

降世神通

# AVATAR

## THE SECOND AGE

An unofficial supplement  
to Genesys  
by Fantasy Flight Games

神通示古降

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## THE SECOND AGE

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*Water. Earth. Fire. Air. Long ago, the four nations lived together in harmony. Then everything changed when the Fire Nation attacked. Only the Avatar, master of all four elements, could stop them, but when the world needed him most, he vanished. A hundred years passed and my brother Sokka and I discovered the new Avatar, an airbender named Aang. Although his airbending skills were great, he had a lot to learn before he was ready to save anyone. But from the first day I met him, I believed Aang would save the world. And you know what? I was right. With the help of his friends, Aang defeated Fire Lord Ozai and ended the Hundred Year War. Zuko, Ozai's son and our ally, became the new Fire Lord. Together with Earth King Kuei, Aang and Zuko promised to return the nations to harmony." — Katara*

# INTRODUCTION

Welcome to **Avatar: The Second Age**, a free conversion for the Fantasy Flight Games tabletop roleplaying game *Genesys*.

Fantasy Flight Games (FFG) first created a set of wonderful rules and a Narrative Dice System (NDS) that allows for Game Masters (GMs) and players to create and live out dramatic and imaginative *Star Wars* stories; with *Genesys* they have made those rules generic and universally applicable to potentially any setting — **Avatar: The Second Age** (**ATSA** or **TSA**) adapts that system to the setting of the universe from Nickelodeon's *Avatar* series, complete with bending and a slight combat overhaul.

What follows is a conversion of those rules created by FFG as they have been adapted to bring the *Avatar* universe to life. This conversion is meant to be used in conjunction with the mechanics and materials provided by FFG in their own rulebooks and gaming peripherals. However, the goal was to create a stand-alone game to allow players to fully immerse themselves in the world of *Avatar* created by Bryan Konietzko and Michael DiMartino.

Have you ever wanted to traipse the outer ring of Ba Sing Se? Looking for your chance to ride on your own, personal sky bison? You can even go toe-to-toe with chi blocking Equalist grunts while navigating the underworld of Republic City!

## What's Different from Genesys?

Although this rulebook is intended to be a full conversion, there are a substantial number of differences between the rules presented here and those found in the FFG rulebooks. Aside from the fact that **The Second Age** takes place in a completely different universe, there are several core changes made to the original mechanics to accommodate the *Avatar* setting.

Some of these changes are merely cosmetic in nature and the conversions were a simple matter of changing some words around. Other changes include updates and even entire overhauls to make the conversion as faithful as possible to the source material.

## Character Creation

Much of the Fantasy Flight Games character creation system has been left unchanged as the system was generally without issue. The career system from *Edge of the Empire* has been replicated, though careers are referred to as 'classes' keeping in the spirit of a fantasy setting.

Unlike many fantasy games, including FFG's *Star Wars*, **Avatar: The Second Age** does not require that players choose a race. Of course, this is due to the source material only containing humans as a viable playable race.

To preserve the customization inherent to tabletop roleplaying, starting character attributes are determined by players choosing an Archetype, which is a feature introduced in *Genesys*. Each of these confers characteristics and attributes on a player character to

provide variety in character creation. While a character's Location represents where in the world they're from; Culture to represent the nation in which they reside, their Origin represents a general summary of their lived experiences up until the events of the first game session.

## Combat

Combat has also changed to reflect the fast-paced nature of combat in the *Avatar* universe. New mechanics have been added to include Counter maneuvers and actions, advanced grappling, and even defensive stances. Most importantly, the Martial Arts (formerly Brawl) skill has been expanded upon to create more variety and provide players with more flexibility in combat.

## Bending

Although not magic per se, the ability to bend the elements is a substantial departure from FFG's core mechanics. Much like Force powers, bending abilities are represented by entirely separate ability trees with mechanics and augmentations that can be unlocked as the character progresses through training and earned experience. These are all covered in **Chapter VIII: The Bending Arts**.

## Skills & Attributes

Another slight departure from Fantasy Flight Games *Edge of the Empire* is a shift in skill organization. Characteristics which govern skill use are now known as attributes and they have been lightly overhauled to better fit in with the setting of *Avatar*. While FFG's system contains Brawn, Agility,

Cunning, Intellect, Willpower, and Presence, **Avatar: The Second Age** uses a mostly similar setup: Body, Agility, Intellect, Guile, Charisma, and Chi. The most important distinction is the inclusion of 'Chi' as a governing attribute with its own skills unique to the *Avatar* universe.

Skills from the Cunning and Willpower characteristics have been reassigned or are reorganized under Guile, which is meant to be a mix between the two characteristics. All changes are outlined in **Chapter III: Skills**.

## Honor

Honor is less of an overhaul and more of an adaptation. Narratively it is meant to be like Obligation in that the hooks should come into play frequently and cause a not-

uncommon occurrence of triggered Honor-related encounters. Mechanically, it works like Duty in that players will want to acquire Honor to explore certain parts of the story or to trigger better Honor encounters. Like Morality, the actions Player Characters take throughout the adventure may cause them to bolster—or lose—their Honor.

## Animal Companions

Animal Companions had such a huge presence in the show and it would be a disservice not to include mechanics for such a quintessential *Avatar* feature. The Animal Bond talent from **Force and Destiny** has been borrowed and renamed as well as expanded upon. Additional rules for pets can be found in **Chapter IX: Game Master**.

# Setting

**Avatar: The Second Age** takes place in a world that is home to humans and hybrid animals, intersecting with a Spirit World. Human civilization is divided into four mega cultures: the Water Tribes, the Earth Kingdom, the Fire Nation, and the Air Nomads. Each has a distinct society, wherein people known as "benders" can manipulate and control the element of their nation using the physical motions of martial arts. Each region has unique geographical layouts, civilizations, climates, and demography, and each one has a diverse range of landforms.

At the end of the Hundred Year War, Fire Lord Zuko and Avatar Aang transformed the Fire Nation colonies, along with land ceded by the Earth Kingdom, into a fifth independent realm: the United Republic of Nations. Decades later, in 171 AG (After Genocide), the Harmonic Convergence would occur, merging the Spirit World with the planet. Not only have spirits been reintroduced to the world, forcing them to coexist with a society that has largely forgot about them, but the ability to airbend has been reborn among myriad random individuals throughout the world, all but undoing the genocide of the Air Nomads. That is when this game takes place.

This is the second age of the Avatar.

## Air Nomads

The Air Nomads were a civilization composed of people who practiced the art of airbending. While nomadic, Air Nomads did inhabit four major air temples, each built on remote locations, only easily reachable with flying bison. The Air Nomads were a highly spiritual group of people. Being that their economy was based solely on agriculture, they were the smallest of the four nations, but all of their members were benders. In his quest for world dominance, Fire Lord Sozin launched an attack on the Air Nomads in hopes of killing the reincarnated Avatar and ending the cycle. This resulted in almost complete extinction of the Air Nomads with the sole survivor being Avatar Aang.

To preserve Air Nomad culture, Aang founded the Air Acolytes, a group of nonbenders who volunteered to learn the ways of the Air Nomads. Airbending also began to

slowly resurface through Avatar Aang's youngest son, Tenzin, and his three eldest children. After the Harmonic Convergence of 171 AG, however, airbending resurfaced across the world in several nonbenders, and the Air Nation was formed to carry on the Air Nomad tradition.

## Water Tribe

The Water Tribe is a collective term for people, some of whom practice the art of waterbending, who follow a government system in the form of a tribal chieftain. Although members of the Water Tribe typically inhabit the polar regions, the North Pole and the South Pole, there is a small population of waterbenders who inhabit the Foggy Swamp in Earth Kingdom territory and others may exist elsewhere. The two main tribes are the Northern Water Tribe at the North Pole and the Southern Water Tribe at the South Pole.

## Earth Kingdom

The Earth Kingdom is a massive continental nation led by an earth monarch (who was recently assassinated by the airbender and self-proclaimed anarchist, Zaheer) and is home to people who practice the art of earthbending. Being the largest of the four nations, it is ethnically diverse with a myriad of customs and cultural traditions. The people of the Earth Kingdom are strong and persistent. The geography of the Earth Kingdom varies tremendously, ranging from wooded forests to blazing deserts, mountainous terrain, and grassy plains.

## Fire Nation

The Fire Nation is home to people who practice the art of firebending and is an absolute monarchy led by the Fire Lord. Being composed of several major islands and located on the equator, the nation is situated geographically across an archipelago. Its economy is the largest and most powerful in the world with a strong industrial sector and advanced technological developments. The climate is normally humid and warm which allows for a diversity of flora and fauna to thrive.

## United Republic of Nations

After the Hundred Year War was over, the Fire Nation colonies in the Earth Kingdom were granted independence as a fifth nation. Avatar Aang envisioned it as a place where people from all cultures, benders and nonbenders, could live together in peace. As such, its culture is an amalgamation of the other four nations' cultural identities. It is run from its capital, Republic City, by a president. Prior to 171 AG, the nation was led by five members of an assembly, called the United Republic Council, comprised of a single representative from each nation, except for the Water Tribe which had a separate representative for its northern and southern divisions.

## Bending Arts

One of the most unique features about the world of *Avatar* is the ability to bend the elements. The bending techniques, waterbending, earthbending, firebending, and airbending, correspond with the Water Tribe, Earth Kingdom, Fire Nation, and Air Nomads, respectively. Each nation has its bending masters, who train the younger benders how to use their abilities and pass the culture on through the generations. Bending abilities are significant to all aspects of life in the World of Avatar. A more aberrant and perilous technique is the ancient art of energybending, which predates the other four arts, as well as the arrival of the Avatar and the formation of the four nations. It involves bending the life energy within another being

# I – THE SYSTEM

**Avatar: The Second Age** roleplaying game focuses on the world of *Avatar* and the unique creatures, abilities, and characters presented in this diverse universe. Throughout a campaign in **The Second Age**, many different characters from sailors to diplomats to warriors and assassins, all may work together in a group to explore and adventure throughout the world.

During these adventures, the characters may find themselves facing any number of challenges, from repairing their damaged ship to breaking their way into a secured warehouse to exchanging blows with chi blockers. The characters must rely on their innate abilities, trained skills, and special talents to survive.

This chapter provides a broad overview of the basics of **The Second Age**. First, it discusses what a roleplaying game is and what players need when preparing to play. The chapter then explores the various elements of the game's core mechanic and narrative dice system. It continues with additional rules that govern the core gameplay. This chapter ends with a discussion of the general makeup of characters found in **The Second Age**.

## What Players Need

Beginning a game in **The Second Age** requires very few materials. Besides at least one copy of this rulebook, players will need pencils or pens and copies of their character sheets to record information about their characters. The group will also need access to one or more standard 10-sided dice. Two dice per player is recommended.

Everyone involved in the game should also use the special, custom dice first created by Fantasy Flight Games for their *Genesys* roleplaying game. These dice were designed specifically to manage the unique system of resolution used in this game. The dice are described in detail later in this chapter.

## Core Mechanic

The core mechanic of the game revolves around making a skill check. These checks determine whether specific actions performed by the characters succeed or fail as well as any consequences of those outcomes. This core mechanic is like that of other tabletop roleplaying games and the specifics of the mechanic are borrowed from Fantasy Flight Games' *Genesys*. The mechanic itself is quite simple and can be broken down into two key components:

1. Roll a pool of dice.
2. After all factors have been accounted for, if there is at least one Success result, the task succeeds.

The first element involves rolling a pool of dice. When a character attempts an action, uses a skill or technique, a dice pool must be created. The number of dice are influenced by several factors including, but not limited to,

However, if these dice are not available, a Fantasy Flight Games app is offered for iOS and Android devices. The official app is pay-to-use, but there are also free apps for this purpose.

## Narrative Play

**The Second Age** asks the players to step into their characters' roles and use dramatic narrative to describe events and advance the story. In this manner, the players experience the excitement, drama, and epic scope of the *Avatar* universe from the perspective of their characters. While this rulebook provides specific rules for how to resolve actions, the game relies heavily on both the Game Master and the players to use their imaginations—tempered with common sense—to explain what happens.

In **The Second Age**, combat and other situations are represented in an abstract fashion. The game focuses on the characters and the heroic actions they take, rather than on measurements, statistics, or other minutiae. Instead of taking a ruler and measuring the distance between characters on a map, it is preferable for a player to simply state: "I'm ducking behind the boulder to get some cover while I shoot back." That sort of description paints a much better picture of the action taking place. Action resolution also has a narrative element.

**The Second Age** uses a unique dice system to determine if a given task succeeds or fails. However, the dice reveal more than whether the Player Characters succeed. The different dice and their varied symbols tell a larger story, adding depth and detail to the scene in which the PCs find themselves. The variety of results allows for interesting and compelling encounters. It's possible for a character to fail at a task, but still receive some benefit or find a brief respite. Likewise, a character can succeed at a task, but at a certain cost or with unforeseen complications.

attributes, skill level, bonuses and setbacks, environment, equipment, techniques and difficulty of the task. As in *Genesys*, the GM may decide that the environment or situation warrants additional dice. Once the pool is compiled, the player makes a roll.

Once dice are rolled, their results must be interpreted. Unlike other games which utilize numerical dice, this version takes advantage of more situational dice. Certain symbol pairings synergize while others cancel one another out. Some results cannot be canceled. After comparing all the results, the players can determine if the task succeeds—or fails. Other consequences may follow depending on the result of the advantage/disadvantage aspect of the roll.

This core mechanic, the skill check, forms the foundation of the game. Other rules and side effects either modify or

otherwise interact with one of these two elements: the pool of dice being assembled, or the results of the roll.

## The Dice

This section takes a closer look at the special dice and their symbols. By understanding these dice and symbols, players will have a better understanding of the core mechanic. This section also discusses how to assemble a dice pool, and when to introduce extra dice based on the circumstances.

