but is otherwise unharmed. If this would reduce the zombie's Damage boxes to 0, its body has sustained too much trauma and is incapable of rising again. Any Damage dealt by fire permanently removes one of the Zombie's Damage boxes.

<h3>Sample Zombies

Following are several sample zombies you can use in your games. Notice how their Traits vary from those of the characters. Zombies don't have Qualities or use Skills in the same way living creatures do because they lack personalities and the ability to reason. Instead, zombies have the five Senses and several unique Traits. These are:

<char>Bite: Zombies are eternally hungry and they desire the flesh of the living. Once a zombie has overcome any obstacles between it and its victim, the zombie may attempt to Bite them. Zombies roll Bite opposed by the character's React roll. If they succeed, they deal Damage based on the Difference between the two rolls.

<char>Speed: Zombies shamble and stumble, but some do it faster than others. If a zombie is trying to catch a character, they roll Speed opposed by the targets React roll. If the zombie wins, they catch up to the character but still need to take another action to harm them.

<char>Strength: The zombie's ability to overcome obstacles by use of brute force. This includes smashing doors, tossing tables, breaking chairs, etc. Zombies can break objects characters are holding by using Strength if it would mean getting closer to their victim. Characters oppose a zombie's Strength roll with a React roll.

<h3>Average Zombie

These zombies weren't exceptional in life, and they're not exceptional in death. Average zombies were most likely laypeople with a trade that wasn't very physically demanding. This zombie type may also represent people who were past their prime working age but were not yet old and frail.

<h4>Senses

<char>Hear: Average (+0)

<char>See: Average (+0)

<char>Smell: Average (+0)

<char>Taste: Average (+0)

<char>Touch: Average (+0)

<h4>Traits

<char>Bite: Mediocre (-1)

<char>Speed: Poor (-2)

<char>Strength: Average (+0)

<h3>Hulking Zombie

These zombies were powerfully built and at the peak of health before meeting their untimely demise. They may have been sturdy farmers, trained warriors, athletes, etc. Now they're just beastly undead cretins who want to devour your face.

<h4>Senses

<char>Hear: Average (+0)

<char>See: Average (+0)

<char>Smell: Fair (+1)

<char>Taste: Fair (+1)

<char>Touch: Fair (+1)

<h4>Traits

<char>Bite: Mediocre (-1)

<char>Speed: Poor (-2)

<char>Strength: Good (+2)

<h3>Frail Zombie

In life, these people were frail and sickly. In unlife, they're frail and sickly, and they also want to eat your spleen.

<h4>Senses

<char>Hear: Average (+0)

<char>See: Average (+0)

<char>Smell: Average (+0)

<char>Taste: Average (+0)

<char>Touch: Average (+0)

<h4>Traits

<char>Bite: Mediocre (-1)

<char>Speed: Mediocre (-1)

<char>Strength: Poor (-2)

<h3>Quick Zombie

“Quick” is a relative term when you’re a zombie. These are some of the fastest around because they worked on developing their running speed during their former lives.

<h4>Senses

<char>Hear: Average (+0)

<char>See: Average (+0)

<char>Smell: Average (+0)

<char>Taste: Average (+0)

<char>Touch: Average (+0)

<h4>Traits

<char>Bite: Mediocre (-1)

<char>Speed: Fair (+1)

<char>Strength: Mediocre (-1)

h3>Zombie Dog

These dogs have a bite that is far worse than their bark. These Traits are for a 30 to 40 pounds dog. They are no longer treated as animals for the purposes of the Animal Handling Skill.

<h4>Senses

<char>Hear: Good (+2)

<char>See: Mediocre (-1)

<char>Smell: Good (+2)

<char>Taste: Average (+0)

<char>Touch: Average (+0)

<h4>Traits

<char>Bite: Fair (+1)

<char>Speed: Average (+0)

<char>Strength: Average (+0)

<h3>Zombie Horse

Plague-ridden horses don't make very good mounts. They are no longer treated as animals for the purposes of the Animal Handling Skill.

<h4>Senses

<char>Hear: Good (+2)

<char>See: Good (+2)

<char>Smell: Fair (+1)

<char>Taste: Average (+0)

<char>Touch: Average (+0)

<h4>Traits

<char>Bite: Poor (-2)

<char>Speed: Good (+2)

<char>Strength: Good (+2)

<h2>Living People (NPCs)

Sometimes, living people are at odds with you. They may have something you need but refuse to part with it, or they may think they know what's best for you even if it isn't. Whatever the case, living people (also known as non-player characters, or NPCs) can be more difficult to deal with than zombies.

There is no need to assign Traits to every NPC. Most of them will pass in and out of the characters' lives quickly. Occasionally, however, it may be important for an NPC to make an opposed roll against a player, and that's where these guidelines come in.

<h3>Ad-Hoc Traits

You don't need to assign Traits to an NPC until it's time to roll a Trait check. After that, it is simple to assign an NPC a relevant Trait on the fly. Think briefly about who that character is and what role they play in the world. Then assign a level to the applicable Trait as necessary.

Here are a few common NPC archetypes and some ideas for their Traits.

Clergy: Deacons have Pious +1, Priests have Pious +2, Bishops have Pious +3

Farmers: Act / React +2, Animal Handling +2, Explore +1, Medicine +1, Navigation +1, Energetic +2

Soldier: Act / React +3, Animal Handling +2, Navigation +2, Energetic +2, Worldly +2

Townfolk: It varies, but most Traits will fall between -1 and +1. If you need help deciding, roll 1dF and use the result as their Trait level, then make your Trait check.

Note: it may not always be necessary to assign a Trait level to an NPC. Instead of using opposed rolls, the GM may assign a Difficulty to influence an NPC and make it an unopposed action. If that's the case, the above guidelines may help the GM decide how to set the Difficulty based on the NPC's presumed Trait.

<h3>Physical Conflict

In this game, you aren't likely to engage in physical conflict with living people. If the need arises, GMs may improvise some of the NPC's Traits based on that character's personality and physical description. NPCs have a Wound Track just like the players' characters.

<example>Example

A heated argument between Johanna and a farmer gets out of control, and the farmer tries to grab Johanna. He's a burly man, built of strong stuff from years of working the fields, and he's accustomed to taking action when necessary.

The GM decides the farmer has an Act / React score of +2, which he uses to try to grab Johanna.

</example>

Even though people are dropping like flies from the plague, it's still against the law (and one of the 10 Commandments) to kill another person. If physical conflict does break out between two living people, try to avoid the urge to battle to the death.

<h2>Environment

As if zombies and frightened potential zombies weren't hard enough to deal with, you'll often find yourself at odds with the world around you. Environmental dangers range from harsh weather to impassible terrain, and in many cases there's not much you can do but wait out a storm or look for an alternate route.

Game Masters should consider using the environment in different ways:

To set a Scene. Is there a nearby river? Did the forest catch fire? Is Winter setting in? The environment can help ad character to a Scene and often gives players an idea of what's available to interact with.

As a source of Tags. Environmental Tags have a wide scope and can potentially affect everyone in the Scene. Examples include: Dark and Stormy Night, Forest Fire, Blizzard, Fast-running Water, the Bridge is Out, etc.

The source of the Scene's problem. Your environment doesn't always have to be in the Scene's background. Consider testing the character's abilities by making them navigate their way through a dense forest, forage for food in late Autumn, find a way to make a challenging river crossing, or spend a few nights exposed to the elements. Make their lives uncomfortable, <i>then</i> toss in a few zombies to really ruin their day.

<h1>Escape from St. Giles' Almshouse

Escape from St. Giles' Almshouse is an adventure designed to showcase the game and what it has to offer. It is just one possible scenario for use with this system, but it's a great starting point for new players and Game Masters alike.

The information in this chapter is intended for the GM only. It contains spoilers about the adventure which could possibly influence a player's decisions. If you do not intend to be the person running this game for your group, please stop reading here.

If you're still reading, you're probably thinking about GMing a game of <i>Survival of the Able</i> for your group. If you're an experienced GM, some of this information may seem basic to you—if so, skip

ahead to the “Background” section. If you’d like some details on how to get a game started, you can continue reading for some helpful advice.

<h2>Getting Started

<h4>Remember, these are Guidelines

The adventure in this book is written as a set of guidelines. We couldn’t possibly predict everything your characters may do during a session, so our goal is to equip you with enough information to respond to their actions in a manner that is consistent with the game’s plot. If something listed in the text doesn’t make sense for the game you’re running, you can modify or ignore it as you see fit.

Remember to include notes about Scenes, Zones, NPCs, Environment, etc.

<h2>Background

Escape from St. Giles’ Almshouse is designed to be a one or two session adventure. During this scenario, players will:

- Discover the existence of zombies.
- Leave behind everything they know and find comfort in the world.
- Travel the unknown countryside.
- Encounter people who may be suspicious of them, but whose support they need to gain regardless.
- Visit a small village whose residents are afraid of the plague.
- Gather supplies and head to a larger city where bodies are being burned in the streets.
- Take refuge in a large cathedral.
- Fend off an attack from a horde of zombies.

If you can, read through the adventure two or three times to familiarize yourself with the key plot points and NPCs. The better you know the adventure, the more likely you’ll be able to answer questions and respond to player actions.

This adventure is laid out such that you don’t need to follow a linear story. Instead, you’ll encounter several Scenes which detail plot events and NPCs. You may mix and match these events and NPCs in any order which makes sense for your game’s story, or narrative. As you’ll quickly discover, your players won’t stick with one specific path so it’s best you prepare to go where they take you. These Scenes simply give you guidelines on how to respond to certain situations and how to keep the narrative moving forward.

<h3>What’s Happening in the World

The Black Plague is spreading across Europe. It arrived on ships from the Middle East and Africa, and soon it will touch the lives of nearly every living creature on the continent.

Little is known yet about the plague, and cities are only just now beginning to quarantine victims. Rumors are spreading that some of the dead are rising from their graves and attacking the living, but

those rumors have not yet reached St. Giles' Almshouse or the people who live there. The almshouse's relative remoteness and detachment from the outside world kept it safe until someone brought it back with him from a trip to a nearby village.

One in three people will eventually succumb to either the plague or the zombies it is spawning. For now, dozens of people in smaller cities and hundreds in densely populated areas have passed away.

<h3>What's Happening at St. Giles'

It's a cool evening in early Spring at St. Giles' Almshouse. Residents are performing the last of their duties before turning in for the night. The grounds are quiet, save for the church bell that tells everyone it's 8 o'clock. It's life as usual... for everyone who is alive.