When a player rolls the dice, it determines whether an action, technique, or skill succeeds or fails as well as the magnitude of the results and the implications for the narrative. Depending on the difficulty of the task, the GM may include additional negative dice in the character's pool. Dice are not necessary for trivial tasks where success is practically guaranteed.

There are two pools of dice: positive and negative. Positive dice have symbols relating to boosts and successful outcomes while the symbols on negative dice cancel those successes and otherwise hinder the player.

### Positive Dice

There are three dice which add to the player's chance of general success. They are the Boost die, Ability die, and Mastery die.

**Boost die** (6-sided light-blue dice with black markings) are used to aid a skill roll due to advantageous factors. They

## The Dice Pool

The Second Age utilizes a concept known as a dice pool, which is a collection of the custom dice needed for the game. While some advanced or complex actions may require a large dice pool, the basic dice pool is quite simple. The basic pool relies on three factors: The PC's inherent ability, any specialized training, and the difficulty of the task being attempted.

Following a look at these three factors in greater detail, this section goes on to describe assembling and resolving a basic dice pool, as well as discusses some additional types of dice pools and checks players may use during a game session.

### Attributes

In **The Second Age**, a character's intrinsic abilities are governed by six general attributes: Body, Agility, Intellect, Guile, Charisma, Chi.

Body and Agility are a measure of the character's physical prowess, skill with weapons, general toughness, and endurance. Intellect and Guile reflecting the character's mental faculties, lived experience, and acquired knowledge. Charisma represents the character's personality and presence in the room while a character's Chi reflects their connection with the Spirit World through bending and meditation.

New characters start with 1 rating in each attribute and can acquire more during the initial creation process to a limit.

only have Success, Advantage, and blank faces. Player Characters with equal or greater skill can take an action to aid another Player Character who is using a skill to perform a task by granting them a Blue Die.

**Ability die** (8-sided green dice with black markings) are based on the character's Attribute level. They only have Success, Advantage, and blank faces.

**Mastery die** (12-sided yellow dice with black markings) indicate the character's level in a skill. Each level in a skill substitutes a Yellow Die for a Green Die in a skill roll. The Yellow Dice are like the green Ability Dice, except they have a "Triumph" (critical success) result symbol on one of its faces.

### Negative Dice

Three dice generally impede a player's chance of success. They are the Setback die, Difficulty die, and Challenge die.

**Setback die** (6-sided black dice with white markings) are used to penalize a skill roll due to disadvantageous factors. They only have Failure, Threat, and blank faces

**Difficulty die** (8-sided purple dice with white markings) are based on the Difficulty of the skill roll. They only have Failure, Threat, and blank faces.

**Challenge die** (12-sided red dice with white markings) are used with an opposing skill level or extreme difficulty. Red Dice are like the purple Difficulty Dice except they have a "Despair" (critical failure) result symbol on one of its faces.

Attributes can also be raised throughout the game in various, but rare, circumstances. **Players need to think carefully about their attribute ratings**, and should consider investing a significant portion of their starting experience points in improving their attributes.

Although it does make sense to focus on attributes that help the character's core skills and talents (such as a Diplomat character with high Charisma or a Warrior with high Body rating), the game system offers a great deal of flexibility. Players should consider going against the stereotypes or possibly plan in anticipation of moving into other classes over the course of the campaign.

### Attribute Ratings

Attribute ratings for both PCs and NPCs generally range from one to six. Some exceptions exist, especially in powerful or unique cases—for example, the Avatar likely has a Chi rating much higher than any of the PCs. NPCs like the Avatar and other exceptional individuals from the Avatar universe likely have abilities well beyond the scope of your typical starting NPC or PC.

A typical human in the world of Avatar has an average rating of 2. A rating of one is weak and below average. A rating of 2 or 3 are average or slightly above while a 4+ is above average. 6 and above represent exceptional performance and considerable ability. During character creation, no attribute can be higher than four. This cap is lifted once play begins, but attributes can only be raised again through

special events, like the receipt of a rare reward or powerful training. The six attributes are described below.

### Body

Body represents a character's raw power, strength, and overall toughness. This determines skill in melee combat, with or without weapons, hit points, and more. Characters with high Body are physically fit, hardy, and tend to make good fighters. It governs the following skills like fighting and sailing.

### Agility

Agility measures a character's manual dexterity, hand-eye coordination, and body control. Characters with high Agility have a good sense of balance, dexterity and flexibility. Determines ranged combat, reflexes, dodge and nimbleness, etc. It governs the skills like Craft and Ranged (Light) and (Heavy).

### Intellect

Intellect reflects how much a character knows. It measures educations and the ability to reason and rationalize. Characters with a high Intellect can recall nearly anything, can strategize and even design upgrades for your seafaring vessel. It governs skills like Knowledge, Medicine and Navigation.

### Guile

Guile reflects how crafty, devious, clever, and creative a character can be. Characters with high Guile have the discipline, self-control and mental wherewithal to think on the fly and withstand the stress of everyday life. They can pick up on social and environmental cues and use their opponent's weaknesses against them.

### Charisma

A character's charisma is a representation of his personality and presence in the room. Leadership and confidence, this skill impacts one's ability to communicate their ideas and thoughts with others. Character's with a high Charisma make natural leaders, draw attention when they enter a room, can easily strike up a conversation, and are quick to adapt to social situations. It governs a character's skill in diplomacy, persuasion, and even the ability to barter.

### Chi

Chi is a measure of one's affinity with the Spirit World, it significantly influences the potency of a bender's abilities. The more connected to the natural and Spirit World, the more energy a bender can put into her actions. Character's with a high Chi can act as needed without on instinct. It is necessary for Bending Arts as well as other skills like Meditation.

## Attributes in Play

Different classes and professions rely on different attributes more than others. Attributes also influence skills, a wide variety of character abilities, and some derived statistics. For example, in addition to being used for Athletics and melee combat skill checks, Body is used to determine a character's starting wound threshold and forms the basis of a character's soak value.

As mentioned previously, attributes are one of the three determining factors when a player creates a dice pool to perform a check. Skills and training also have an impact on the dice pool.

## Skills & Training

While attributes are important and create the foundation of a character's abilities, skills and specialized training are also key components of a character's utility. Skills represent the character's aptitude for performing specific tasks and actions based on experience or training. Although a character can attempt almost anything without the proper training or skill, he will be far more effective and capable of overcoming adverse conditions if he is skilled at performing the task at hand.

Each skill represents specific training, hands-on experience, or focused knowledge in a particular area. Each skill, with exception is linked to a specific attribute which governs a character's ability when using that skill. The proper skill training can compensate for a low attribute rating. However, the most proficient characters are those with both training and strong attributes.

## Difficulty

The third factor in defining a dice pool (in addition to attributes and skills) is the difficulty of the task being attempted. The attribute and skill ranks add positive dice to the dice pool. Difficult adds negative dice, which make success more challenging. In addition to the task's inherent difficulty, other dice may be added to reflect additional complications based on the environment or specific situation.

While the attribute and related skill training are defined by the player character attempting the task, the difficulty is determined by the GM. Difficulty determines how many dice are added to the dice pool when attempting a particular task. There are six basic difficulty levels ranging from Simple to Implausible. A player might face an Easy Stealth check or a Hard Navigation check.

- **Simple:** Basic and routine. No dice added.
- **Easy:** Should pose little to no challenge to most characters, but something could still go wrong. One dice added.
- **Average:** Success is common enough, but failure is not surprising. Two dice are added.
- **Hard:** These tasks are demanding. While success is feasible, failure is common. Three dice are added.
- **Daunting:** Abilities are pushed to the limits. Success is difficult, but possible. Unskilled characters will fail most of the time. Four dice are added.
- **Formidable:** These tasks are nigh impossible. In fact, without proper training and strong attributes, the player will most likely fail. Five dice are added.

In addition to providing a general classification that describes a task's inherent challenge, the difficult level also indicates how many Difficulty dice are added to the dice pool when that task is attempted. A task attempted against a set difficulty level is referred to as a standard check.

# Building a Basic Dice Pool

Attributes, skills, and difficulty make up the primary foundation of a skill check's dice pool. When a character wants to attempt some sort of action that might have a chance of failure, the player makes a skill check. The skill check utilizes the appropriate skill of the character—Athletics for breaking down doors, Knowledge for recalling information, or Persuasion for convincing a guard to let the character get past. Each skill also has a linked characteristic: Body for Athletics, Intellect for Knowledge, and Charisma for Persuasion. To make a skill check, a player must assemble a dice pool.

Generally, there are two sides to every basic dice pool: those contributed by the player and those the GM contributes. Additional factors may modify the number and type of dice for a check. Every aspect of the player's and GM's dice should be explained and defined before the roll is made.

## Apply Skills & Attributes

The active character's skill training and its respective attribute are equally important when building a dice pool. When performing a task, the GM and player determine which skill is most appropriate. This also determines which attribute is used. For example, if the character is attempting to pick a lock, the skill check would be the Sleight-of-Hand skill which is linked to Agility. Their ratings determine the number of Ability and/or Mastery dice that are added to the pool.

The higher value between the two determines how many Ability dice are added to the skill check's dice pool. Then the player upgrades those Ability dice into Mastery dice based on the lower of the two values. If a character is unskilled (possesses no ranks) in the necessary skill, that is automatically the lower value - zero - and the character must rely solely upon the appropriate attribute.

## Applying Task Difficulty

After determining which skill and related attribute are required to attempt the task, the GM then chooses the level of difficulty for the task. This will determine the number of Difficulty dice the player must add to their pool. For example, an Average skill check means the player adds two Difficulty dice to the dice pool.

In some cases, the GM may upgrade one or more of these Difficulty dice—removing them from the pool and replacing them with an equal number of Challenge dice. Difficulty dice are most often upgraded into Challenge dice when facing skilled opposition, or particularly daunting circumstances.

After setting the difficulty level for the task, the GM adds the corresponding number of dice to the pool. If there are no other factors influencing the outcome of the attempt, the basic dice pool is now complete and can be rolled to determine success or failure (and the consequences).

## Modifying a Dice Pool

If there are no other influences or contributing factors that impact the outcome of a task, the dice pool may consist of

these basic elements. However, the universe of Avatar is diverse and fast-paced, so few actions occur in a vacuum.

These other factors can affect or modify the dice pool in many ways. The most common are by adding, removing, upgrading, and/or downgrading dice. These modifications may be triggered by the players, the GM, or because of the environment or situation. Factors such as obstructing terrain, poor lighting, tactical positioning, time constraints, equipment, techniques or traits, or even injury.

### Adding Dice

One way to modify the basic dice pool is to add dice to reflect environmental conditions or various advantages and disadvantages. This is done through Boost and Setback dice. Generally, one Boost die is added to the pool for each bonus that would help the character succeed, and one Setback die is added for each disadvantage or obstacle impeding that success.

A single Boost die is often enough to represent the benefits provided by useful gear, ample time, superior position, or the element of surprise. The GM may allow multiple Boost dice to be added to the pool if more than one of these or similar advantages are applicable.

Likewise, a single Setback die is usually enough to reflect the impact of detrimental or obstructing effects like poor lighting, inferior supplies, hot environment, or distractions. Multiple Setback dice can be added to the dice pool depending on the circumstances and if the GM allows it.

Although they perform opposite functions, Boost and Setback dice do not cancel each other out.

A final dice pool can contain one or more of each. The use of these dice is an excellent method to help reinforce important narrative elements of the adventure. Players are encouraged to describe their actions in detail, and point out both advantages and disadvantages that may influence any action.

Equipment may add Boost dice to a pool to reflect superior craftsmanship or amplification bonus. Certain traits may allow a player to add Boost dice to a pool to reflect special training that applies to the situation. Maneuvers, such as taking aim or steadyng one's stance, may also allow a player to add Boost dice to a pool. Conversely, some effects may specifically impose Setback dice, such as a critical injury or penalty for using broken or inferior tools.

### Upgrading and Downgrading

In addition to dice being added to the pool, some game effects improve a weaker die into a more potent die, or turn a potent die into a weaker die. Improving a die is called upgrading. Weakening a die is called downgrading. Modifying the dice in this way most often occurs when one of the participants attempts to advance the narrative in a substantial, notable, or critical fashion. Certain traits, talents, or special abilities may also allow a character to upgrade or downgrade dice.

Upgrading dice is a mechanic specific to Ability dice and Difficulty dice. These are the only two types of dice that can be upgraded. When an Ability die is upgraded, it is removed and replaced by a Mastery die. Likewise, when a Difficulty die is upgraded, it is replaced by a Challenge die.

Downgrading dice is a mechanic specific to Mastery and Challenge dice. When a die is downgraded, it becomes either an Ability die or Difficulty die.

### Changing More Dice than Available

There may be situations in which a player needs to upgrade Ability/Difficulty dice, but there are no more Ability/Difficulty dice remaining in the pool. In this case, the player first determines how many dice upgrades remaining. Then he adds one Ability/Difficulty die to the pool. If any upgrade opportunities remain, then he upgrades the recently added Ability/Difficulty die into its respective upgrade. This process is repeated until all potential upgrades or downgrades have been applied.

## Interpreting the Pool

After a dice pool is rolled, the players and GM evaluate the results to resolve the outcomes. The first outcome to resolve is the success or failure of the skill check. Then, the players can determine if any significant side effects – good, bad, or both – are triggered. Whether the task is attempted amidst the chaos of a punishing firebender assault or under interrogation by a Dai Li agent, nearly anything can happen.

### Successes & Failures

If the roll for a skill check results in both Success symbols and Failure symbols, they are compared. Each Failure cancels out one Success. During this step, it's important to note that a Triumph symbol contributes one Success to the pool, in addition to any special effects it may trigger. Likewise, a Despair symbol contributes one Failure to the pool, in addition to its special effects.

If all Successes and Failures in the pool are canceled out, or if there are any net Failures remaining, the skill check fails. The skill check succeeds only if at least one Success remains.

### Advantages & Threats

It's also likely for a skill check to result in Advantage symbols, Threat symbols, or both. The player adds up the total number of Threat and compares them to the total number of Advantage. As with the Success and Failure results, Threat and Advantage cancel each other out.

Having one or more net Advantage symbols indicates a positive side effect or benefit. Having one or more net Threat symbols indicates a negative side effect or complication. If all the Advantage and Threat symbols cancel each other out, there are no additional effects. The positive and negative side effects can occur regardless of whether the task succeeds or fails.

Advantage and Threat can be used to fuel a wide variety of unforeseen side effects. The player rolling the skill check generally chooses how to spend Advantage, such as by

### Upgrades & Downgrades in Pool

Some abilities will call for both dice upgrades and downgrades. When this occurs, all upgrades are applied first. Then, any downgrades are applied. Upgrading dice could potentially add more dice to the overall pool.

### Removing Dice

Just like some effects add dice to a pool, some effects remove dice from the pool before they are ever rolled. Most often this comes from character traits that allow the removal of Setback dice from a pool, reflecting a level of expertise in overcoming minor impediments or disadvantages that would rattle less experienced characters. A skilled enemy may have the ability to remove Boost dice from skill checks made against them.

If an ability would remove more dice of a type than there are in the dice pool, the remainder are ignored. Removing dice is done after all other dice have been added and all upgrades or downgrades have been applied.

triggering a weapon's special quality, performing an additional maneuver, or recovering from strain. Various weapons, talents, and equipment may have special uses for Advantage.

Threat is generally spent by the GM to impose some sort of complication, with more severe complications requiring more Threat. It can result in side effects such as suffering strain, providing an opportunity to an opponent, falling prone, imbalanced footing, being subjected to environmental effects, or a task taking longer to complete than expected. Various talents, environments, and opponents may have special uses for Threat.

### Triumph & Despair

Two symbols represent far more potent effects than the others. Triumph and Despair indicate special cases and operate slightly differently than the other symbols. Unlike Success and Failure or Advantage and Threat, Triumph and Despair do not completely cancel each other out. Rather, they indicate an especially positive or unfortunately dire consequence.

It is possible for a skill check to result in both Triumph and Despair symbols. In this case, both results are interpreted separately. As with Threat, it is possible for a skill check to succeed but still impose a Despair effect, or fail but still trigger a Triumph effect.

### Triumph

This symbol has two effects. First, each one counts as one Success. Second, a Triumph result indicates an unexpected boon or significantly beneficial effect related to the task. Many weapons and talents have side effects that can be triggered using a Triumph result. Otherwise, the scenario or GM may present further options for using Triumph. Although Triumph counts as one Success, it does not guarantee a successful skill check.

Triumph can be thought of as an enhanced, more powerful version of Advantage. For example, a single Triumph symbol can trigger any weapon's special quality, chain an attack, or inflict a critical injury while without a Triumph, these effects require a certain number of Advantage symbols.

## Despair

A Despair symbol also has two effects. First, each one counts as one Failure. Second, a Despair result indicates an unfortunate consequence, significant complication, or dire effect related to the task. The opponent's abilities, the environment, or the encounter description may offer different options for using Despair. Otherwise, the GM adjudicates the results of Despair symbols based on the situation. As with Triumph symbols, a Despair does not guarantee that a check has failed.

Despair can be viewed as a more potent version of Threat. For example, a single Despair may trigger effects that would normally require several Threat symbols. Despair may be significant enough to inflict wounds rather than strain, cause an important piece of equipment to break, make a weapon break, or cause a technique to backfire.

## Other Types of Checks

The standard skill check using a basic dice pool can be used to resolve most tasks in a game session. However, there may be some situations that require a slightly different approach to properly resolve. Are the characters involved in a high-stakes negotiation? Are they competing with multiple factions for their goal? Or are they racing to escape the stone fists of the Dai Li hot on their trail? In addition to the standard skill check, **Avatar: The Second Age** uses opposed checks, competitive checks, and assisted checks.

Opposed checks are often used when the success or failure of a task is strongly influenced by an opponent. Competitive checks can be used to determine which character performs better when two or more characters are attempting the same task. Assisted checks are simply variations of other checks but with two or more characters working together.

## Opposed Checks

An opposed check occurs when someone is actively trying to prevent a character from succeeding, or when one character is trying to overcome or get past another.

Opposed checks are most often applicable when a task involves directly opposing the task that another character is performing, or when a task involves trying to go unnoticed, undetected, or undiscovered by someone else.

Like standard checks, the opposed checks add Difficulty and potentially Challenge to the skill check's dice pool. However, rather than simply being assigned by the GM, the difficulty of an opposed check is determined by a quick comparison of the opposing character's relevant attributes and skill ranks.

Building the active character's dice pool starts out following the same procedures as those for a basic dice pool. Based on the character's relevant attributes and skill ranks, dice

## Unlimited Possibilities

With the opportunity for success or failure, as well as the myriad side effects made possible through the different die results, no two skill checks are the same. Hundreds of outcomes are possible with almost every skill check. A character may achieve a high magnitude success with no other complications, a low-magnitude success with Advantage, or a moderate success with Advantage that is tempered with Despair. Likewise, a failed check may have a silver lining if accompanied by Advantage or Triumph, or a minor task may create a truly dire situation when accompanied by both Threat and Despair.

The sheer number of possibilities provides opportunities to narrate truly memorable action sequences and gripping scenes. Nearly anything can happen in the heat of the moment. Players and GMs alike are encouraged to take these opportunities to think about how the symbols can help move the story along and add details and special effects that create truly adventurous sessions.

are added and some may be upgraded. The opposition then introduces difficulty dice and challenge dice based on its own relevant characteristic and skill ranks. The higher of the opposition's characteristic and skill values determines how many Difficulty are added to the pool, while the lower value indicates how many of those are upgraded into Challenge dice.

## Competitive Checks

Competitive checks occur when several people are trying to accomplish the same goal at the same time or are trying to determine who performs a task better than another. When multiple characters are attempting the same task and the players need to determine who accomplishes the task first or performs it better, or to measure some other outcome, they are engaging in a competitive check.

For example, two characters engaged in a friendly arm-wrestling contest aboard their boat. Each one has the same goal: to win the match by pinning the opponent's arm. The winner can be determined through a competitive check to

### EXAMPLE: Opposed Checks

Shen Yu, an Earth Kingdom Ranger, is trying to sneak up on a wild possum chicken in the Foggy Swamp without being detected. Shen has Agility 4 and Stealth 2, building an initial dice pool of four Ability dice, two of which are upgraded to Mastery dice. The possum chicken has Guile 1 and Perception 1. Therefore, the opposition adds one Difficulty dice which is upgraded to a Challenge dice. The swamp environment makes it difficult to move, so Shen suffers an additional Setback dice on top of the two Ability, two Mastery and one Challenge dice; including the Setback dice, that's six altogether.

see who outperforms the other. Additional Examples include several horsemen navigating difficult terrain, or two politicians trying to win over an undecided crowd during a council hearing.

Competitive checks are made against the difficulty assigned by the GM, each character involved makes a skill check simultaneously. Compare Successes. If tied, look at Triumphs. If still tied, look at Advantages. If all else fails, the GM decides.

## Assisted Checks

Some tasks are important or challenging enough that help is required. Fortunately, characters can and should aid each other in performing a variety of tasks. Over the course of normal narrative play, assisting is easy. A player explains how his character wants to help with the task. If the explanation is reasonable, the GM may allow that assistance. There are two types of assistance that can be provided: skilled assistance and unskilled assistance.

### Skilled Assistance

Assistance works best when the assisting party brings insight or expertise to the task. When a character with a higher attribute or skill rating provides assistance to another character, the dice pool may use one character's attribute and the other's skill rating.

### Unskilled Assistance

If the assisting party does not have a higher attribute or skill rating, so that using either rating would provide no benefit to the character, the GM may add a Boost die to the dice pool (representing the fact that additional assistance is still providing some benefit).

## Restrictions

The GM can require that certain conditions be met for Player Characters or other parties to assist. To assist in treating an injury, the assisting character might need to be next to the patient, or to assist with translating an ancient text, the assisting character might need to have direct access to it.

Generally, only one character can assist at a time. However, the GM may decide that certain situations can accommodate more people. In this case, only one assisting character can offer his characteristic or skill rating, and all other participating characters contribute Boost dice to the check.

## Timing

During combat or structured encounters, when initiative and the order in which characters act is more important, assistance can be accomplished by performing the assist maneuver. The assist maneuver allows an engaged ally to benefit from assistance provided by the acting character on the ally's next skill check. Assistance lasts only until the assisted character's next activation. More on the assist maneuver is covered in Chapter VI: Conflict and Combat.

## Assisted and Cooperative Bending

In certain circumstances, multiple benders can work together to accomplish larger and more powerful feats of bending. In any cooperative bending attempt, one bender acts as the primary bender for the attempt while any assisting characters act as secondary benders. Two earthbenders can work together to lift a boulder beyond either of their abilities while an airbender and waterbender can harmonize their bending to shroud the party in a thick fog, putting the enemy at a disadvantage. More on assisted bending is covered in **Chapter III: Skills** and **Chapter VIII: Bending**.

# Other Key Elements

Many other factors, such as talents and the environment, can impact the outcome of a dice roll. Here, Talents are explained briefly. A full outline of Talents can be found in **Chapter IV: Talents**.

## Talents

Whereas skills represent what a Player Character knows, his practiced disciplines, or the experience he applies to a topic, talents are a much broader class of special ability. Talents represent various tricks, techniques, and traits characters pick up over their career, or reflect their sheer determination to get things done. Each talent is a distinct special ability that provides the PC with an edge in certain situations. Keeping a rickety old frigate together with a combination of determination and elbow grease, inspiring allies in the face of a firebender's fury, and knowing just where to hit a rampaging komodo rhino to take it down are all examples of talents at work.

While attributes and skills are universal—every PC has six attributes, and everyone has access to all the skills—talents are far more specific. Each class is defined by a series of unique talents bundled together in a format called a talent tree. These talent trees define specializations within each class, helping to distinguish the ways in which Player Characters advance along separate careers.

Talents are divided into several categories and are either active or passive. Active talents typically require the player to state that his PC is using them. Some active talents have a cost or requirement associated with them, such suffering strain or using the talent as part of an attack action. Other talents are passive, meaning they are always in effect and do not need to be activated by the player. Passive talents ("traits") either constantly provide their benefit or are automatically triggered under certain circumstances.

Some talents belong to a series of related talents. These may comprise either lower-level talents and their improved version or identical talents taken multiple times for a cumulative effect. Some abilities, like bending talents (called "Forms") can even chain together to enable powerful combos.

Many talents are specific to a character's class. Talent trees represent the natural flow of learning and experience that a PC gains throughout her adventures. Talent trees are divided into five tiers, with the higher tiers representing remarkable abilities. Some talents may appear across multiple specializations, but at different tiers or costs.

## Story Points

Your character (and any other player character) is cut from a different cloth than most NPCs who populate the setting. Not only do they have access to skills and special talents to help them succeed, but PCs are also intimately connected to destiny, fate, or whatever you like to call it. Destiny is that special spark that elevates heroes above common folk, imbuing an individual with enough significance in the game's events to be a player character. Over the course of the PCs' adventures, fate, fortune, or destiny can intervene

on their behalf for better or worse. Destiny might manifest in a positive way and provide a temporary advantage or boost to your PC's abilities. Or it might prove to be an ill omen, and impose additional hardships and complications. In any case, your characters are the heroes of the story, and the game should reflect that.

The concept of fate and the PCs' ability to tap into and influence this resource is represented by **Story Points**. Story Points are resources that can be invested by you and your GM for a variety of different effects. For example, you can use Story Points to upgrade Ability dice or Difficulty Dice, or to trigger certain talents or special abilities.

## The Two Story Pools

In the game, there are two pools of Story Points. You and your fellow players can spend Story Points from the player pool. Your GM can spend Story Points from the Game Master Pool.

### Preparing the Story Points

Each pool can be delineated on the table by drawing a pair of circles on a sheet of paper, or by simply designating two areas of the table as the player pool and the GM pool. At the beginning of the session, you and your group add one Story Point to the player pool for each player. Then, your GM adds one Story Point to the Game Master pool.

### Tracking Story Points

You can use just about any small items to represent Story Points. Some suitable items are gaming tokens, glass beads, coins, and poker chips. You can also write them down.

### How Story Points Are Used

The players and the Gm can all tap into destiny by spending the Story Points from their respective pool. It's important to note that you and your fellow players may only spend Story Points in the player pool, and your GM may only spend Story Points in the Game Master pool.

When a player spends a Story Point, it is removed from the player pool and added to the Game Master pool. Likewise, when the GM spends a point, they remove it from their pool and add it to the player pool.

The point gets moved after you have resolved the action in which you spent the Story Point. This way, players or the GM cannot immediately spend a Story Point that has been added to their pool; they have to wait for the next chance to act to spend a point.

Another limit on Story Points is that you can only spend one Story Point during a single action (unless specified otherwise). If your character has multiple ways to spend Story Points during an action, you'll have to think carefully about which of those ways provides the best opportunity to spend that point. Likewise, your GM may only spend one point per action.

In the following section, some of the ways in which Story Points can be used are outlined. Unless noted otherwise in

an option's description, both the players and the GM have access to these options.

### A Helping Hand

All characters have the opportunity to call on destiny to enhance any skill check they are about to attempt. You may spend one Story Point to upgrade the ability of your character's stating dice pool once. A GM may spend a point in this way to upgrade an NPC's dice pool.

### Raising the Stakes

Destiny can also be used to help keep characters out of harm's way. Players can call on fate and destiny to make an opponent's skill check more challenging. You may spend one Story Point to upgrade the difficulty of any NPC's skill check once. Your GM may spend a Story Point in this way to upgrade difficulty in a PC's dice pool.

### Special Abilities and Talents

Certain powerful talents allow your characters to spend Story Points for various effects.