Yesterday evening, Father Peter saw to the burial of George, a long-time resident of the almshouse. George recently returned from a trip to a nearby city, and shortly thereafter fell ill. Peter struggled to keep him comfortable during his final moments and was quick to bury his body because it was covered in puss and sores.

When George arrived at the almshouse, he was sick. He told Father Peter he felt fine just the day before, but by the time he reached home he looked like he was almost at death's door. Father Peter kept George in the infirmary at St. Giles' Almshouse until he died later that night. Then Peter took the body to the cemetery and buried it immediately. Deacon Timothy and Gerardus Caravello helped with transporting the body and with last rites, but neither of them contracted the plague.

Nobody is yet aware of the Black Plague that is spreading throughout the known world. George is the first case of the plague at the almshouse. He heard rumors of a sickness overtaking dozens of people in a nearby city, but Father Peter only had a chance to learn that much before George became unable to speak.

Father Peter didn't know just how contagious the plague is, or that he contracted it from George. He also wasn't aware that George's horse had contracted the plague and was spreading it to the other animals in the stables.

A day has passed since George was buried. This marks the first night after George's death, which is the night he is destined to crawl out of his grave. By this time, the sickness has had time to affect Father Peter, who is beginning to feel its effects.

George's horse died overnight while nobody was tending to the animal. Its body was found the next morning with oozing sores that had since dried. Flies surrounded the animal and it stunk of rotting flesh. Catherine, a woman who is mute, was the person who found the animal and did her best to dispose of it. She didn't want to bother Father Peter with the news since she heard how he had a long night tending to George.

What Catherine didn't know is that she contracted the plague while handling the body, and that its disease had already spread to the other horses. The illness' effects have not yet begun to present themselves as of 8 o'clock that evening when the adventure begins.

<h3>Recap

A short summary of the people and events important to the background of the adventure:

George returned from a nearby city yesterday. He was sick, even though he felt fine when he started his travel back to the almshouse. He told Father Peter there were rumors of other people getting sick,

but wasn't able to say more before he became too ill to talk. He passed away that night and was buried in the cemetery.

Father Peter tended to George in the infirmary throughout the night. After George passed away, he enlisted Deacon Timothy and Gerardus Caravello to help transport the body to the cemetery and perform last rites. Father Peter contracted the plague, but is unaware of that fact.

Deacon Timothy and Gerardus Caravello helped transport George's body to the cemetery. Although they had some contact with the body, neither contracted the plague.

George's horse died of the plague overnight while nobody was paying attention. It spread its disease to the other horses in the stable.

Catherine, who is mute, did her best to dispose of the horse's corpse when she found it early this morning. She did nothing to alert Father Peter or the others at the almshouse. She didn't want to drag Father Peter to the site after his long night, and she is unable to communicate the details verbally to anyone. Catherine is unaware that she contracted the plague.

<h2>Scene 1: St. Giles' Almshouse

<It's almost bedtime at St. Giles' Almshouse. Most the residents are doing one last thing before turning in for the night when someone notices George pounding on the front door of the building. Normally someone would just open the door and let him in, but there's one problem that has people on edge—he died yesterday. All hell is about to break loose, and the people who call St. Giles' their home will never be the same.

Zones: Bell tower, chapel, grounds, cemetery, infirmary, kitchen, living quarters, stables.

Possible Tags: Twilight hours, cool weather, almost bedtime

<boxtext>"It's early Spring, and night is falling on St. Giles' Almshouse. Everyone is getting ready to turn in for the night, but there's just one last thing that needs to be done before retiring."

Ask your players what they would be doing just before retiring to their bedrooms for the evening. Perhaps they will:

Finish up their work in the garden.

Ring the eight o'clock bell in the bell tower.

Wash the last few dishes in the kitchen.

Help some of the people in the infirmary.

Already be in their bed chamber, reading a book.

Feed the horses in the stables.

Make sure each player knows what their character is doing and, more importantly, where they are doing it. Try to think of which Zones they might be in when the adventure begins.

<h3>Events

Several different things may occur during this Scene. Most are related to various characters, but other events may trigger when the players enter certain Zones. These events don't have to happen in any particular order, but it's a good idea to try to fit them all in unless it doesn't make sense for the story's progression.

<h4>Zombie at the Door

Unless he is encountered in the courtyard by someone roaming the grounds just before bed, George sets things in motion by showing up at the front door of St. Giles' and pounding on it until it opens. It takes a few rounds for him to get inside, so in the meantime players may do some of the following:

Open the door to see who it is. After all, they have no reason to believe something terrible might be on the other side, and the incessant pounding might be from someone in danger.

Take a defensive posture on the other side of the door, if they believe bandits may be the cause of the pounding.

Try to find Father Peter or Deacon Timothy to alert them someone outside is in need of help.

After it is established that the person at the door is a flesh-craving monster, there's no telling what your players will do. Even though their characters aren't designed to be heroes, they may be playing characters with an adventurous spirit or a fight response.

Players may get creative in how to deal with the zombie. They may attempt to barricade the door, grab a torch to whack it with, etc. Don't be surprised if chaos ensues and some characters run to fetch others while a brave soul tries to halt the zombie's progress.

Hint: You can probably guide the players' actions by providing some Scene details. For example, if you tell them there are torches lighting the hallway, they'll probably grab one to swing at the zombie. If you notice them struggling to come up with ideas, try filling in details about the Scene that haven't already been explored.

This event may end when the zombie is killed, but with some clever set-up you can escalate the problems the players are facing.

<h4>Plague in the Pantry

Father Peter is acting strange. He's not a zombie, but the infection has set in and he's completely unresponsive to anyone trying to talk to him. Even Agnus, his beloved sister, can't get through to him.

What Peter wants, more than anything in the world, is food. He's not out for flesh (not human flesh), but he does attempt to make his way to the kitchen. As he walks mindlessly through the halls toward the almshouse's food supply, players may do some of the following:

Attempt to talk to Father Peter. Eventually they'll realize he's out of his mind and infected with sickness, but he'll make progress toward the kitchen in the meantime.

Realize Peter is on his way to the kitchen and that they need to stop him from coughing up blood all over the eating area and food supply. Players may attempt to forcefully restrain or incapacitate Father Peter to prevent him from infecting everyone, but he won't make it easy on them.

Try to escalate the issues that are already surrounding the characters. Ask yourself these questions:

Does Father Peter wander down the same hall where George is being dealt with? If so, do the players have to split their focus?

Father Peter isn't out to injure anyone, but he also doesn't let anyone try to stop him. Does someone get hurt in the process?

Does Father Peter accidentally knock over a torch or candlestick somewhere?

Was Father Peter successful in reaching the kitchen? If so, does he manage to cough on the food?

<h4>Fire!

One powerful way to get players moving is by somehow setting the almshouse on fire. The building is old and made of wood, so it only takes a few minutes to completely burn to the ground. Do what you can to trigger this event, because it helps drive the characters out of the almshouse and into the wilderness.

The fire may start from a few different triggers:

Someone attacks George with a torch or lit candlestick, and misses. They hit some splintered wood or a tapestry instead.

Father Peter or George happen to knock over a torch or candlestick.

Someone gets the idea to burn the bodies of anyone they believe might be infected, and the fire gets out of control.

As the fire burns, make sure you're prepared to react to whichever escape method the players choose. Perhaps they:

Try to evacuate all the residents of the almshouse, including those in their rooms or the infirmary.

Run for their lives, every man or woman for themselves.

Make a run for the stables, which is in a non-adjoining building.

A fire is a great way to kill off some NPCs.

If Deacon Timothy wasn't killed some other way, perhaps he doesn't survive the fire.

Not every resident of the almshouse is capable of getting up and walking out on their own. Someone in his bedroom has a condition that makes it difficult for him to move, and the fire is encroaching fast. The players can't possibly save them all and still make it out alive themselves.

Someone in the infirmary is sick, and they're looking like they have whatever Father Peter has. Is it worth trying to rescue them, despite all the players have seen?

Even if the players escape the burning almshouse, they're not necessarily safe.

<h4>Zombie Horses

<stats>George's horse has the stats of a Zombie Horse (see page XX).

Catherine buried George's horse in a shallow grave near the stables, to the best of her ability. Unfortunately, it rose from its grave just like its previous rider. Horses aren't accustomed to eating flesh, but they are insane and willing to attack, bite, and trample anyone who comes near them.

Anyone who approaches the stable may be attacked by the zombie horse. It won't make entrance to the stables easy.

In addition to George's horse, there are three others in the stables and they have all contracted the plague. Thanks to the horses' strong constitutions, they're not yet showing the worse signs of it. They may even allow people to saddle them up and ride away.

<diff>+2 Animal Handdling

These sick horses are more difficult to handle than a healthy horse, and a Good (+2) Animal Handling check is required to get them to comply with anyone's request.

These horses are also more sluggish than a healthy horse, which a player might notice with a Good (+2) Animal Handling check or a Great (+3) Medicine check.

Take note of how many horses the players successfully take with them as they escape the almshouse. These horses will begin exhibiting severe signs of plague tomorrow night.

<h3>Characters

<h4>George

<stats>George has the Traits of an Average Zombie (see page XX).

As twilight sets in, a zombie begins roaming the grounds outside the almshouse's main building. It's George, a denizen of St. Giles who was recently buried.

<diff>+1 See, Hear, or Smell

If anyone is wandering the grounds outside the almshouse, they may notice George. When he gets close, they may make a Fair (+1) See, Hear, or Smell check to notice him. He will approach the first person he sees and attempt to attack them.

If nobody was outside, George will approach the front doors and try to bust through them. Whether locked or not, he lacks the intelligence to use a door handle. He will simply pound on the door until it gives way, which takes about three Rounds.

Once inside the building, George begins looking for someone to eat.

How do the players respond when their characters see George walking around? It's common knowledge that he was buried yesterday, so this should come as a shock to most people. Perhaps they will try to:

Run and find Father Peter.

Attempt to talk to George, who isn't in the mood for conversation right now.

Alert some of the others in the almshouse to the strange event.

Attack George or attempt to defend themselves from his attack.

As a zombie, George is single-minded. He attacks and attempts to devour the first living person he sees. If assaulted by one or more characters, he fights back. Nothing will stop him short of killing him or barricading him in a room from which he cannot escape.

<h4>Father Peter

<stats>Father Peter has the Traits of an Average Zombie (see page XX), but he lacks the Bite Trait.

Father Peter is starting to show signs of being infected. His body aches, he's feverish, and he's beginning to exhibit sores and lumps on his body. For some reason, he's completely out of his mind even though he has not yet passed away—perhaps it's due to the intense fever.