### Luck and Deus Ex Machina

You can also use Story Points to introduce "facts" and additional context directly into the narrative. Your GM already does this by managing and directing the story, but this use of Story Points provides you and your fellow players with a means to make contributions as well.

Imagine that your characters are shipwrecked on an unknown island, only to find that there's no food or water. One of the players suggests spending a Story Point, saying "Good thing you remembered to pack all those extra provisions before we got onboard!" While none of you may have specifically mentioned or listed these provisions before, it's a sensible and creative addition to the game. If your GM agrees, and the Story Point is spent, the player's

## Honor

One of the elements that makes characters in **Avatar: The Second Age** unique is the concept of the Honor. During character creation, players not only customize their Player Characters by selecting skills and talents, but by choose what sort of Honor their PC upholds. A group may share the same vow of Honor, or each PC may have their own. Narratively, Honor can come in many forms. Honor may represent a large debt or sworn value. A PC may owe a "favor" to a Triple Threat Triad boss or have made an oath to come back to his village with money to fix its ailing infrastructure. Honor helps tell each character's story and reinforces the inventive experiences of **The Second Age**.

Over the course of a campaign, Honor can come into play in several ways—either as plot hooks and character motivations or as compelling PC decisions. For example, the characters complete an assignment and receive a sizable payment. Do the characters spend those silver pieces to make repairs on their ship—or pay down their debt? The character may owe his allegiance to an old king or hold a vendetta against a rival. Honor helps provide short-term decisions, long-term goals, and story hooks that

suggestion becomes a true statement—there are provisions with the ship still intact.

Similarly, you may spend a Story Point in this manner to suggest finding spare parts while quickly scavenging through the wreckage.

Using Story Points narratively is a great way to keep all of the players involved and the story moving forward. However, your GM has final say over what is and is not acceptable. You should not abuse this use of Story Points; the more outrageous or unlikely the suggestion, the more likely it is that your GM will curtail point use.

### The Limits of Luck

The active player (the player or GM forming the dice pool) always has the first chance to use a Story Point. Once that player has decided whether to use one, the other party involved in the check (the targeted player, or the GM in the case of an NPC) has the opportunity to respond and spend a Story Point as well. For example, if the GM spends a point to upgrade an enemy's Ability dice into a Mastery dice for an attack against a PC, that PC's player has the opportunity to then use a Story Point first, either to upgrade one of the pool's Difficulty into a Challenge dice, or perhaps to trigger one of the PC's talents.

This order of activation and the limit of one Story Point per player is important. First, we don't want people to spend an unlimited number of points. In addition, forcing the active player to decide whether to spend a Story Point first means that you avoid having the active player change their mind and spend a Story Point after their opponent decides to spend one. In short, these keep the game from bogging down.

help tie together campaigns and shape the *Avatar* experience.

### Honor in Play

In addition to the narrative implications, Honor has a mechanical impact, as well. Before each session, the GM rolls a d100 and compares it to the group's current outstanding Honor. If the roll is greater than the total Honor, then they have not yet collectively achieved enough notoriety to positively affect their situation. If the roll is equal to or less than the total Honor, it comes into play and impacts the session in some manner. At the GM's discretion, it may be a specific character whose Honor triggered the event.

While players create Honor for their characters, it is another tool for the GM to help reinforce the story, motivate characters, and even provide rewards. Players should feel a sense of accomplishment when their characters become more honorable and should feel a need to redress the situation should their character do something dishonorable.

# Experience & Development

Player Characters must learn from their successes—and mistakes—to better themselves in preparation for even greater challenges. Experience is the primary means by which players customize and grow their characters. Each PC starts with a beginning pool of experience points that can be spent during character creation to train skills, improve attributes, or acquire talents. During each session of **Avatar: The Second Age** campaigns, PCs receive additional experience, which can also be spent to improve skills, talents, and characteristics.

## Starting Experience Points

PCs begin with a number of experience points (XP) based on their starting background. If a player chooses to spend fewer experience points than budgeted during character creation, those points carry over into the game, and the PC has more experience points to spend once the adventures begin. More information on spending experience points can be found in **Chapter II: Character Creation**.

## Improving Attributes

Raising an attribute during character creation costs ten times the value of the next highest rating. **During creation, no attribute can be increased above 5.** Attributes may only be purchased with experience points during character creation, and not during play. During gameplay, attributes can only be increased by acquiring specific talents or special rewards.

## Skill Training

Each skill has five ranks of training available. A PC may have already acquired several ranks of skill training from his starting class and specialization for free. PCs may train additional skills and gain additional ranks during character creation. Regardless of any background or class bonuses, **no skill can be raised higher than rank 2 during character creation.**

The cost for training skills falls into one of two categories: class skills and non-class skills. Training a class skill costs

## Derived Attributes

Some character attributes are based on other choices made during character creation or over the course of a campaign. Some of these attributes may change frequently over the course of play or may be modified by talents, equipment, or various special abilities.

## Wounds

A character's wound threshold represents how much physical damage he can withstand before he is knocked out. Wounds can be serious and lead to a critical injury. They can be treated with the Medicine skill, but it may take time to recover more serious wounds.

A character's starting wound threshold is based on their background, class, and Body rating. After this initial value is determined, wound threshold can be raised by purchasing certain talents or by increasing the Body attribute.

five times the value of the next highest rank. Training a non-career skill costs 10 times the value of the next highest rank. Players may purchase ranks in their PCs during character creation or later during gameplay.

## Acquiring Talents

Talents are acquired from a PC's available talent trees, generally provided by their specialization and class choices. A PC can purchase any talents for which he is eligible. An eligible talent is any talent in the top row (which cost 5 XP each), or any talent that is directly connected to an already acquired talent. The cost of a talent varies per which tier it occupies. Similar talents may have different costs for different PCs, based on their specializations. PCs may purchase talents during character creation or later during gameplay.

## Acquiring New Specializations

Each PC starts with a single specialization within their chosen class. However, PCs may purchase additional specializations in order to gain access to a broader range of skills and talents. There is no limit to the number of specializations a PC may possess.

Acquiring a specialization allows a PC to spend XP in the new specializations' talent tree, in addition to any he could access before. Most specializations have one or more bonus class skills as well. The skills now count as class skills for the PC. PCs can purchase specializations from any class with several exceptions: nonbenders cannot become benders and Benders cannot choose another bending specialization. Purchasing an additional specialization within a PC's class costs ten times the total number of specializations he would possess after the purchase. Purchasing non-class specializations costs ten times the total number of specializations he would possess after the purchase plus an additional 10 experience for each new class distinct from his original class chosen during character creation.

## Strain Threshold

A character's strain threshold represents how much stress a character can withstand before becoming stunned, dazed, or otherwise incapacitated. Strain represents psychological stress, mental damage, or a blow to one's morale. Strain is more easily suffered than wounds and can even be used as a resource by players to trigger certain character abilities. Thankfully, characters recover from strain more quickly than from wounds.

A character's starting strain threshold is determined based upon background, class, and Chi rating. After this initial value is determined, strain threshold can be raised by purchasing certain talents or by increasing the Chi attribute.

## Defense

Defense determines how difficult a character is to hit in combat situations. Characters have both a ranged defense and a melee defense. A character's default value in both ranged defense and melee defense is zero. If a character's defense value is listed simply as "Defense" and not specifically defined by a separate ranged and melee values, then the same value is applied to both.

Defense is most commonly gained by wearing armor or by adopting a defensive position in combat, such as taking cover. Some special talents may also increase a character's defense rating.

Defense is either granted or added. If an effect says 'Gain Defense 2', your base Defense rating is 2 and it does not stack with other 'Gain Defense N' effects. You always calculate Defense with your highest 'Gain Defense N' effect as your base Defense. If a description states 'Add N

defense', then it stacks on top of the base defense with other 'Add defense' effects.

The max Defense value for any character is 4.

## Soak

A character's soak value determines how much incoming damage the PC can shrug off before taking real damage. The soak value is subtracted from any incoming damage to the character. Any damage remaining after subtracting the soak value becomes wounds applied to the character's wound threshold.

A character's default soak value is equal to his Body rating. Increases in Body also increase the character's soak value. Additional soak value bonuses are most often gained by wearing armor. Some talents may also increase a character's innate soak value, while other talents may temporarily increase the value.

# II – CHARACTER CREATION

**Avatar: The Second Age** marks the uncertain days after the assassination of the Earth Queen by the airbender Zaheer whose airbending abilities were bestowed upon him (and many others) when Avatar Korra left open the gates to the Spirit World. Benders and nonbenders alike must now cope with the stress of an empire in turmoil along with spirits tampering with the material world. Thus, in play, while some characters may attempt to recover the lost knowledge of the airbenders, or master their firebending, others may instead choose to understand the spirits or even quell the dark spirits infecting the planet. Still others may simply want to go about their business, hoping to transcend the greatness of even Cabbage Corp. Regardless of their beliefs, the inherent abilities of benders can draw undesired attention.

## Character Generation

Creating a character for **The Second Age** is done in just a few short steps, allowing players to get involved in the action right away. To create a character, a player needs a character sheet and a pencil (someone should have a copy of the rulebook handy). Additionally, the player needs access to the dice pool—either his own set or shared with someone else. Players may also need access to ten-sided dice (d10) for certain charts or abilities and a few sheets of scrap paper might be helpful.

Character generation uses a point-buy system meaning each player has a budget of experience points he can invest in different aspects of his character. Characters begin with a modest experience point budget—but players have the option to take on additional Honor vows (debts, oaths, favors, etc.) for more XP or additional starting funds, described in detail later in this chapter.

Selecting a character's background and class determines the character's starting attributes and skills. After those initial choices, players invest their experience points to improve starting attributes, acquire training in key skills, choose starting equipment, learn special talents, and even unlock additional talent trees.

### Character Concept

Before the first mark from a pencil is made on any paper, players should put some thought into what sort of character they want to play. Perhaps the character is an old hermit, someone who was once a powerful bender who fought in a civil war following the aftermath of the Hundred Year War, but has retired to the country. Maybe they're a taciturn archaeologist driven to see and study everything in the world; an aspiring diplomat eager to represent (or manipulate) an entire nation on the United Republic Council. The character may even be a naive youth growing up in their small village, unsuspecting of his newfound airbending abilities. Any concept from the *Avatar* universe is possible; however, no Player Character can ever be the Avatar.

Even nonbenders can face discrimination in certain parts of the world.

When a group of players decides to start an **Avatar: The Second Age** campaign, special emphasis should be placed on the background of their characters. Spending some time before the actual act of acquiring attributes, talents, equipment, and other 'hard' aspects goes a long way toward creating a vibrant, interesting character for everyone to enjoy. Some groups might wish to coordinate their stories so that they all come from the same place, sharing a special bond that draws them together as a team. Others might wish to go with a much more diverse approach, throwing a bunch of disparate characters together and forcing them to forge their bonds in the fires of desperate conflict.

At the earliest stages of character creation, the players and Game Master should have a detailed discussion about the types of characters and campaign to be created. Players should feel free to make requests concerning what they would like to do and see in the campaign, as well as ask questions about what to expect. After all, no one enjoys making a PC whose skills and talents do not fit in the current campaign.

The GM should encourage players to discuss what kind of characters might be the most useful during a campaign. Ideally, a group of PCs should include a mix of characters to ensure they'll survive whatever the GM comes up with, keeping the campaign style in mind. Most campaigns are well-served by an effective mix of different concepts, since most players choose to play something at least moderately different from everyone else, if for no other reason than to look and feel unique as a character in the story.

It should be noted that no character is ever a "wrong" choice, regardless of the campaign. The GM should never discourage a player from any character concept and should integrate all the concepts into the campaign at hand. In fact, some GMs relish the challenge of taking a random and diverse group and throwing them into adventures together. The group might not start out as a team, initially. Roleplaying games work best when everyone is willing to work in a collaborative fashion. Constructive criticism as well as meaningful compromises during creation can lead to a more fulfilling gameplay experience.

### Generation Steps

To create a character, each player follows these steps. The steps are briefly explained below and then broken down into more detail throughout the course of this chapter.

#### Step 1: Choose a Concept and Background

Every character starts as an idea. Does a player want to play a dashing ranger or a swashbuckling pirate? A brawny earthbender? Perhaps the player wants to play a noble or aspiring member of the Metalbending Police Force. Before starting, the player should consider the character he wants

to build and what he wants his character's background to be. Where did he come from, and what happened to make him into the person he is today? No one springs into being fully formed. Individuals are influenced by a lifetime of decisions and circumstances, starting from birth.

Once selected, a background cannot be changed during gameplay. A character's background determines her starting attribute ratings for Body, Agility, Intellect, Guile, Charisma, and Chi. It also provides default wound threshold and strain threshold values as well as innate abilities, bonuses, and starting XP.

All new characters begin with 1 point in each attribute by default. The values associated with each Culture and Location description are added to the respective rating in addition to the default value of 1.

### Step 2: Select a Character Archetype

Your choice among character archetypes establishes your character's base attributes as well as your secondary attributes, such as wound and strain thresholds.

### Step 3: Choose a Class & Specialization

Choosing a class sets the character along a certain path or way of life, establishing the central focus of a character's training, education, and professional experience—but it is by no means limiting (with exceptions). A class is a broad archetype or template of related skills and abilities. Within each class are several specializations. Any player character can unlock other classes, holding multiple simultaneously, except for characters who begin the game as nonbenders; **once the game starts, nonbenders cannot unlock the Bender class and corresponding specializations.**

Each class has seven associated class skills. These skills should be marked on the character sheet to indicate they are class skills. During this step of character creation, the player may choose four of the seven starting class skills and gain one rank in each of the selected skills for free (he does not spend XP). He may not choose the same class skill more than once. During play, class skills are less expensive to train and improve than non-class skills.

Available skills will vary wildly depending on whether a player chooses to play a bender or nonbender character. While they have access to a wide variety of abilities, **nonbenders cannot acquire bending talents (known as Forms) after character creation;** however any character, including a bender, may unlock any bending specialization. Talents marked as Bender-only (color-coded in this book and designated as such in **Chapter IV: Talents**) cannot be purchased by any character if the specialization was not the initial selection at creation. Bender PCs may unlock nonbending classes for during character creation and during the game. **Note:** there are exceptions to every rule, but these exceptions are subject to GM approval; a nonbender character *might* become a bender during the campaign if, for example, that character's story development hinges on their bending abilities being latent until some unforeseen circumstances.

Each class has several specializations within its broader definition. Specializations are more focused and provide special abilities called talents. Each character gains access

to one specialization without spending experience at character creation. That specialization must be one in his chosen class.

Each specialization also includes five additional class skills. These five skills should be marked on the character sheet as class skills if they are not already marked. During this step of character creation, the player may choose three of the five additional class skills and gain one rank in each (without spending experience). He may not choose the same skill more than once unless he chooses a skill that was also trained during the class selection step, allowing the character to start with a skill trained to level two. Skills may not be trained above rank two during character creation.

If the character can choose multiple specializations at creation (whether due to some factor of the process or because he purchases an additional specialization) he must select one and only one specialization from which to choose his three free ranks in two class skills.

### Step 4: Determine Honor and Motivations

When creating a character in **The Second Age**, the player chooses to assume some Honor at player creation. Honor can inform other decisions a player makes during character creation, such as the type of character she wants to play, what sort of overall group the players collectively want, and the sorts of skills, gear, and abilities they may wish to start with.

In addition to Honor, every player should begin with a starting Motivation for his character. A character's Motivation is his primary call to act and experience adventures. For Benders, the promise of greater ability is often compelling enough. Motivations provide additional story elements for both the player and GM to draw from. Characters gain additional XP bonuses if the GM determines that a player kept true to his character's Motivation throughout the course of the adventure. This is an incentive for the player to choose a Motivation that will be comfortable to roleplay on a regular basis.

Motivations should derive directly from the background the player has crafted for his PC. In fact, though it is possible to roll randomly on the charts in the Motivation section, players should seriously consider the specific relationship between their background, their Honor, and their Motivation. They might find it more internally consistent to select (or create) Motivations that best fit the story they've already begun to tell.

There are three general categories of Motivation: **Ambition, Cause, and Quest.** Each of these Motivations has a list of specific manifestations. Additionally, with the GM's permission, a player may create his own Motivation and specific details.

### Step 5: Invest Experience Points

The background a player selects for his character also established an initial pool of experience points (XP). These experience points can be spent to improve certain aspects of the character: to increase attributes, purchase additional ranks in skills, acquire talents, learn new specializations, or to acquire and upgrade Forms.

Players may spend their points in any combination of these areas, meaning that two PCs with the same background, class, and specialization may end up very different from one another. During gameplay, characters will earn additional XP based on their achievements and successes. Those points can be spent to purchase new skill ranks, specializations, and talents.

All new characters begin with 1 point in each attribute by default.

### Step 6: Determine Derived Attributes

This step must be taken only after the player completes the previous steps. Several attributes can only be determined

after a player fully establishes a character's starting attributes and talents. The derived attributes are wound threshold, strain threshold, defense, and soak value.

### Step 7: Choose Gear & Description

Once all other characteristics are determined, the player can then flesh out the rest of his character, such as height, weight, build, appearance, and other cosmetic details. Naturally, these aspects should reflect the character's Honor, Motivation, and Background, and other key choices the player makes for the PC.

As for starting gear, a PC begins with 500 copper pieces worth of personal weaponry, armor, and other equipment.

## Step 1: Choose a Background

As the players begin sketching out their character's background, they should consider the general status level of the character's previous life. Did they come from squalor and poverty? Did they live comfortably? Was the character destined for a greater position? Even something as simple as "my character was a formerly rich heir to a noble family" provides a wealth of ideas upon which to build up her backstory and help determine both her starting Honor and Motivation.

Backgrounds are thematic facets of a character that help define her as more than a set of numbers. Players do not need to strictly adhere to the backgrounds listed here, but they should at least choose which culture birthed the character. What follows are broad descriptions of social backgrounds within each of the five nations in the world of *Avatar* to help provide the players with ideas about where their characters came from and what they left behind when they began their lives of adventure.

### Creating a Unique Background

Although players can choose between the five different sovereign realms represented in the world of *Avatar*, players should not feel obligated to select the nation that corresponds to their abilities—particularly players who choose the Bender class. A waterbender need not necessarily hail from either of the Water Tribes.

The setting of *Avatar: The Second Age* was chosen to reflect its diverse inhabitants in a world full of possibility. That is why the setting occurs shortly after the events of Season 3 of *Avatar: The Legend of Korra*. In this time frame, with the advent of worldwide industrialization, global travel, and the creation of the United Republic of Nations, it is not only believable that a firebender is born in the Earth Kingdom, but factual. Mako is one of many characters who belong to this diaspora of benders. In this way, players should not feel as though all benders must be shoehorned into a background reflecting their respective nation.

## Culture & Location

The world of *Avatar* is host to four distinct megacultures, each representative of one of four elements, as well as a young, sovereign state created by Avatar Aang after the conclusion of the Hundred Year War. The United Republic of Nations is unique in that it is a melting pot of cultures from

all over the world and is representative of all elements. Player Characters are expected to have a culture that reflects their upbringing and childhood, whereas the location chosen by the players indicates where a character grew up within that nation.

### United Republic of Nations

The youngest of all realms in the world of the *Avatar*, the Republic has been around for less than 100 years. Its capital is Republic City (formerly the city of Yu Dao). Although it is young, many people have come to call this new nation home, and some are young enough to not remember a time before the foundation of the Republic. It is a bustling and vibrant culture, a melting pot of the other nations where benders and nonbenders were meant to live in harmony. Good intentions, however, do not always translate to a peaceful outcome. Thus, Republic City and its outlying territories are awash with growing dissatisfaction of the status quo.

Nobles are not a class in the United Republic because of the nation's break from the traditional governing systems of the world. This makes wealth in the United Republic something that must be striven for, not something that one is simply born into. Sports like pro-bending have given way to high-paying jobs for proprietors of such businesses. The automobile industry has also proven to be an undertaking of great profit.

### Republic City

Republic City is the capital city of the United Republic of Nations as well as one of the largest and most modern cities in the world, with a population of millions. Located on the shores of Yue Bay, it is built upon a former Fire Nation colony and was founded after the conclusion of the Hundred Year War as a haven for immigrants and refugees from across the four nations. Republic City boasts significant high-rise development as well as the widespread use of automobiles, motorcycles, and airships.

Citizens of Republic City tend to be very outspoken. With a free press and constant updates on the political goings-on of day-to-day affairs, many citizens are well-informed and thus inclined to voice their opinions. Living in the hustle and bustle of several million individuals also tends to leave benders and nonbenders alike agile enough to traverse the crowded and busy streets.

## Makapu Village

Makapu Village is a small farming village located on the slopes of Mt. Makapu in the northeastern United Republic of Nations. Originally part of the Earth Kingdom, the village is notable for being the place of residence of the fortuneteller Aunt Wu around 100 AG. During this time, Avatar Aang and his friends circumvented a terrible natural disaster when Mt. Makapu erupted and put the entire town in danger.

Living up to the so-called prophetic visions of Aunt Wu and her descendants has made the citizens of Makapu Village a very cunning breed. Additionally, the rich volcanic soils and spiritual energy of Mt. Makapu have given Makapu villagers a keener sense of their inner energies than most.

## Outskirts

The outskirts of Republic City are comprised of a variety of former Earth Kingdom villages and Fire Nation colonies. These settlements dot the countryside and are home to millions of citizens spanning thousands of miles. Perseverance and ingenuity are favored traits for eeking out a living in these conditions. Although the city is usually within a day or two journey, many individuals never leave home and often take on the businesses and farms of their parents.

## Fire Nation

Despite their ultimate loss after the Hundred Year War, Fire Nation culture has changed very little in 70 years. Still proud, Fire Nation citizens hold the honor of others in the highest regard. The nation's capital, known simply as "The Capital" is monument to the storied legacy of the Fire Nation and the nobility of its monarchy. The people of the Fire Nation have desire and will, and the energy and drive to achieve what they want. Fire Nation society places a great emphasis on respect and honor, especially toward the nobility and elders; the concept of the famed Agni Kai stems from these beliefs.

The Fire Nation possesses an industrialized economy, fueled by raw resources it had extracted from its former overseas colonies. They possess a robust middle class, with a large degree of disposable income and liberal social protocols, especially among its youth. Education is widespread, though during the Hundred Year War, its primary purpose was indoctrination. During the Hundred Year War, the Fire Lord expanded the territory of the Fire Nation to access the resources of the Earth Kingdom, populating oversea colonies with forcibly relocated peasants. Over time, these grievances were forgotten, and the colonies themselves became prosperous, so much so that the citizens resisted efforts to return them to the Fire Nation. Still, mainland citizens looked down upon those from the colonies, regarding them to be uncultured.

## Mainland

Although the Fire Nation is truly an archipelago, its largest island is often referred to as the 'mainland'. This island is home to the Fire Nation capital as well as several minor, outlying villages, cities, and settlements. Mainlanders are well-versed in Fire Nation history and culture and are often connected to nobility by some degree. Mainlanders pride themselves on their physique and bending technique. Most

citizens have an adept understanding of Martial Arts, if not a master's grasp of the skill.

In addition, the Fire Nation culture is enrapt with spiritual performance. Although their overall connection to the Spirit World has dwindled, their ritualism has remained intact, leaving Mainlanders with a base connection to their inner chi.

## Bhanti Tribe

The Bhanti Tribe is an oft-forgotten sect of Fire Nation citizens, due in part to the fact that their settlement lays at the southern tip of the archipelago. The tribe and its members have strong spiritual connections to the world around them, and the Bhanti Tribe is the direct predecessor to the Fire Sage lineage. Although this village is small and isolated, several its members still venture out into the world from time to time to bring back news of the outside world as well as to replenish food stock and to reintroduce the sky bison into its natural habitat. Individual tribe members tend to have a very pronounced spiritual connection and are often inclined to intellectual studies.

## Ember Island

Ember Island is a renowned resort area located in the outer islands of the northern Fire Nation. Set among palm trees and luscious vegetation, it is home to many luxurious resorts and vacation homes for the wealthy and powerful. Many high-ranking Fire Nation officials have vacation homes here and the island is viewed as the top vacation destination in the Fire Nation.

For those who call Ember Island home, living in a vacation hotspot has forced residents to adapt to reflect their divergent social circumstances. Many individuals are outspoken and cunning which is reflected in the commercial ventures offered by Ember Island including the Ember Island playhouse, the open-air Arcade, and the many beaches and boardwalks.

## Earth Kingdom

This vast realm spans an entire continent as well as several subsidiary islands; it is the largest and most populated sovereignty in the world and encompasses much of the eastern hemisphere. Like the Fire Nation, the Earth Kingdom is ruled by a central monarchy. The people of the Earth Kingdom are proud and strong and adhere to a philosophy of peaceful coexistence and cooperation with the other nations of the world. Earthbenders use their abilities for defense and industry and fiercely defended their cities against Fire Nation attacks during the Hundred Year War. It also has a large economy based on agriculture and limited industry, though it is not as economically powerful as the Fire Nation, which benefits from advanced technology.

The Earth Kingdom is characterized by significant ethnic and cultural diversity, a consequence of the country's vast territorial expanse. Thus, it suffers from high levels of local autonomy and ethnic conflict, both of which began accelerating as the central government grew weak. Despite this division, the people's recognition of the Earth Kingdom as a single political entity is largely strengthened through the communal belief in a shared history and identity.

## Ba Sing Se

By far the largest city in the world of *Avatar*, Ba Sing Se is more of a small country than a mere city. As a testament to its grandeur, the Earth Kingdom's roadway network is centered on the city. Ba Sing Se means "Impenetrable City"; it is so named for its world-famous walls, the gates of which have no hinges or other hardware and are opened only through earthbending. Within the Outer Wall lies a large expanse of farmland, Lake Laogai, and several mountains. The Inner Wall encloses the city itself.

Its residents are a hardy people, coming from a lineage spanning over 5,000 years. In addition to their resilience, many residents of Ba Sing Se are themselves charismatic to the effect that it can uplift their social status. Those living in the Lower Ring are always looking to move inward.

## Omashu

Omashu is the second-largest city in the Earth Kingdom and is the capital of one of the Earth Kingdom provinces. Its grandeur is second only to Ba Sing Se and the city has many of its own extravagant works of infrastructure, notably its world-renown delivery system powered by a combination of earthbending and gravity.

Omashu residents are crafty and ingenious, like their former mad king Bumi. Navigating their city requires a level of intelligence only residents could possess and the history of their city is shrouded in mystery and spiritual reverence.

## Countryside

Much like the outskirts of Republic City, the Earth Kingdom countryside is dotted with innumerable smaller cities, villages, and settlements. Millions upon millions of citizens live throughout the largest continent on the planet, which spans nearly half the circumference of the entire globe. Individuals who carve out a living wherever they can must be both resilient yet adaptable.

## Water Tribes

The Water Tribe is a collective term for the nation of people who practice the art of waterbending. It is one of the original four nations and its citizens primarily inhabit the northern and southernmost regions of the globe, near both poles. Many people of Water Tribe ethnicity also live in the United Republic and there is a small community of waterbenders that populate the Foggy Swamp in the Earth Kingdom, although they were isolated from their sister tribes for generations and others were largely unaware of their existence until they were stumbled upon by Avatar Aang and his friends.

The people of the Water Tribe are generally peaceful, and strive to live in harmony with nature and the other nations of the world. There are two primary divisions of the Water Tribe, the Northern Tribe and the Southern Tribe, though both were at least de jure governed by the Northern chief until 171 AG.