Peter is heading from the infirmary to the kitchen where he intends to get something to eat. He has an insatiable hunger, but he's not yet ready to dine on the living. Unfortunately, the kitchen is probably the last place anyone would want a diseased lunatic with open sores on his body who is coughing up phlegm and blood.

Peter ignores anyone who approaches or tries to talk to him. He has a vacant stare and doesn't seem to notice that he is coughing and oozing puss. If someone attempts to physically block his movement

toward the kitchen, he attempts to throw them aside and continue on his way. Sadly, Peter cannot be stopped unless incapacitated, killed, or barricaded in a room with no escape.

<h4>Catherine

Catherine is in the infirmary being treated for severe aches and sores. She is mute, but Gerardus, Agnus, and others who are skilled with Hand Signals can communicate with her.

Nobody but Catherine is aware that she spent the early morning disposing of a diseased horse. She thinks she might be getting sick and attempts to communicate that fact if given the opportunity.

<diff>+2 Hand Signals

Speaking with Catherine about the event at the stables this morning requires a Good (+2) Hand Signals check to understand the message she is trying to convey.

Note: a rolled result of Great (+2) against a Difficulty of Great (+2) yields a Difference of Average (+0). That's good enough for a "Yes, but..." result. Perhaps a result of Great (+2) means the person talking with her is able to understand what she did at the stables this morning, but it takes a long time to get that message across. A lower result means they don't really understand what she's trying to say.

As the night wears on, Catherine's condition worsens. In the event of a building evacuation, she would need one or more people to help carry her away.

<h4>Horses

All the horses in the stables are sick, but it may not be easy to notice this at first. The plague's symptoms are harder to detect on an animal with a different anatomy.

<diff>+3 Animal Handling or Medicine

With a Great (+3) Animal Handling or Medicine check, a character can identify that the horses are all sick. Most the horses are laying down and acting lethargic, which may seem like simple night-time tiredness to someone who doesn't know better.

None of the horses are suitable for riding, but with enough skill the players may convince one of the better-looking horses to carry a few things for them. The players would need to walk the horse, and its carrying capacity limited.

George's horse was buried in a shallow grave near the stables. It is now wandering the grounds nearby and attacks anyone who comes near it.

<stats>Use the Traits for a Zombie Horse (see page XX).

<h4>Deacon Timothy

Deacon Timothy spends most of his evenings in the chapel. He helped Father Peter bury George's body last night and remembers the disgusting sores on George's body. He's disturbed by any mention that Father Peter is now displaying similar symptoms.

Deacon Timothy does his best to be helpful to anyone who asks for his assistance. He isn't very athletic, but he is well read and knows a lot about the region. He knows George had been on a trip to a nearby town with a population of about 150 people.

Note: Deacon Timothy is a disposable NPC. As a GM, it's your job to find a way to kill him, preferably in front of one or more of the players. He's not very athletic and makes a poor warrior, but he'll put himself between one of the residents and a zombie if necessary.

<h3>Outcomes

By the end of the Scene, try to accomplish some or all of these outcomes. These lead into the next Scene and play a role in how the story progresses.

<h4>Fleeing the Almshouse

The most important outcome is to get the players to flee the Almshouse. If they somehow manage to make it through the night without evacuating, Catherine, the horses, and Peter all become total zombies by the next day. If that doesn't get them to leave, then perhaps they're destined to die.

It doesn't matter which direction the players run. They will head through the countryside toward the nearest village, unless for some reason the players decide to go way off the rails and avoid civilization entirely. We'll discuss those options more in Scene 2, but for now the players should be leaving the Almshouse and striving to put as much distance as possible between themselves and their former home.

<h4>Burning Building

One great way to get the players to leave is to set the Almshouse on fire. See the Event notes above for ideas on how to make this happen.

If the building is burning burns, the players have no choice but to flee (accomplishing the above outcome) and several of their closest friends may parish. Win-win for you. Not so much for them.

<h4>More Plague, More Zombies

If any of the following people or animals leave the Almshouse with the players, they get sick and die over the course of the next day. The following night they rise again as zombies.

Catherine

Father Peter

Any of the horses

Any other random NPC you would like to insert into their midsts.

<h4>Entourage

The player smay choose to gather as many of their fellow Almshouse denizens as they can before fleeing. It is up to you if you'd like to keep track of how many there are, what their names are, and what disabilities they may have. These NPCs are great story fodder and are often prone to dying.

Note: the larger the group, the slower they travel in the wilderness. Larger groups are also m ore prone to in-fighting, especially in highly stressful situations such as when resources are limited and people are going hungry.

<h2>Scene 2: The Journey

Scene: As our protagonists flee their former home, they find themselves deep in the wilderness after dark. Cold, hunger, exhaustion, and fear are all adding to their stress. Can the group come to a consensus on where to go next? Can they figure out how to get there?

Zones: Zones in this Scene are more broad than in action-oriented Scenes. There may be grasslands, forests, rivers, roads, and anything else you can think of. It is possible that, if a Conflict occurs, it will take place entirely in a single Zone.

Possible Tags: Cold night, dark and dismal, “What’s that sound in the distance?”

“As you flee into the wilderness, you get the sinking feeling you will never see your former home again. Worse, darkness has set in and it is still hours until sunrise. It’s getting cold, you’re hungry, and fatigue is starting to set in. Worst of all, you realize you have no idea where to go from here.”

Events

This Scene is primarily designed to stir tension and set the direction for the players to travel. If it helps, assume you have fast-forwarded several hours from the time the group left the Almshouse. This Scene should begin around the time everyone begins talking about stopping to rest for the night.

Group Discussion

Nobody in the group is a designated leader, so it’s important to establish a sense of group dynamics. How the players and NPCs operate during this Scene will set the tone of the rest of the adventure.

As the group stops to take a breather, someone starts a discussion about what to do next. One of the players may naturally do this, but if not you can use one of their entourage (if they have any) to stoke the discussion.

Each character has several Qualities (see page XX) which shape their personality. These may be triggered from time-to-time to drive their motives during the discussion. If the group has any NPCs, feel free to give them whichever Qualities you think might help create some tension.

Here are a few examples of what someone might say or do based on one of their strong Qualities.

“We can’t afford to stop here. We should press on until morning.” (Energetic)

“I can’t keep going and need to rest. My feet hurt, and I’m getting sores from my crutches.” (Sluggish.)

“God has forsaken (someone’s name) for (a sin). We can’t let them keep travelling with us.” (Pious)

“Everything I owned is gone. My life is ruined.” (Worldly)

“You all rest here while I go search for (food, shelter, a road, etc.).” (Courage)

“How are we going to make it through the night? I’m freezing, and there are dead people everywhere.” (Cowardice)

Allow the players and NPCs to have an organic discussion about what to do next. You may wish to consider having them set some goals, such as:

Finding food

Finding shelter

Finding a path to the nearest town

It is likely a leader will emerge naturally from one of the players. Allow leadership roles, groupings, and cliques to form as naturally as you can and take note of how people organize themselves. You may want to kill off some of their friendly NPCs at a later time.

Make Camp

Unless someone manages to convince the whole group to continue travelling through the night, the group will eventually need to make camp somewhere.

It is up to the GM to decide whether the group is in a forest, the grasslands, or some other environment. The environment has some major implications in terms of availability of shelter and warmth.

<diff>+1 Explore

Making a Fair (+1) Explore check allows one person to find enough shelter and warmth for a single person. For each level of Difference above Fair (+1), they may help an additional character find shelter.

Any character who rolls a “No, and...” result makes it more difficult to find shelter. They reduce another character’s result by 1. This means they failed to find shelter for themselves and they also prevented someone else from finding shelter.

It may be helpful to tally up the total result for the entire group. If there are more positives than negatives, then everyone gets a dry place to sleep for the night. If the group’s net result is zero or less, then one or more people were not able to find sufficient shelter.

Anyone not sleeping with sufficient shelter wakes up the next morning cold, wet, and fatigued. They take 1 Stress.

Someone in the party may choose to give up their shelter to someone else in the group. If so, check to see if it triggers one of their Assurances. Alternatively, someone’s Anxieties may be triggered if they are forced to give up a spot.

<diff>+2 Explore or Lore

Characters may find enough food for one person by rolling a Good (+2) Explore or Lore check. For each level of Difference above Good (+2), they may find enough food for one other person. Anyone who doesn’t eat before morning takes 1 Stress overnight.

Anyone whose Difference is Terrible (-3) or worse makes it more difficult to find food, following similar rules to those outlined in the section above. Remember Difference is based on the initial Difficulty, so a result of Mediocre (-1) or worse has a Difference of Terrible (-3) for this check.

As with the above section, check to see if anyone’s Anxieties or Assurances get triggered.

<h4>*Sickness and Death*

Remember Catherine and the sick horses? If they are still with the group, they begin showing signs of serious illness. Assuming they have even survived to this point, they won’t be able to carry on any further without medical treatment.

One or more players may attempt to help them recover by using the Healing rules (see page XX). It takes a lot of time and effort to help them, and the Difficulty is increased by +1 while the group remains in the wilderness. They have no medical supplies, food, or permanent shelter to be of much help.

Unless the players are lucky with their rolls, Catherine and the horses die during the night. Take note of who was helping them, how their bodies were buried, etc. There may be zombies tomorrow night.

<h4>*Wayfinding*

Most likely, the group would have followed a road away from the Almshouse. That doesn’t mean the path is safe, though.

It isn’t common knowledge, but it is possible someone heard George say there were sick people in the town he recently visited. If the characters knew that, would they be so quick to follow the road to that town?

Furthermore, roads are commonly travelled. That could mean those walking corpses are following the roads, too. Should the group stay the course on the road, or try to find their way through the wilderness and avoid detection?

These are just some of the considerations your players may face. Take note of their discussion and their decisions. As a GM, you can use their paranoia to your advantage in the future. Perhaps there really *are* zombies walking the roads.

<diff>+2 Navigate

If the players decide not to follow the nearest road, or if they hadn't followed the road out of town to begin with, they must make a Good (+2) Navigate check or get lost in the wilderness. Consider increasing this difficulty to Great (+3) in a heavily forested area.

The group may make one additional Navigate check every two (2) hours. Keep track of how long it takes them to get on track and note how often they need to stop to look for food. Characters who do not get a chance to eat take 1 Stress for every four hours of wandering (that is, for every two failed checks).

One character must be the lead navigator for this check. Have them make a roll and add their Navigate modifier. Anyone else may attempt to assist them by making a roll. Add +1 to the initial character's result for every "Yes, and..." result, but subtract one for every "No, and..." result.

<h4>Help Has Come?