## Northern Water Tribe

The Northern Water Tribe is an independent state located within the realms of the North Pole, ruled by a hereditary chiefdom. As the oldest division of the three Water Tribes,

the Northern Water Tribe dominated both the North Pole as well as the South Pole for centuries.

The people of the Northern Water Tribe are traditionally conservative and very spiritual, but still open to change and reform. The Northern waterbending style is the most widespread form, practiced by waterbenders at both poles and in the United Republic of Nations, as raids on the Southern Water Tribe led to the southern style becoming nearly extinct during the Hundred Year War.

## Southern Water Tribe

The Southern Water Tribe is an independent state at the South Pole and the southern division of the Water Tribe. A federation of several smaller tribes, the South is ruled by an Elder Council, who also elect the tribe's chief. The Southern Water Tribe achieved its independence only after the Water Tribe Civil War in 171 AG; before, the tribe had been an autonomous tribal confederation under the Northern Water Tribe's jurisdiction.

Before the Hundred Year War, the South was thriving and had a unique culture and waterbending style. After a series of brutal Fire Nation raids, however, the South Pole was left devastated and almost without any waterbenders. Its people are hardy and resilient, but intelligent enough to outlast (and outsmart) genocide.

## Foggy Swamp

The Foggy Swamp Tribe is the third and most elusive of the three Water Tribes. The tribesmen are descendants of individuals who migrated from the South Pole to the Foggy Swamp in the Earth Kingdom, where they established a separate faction that eventually developed a distinct culture and bending style separate from those of the two polar tribes.

Although technologically unsophisticated, the tribe consists of clever and agile waterbenders who have developed a specialized bending style adapted for swamp use. Specifically, the form employed by swampbenders differs significantly from conventional waterbending, as it primarily involves rigid bending motions and the manipulation of plant life.

## Air Nomads

Before their genocide, the Air Nomads were an ecclesiastic and monastic society that lacked social strata. The highest Air Nomad political body was the Council of Elders until the genocide carried out by the Fire Nation. Despite this atrocity, a group calling themselves the Air Acolytes was formed to carry on the teachings, culture, and traditions of the Air Nomads. Having restored the buildings to their former glory, they occupy the air temples, along with the newfound flying bison and ring-tailed winged lemurs. Forming the new Air Nation, they also had a representative on the United Republic Council, a spot held by an Air Acolyte and later Tenzin, the youngest son of Avatar Aang, until 171 AG.

After the Harmonic Convergence, nonbending individuals across the world began manifesting airbending abilities. Tenzin has undertaken the task to train a group of airbender volunteers into a new generation of Air Nomads, to fortify a still-recovering Air Nation and to perpetuate the bending

traditions of his culture. After the insurrection of the Red Lotus, Tenzin decided that the Air Nation would roam the world, helping people of all nations to stop corruption and disorder. Although the Air Nation continues to prosper, citizens from all over the world discover their newfound airbending abilities every day, challenging Tenzin and the Air Nation to rebuild the culture of the Air Nomads.

### Air Temple Island

Air Temple Island is a small isle located off the coast of Republic City in Yue Bay. Comprised of several structures, the temple was built by Avatar Aang himself and is home to Tenzin, his wife Pema, and their four children Jinora, Ikki, Meelo, and Rohan, as well as the Air Acolytes. Also residing on the island are colonies of flying bison and ring-tailed winged lemurs.

### Southern Air Temple

The Southern Air Temple, located in the remote Patola Mountain Range, is one of the four original Air Nomad

temples; when Avatar Aang was born here, it was also a dormitory for male-only airbenders. Though it remained uninhabited for the duration of the Hundred Year War, the Southern Air Temple was restored to its former glory shortly after the conflict's end by the Air Acolytes, who remained to settle in the temple grounds to preserve Air Nomad culture through many of their observances.

### Eastern Air Temple

The Eastern Air Temple is one of the four original temples of the Air Nomads and, sometime after the end of the Hundred Year War, became inhabited by a group of Air Acolytes. Before the war, it was one of the two air temples, the other being the Western Air Temple, which exclusively housed female airbenders. This is the temple where many avatars, including Avatar Aang, Avatar Korra, and Avatar Kuruk, came to train and develop a deeper connection to the Spirit World.

## Step 2: Select an Archetype

Whereas a character's culture and location are indicative of **where** a character comes from, their archetype is a backstory that indicates **who** a character is regardless of their class or specialization.

A Player Character's archetype represents their lived experiences prior to the events of the first game session and gives the GM a little insight into the history of a PC. The archetype serves a mechanical and a narrative function. It provides each Player Character with unique abilities, attributes, or skills independent of their class as well as fascinating story hooks necessary for roleplaying and storytelling.

**When an archetype is chosen, the player designates two skills as class skills.** These skills represent the background knowledge and experience a character attains irrespective of their profession, occupation, or role in life.

These skills are independent of skills gained through the selection of a class and specialization in the next step. A player may not choose two skills from the same group (i.e. they cannot choose two combat skills, two knowledge skills, or two general skills).

Keep in mind, this choice is permanent. Your character is not going to be able to adopt a new archetype in the middle of a game; you'd just build a new character at that point.

For players who are intent on creating characters who can bend the elements, we recommend reviewing the Bender Archetypes listed at the end of this section. These archetypes have the distinct advantage of granting both **Bending** and **Bending Arts** as class skills, though only **one** is necessary to acquire bending abilities. These skills are acquired in place of the choice of two skills mentioned above.

### Archetype Layout

An archetype can be broken into several different parts to make it easier to understand. The first part consists of the starting attributes for your character. It's important to note that these are starting attributes, which means you can improve them later on in **Step 5: Investing Experience**.

The second part consists of derived attributes. The two that are specifically determined by archetype are your character's wound and strain thresholds.

The third part consists of your character's starting experience. Finally, the fourth part is a list of any special abilities, talents, or free skills your character begins the game with.

Remember, even though an archetype lists starting attributes, a player can still work with their GM to use or create their own archetype. An average character starts with 2 in all attributes. Specialized archetypes raise one attribute to a 3, lower one to a 1, and all others are 2. Players should feel free to follow this structure to personalize their own characters.

### Benders

Bender characters include any individuals with **Bending** or **Bending Arts** as a class skill. If your character does not have either marked as a class skill, they cannot use any **Forms**. For this reason, we recommend creating a character using the Bender archetypes; you may still choose an archetype from the regular pool for your bender, but you will need to spend at least one free choice to select Bending Arts as a class skill.

Unless you're playing a specific type of character—say, an airbender from a normal background who just acquired the ability through Harmonic Convergence—you may also want to use your other free choice to select the Bending skill as well; hence the Bender Archetypes which are built around several different bending philosophies or lifestyles that we see in *Avatar*.

### Wrong Place, Wrong Time

Sometimes, a character just happens to be in the wrong place, at the wrong time. Characters who take this Origin are broadcasting to other players and the GM that their character is just going along for the ride. The GM can use this Player Character for a variety of narrative purposes and hook them into nearly any plot points for the starting adventure. Characters in the wrong place at the wrong time get a boost to their number of starting experience points, but nothing else.

2	2	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 125 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body

### The Outcast

Some characters just don't quite fit in with the crowd. They may have been ostracized from their village; perhaps due to some substantial past grievances. For whatever reason, this character has been cast out from society and thus has no true ties to any one community. Thus, outcasts are generally self-sustaining and rely heavily on what their gut tells them.

2	2	2	1	3	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 11 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** The Outcast begins the game with one rank in Instinct. They may still not train Instinct above rank 2 during character creation.

## Raised by the Sea

Characters raised by the sea often live and die on open waters. They are hardy individuals, capable of weathering hazardous conditions and hardened by the ever-changing currents of life at sea. Often, these characters have a strong background in seamanship, as evident by their skill in sailing and reading the stars to navigate themselves back home.

3	2	2	2	2	1
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 8 + Chi
- **Wound Threshold:** 12 + Body
- **Special Abilities:** Characters Raised by the Sea begin the game with one rank in Sailing. They may still not train Sailing above rank 2 during character creation.
- **By the Stars:** Characters Raised by the Sea may add one Advantage to all Navigation checks they make.

## The Intellectual

For some, knowledge is fulfillment. Intellectual characters have a background in some sort of academic pursuit. This pursuit could be science, medicine, teaching, or even the bending arts. Characters who focus on using their brains should choose this if they have an educated background.

2	1	3	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 8 + Body
- **Special Abilities:** An intellectual begins with one rank in a Knowledge skill of their choosing during character creation. They obtain this rank before spending experience points, and may not increase the skill above rank 2 during character creation.

## Lap of Luxury

Not all characters come from a background rife with lived experiences full of trials and tribulations. Some are born with a silver spoon in their mouth and thus, have little experience with the rest of the world. For one reason or another, they've set out for adventure—prepared, of course, with a little extra coin in their pockets.

1	2	2	3	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 9 + Chi
- **Wound Threshold:** 9 + Body
- **Lap of Luxury:** Characters born into a Lap of Luxury begin the game with an additional 2500

copper pieces and start the game with one rank of Sound Investments.

## Tradesperson

Although some few are lucky enough to never work a day in their life, the vast majority of people in the world belong to the working class. These crafty individuals come from all walks of life and represent a burgeoning, ever-growing class of individuals who not only produce goods and services, but buy them as well. These individuals are used to the stresses of day-to-day life.

2	3	2	2	2	1
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 11 + Chi
- **Wound Threshold:** 11 + Body
- **Special Abilities:** A tradesperson begins the game with one rank in Crafting. They may still not train Crafting above rank 2 during character creation.
- **Craftsman:** Tradespersons begin the game with one rank of the Craftsman talent.

## Disparate Colonist

After the end of the Hundred Year War, many Earth Kingdom and Fire Nation citizens living in the former Fire Nation colonies were left to fend for themselves. Once the United Republic of Nations was created, those not living in Republic City or its outskirts found themselves left by the wayside, often fending for themselves in an increasingly globalized world. Disparate colonists are great speakers, having to plead their case to generous benefactors who can aid them in lieu of their deaf governments.

2	1	2	3	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** Disparate Colonists begin the game with one rank in either Persuasion or Negotiation. They may still not train either above rank 2 during character creation.

## Down and Out

Down on their luck and probably out of work, some characters simply cannot catch a break. Life's trials have proved to be too much for them to handle at this point in their life and the character is left to fend for herself. These characters tend to be quick-witted and know how to survive in the slums of any city, weathering the stresses of an impoverished lifestyle.

1	2	2	2	3	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 9 + Body
- **Special Abilities:** Down and Out characters begin the game with one rank in Survival. They may still not train Survival above rank 2 during character creation.

## The Aristocrat

The aristocracy is alive and kicking in the world of *Avatar*. This archetype represents any character who has the gift of a silver tongue. This could be a noble of some sort, a bureaucrat, a performance artist, or even a merchant. You should pick this archetype if you want to create a character who fits one of these molds.

1	2	2	3	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** Aristocrats start the game with one rank in Negotiation during character creation. They obtain this rank before spending experience points, and may not increase Negotiation above rank 2 during character creation.

## Never Left Home

Some characters have never left the village in which they've grown up. Their worldview is usually much smaller than that of other travelers and their understanding of world events is even smaller. When they do decide to venture out into the world, characters who never left home are generally indistinguishable among the throng of busy citizens going about their day.

2	2	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** Characters who Never Left Home begin the game with one rank in Discipline. They may still not train Discipline above rank 2 during character creation.
- **Indistinguishable:** Characters who Never Left Home start with one rank in the Indistinguishable talent.

## Scars of War

Not everyone has lived a peaceful existence in the world of *Avatar*. Many communities and individuals still carry with them the traumatic memories associated with conflict and the aggression of one authoritarian rule over another. Though they hold on to these heavy emotions, these characters are resilient in the face of any would-be troubles. Often, perhaps despite their wishes, these characters are familiar with the art of war.

3	2	2	1	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** Characters with Scars of War begin the game with one rank in Resilience. They may still not train Resilience above rank 2 during character creation.
- **Scars of War:** Characters with Scars of War may add one Bonus dice to all Knowledge (Warfare) checks.

## Wandering Heart

For some, the spirit of adventure is an innate quality. Not all characters feel rooted or as though they belong to any given place or time; instead, they wander the countryside, hike up mountains, and explore relatively unknown territories. Those with a wandering heart find themselves at the crossroads of destiny and see every new opportunity as an adventure in waiting.

1	2	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Wandering Heart:** Characters with a Wandering Heart begin the game with one rank of the Outdoorsman talent.

## The Laborer

The laborer is a character who has a background in some form of manual labor, and who is generally strong and tough. Laborers can be handy in a fight, especially melee combat. For these characters, every day is a test in resilience and hardship.

3	2	1	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 8 + Chi
- **Wound Threshold:** 12 + Body
- **Special Abilities:** A laborer starts with one rank in Athletics during character creation. They obtain this rank before spending experience points, and may not increase Athletics above rank 2 during character creation.

## Scoundrel

Ruffians and thugs, a scoundrel is a lowlife character, often with a criminal background. Scoundrels know how to survive, and often how to fight. A player should choose the scoundrel archetype if their character is someone with a shady history.

2	2	2	2	3	1
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 9 + Chi
- **Wound Threshold:** 12 + Body
- **Special Abilities:** A scoundrel starts with one rank in Sleight-of-Hand during character creation. They obtain this rank before spending experience points, and may not increase Sleight-of-Hand above rank 2 during character creation.
- **Street Life:** Down and Out characters may add one Bonus dice to all Knowledge (Streetwise) checks.

## Spiritualist

For some, a pursuit of spiritual knowledge is a lifelong journey. Characters who seek enlightenment can often focus their inner chi and spend hours a day meditating. Their sharp instinct gives them a natural edge in day-to-day survival.

2	1	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 10 + Body
- **Special Abilities:** A spiritualist starts with one rank in Meditation during character creation. They obtain this rank before spending experience points, and may not increase Meditation above rank 2 during character creation.