This optional Event can be used to increase tension and illustrate how cruel the world can be.

If the group follows a road, they eventually encounter two riders on horseback. These men came to investigate the smoke they noticed in the distance (assuming the almshouse burned down). They stop when they encounter the players and ask what happened.

Take note of what the players tell these riders. Unless they completely lie about the situation, the two men grow increasingly unnerved at tales of zombies, demons, coughing blood, fires, and so forth.

What the players don't know is that people have been growing sick in the town where the men are from, and they have experienced similar zombie attacks as of late. The men refuse to acknowledge this to the players, because they believe they have abolished the threat in their village and don't want to let the players bring it back with them.

After a brief discussion, the riders tell the group they will ride back to town and send help. They refuse any requests to take people with them, citing that their horses aren't capable. If pressed, they assure everyone they will be back by morning (or pick a time that seems reasonable).

Neither rider is carrying much by way of supplies, but they may be convinced to lend two horse blankets to the group. After providing what little they will offer, they turn and ride quickly back toward the village. The group never hears from them again.

Eventually, it becomes clear the riders are not going to return. How long the group chooses to wait for their return is up to the players. You may use a description similar to the following to advance the timeline quickly.

<boxtext>"Morning comes and goes, with no sign of the riders. They didn't say when in the morning they would return, but it's almost midday and there is still no sign of them. What do you do?"

<h3>Characters

Although few characters were introduced during this Scene, the players probably got to know some of the other people from the Almshouse better (whether they like it or not).

<h4>Entourage

How many NPCs, if any, are travelling with the players? This is something you should have established at the end of Scene 1, but now is a good time to evaluate that if you haven't already.

Not every group will bother to breathe life into the NPCs they are travelling with. As a GM, you can make the entourage as important or unimportant as you and the players choose. Some players will naturally try to turn minor NPCs into best friends, while others are content to leave them as window dressing.

You may choose to come up with names and personalities for each of the NPCs in the group, but if you'd prefer a lower-preparation method with a smaller commitment, enlist your players for help. As they talk with the NPCs, ask them to provide names and one or two sentences about the character's background or relationship with them. This increases buy-in from your players and will naturally get them more attached to the NPCs... which makes that NPC's inevitable death all the more disheartening.

As the group of NPCs develops, take note of any who have been given names and perhaps jot down a line or two about their personality or relationship with the players. Refer to your notes later to help strengthen relationships, then maniacally destroy those relationships later.

<h4>Riders

Two riders, both male, come on horseback from the village nearest St. Giles' Almshouse. They were sent to investigate the smoke in the distance, but neither is particularly brave. They are both content to accept the players' word about what happened and then quickly return to town.

Each rider has a Selfish Quality of Fair (+1). They aren't interested in lending a hand, especially if they find out the players might be bringing the plague with them.

Their Selfish Quality isn't so high that they can't be convinced to offer something, but all they give to the players are a couple horse blankets.

These riders have no intent on returning once they leave the party on the road. In fact, they alert their village to the approaching danger instead.

<h3>Outcomes

The purpose of this Scene was to establish the group's leaders, followers, and naysayers. It was also designed to build tension, sew a sense of desperation into the story, and cause everyone some Stress. In addition, you may note one or more of the following Outcomes.

<h4>Determined Direction

By the end of this Scene, the players should know where they are going next. Unless they have decided at this point to try to live off the land indefinitely, they will eventually find their way to a nearby settlement. How they choose to get there, and how lost they get along the way, is determined by their Navigate checks during the Wayfinding Event.

<h4>Relationship and Team Building

Whether or not the players are travelling with a group, they should have established and strengthened some of their relationships during this Scene. If they forged any special bonds with any of the other players or NPCs, take note.

By the end of the Scene, the group's dynamics should be clear. Leaders and followers tend to emerge organically when groups are formed with a shared purpose and nobody has any tenure or legitimate authority. Unless one player is completely dominating the spotlight, allow the group dynamics to form naturally.

If one or more players are hogging the spotlight or refusing to compromise with others, try handing control of the Scene over to one of the quieter players for a few minutes. Ask them specific questions about what they are doing or intend to do. You may need to revisit this tactic over time. In extreme circumstances, you may have to directly address a player's actions and ask them to wait their turn to speak or act.

<h4>Zombies

If Catherine and the horses died overnight, they will rise the following evening as zombies. By this point the players may be long gone, but if they failed to travel very far from camp then these zombies may show up again later.

The group may not have moved very far if:

They failed several Navigate checks.

They spent too much time waiting for the riders to return.

They spent extra time foraging for food.

Zombies only arrive the night after the body dies. These zombies may show up in camp the following evening, or they may track the group to a nearby farmhouse or village.

Take note about the possibility of Catherine and the sick horses showing up later to haunt the group.

<h2>Scene 3: Farmhouse

Scene: Before reaching the nearby village, the group comes upon a farmhouse. Is there anybody home? Can they offer food, shelter, or some other assistance?

Zones: Farmhouse (see page XX), farm fields

Possible Tags: Hunger and fatigue, eerily quiet

<boxtext> "As you continue your journey, you come upon a small farmhouse near the road. It is still early in the year so there is little food, and the place is surprisingly quiet. You don't see or hear any animals roaming about, but there is smoke flowing out of the chimney. Does that mean someone is home?

<h3>Events

The Events in this Scene are designed to add pressure to both the players and their characters. This may be the first Scene in the adventure in which the characters face overt discrimination because of their disabilities.

<h4>Approach

Depending on the time of day the characters reach the farmhouse, they may be able to spot it from a distance. If it's still daytime, they'll notice smoke pouring out of a chimney in the distance some time before they reach the building. If it's early morning or dusk, they may not notice the place until they are much closer.

The group's approach may impact the Scene in several ways. Are they excited and noisy? Cautious and reserved? Or, more likely, are they a mix of emotions as everyone in the group brings their own personality with them?

One thing is for certain: unless the players are cautious and arrive at night, the residents of the farmhouse will certainly be aware of the group. Depending on the noise level and size of the group, the farmers may have plenty of time to get inside, hide, and douse their fire.

If the group approaches the house while it is dusk or nighttime, and if they're not making much noise, the farmers may not know they are coming until they are close. That doesn't give them as much time to hide.

<h4>Investigating the Grounds

Does the group suspect there may be nobody home? Do they take a cautious approach and decide to look around before knocking on the door of the farmhouse?

<diff>+1 Explore or Lore

With a Fair (+1) Explore check, the group easily notices a lack of growth around the farm. Anyone with Fair (+1) Lore understands that this isn't the best time of year to be growing food, but they do notice signs that food has been planted for later growth and harvest.

<diff>+2 Animal Handling

A successful Good (+2) Animal Handling check reveals the presence of pigs on the farm. There aren't any roaming the fields, but there are definite signs that pigs were here recently. If anyone has an Animal Handling or Lore Trait of Fair (+1), they know it is common for pigs to sleep inside the house with the farmers during colder months.

<diff>+2 Hear

If a character comes within 10 feet (about 3 meters) of the farmhouse, they may make a Good (+2) Hear check to detect noises coming from within the house. The noises sound like pigs grunting quietly. And people trying miserably to keep them quiet.

<diff>+0 See or Smell

It isn't difficult to notice the lack of a fire where there may have been one before. If any of the characters noticed smoke during their approach but the fire is extinguished, they almost certainly notice that fact.

<h4>Anybody Home?

If a character knocks on the farmhouse door, they get no response at first.

<diff>+1 Hear

Characters close to the door may make a Fair (+1) Hear check to notice the pigs inside making extra noise when someone knocks on the door. With a Good (+2) Hear, they also notice the sound of shuffling feet.

If someone tries to open the door, they find it is barred. A table has been pushed in front of it.

<h4>We Know You're In There!

Almost inevitably, someone from the group will call out to the people living inside. After three such attempts, they will finally hear someone from inside shout "Go away! We don't want you!"

It isn't much, but at least the players have begun a dialogue with the farmers. Now it's time to try to convince them to open up, unless the players decide to give up and leave.

<diff>+3 Varies

It's very difficult to get the farmers to open their door to the group, but not impossible. The players may use any of their Traits at a Great (+3) Difficulty to convince the farmers to let them inside.

Examples may include:

Appeal to the farmers' sense of piety. "Would you turn away people in need?" (Pious)

Attempt to bribe the farmers. "We'll make it worth your while by giving you.." (Worldly)

Offer them some kind of help. "We can help your injured animals, people, etc." (Animal Handling or Medicine)

Almost any appeal will suffice as long as the group succeed on a Great (+2) check. They have three attempts to convince the farmers. After that, the farmers completely refuse any other attempts and insist the group leaves them alone.

There is one immediate deal-breaker: if the group hints that they need help for a sick person, the farmers become aggressive and refuse to entertain any other conversation.

<h4>Talking to the Farmers

If the group is successful in getting the farmers to open the door, the man of the house exits the dwelling and addresses them directly before letting anyone inside. His name is Basil (see Characters, below).

Basil isn't quick to offer help, but he is at least willing to talk to the group. He is condescending and discriminatory to anyone with a visible disability, which is most of the group. He may even insist on talking to the "leader," and refuses to acknowledge anyone could be considered a leader if they have a clear physical disability.

If you are using the example characters from this book, only Johanna and Vasco look the part at first. Basil grows suspicious of Johanna if she lets on that she is blind. Vasco may have his own challenges, but his appearances—at least at first glance—meet Basil's assumptions.

<diff>+3 Varies

It is difficult to convince Basil to offer more than basic aid to the group. His family doesn't have enough food to spare for the entire entourage and he isn't willing to sacrifice his pigs for them. He may offer a blanket, some water, and a candlestick or two if the group's presumed leader is capable of convincing him to help.

Basil won't let the group enter his home. If the group insists on finding a place to stay for the night, he tells them they can sleep outside under a nearby grove of trees. He offers directions, but not an escort.

<h3>Characters

Only one new character, Basil, was introduced during this Scene. However, we have provided some basic details about Basil's family below. They can be used if the players do something unexpected which warrants interaction with the rest of the family, or if you'd like to add some additional characters to interact with the players while they're hanging about.

<h4>Basil

Basil is the head of the household and tries to shush any family member who interacts with the players. He is tall, well built, and appears to be in his mid-30s.

Basil's priority is keeping his family safe and sound. A couple men on horseback recently passed by his home and warned him of a group of invalids coming from the nearby Almshouse. Basil was skeptical of the riders at first, but when he noticed the group coming he decided it was better to be safe than sorry.