## Bending Archetypes

For players who are intent on creating characters who can bend the elements, we recommend using one of the archetypes listed in this section. These archetypes have the distinct advantage of granting both **Bending** and **Bending Arts** as class skills, though only **Bending Arts** is necessary to acquire bending abilities.

### The Prodigy

It isn't every day a prodigy is born whose manipulation over their element is a gift from birth. Many benders go their entire lives without ever fully tapping into their own potential—not the prodigy. This character has been mastering their form since before they could walk and is leagues beyond their peers.

2	1	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body

- **Prodigy:** The prodigy starts with one free Mastery upgrade for their Blast form. They may not upgrade their form beyond their limit.

### Primal Instinct

They may not have the best foresight, but the style of some benders is informed by the gut, not the mind. Characters who follow their instinct tend to 'have a feel' for bending their element, even if they don't always understand their methodology.

3	2	1	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 11 + Chi
- **Wound Threshold:** 11 + Body
- **Gut Feeling:** The character begins the game with one rank in Bending during character creation. They obtain this rank before spending experience points, and may not increase Bending above rank 2 during creation.

### Pro-Bender

Pro-benders spend months training their body extensively, putting it through rigorous trials of physical endurance. The athletes excel when they're a part of a cohesive team; training sessions are usually held together. While they've got a knack for dishing out or soaking a few blows, their true potential is achieved when they're in synchronicity with their teammates.

The lure of the arena attracts people from all walks of life, but some pro-benders might be former triad or military while others desire to attain peak performance. Still, some characters might simply seek the fame and recognition.

3	2	2	2	2	1
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Team Player:** Professional benders add one Bonus dice to their cooperative bending checks.

### Bending Pupil

Some individuals master the bending arts as students, becoming apprentices or through some other form of education from an instructor. What these characters lack in application they compensate for with thorough understanding and manipulation of their element.

1	1	3	2	2	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 10 + Body

## Bending Artisan

For some, the ability to bend the elements is just another fact of life. These individuals harness their abilities to perform everyday tasks. Some even exploit their talents to make a living, turning the mundane into extraordinary through performance, craftsmanship, or other means.

2	1	3	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 10 + Body
- **Artisan:** The character begins the game with one rank in Bending Arts during character creation. They obtain this rank before spending experience points, and may not increase Bending Arts above rank 2 during creation.

## Inner Strength

Certain eager benders are predisposed to very potent uses of their ability. Despite lacking a full grasp of their potential, some characters have a vast pool of inner strength from which they draw to greatly enhance their form.

2	2	1	2	2	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body
- **Adept:** Choose a Power upgrade for forms of your element. Add one Bonus dice to skill checks where you apply that upgrade.

## Disciplined

Some benders spend their entire lives perfecting their technique and form. Perhaps a bit too straight-laced, disciplined characters benefit from rigid structure, increasing their threshold for the stresses of life.

2	2	2	2	1	3
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 100 XP
- **Strain Threshold:** 12 + Chi
- **Wound Threshold:** 10 + Body
- **Focused:** Choose a Manipulation upgrade for forms of your element. Add one Bonus dice to skill checks where you apply that upgrade.

## Self-Taught

Not everyone can afford or experience the opportunity to learn how to harness their abilities through a wise master.

Some benders discover their gifts entirely on their own, and see them simply as a means to an end.

2	2	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 125 XP
- **Strain Threshold:** 10 + Chi
- **Wound Threshold:** 10 + Body

## The Resigned

Born with an ability they neither asked for nor desire, the resigned bender sees their ability as less of a gift and more of a burden. Although these abilities come easy, they take a toll on their mind. These characters generally avoid using their abilities whenever possible, and do their best not to draw attention to themselves, or their gifts.

2	2	2	1	3	2
BODY	AGI	INT	CHA	GUI	CHI

- **Starting Experience:** 110 XP
- **Strain Threshold:** 11 + Chi
- **Wound Threshold:** 11 + Body

## Step 3: Choose a Class & Specialization

At this stage, the player chooses his character's class (which remains with the PC permanently) and his starting specialization (which may be only one of many the character takes on over the course of his story). Both the class and specialization are critical choices made by the player to establish a character's history and potential future.

It is a good idea for each player to look over all the options before deciding. The idea is not only to look at the immediate capabilities of a character, but to look forward to that character's growth potential. If a player imagines his PC will one day sail a small frigate into certain doom in a desperate battle against dark spirits, it's a very good idea to make sure good sailing options are along the chosen development path.

### What's this do?

Classes serve two functions. The choices made here determine which skills are class skills, this means those skills are cheaper to train with XP. Secondly, class and specialization choice determine to which talent tree a character will have access when they begin the game.

### What's the Difference?

The most important difference between a class and specialization is the obvious one—specializations represent areas of expertise for an individual following a certain path. For purposes of storytelling and roleplaying, however, it is important to more deeply consider the two distinctions of these two character elements.

What a player chooses as a class for her character defines that character's way of life. A class is more than just what a character does for a living—it is her goals, passions, training, and destiny. Areas of focus may shift over time, the means to get there can alter, but a character remains who they are at their core. In other words, no matter how much he gets caught up in politics, Sokka will always be the meat and sarcasm guy.

Specializations, on the other hand, represent a character's area of interest, education, and expertise. Whereas a class expresses the nature of a character, a specialization defines what they do. For example, a marine-dwelling fisherman is a Sailor, but he is certainly no Admiral. However, both still have a firm understanding of life on the water.

### Choosing a Class

Just looking at the mechanical advantages of each class can provide a good basis for character creation, yet it won't provide as rich and rewarding an experience as possible. To get the most out of a selection, the player should seriously consider the following key questions.

#### Which Role?

When gathering at the table to start a new adventure or campaign, one of the first questions that each person must answer for herself is, "which role will my character fill?" Diversity encourages creativity and excitement, and it could

be a fairly limited campaign if everyone at the table chooses to be Warriors or Assassins.

Certainly, it is possible to make stories work around such a premise, but the diversity of classes reflects the essence of a 'ragtag' group gathered under difficult circumstances and doing the best they can to not only survive, but thrive. Through a complex set of both complementary and divergent skills and talents, a group of PCs operating in the fringes can expect a much greater chance of success, as well as a much wider array of stories and plots to experience.

A player's two foundational choices are their background and their class. In selecting a class, there are some questions and answers that may help in the evaluation process:

- Should this character be a strong combatant?
- Should this character be able to handle a ship or vehicle?
- Should this character be the "face" of the group?
- Should this character be the knowledge guy?
- Should this character be the sneaky one?
- Should they be the dedicated support guy?

These are also good questions to consider in choosing a specialization, but the class choice determines which specializations a character has best access to. Thus, having answers worked out at this point makes the entire process much easier and more effective.

### What's the Story?

The kind of story a player wants to tell goes together with his character's role. This includes everything that came before—his backstory—and all that may develop during the game (and perhaps beyond). While a player cannot predict all that could happen in an RPG campaign, he should still have a sense of the kind of story he wants to tell with his Player Character. His background sets the stage for this tale, but all that follows is also part of the greater tapestry which is his PC's personal saga.

The iconic characters from *Avatar* rarely ended as they began. Sokka, the meat and sarcasm guy, turns into a master tactician and swordsman by the end of Book 3. Avatar Aang goes from a child who shirks his responsibility to a fully-realized Avatar. Even the sinister Zuko has a beginning and an end. Every character has a story to tell that involves growth and change into (hopefully) better versions of himself. Often, the starting point for a character's story can set the tone for the rest of a long life.

### Choosing a Specialization

This is another situation where answering two questions greatly aids the player in planning a character. Once again, looking at the PC's background is important, as well as evaluating the class choice process.

## How Did the Character Become Good at This?

Starting with the PC's background, the player should put thought into the part of the story that covers what the PC has done up to now. As a member of a specific nation, with a specific class, the Player Character has made her way through the world and into the foray of events immediately preceding the first adventure.

What did she do for a living beforehand? How did she learn her craft or trade? Who did she work for, or with? Did she go to school to learn these skills, or did she grow up learning as she went? What is she known for being good at, and does she have a reputation built around it? How was she brought to this place?

Making the effort to evaluate the backstory and other decisions for character creation should make the final

decision for a starting specialization much easier. The choice is ultimately more satisfying, as well, and carries less chance of later regret.

## What Tasks Will the Character Be Called Upon to Perform?

When the PC is called upon by her allies or others to go on a mission, what will her specific tasks be? Why would she be entrusted with these responsibilities? What does the PC do daily? Is she fixing things, patrolling perimeters, seeking supplies, or something else entirely?

When she gets up in the morning, what does she do during the day? How does she get paid and who pays her? If she's not currently earning anything, what does she need to do to find work?

# MARTIAL ARTIST

The Martial Artist's five class skills are **Athletics**, **Discipline**, **Meditation**, **Instinct**, and **Martial Arts**. A Martial Artist automatically gains one rank in three of these skills (of her choosing) without spending experience. She receives a discount when she spends experience to purchase ranks in any of these skills.

## A Martial Artist's Role

Even benders must learn basic Martial Arts techniques, and many who learn those techniques are not, in fact, benders at all. These characters will still be able to go toe-to-toe against even the most formidable bender.

## Chi Blocker

Chi blockers also start with the following class skills: **Acrobatics**, **Instinct**, **Sleight-of-Hand**, **Martial Arts**, and **Stealth**; when this is a PC's first specialization, the player may choose three of these skills in which to gain a free rank.

This specialization has talents which are focused on neutralizing benders by using their own Chi against them. Their signature skill, Chi Disruption, enables them to shut off a target's bending for several rounds.

## Fighter

Fighters have the additional starting skills of **Resilience**, **Athletics**, **Discipline**, **One-Handed Weapons**, and **Intimidation**; when this is a PC's first specialization, the player may choose three of these skills in which to gain a free rank.

As the name implies, Fighters excel at hand-to-hand combat and are generally resilient and tough enough to counter and match any technique.

## Monk

Monks have the additional starting skills of **Medicine**, **Discipline**, **Perception**, **Resilience**, and **Meditation**; when this is a PC's first specialization, the player may choose three of these skills in which to gain a free rank.

While they are trained in Martial Arts, Monks are generally a more peaceful specialization and are more attune to the spiritual aspects of the Martial Arts. They have unique access to a potent ability allowing them to perform Martial Arts combat checks with their Chi skill.