Although Basil is wary of the group at first, he isn't entirely cruel. He has a Fair (+1) Selfish Quality which makes it difficult to get him to open up at first, but he also has +1 Pious and eventually decides to do the minimum he can to help. If he gives just a little assistance, he may be spared judgment—or so he hopes.

Like many people of the period, Basil has disdain for people with disabilities. He is skeptical of the group travelling by themselves, and he is visibly shaken if he finds out their Almshouse was burned down.

Worse yet, he grows frightened at the mention of zombies or demons and insists the group hurry on and away from his family if the topic is raised.

<h4>Althea

Basil's wife, Althea, is a strong-willed and sturdy woman. She shares Basil's opinions of the invalids and wishes they would go away.

Althea has a Selfish Quality of Good (+2) and is even more reluctant than Basil to give away any of their limited resources to the group. It is probably better for the players to not have the opportunity to talk to her. If she senses Basil's conversation has gone on long enough (GM's discretion), she will come out of the house and give everyone a piece of her mind.

<h4>Basil II, Theodore, and Theodora

Basil has three children: Basil, Theodore, and Theodora. Their ages are 16, 13, and 9, respectively.

Basil and Theodore are about as Selfish and brutish as their father. They work hard on the farm and don't like strangers coming around asking for handouts, especially not invalids.

Theodora is curious about the people with disabilities and, if somehow given the option, will ask all sorts of uncomfortable questions like "How do you see if you're blind?" and "Why are you so short?"

Gerardus is of particular interest to her, since he is about her height but obviously appears older.

Theodora may be the one person willing to offer some help to the group, if only because she is naïve and curious. Her resources are limited though and she would need to be given the opportunity to sneak around.

<h3>Outcomes

This Scene is straightforward, but there may be a few different Outcomes regardless.

<h4>Obtained Items

The players may be successful in acquiring the following items: one blanket, two candlesticks, and a drink of water.

<h4>Run Off the Property

Basil isn't a cruel man, but he is frightened. If he feels the group is a threat, particularly if anyone is showing signs of illness, he will insist they leave without any aid. If necessary, he will grab a torch, pitchfork, or other implement to try to scare the group off his property. If that happens, he'll holler for his boys (Basil II and Theodore) to back him up.

Eventually the group will need to find a place to rest. If they didn't receive directions from Basil to a grove of trees, they find only moderate shelter and take 1 Stress the next morning due to poor sleep.

<h4>Dryish Place to Rest

The group may have received directions from Basil to a grove of trees nearby where they can rest. The grove is thick and offers some degree of shelter from the weather, even though it isn't perfect. Sleeping under these trees prevents the characters from taking 1 Stress the next morning.

If the group is resting in the grove of trees, Theodora shows up late at night to talk to them. She is Curious +3, Reckless +2, and Courageous +2. She still has all sorts of uncomfortable questions to ask.

Theodora refuses efforts to have her join the group (she is only 9 years old, after all), but isn't opposed to sneaking back home to grab a few loaves of bread for the group.

If there are any sick characters in the group and you are feeling like a particularly cruel and heartless Game Master (which by now, you should be) then poor Theodora's immune system just can't cope with getting close to someone who is ill. Make sure the players notice her cough a few times before returning home.

<h2>Scene 4: The Village of Allhaven

Scene: The group has finally reached a small village, with a population of about 150 people. Although there are clearly enough buildings to house that many, there doesn't appear to be much going on around here. Is anyone home? Is anyone still alive?

Background: Allhaven is the nearest village to St. Giles' Almshouse. George was here just a couple days ago, and it is where he contracted the plague. Although its name literally means "A safe place for all people," it doesn't look very friendly or inviting right now. The town may have been alerted to the approach of the group by a couple riders on horseback, or they may be sheltering themselves from zombies who have been appearing at night.

Zones: Village streets, small houses, shops, etc. Small church (see page XX).

Possible Tags: Palpable fear, uneasy silence

<boxtext>You arrive at a small village, which some of you may know as Allhaven. Despite its size, you would expect to see at least a few people milling about at this hour, but there isn't anyone on the streets. As you look around, every window appears to be shuttered and every door is shut.

<h3>Events

Despite the stillness of the town, there are several events which may take place here.

<h4>Anyone out there?

You can expect the group to immediately start looking for signs of life within Allhaven. Even though the doors and windows are shut, there are a couple buildings with smoke rising from their chimneys. There are also a few other signs that life was here recently.

Below are a few different options for feeding information to the players.

<diff>+1 See or Smell

With a Fair (+1) See or Smell check, someone in the group may notice three different buildings with smoke rising from their chimneys. These buildings appear to be houses, and they are closed up just as tight as any other building in town.

<diff>+1 Animal Handling

With a Fair (+1) Animal Handling check, players notice fresh hoof prints on the road. With a “Yes, but...” result, they notice the hoof prints but can’t tell how old they are or where they lead. With a “Yes” result, they know the hoof prints are about a day old. With a “Yes, and...” result, they can track the hoof prints to a nearby stable. The horses are in the stable, but they appear to have been humanely killed and left to rot.

<diff>+2 Navigate

If the group found the horses above, a Good (+2) Navigate check reveals that the stable is on the outskirts of town. Were the horses left there for a reason?

<diff>+2 Explore

The group may wander around town looking for people or clues. With a Good (+2) Explore check, they may find the horses in the stables (see above) or the smoke in the chimneys. You may offer the players different information depending on the Difference of their result.

<diff>+2 Smell

If at any point the characters force their way into a house or building, there is a 1 in 3 chance it contains corpses of the recently deceased. Many people who fell ill were simply barricaded in their homes in an effort to trap them inside when they became zombies. Roll 1dF, and on a roll of [-] there is at least one corpse inside the building.

<diff>+2 Taste

Any food the group finds in one of the town’s buildings is likely to be tainted, unless it comes from an occupied dwelling or the church. If anyone attempts to eat food they find lying around in an abandoned building, ask them to make a Good (+2) Taste check. Or, better yet, make it for them in secret.

With a “No, and...” result, the food tastes delicious. It seems safe, and anyone else who witnesses you eat it takes a -1 penalty to their Taste check if they also partake of the food.

With a “No” result, the food is edible. Feel free to have your fill.

With a “No, but...” result, the food isn’t very tasty but you eat just enough to sate your hunger. You gain a +1 bonus on any follow-up checks to recover from the plague you just contracted.

With a “Yes, but...” result, the food doesn’t taste very good but at least you realized that before it made you sick.

With a “Yes” result, the food seems inedible and you discard it before eating any.

With a “Yes, and...” result, you realize the food is inedible before it’s too late, and you’re able to warn others not to eat it.

Anyone who eats tainted food and gets a “No, but...” result or worse on their Taste check contracts the plague, as if they were bitten by a zombie.

<h4>Signs of Life

The group is bound to eventually knock on the door of one of the buildings from which smoke can be seen in the chimney. This is the first time they’ll encounter a living person in Allhaven.

If the group encountered the horseback riders in Scene 2, give them the opportunity to talk to them again. The riders are barricaded behind a door, but a Fair (+1) Hear check is enough to recognize their voices.

The riders are unapologetic about leaving the group on the road. They tell the group not to bring their foul death with them and to get lost.

<h4>Finding Help

There is a small church in the village, but it is also locked. Near the church, however, is another building which appears to be occupied. Inside that building is a small group of people seeking refuge from the dead. Their spokesperson is the town’s leader.

<diff>+2 Varies

Talking to the village leader and local priest, Father Owen, the group learns a little about what is happening in town. Mostly by shouting through the door, he provides the following information in succinct sentences:

A plague has come to Allhaven.

Plague victims are rising from their graves and are trying to eat people.

The remaining townsfolk have barricaded themselves in their houses. Several have come to him seeking shelter, and he is past his capacity to house anyone else.

<diff>+3 Varies

Father Owen would like to help the refugees, but he has to look out for the safety of those currently in his charge. He can’t let them into his house for the safety of his townsfolk. However, with a Good (+2) check, he may be convinced to come out long enough to open the church for the group.

Characters may use any of their Traits to convince Father Owen to help. He has Pious +2 and is generally eager to assist others, but he’s Cautious +3 due to the current circumstances.

With a “No, but...” result, Father Owen gives the group God’s blessing and tells the group of a stable on the outskirts of town they can sleep in for the night. He isn’t aware of the executed horses lying within.

With a “Yes, but...” result, Father Owen cautiously cracks open the door to his house and tosses a key into the street before immediately shutting the door again. He tells the group they can open the church and stay there for the night.

With a “Yes” result, Father Owen reluctantly agrees to come to the church and opens it for the group. He covers his nose and face with a bit of cloth and keeps his distance as best he can.

With a “Yes, and...” result, Father Owen also offers just enough rations for half the group to eat tonight.

If the group fails to receive assistance, they must find their own shelter or move on from the town.

<h4>Signs of Unlife

As the Sun sets on Allhaven, zombies begin roaming the streets.

Some people who died of the plague were barricaded in their own houses. Sounds of zombies bashing at doors and windows from inside houses can be heard throughout the town. A few of those zombies get out and seek the flesh of the living.

Zombies aren't picky and don't mind dining on the flesh of the dead, either. They are attracted to the rotting horse meat in the stables. Any character caught near the stables when the zombies are roaming is sure to encounter one.

If the players are sheltered anywhere but the church, enact a Conflict with three zombies, or enact three different Conflicts with one zombie each. Sometimes it's fun to wear down morale little by little and make the players feel as if no place is safe.

<h4>Staying at the Church

The church obviously hasn't seen any use in a couple days. Before settling in for the night, the group may wish to look around.

<diff>+1 Explore

With a Fair (+1) Explore check, the players find that:

The font where holy water is normally kept is empty.

There are a few silver candlesticks around the church, but none of them are lit.

There are a few tablecloths and drapes which may be used for warmth.

The pews can be pushed together into makeshift beds. They're not padded, but at least they're not the floor.

With a "Yes, and..." result, the group also finds:

 A tinderbox for lighting candles.

Two loaves of stale bread, used in church services.

A jug of wine, used in church services.

There clearly isn't enough food or drink here for everyone. The supplies haven't been replenished recently, and they aren't intended to be consumed in large quantities anyway. This is a great opportunity to test peoples Anxieties and Assurances as they apply to sharing and selfishness.

<diff>+2 Pious

If someone offers to bless the bread and wine before consuming it, they may try to do so. With a Good (+2) Pious check, they successfully bless the elements for anyone who later consumes them.

With a "Yes, but..." result, anyone who consumes some portion of both the bread and wine regains 1 Stress.

With a "Yes" result, anyone who consumes a portion of both the bread and wine regains 2 Stress.

With a "Yes, and..." result, anyone who consumes a portion of both the bread and wine regains 2 Stress and earns 1 Fate Point.

Zombies?

Even the church isn't immune to zombie attacks, but the group are in luck if they sleep there tonight. The nearby graveyard is filled mostly with bodies of those who died long before the plague, so they aren't at any risk of rising again.

The short fence surrounding the church grounds is enough to prevent any roving zombies from being close enough to smell fresh meat on the premises. As long as the group doesn't do anything to attract serious attention, they are likely to be ignored for easier targets.

Note: While the church isn't actually a safe haven, allow the players to think it is. Perhaps you'd even like to give them the opportunity to spot a zombie roaming up to the fence, then wandering away as if it couldn't cross onto holy land. It's important to lure them into a false sense of security, which will come in handy in later Scenes.

<h3>Characters

Despite being in a village, there weren't a lot of characters to interact with during this Scene. Most of the characters, including the horseback riders from Scene 2, were simple set pieces to add tone to the village.

There's an important reason for that: everyone has barricaded themselves in their houses. They've been overcome by the plague for several days now, and they're weary of what comes out at night.

Some of the town's citizens have fled the village, but Father Owen convinced the rest that it was a worse sin to spread the plague to others than to die of its effects, so many townsfolk remain in hopeless despair. They know they are under siege, and hope they can ride out the worst of it before succumbing.

If you wish to incorporate some minor NPCs into the Events in this village, use the above information to guide your decision regarding their motives and behaviors.

<h4>Father Owen

Father Owen is both the priest and the village leader in Allhaven. He's an older man with greying hair, which the characters will only see if they convince him to leave his house momentarily.

Although he has Pious +2, Father Owen's biggest concern is with the handful of people in his charge. He is normally eager to help others in need, but right now he is Cautious +3 when dealing with anything that might put himself or his townsfolk in danger.

Father Owen doesn't have room in his house for any more refugees and he is at first reluctant to offer up the church as a place to rest. He knows it isn't well suited as a place to sleep, and he worries about what might happen if zombies infect the grounds. He may not necessarily share his worries with the characters, but these motivations drive his interactions with them.

From behind his door Father Owen can't tell that there are people with disabilities in the group, but if the characters mention they are from St. Giles' Almshouse or if he leaves his home then he'll quickly notice. At some point, Father Owen shows pity in a demeaning way by saying "Oh, you poor cripples. I wish there was more I could do, but I simply can't."

Before parting ways with the group, Father Owen suggests the characters head for the city. It's about a day's hard ride, or three days walk, from Allhaven. He doesn't have any horses to spare, but says God will forgive the characters if they must borrow horses from somewhere.

<h3>Outcomes

At this midpoint in the adventure, we're trying to tie up some loose ends and trim some of the branching path options that have undoubtedly formed up to this point. After the players are done with Allhaven, the NPCs they have encountered so far—not including their entourage—should be dead and/or gone.

These characters include: Catherine, the horses from St. Giles', the horseback riders from the road, the farmer's family, and the citizens of Allhaven.

Perhaps by now you have even killed one or two of the friendly characters who tagged along with the players from St. Giles'. If nothing else, you can help build a sense of foreboding by having these characters catch the plague or be eaten by a zombie.

<h4>Run out of Town

Ultimately, Allhaven should be seen as a stop along the way to finding a better solution for the characters. It's inhospitable, and the characters aren't welcome by the few remaining citizens in town. If the group tries to stay more than one night, they may be run out of town in another day or two.

If any of the citizens catches the group wandering the streets, they'll insist the characters move onward. There just aren't enough resources for the extra mouths of invalids, and nobody's able to take care of them right now anyway.

<h4>A Mostly Restful Night's Sleep

It's uncomfortable to sleep on church pews, and the threat of zombies during the night didn't help anyone either. Still, the church seemed like a safe place and there was a little food to go around. If nothing else, it was good for the soul.

Sleeping in the church allows the characters to remove 1 Stress.

Some of the characters may wish to stay longer because the church seemed like such a safe place. They'll eventually find there isn't enough food in the church, and they'll be forced to scavenge for it if they stick around. They'll also eventually be run out of town (see above).

<h4>Leaving Town

Apart from the road leading back to St. Giles', the only road out of town leads toward the city. It's a hard day's ride, or about three days walking, from Allhaven. There aren't any living horses left in the village, but if they were tipped off by Father Owen then the characters may be on the look out for horses during their journey.

Depending on the size of the entourage at this point, it may take even longer to reach the city. The party is probably exhausted by this point, even if they had a relatively peaceful night's rest in the church. Add to that the fact that travel times weren't really estimated with PWDs in mind, and the estimate given by Father Owen seems insufficient.

In reality, it may take four or five days for the group to reach the city, even if they stick to the road. That gives us plenty of time to demoralize the group before they reach their next destination.

<h2>Scene 5: The Road to Hell

Scene: For a group of wary, horse-less, people with disabilities, it's a four to five day journey to the nearest major city. Will everyone make it there alive?

Background: After leaving the village of Allhaven, the group sets out toward the city of Avignon. It's a long walk, and with no supplies it is bound to be an arduous trek. This is truly where the skill of the group will be tested.

Zones: Varies. Zones may include a road, forest, grasslands, hills, lone farm houses, etc. Be creative and include what seems right for the Scene at the time.

Possible Tags: Exhaustion, hungry enough to eat a horse, soreness and fatigue, fear of strange noises, weather

boxtext You have left Allhaven far behind you, yet there is still a long way to walk to [CityName]. With no provisions and no support, the challenges ahead seem insurmountable. Do you have the faith and the will to persevere?

Events

Travel to [CityName] may take the group several days. These events don't all need to occur, and they don't need to occur in any specific order (unless otherwise noted). As a Game Master, this is your chance to really customize the adventure and show off your improvisation skills.

Hunger and Thirst

The group is travelling without supplies and must periodically stop to find food and water. Although this may reasonably be a daily chore, it may not be fun to play out this Event multiple times unless a twist in the story calls for it (e.g., the group found supplies one day, but it was tainted by zombies or stolen by raiders the next).

Before asking the players to scavenge for food, take note of how many characters are in the group. This includes the player characters and any entourage NPCs they may still have with them.

diff +2 Explore, Lore, or Animal Handling

Each character may attempt to forage for food or water with an Explore, Lore, or Animal Handling check. By using Animal Handling, it is assumed the character is using their knowledge of animals to hunt and or trap them. This may provide food for the group, but not water.

table

Yes, and...	The character finds enough food for themselves and one other person.
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Yes	The character finds enough food and/or water for themselves.
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Yes, but...	The character finds enough food for themselves, but takes one Stress due to the effort they expended to find it.
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No, but...	The character doesn't find enough food but does find some water. They take two Stress due to hunger.
------------	--

No	The character doesn't find enough food or water to meet their needs. They take three Stress.
----	--

No, and...	The character suffers the "No" result and reduces one other person's "Yes" result.
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table

As a Game Master, it may be easiest to simply ask each player to roll and tally up the total results in terms of how many units of food or water the group finds. The players may then decide who gets to eat and who doesn't.

If everyone eats and there is a surplus of food, they may carry it with them for later use.

Remember, some characters may have Anxieties and Assurances about sharing, being selfish, etc. Ask the players to roll for these when appropriate.

<h4>Where Are We?

Foraging for food and shelter may force the group to stray from the road. Oh, and zombies might deter a crowd, too.

See <i>Wayfinding</i> on page XXX for some ideas on how to adjudicate Navigate checks to get the group pointed in the right direction. To summarize:

<diff>+2 Navigate

One player must take the lead on the Navigate check.

Others may attempt to assist. Add +2 for every “Yes, and...” result but -1 for every “No, and...” result.

Every failed check requires two hours time.

For every two failed checks (4 hours), characters take 1 Stress due to hunger and fatigue.

Consider increasing the Difficulty to Great (+3) in heavily forested or otherwise difficult terrain.

<h4>A Dry Place to Sleep

It may take several days to reach [CityName], and that means the group must routinely find places to sleep each night. As with finding food or navigating, it not be fun to play out this Scene more than once or twice.

See “Making Camp” on page XXX for details about how to adjudicate finding appropriate shelter. To summarize:

<diff>+1 Explore

Each person must attempt to find their own shelter unless they receive help.

For every Difference of +1 above Fair (+2), you may help one additional character find shelter.

For every “No, and...” result, you fail to find shelter for yourself and prevent one other person from finding shelter.

Failing to find adequate shelter causes you to take 1 Stress in the morning.

It may help to tally up all of the characters’ results and decide how many people get a dry place to sleep, then ask the players to decide which characters get to use the available shelter.

Remember Anxieties and Assurances.

<h4>Horses!

The group comes across a few horses grazing in a field near the road. They don’t appear to have any masters or riders nearby. Is this the group’s lucky day?

It doesn’t matter if the horses’ owners are dead, if they’ve left and abandoned the horses, or if the horses got spooked and ran from their home. These are all plausible scenarios the group may discuss when considering what to do with their find.

Allow the group to discuss what they'd like to do regarding the horses. You can reasonably expect some of them to wish to:

- Use the horses as mounts to increase travel speed.

- Help the horses find their owners.

- Use the horses for food.

- Leave the horses alone. What if they're sick?

As a GM, you can help sew some conflict into this Scene by using the group's entourage to voice dissenting opinions. If none of the player characters have brought up the possibility the horses may be sick, you can have one of the NPCs speak up. If everyone agrees to try to take the horses as mounts, you can have an NPC point out how much meat there is on those bones.

<diff>+3 Medicine

It's hard to tell if the horses are sick or not. If they are, they aren't showing signs of it yet. With a Great (+3) Medicine check, the group determines they are healthy. On a failed check, they can't be certain.

Note: This is a great example of when not to share the Difficulty with your players. Simply ask them to roll and interpret the results for themselves. Let them make decisions based on their assessment of the situation.

<diff>+2 Animal Handling

With a Good (+2) Animal Handling check, the group may do what they wish to the horses. Whether that means convince them to be mounts or turn them into supper is up to the group.

Getting a "No, and..." result on this check causes the horses to spook and run away. With any other "No" result, the players may attempt this check again.

Notes about Qualities

This scene is a great way to test peoples' Qualities. Those who are Pious may try to convince the group to find the horses' owners. Those who are Generous may do the same, or they may offer their share of the meat. Conversely, characters with Worldly and Selfish Qualities might try to convince others to pick what's convenient or comfortable for them at the time.

You may pass out Blessed Dice to players who act according to their Qualities. They don't have to convince the entire group to go along with them, they just need to put forth the effort.

Whoever manages to finally convince the group to go with their idea (even if multiple people agree or compromise) may lose one Stress.

<h4>*The Highwayman*

During dark times such as the plague, some people turn toward crime. While travelling along the road, the group encounters one or more bandits. These aren't necessarily bad people, but desperation has driven them to take what they want from whoever they meet, regardless of how it might hurt others.

There is one bandit leader, plus one additional bandit for every three members in the group (including the entourage of NPCs).

The bandits demand whatever provisions or horses the player's group might have. They aren't interested in bartering or trading.

The leader has a sword and looks like he probably knows how to use it, but the other bandits have assorted farm implements (such as pitch fork and sickles) and don't seem a little nervous about stealing from a group of people they refer to as "cripples."

Despite their overall lack of training and fervor, it is unlikely the players could take them in a fight. However, if they defeat the leader the rest of the group will back down. See the entries for "Bandit Leader" and "Bandit" in the Opposition chapter for their statistics.

The group may be able to convince the bandits to leave them alone.

<diff>+3 Medicine

With a Great (+3) Medicine check, they may be able to convince the leader they are carrying the plague and everything they possess is tainted.

<table>

"Yes, and..." The bandits are so thoroughly convinced, they are frightened and run away. In their haste, they drop one farm implement and enough food for two people.

"Yes" The bandits leave the group alone and wander away. Out of pity or spite, one of them tosses a sickle onto the ground and suggests the group use it to end their own suffering.

"Yes, but..." The bandits leave the group alone, but one of them throws their pitchfork at a player character before he turns to run away. Roll the bandit's Act (with a -1 penalty for being thrown) versus a random character's React. The group now has a pitchfork.

"No, but..." The leader of the bandits stands his ground, but the others give up and flee for their lives.

"No" The bandits aren't convinced. They demand the group give them everything before they start taking it by force.

"No, and..." The bandits aren't convinced. Enraged by the blatant lie, the leader directs his men to attack.

</table>

If the players gained a farm implement, it grants a +1 bonus on future checks made to find food.

<diff>+4 Other

With a Superb (+4) check using any other Skill or Quality, the group convinces the bandits to leave them alone. It's up to the players to make a convincing argument as to why their Trait of choice should convince the bandits to leave.

<h4>Farm Houses

Dotted along the road are numerous farms of various sizes. Some are inhabited by living people who are frightened of anything outside that moves. Others wreak of death.

It's likely the group will choose to investigate farms for signs of food, shelter, gear, and equipment. As a GM, it's your job to break them of the notion that everyone is friendly and anywhere might be safe.

You may choose to incorporate a farm Scene at any time. If you prefer, you may roll 1dF for each day the group travels along a road.

<table>

- + The group encounters a farm in the daytime.
- 0 The group doesn't encounter a farm.
- The group encounters a farm at night.

</table>

Searching a farm in the daylight is much safer than at night, but that's only because there aren't any zombies actively trying to eat people while the sun is up. There may be farmers who have contracted the plague and are contagious (whether they know it or not). Roll 1dF again to randomly decide.

<table>

During the Day...

- + People are home and alive. They probably don't want to talk to the group.
- 0 For better or worse, nobody seems to be home.
- People are home and alive, but at least one person has the plague.

</table>

<table>

During the Night...

- + People are home and fiercely protective of their property. They refuse to let anyone near the house.
- 0 Someone is home, but they're tending to the recently deceased. They probably don't want to talk.
- Everyone is a zombie. Feel free to throw in some zombie livestock, too.

<table>

After deciding the time of day and who's at home, play out the Scene in whatever way feels natural. It is extremely challenging to get help from anyone. Clever or sneaky characters may be able to steal food or tools for themselves, particularly if the farmers are hiding in their houses and unwilling to come stop a thief.

This is a great time to consider everyone's Qualities, Anxieties, and Assurances. Pious characters may be unwilling to benefit from the theft of someone's property even in the direst circumstance, but Worldly characters may seize the opportunity. Allow everyone to argue and debate the merits of their decisions and hand out Fate Points or Stress as appropriate.

<diff>+4 Varies

If the group has a chance to interact with the farmers, the Difficulty to convince them to offer any help is Superb (+4). Allow the players to use any Trait which seems reasonable to negotiate with the farmers.

Regardless of how the group obtains any food, water, or tool, there is a chance it may be tainted with the plague. Roll 1dF. On a roll of -, the item carries the plague. Anyone who consumes or uses it becomes infected.

<h3>Characters

This Scene primarily consists of environmental challenges, but there are a few NPCs the group might encounter.

<h4>Highwaymen

Most of the highwaymen became bandits out of despair, not because they're terrible people at heart. They follow a strong leader who exhibits cruel behaviors, but in general these aren't life-long hardened criminals. Keep that in mind when interacting with the group.

If you need to know the Traits for the highwaymen for any reason, you may use those for farmers and soldiers found in the Opposition chapter under Ad-Hoc Traits. The leader of the group uses the template for the soldier and the rest of his gang use the template for farmers.

Farmers: Act / React +2, Animal Handling +2, Explore +1, Medicine +1, Navigation +1, Energetic +2

For any unlisted Trait, roll 1dF and use that result for the NPC.

<h4>Farmers

The group may happen upon a farm that hasn't yet been overrun by zombies. If so, there's a chance they meet some living, breathing farmers.

You may vary the farmers' personalities as you see fit. In general, these people are skeptical of a group of "cripples" wandering around the countryside on their own. Few farmers will be eager to share what little they have without some serious convincing. Most will hide in their houses until the group leaves them alone.

Remember that some farmers are infected and are just a day or two away from turning into a flesh-craving monster. You can describe, in as much gruesome detail as you are comfortable, the boils, sores, bruises, and scabs which are evident on their bodies.

If you're feeling cruel, you can have the farmers cough on someone in the group. This doesn't necessarily infect that character right away, but watch for player reactions and use their paranoia to sew fear into their hearts.

<h3>Outcomes

At the end of the long road lies the city of Avignon. This is where the journey ends, for better or worse.

What happened along the road may have consequences which carry over into the final Scene. Here are a few possibilities.

<h3>Exhaustion Sets In

The last few days were long and hard. Depending on how things went for the group, they may have accumulated a few Wounds or a lot of Stress.

If at least half the group has one or more Wounds <i>or</i> five Stress, consider adding the following Tag to Scene 6: "Frail and Fatigued."

This Tag may be used against the group for nearly any situation, but it's possible they can turn it to their advantage by showing an overwhelming force of will. For example, "I may be fatigued, but I'll die before I let that zombie eat my friend!"

<h3>The Walking Plague

The group must decide what to do with anyone who has contracted the plague.

Do they leave them in th wilderness to fend for themselves?

Do they kill them quickly and burn the body?

Do they use their knowledge of medicine to try to save the poor soul?

Do they try to rush to town as fast as humanly possible in hopes of finding aid?

The only sure way to prevent a plague victim from becoming a zombie is to burn the body. It's a safe bet that most groups won't choose to murder one of their own just to save everyone else, but be surprised if that subject comes up.

Leaving the victim in the wilderness to fend for themselves is perhaps an even crueler fate. The victim stands no chance on their own and eventually rises again as a zombie. Chances are good the group will be long gone and won't suffer at the hands of their former ally, but they may have some serious karmic debt to pay off if they choose to abandon someone like this.

Stopping to heal the victim takes time and resources. If the group can find a safe place to hide out for a few days, they may be able to stop the plague from doing its dirty work. If they're comfortable enough with their safe haven, they may even discuss the possibility of staying there for good. Whether you allow that or give them a reason to flee their shelter is up to you, but remember this isn't designed to be the final Scene just yet.

Finally, if the group reaches Avignon with one or more walking plague victims in their midsts, it's going to prove difficult to get into town. Refer to the Events in the next Scene for guidance about how to resolve that issue.

<h2>Scene 6: Avignon

Scene: Avignon is currently the seat of the Church. Surely our intrepid group can find solace in such a holy place?

Background: The city of Avignon was the residency of the Pope during the time of the plague. The town's great cathedral was still under construction at that time, but it had a usable sanctuary.

Everyone in town is on edge. The Pope forgave the sins of anyone who died of the plague, but that didn't make death any more welcome. Also, because the town ran out of room for graves, the river was blessed as a burial site and bodies were dumped into it. Naturally that only caused the plague to spread even more, and water zombies are some of the foulest of the bunch.

Zones: City gates, city streets. Cathedral with sanctuary, narthex, and several rooms converted for use by people seeking shelter from the plague

Possible Tags: Death is in the air... and water, nervous townsfolk, under construction (applies to cathedral)

<boxtext>After a grueling journey, you have reached the city of Avignon. As the seat of the Church, Avignon is considered a holy city attracts travellers from across the known world. Usually that's a good thing, but given the current state of things... well, nevermind that. What harm could possibly befall such a sacred place?

<h3>Events

There are several events in this Scene which lead to the conclusion. Unlike in other Scenes, it makes most sense to play these Events in order of appearance.

<h4>At the Gates

A tall wall surrounds the city of Avignon and gates protect each entrance. Typically the gates remain open at all times, but due to the plague the city has instituted a curfew and no one is allowed in or out after dark.

You may choose when the group arrives at Avignon, or you may roll randomly on the following chart.

<table>

1dF	Result
+	Morning
0	Noon
-	Night

</table>

In the morning and afternoon, city guards are available to answer questions and provide directions. Their duties include checking travelers for signs of the plague and denying entrance to anyone who appears sick.

There is a camp set up outside the city gates where the afflicted may seek medical attention and hospice care. Anyone who dies of the plague in their care is immediately cremated.

If the group arrives at night, the gates are closed and guards deny entrance to anyone. The aforementioned hospice camps may be able to provide basic shelter, but the odds of contracting the plague in such a place are high. The group may be forced to spend one more night under the stars before gaining entrance to the city the next day.

Guards, local citizens, and anyone who has been in Avignon for the last week can tell the group that temporary shelters are being set up in the cathedral. The Pop has designated some of the semi-complete rooms of the building as safe houses for people who are without secure shelter due to the plague or the zombie outbreak. Any player character who communicates with just about anyone learns this information.

<h4>In the Streets

Heading toward the cathedral, the group passes through the streets of Avignon. If anyone in the group has been to the city before, they see it as a ruin compared to its former glory.

Funeral pyres burn bright and hot in town squares, two to three out of every four buildings are boarded, and the smell of death hangs in the air. Everywhere you look or listen there are signs of desperate people crying for help, for salvation, or for deliverance from damnation.

It would be difficult, and perhaps foolish, for the group to stop and talk to or try to assist everyone they pass. Most of the people they talk to do not have the plague, but they certainly know someone who has recently died from it.

Anyone can tell the group to head to the cathedral for support. In fact, many townsfolk are headed that way.

If anyone in the group has an Anxiety or Assurance that might be triggered by people in need, you may have them check against it. The group likely isn't in a position to offer anything to the needy, which may cause some characters Stress. If they are able to find a way to help someone, it's possible they could reduce their Stress from an Assurance. The opportunities here are entirely up to you as a GM, so you may create situations as you see fit or ignore this option altogether.

<h4>*The Doomsayer*

On one corner, a man standing atop a crate is calling for everyone to repent. As the group passes, he points at them and says:

<boxtext>See? Chaos reigns! The Lord once healed cripples, and now they walk freely among us. Their caretakers have forsaken them, just as ours has forsaken us. Truly there is no greater evidence that the end times are nigh!

Onlookers turn their heads toward the group. Some avert their gaze while others shake their heads in pity.

<diff>+3 Varies

There is no need for the group to engage this doomsayer in a debate, but you can expect at least a few players to take the bait. If anyone wishes to talk to him and help him see the error of his ways, the Difficulty for their check is Great (+3). You may adjust this Difficulty by plus or minus 1 for a well-crafted or poorly-crafted argument, respectfully.

Succeeding on this check reduces the entire group's Stress by 1. Failure simply makes the doomsayer double down on his prejudice.

<h4>*The Cathedral Pt. 1: Arrival*

When the group arrives at the cathedral, they encounter a line of several dozen people all seeking refuge. They are directed to wait in the back of the line.

As they are waiting, a few more groups of people arrive. The guards who have been put in place to manage the line instruct the new group to go ahead of the players, a move which is obviously prejudiced against the disabled. They don't want to admit it out loud, but the guards view the players as cripples and a potential burden on the cathedral's resources, so they try to avoid letting them inside without openly turning them away.

This continues to happen until the players speak up and demand they stop being shoved to the back of the line.

<diff>+3 Varies

Drawing attention to their concerns, the group may make any Trait check which seems reasonable in order to have their voices heard. For example, they may make a Pious check appeal to others' sense of religion and caretaking, they may make a Medicine check to insist they have a medical reason to be moved up in line, etc.

The players may assist one another in this check. For every result of Fair (+1) or better, add +1 to the highest result. For every result of Poor (-2) or worse, take -1 from the highest result.

Use the highest result (including these bonuses) when determining the overall level of success for this check.

<table>

“Yes, and...” The group succeeds, and they are moved to the front of the line. Everyone in the group reduces their Stress by 1.

“Yes...” The group moves to the front of the line.

“Yes, but...” The group moves forward in line, but there continues to be some grumbling from those around them.

“No, but...” There are a lot of unhappy people nearby, but the group moves forward a few places in line.

“No...” The group makes no progress.

“No, and...” The group has made such a ruckus they get kicked out of line, and they must wait until tomorrow to return and try again.

</table>

After reaching the front of the line, the group is led inside the cathedral and shown to a sparse room with dozens of simple bedrolls laid out on the floor. They are told they may visit the kitchen at breakfast and dinner times to receive a bowl of soup and some water.

There are only a few places in the cathedral which are designated for clergy and are off-limits to others. Everyone is allowed to move freely around the complex, but there are several rooms in various states of construction.

At almost any hour of the day there is someone in the chapel giving words of hope and encouragement to the downtrodden folks who have sought refuge within the cathedral’s walls.

<h4>*The Cathedral Pt. 2: The Assault*

Background: Despite their best efforts to cremate plague victims in a timely manner, there have simply been too many deaths to keep up with. The Pope recently blessed the nearby river as holy water and allowed certain members of the clergy to bury the dead in a watery grave. Because the water was blessed, it was believed the bodies would remain buried and not turn into zombies.

It didn’t work.

Instead, the build up of corpses poisoned the water supply and increased the death rate. Additionally, many of the corpses have finally clawed their way out of the river and dragged their bloated, zombified bodies onto dry land. They’re attracted to the cathedral, which has a large concentration of human flesh upon which to feast.

<some kind of background end designation>

Shortly after everyone begins to turn in for the night, a call of alarm rings out in the night. Zombies are approaching the cathedral en masse.

This Event is relatively straightforward, but there is plenty of room for improvisation. At its core, this is a simple zombie onslaught designed to test the mettle of the group.

Early in the invasion, many of the guards are overrun and killed. By the time the zombies breach the walls of the cathedral, they are somewhat dispersed. Typically those inside the cathedral, including the player characters, only encounter two or three zombies at once.

Many of the clergy insist on gathering people in the main chapel because it is a holy place the zombies should not be able to enter. The players may join everyone there, but as they soon find out it isn’t

immune to zombies. In fact, once again, the concentration of human flesh in one place makes it a prime target.

Note: Add some drama by allowing zombies to crash through the stain glass windows from outside the building and into the chapel. These windows may make defensible positions because only one body at a time can come through. If a character were to peer out through the broken glass, they may see several zombies stumbling over one another trying to get in.

Throughout the cathedral, including inside the chapel, there are numerous tools which could be used to fend off an attack. Candlesticks, holy water, construction tools such as hammers and saws, and knives from the kitchen are all appropriate to use as improvised weapons. If a player asks for it and it is reasonable to assume it's in a cathedral, they can probably acquire it.

The players may choose to move throughout the cathedral or barricade themselves in one spot. Either way, they must face three separate zombie encounters before this Event ends.

Each encounter consists of one zombie per two player characters, plus one additional zombie for every three non-player characters in the room. Remember, the zombies may be choked off from entering the room all at the same time, or they may be able to swarm the living characters.

See the **Opposition** chapter for a list of zombies and their Traits. Use a variety to spice things up a bit.

After an appropriate number of zombies have been defeated, the Sun begins to rise and the night of terror comes to an end. Of course, there's no telling what may happen tomorrow night...

See **Outcomes**, below, for notes about how to wrap up this adventure.

Characters

This Scene has many characters.

City Guards

City Guards have the Traits of soldiers as listed in the **Opposition** chapter.

Soldier: Act / React +3, Animal Handling +2, Navigation +2, Energetic +2, Worldly +2

In addition, they have See +2 and Hear +1.

City guards are concerned with keeping the peace and upholding the law. They answer direct questions and may even offer friendly advice, but they are usually too busy to hold a lengthy conversation.

During the final Event of this Scene, most city guards are overrun and killed before the zombies break through to the cathedral. You may choose to have a guard show up to lend a hand if the players are desperate for help, but they have the **Wounded** Tag which gives them a -1dF reroll to all their attacks. Such guards can receive two attacks (of any severity) before they are killed.

The Doomsayer

High atop his soapbox, the Doomsayer feels it is his place to remind people to repent before their time is up. He also firmly believes the plague is a sign that God has forsaken the Earth and all its inhabitants.

Doomsayer's Traits: Act / React +0, Pious +3, Courageous +1, Medicine -1

The Doomsayer eagerly engages in debate about religion and politics. He holds the same prejudices against people with disabilities as the majority of the public, but he is far more outspoken about it than others.

<h4>Clergy

Use these Traits from the Opposition chapter for various clergy members.

Clergy: Deacons have Pious +1, Priests have Pious +2, Bishops have Pious +3

For any other Trait, roll 1dF and use it as their Trait for the next applicable check.

Clergy members help run the daily operations of the church. They are generally friendly and helpful, but most show a general prejudice toward people with disabilities that is common of the era. A few clergy members may be impressed upon to truly help when needed.

Priests and Bishops in particular can call upon their Pious Quality in place of their Courageous / Cowardly Traits to help an individual in need. This may come in handy during the zombie onslaught.

In this Scene, many clergy members face off against zombies. They may brandish their holy symbols, but plague zombies don't seem to care.

Clergy members can receive two attacks (of any severity) before being killed.

<h4>Townsfolk

To determine the Traits of any given townsfolk, roll 1dF and use the result for their next check.

There are many townsfolk throughout this entire Scene. Some are hospice nurses, others stand in line to get into the cathedral, and even more are inside seeking refuge. You may use as few or as many townsfolk as you need to keep the Scene interesting.

Most townsfolk are not hostile toward the players, but they may look down upon them. They offer information or answer questions when asked, but they don't go out of their way to help.

Townsfolk are often fodder for zombies. Some may fight to defend themselves, others may flee in terror or hide in cowardice. If a zombie successfully hits any townsfolk, they immediately become Incapacitated.

<h4>General Tips

One important thing to note is that people behave in seemingly random ways when faced with sudden danger. NPCs who are attacked by zombies don't necessarily fight back. In fact, the typical reaction is run screaming in terror.

You don't always need to roll Act / React checks for NPCs vs. Zombies. If it helps, simply decide whether a zombie kills a person or is defeated based on the needs of the Scene or Event. Whatever seems most dramatic at the time is the appropriate thing to do.

<h3>Outcomes

As the final Scene of the adventure, it is up to you how open or closed-ended the Outcomes are. If you wish to continue playing, you may leave that option open and design new scenarios of your own. Otherwise, you can wrap everything up in a tidy package and call it a day.

<h4>Everyone Dies

This Outcome isn't likely, but it is possible that none of the player characters survives the final Event. All you can do now is describe, in gruesome detail, how they all become zombies and do their best to feast on whoever remains living.

<h4>Salvation at Dawn

In this Outcome, most (if not all) the players survive the night. When dawn approaches, the remaining zombies flee or, better yet, die like vampires in the Sun's awesome radiance.

Most of the zombies in and around Avignon are now nothing but ash. Although this doesn't cure the plague, the city is more capable of recovering now that they have some respite. It also helps that everyone is now wise enough to completely cremate any plague victim before the Sun goes down, and the practice of dumping corpses into the water supply is immediately discontinued.

Avignon is now a safer place to dwell. The party can now go about rebuilding their lives.

Even if the group performed some heroic deeds that were witnessed by others, they probably don't get much credit for them. After all, everyone was lending a hand and trying to save their own skin, so nobody's actions were really <i>that</i> impressive, were they?

With the nearest almshouse destroyed, the church suggests splitting up the group and sending them to other locations which could house a few of them. How do your players respond?

<h4>Back on the Road

Whether they feel Avignon isn't safe or they decide not to stick around and be told what to do (see the previous Outcome), the group agrees to hit the road again. They've survived well enough on their own so far. Why not see how long they can press their luck?

At this point, it's up to you and your players to decide what happens next. Do you wrap up the game, or do you agree to come back next week and see where the wind takes you?