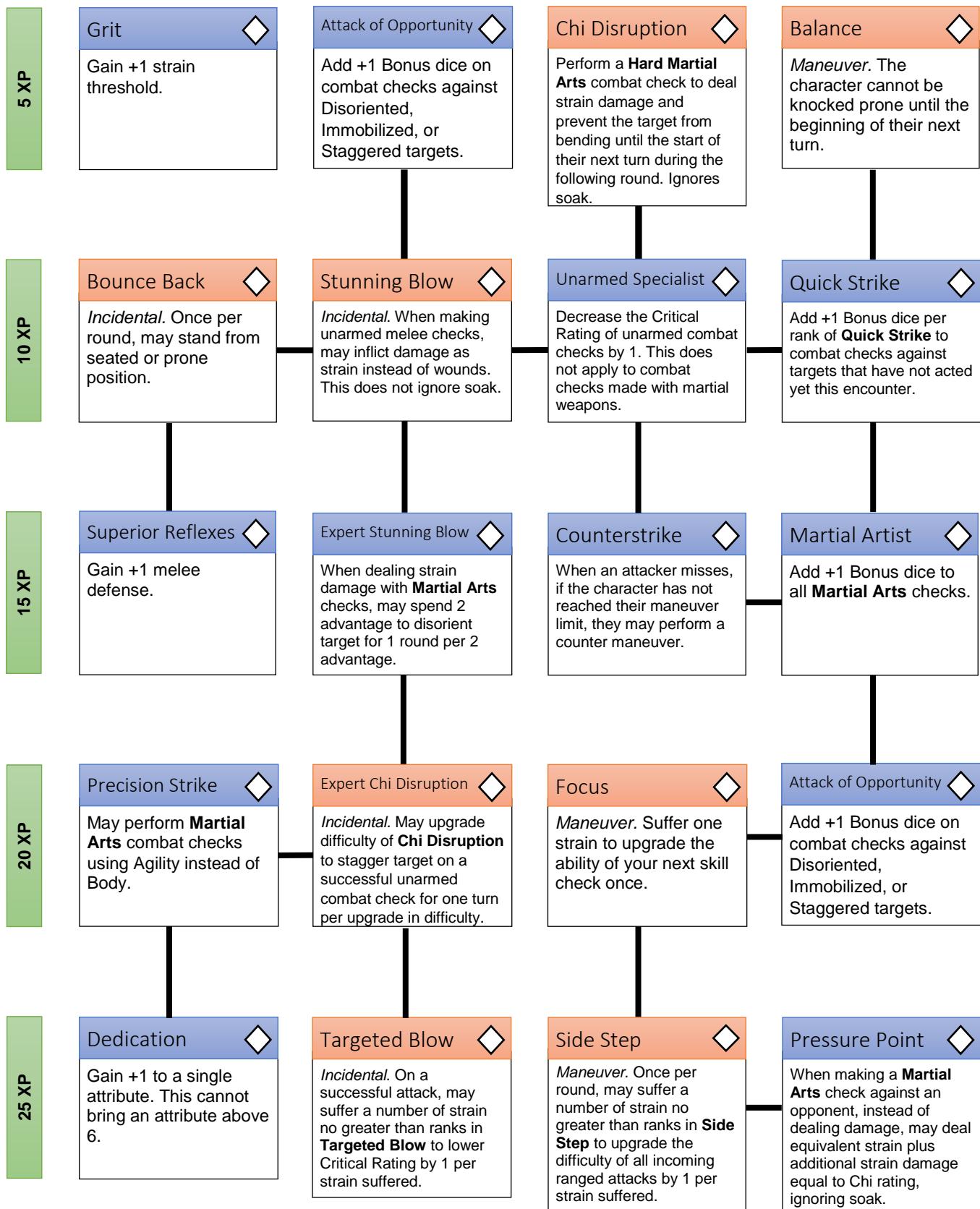
# CHI BLOCKER

Active

Passive

**Class Skills:** Athletics, Discipline, Instinct, Martial Arts, Meditation

**Specialization Skills:** Acrobatics, Instinct, Martial Arts, Sleigh-of-Hand, Stealth

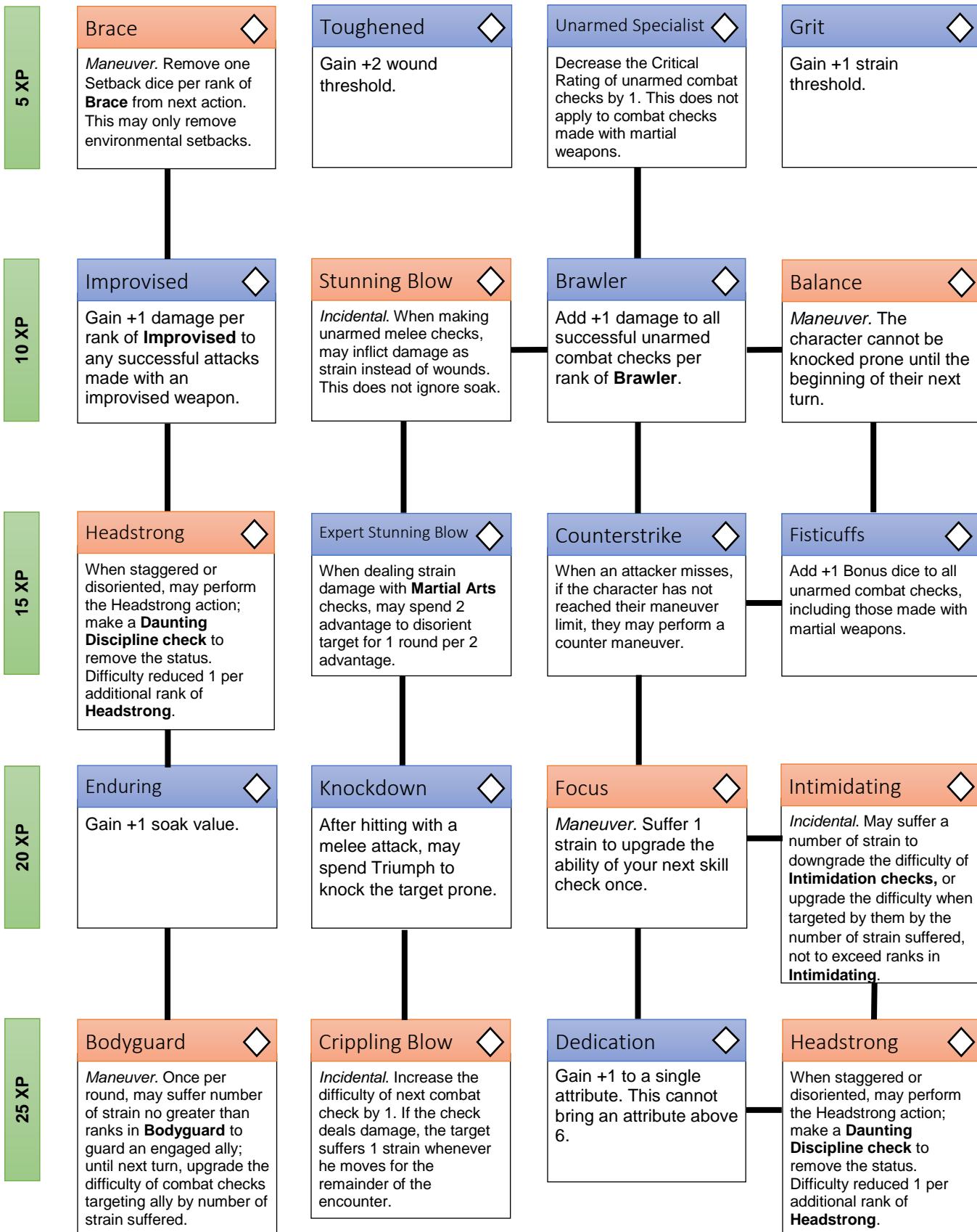


# FIGHTER

**Class Skills:** Athletics, Discipline, Instinct, Martial Arts, Meditation

**Specialization Skills:** Athletics, Discipline, Intimidation, One-Handed Weapons, Resilience

Active      Passive



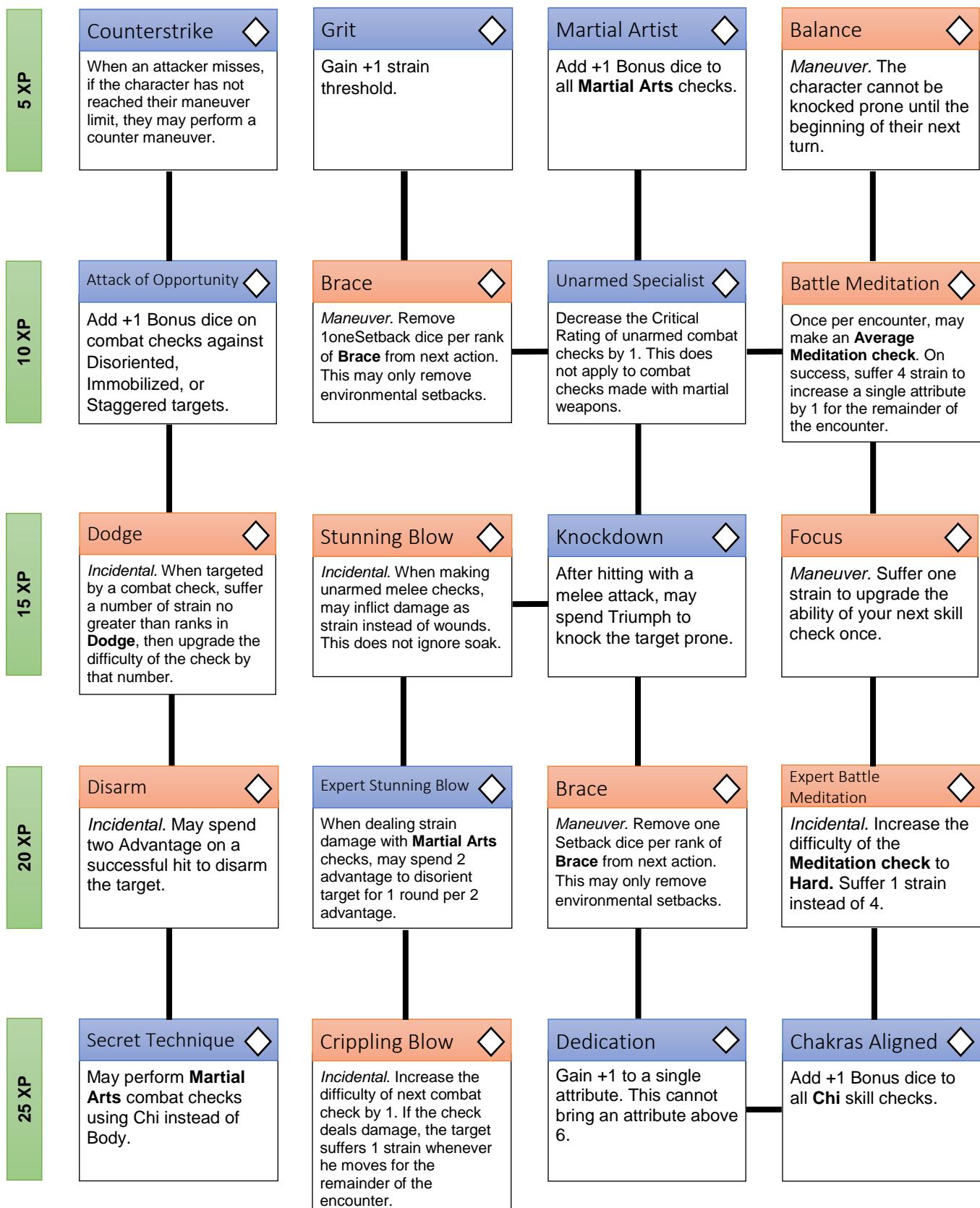
# MONK

Active

Passive

**Class Skills:** Athletics, Discipline, Instinct, Martial Arts, Meditation

**Specialization Skills:** Discipline, Medicine, Meditation, Perception, Knowledge (Spirit World)



# ENTREPRENEUR

The Entrepreneur's five class skills are **Persuasion**, **Empathy**, **Negotiation**, **Leadership**, and **Deception**. An Entrepreneur automatically gains one rank in three of these skills (of his choosing) without spending experience. He receives a discount when he spends experience to purchase ranks in any of these skills.

## An Entrepreneur's Role

This class is an amalgamation of specializations focused on social skills; its specializations gain access to a variety of abilities centered around Player Characters who prefer to talk their way out of sticky situations.

## Merchant

The Merchant also starts with the following class skills: **Discipline**, **Craft**, **Perception**, **Negotiation**, and **Persuasion** when this is a PC's first specialization, the player may choose three of these skills in which to gain a free rank.

This specialization, as the name implies, is all about making money. Most of its abilities are centered on getting the best deals and earning the most coin with the least effort.

## Entertainer

Entertainers gain **Deception**, **Sleight-of-Hand**, **Empathy**, **Animal Handling**, and **Perform** as additional class skills; they get a free rank in three of these skills if this is their first specialization.

Essentially the 'Bard' of *Avatar*, the Entertainer class has access to several unique social abilities which all amplify the character's ability to manipulate and influence crowds.

## Diplomat

Diplomats have the additional starting class skills of **Deception**, **Discipline**, **Perception**, **Leadership**, and **Knowledge (History)**; when this is a PC's first specialization, the player may choose three of these skills in which to gain a free rank.

Where the Entertainer is concerned with crowd control, the Diplomat is best utilized in one-on-one conversations where a specific target needs to be persuaded.

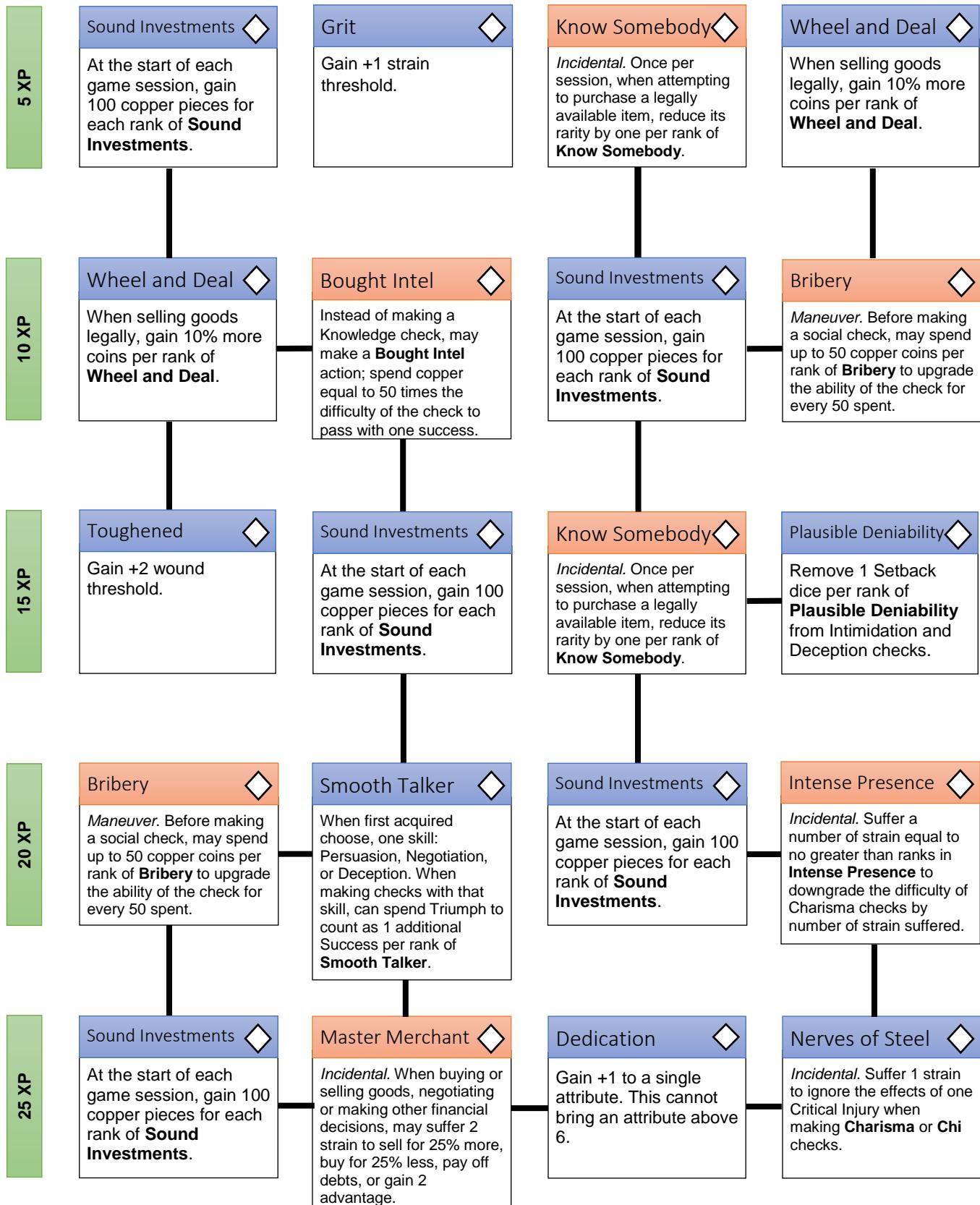
# MERCHANT

Active

Passive

**Class Skills:** Deception, Empathy, Leadership, Negotiation, Persuasion

**Specialization Skills:** Perception, Craft, Discipline, Negotiation, Persuasion

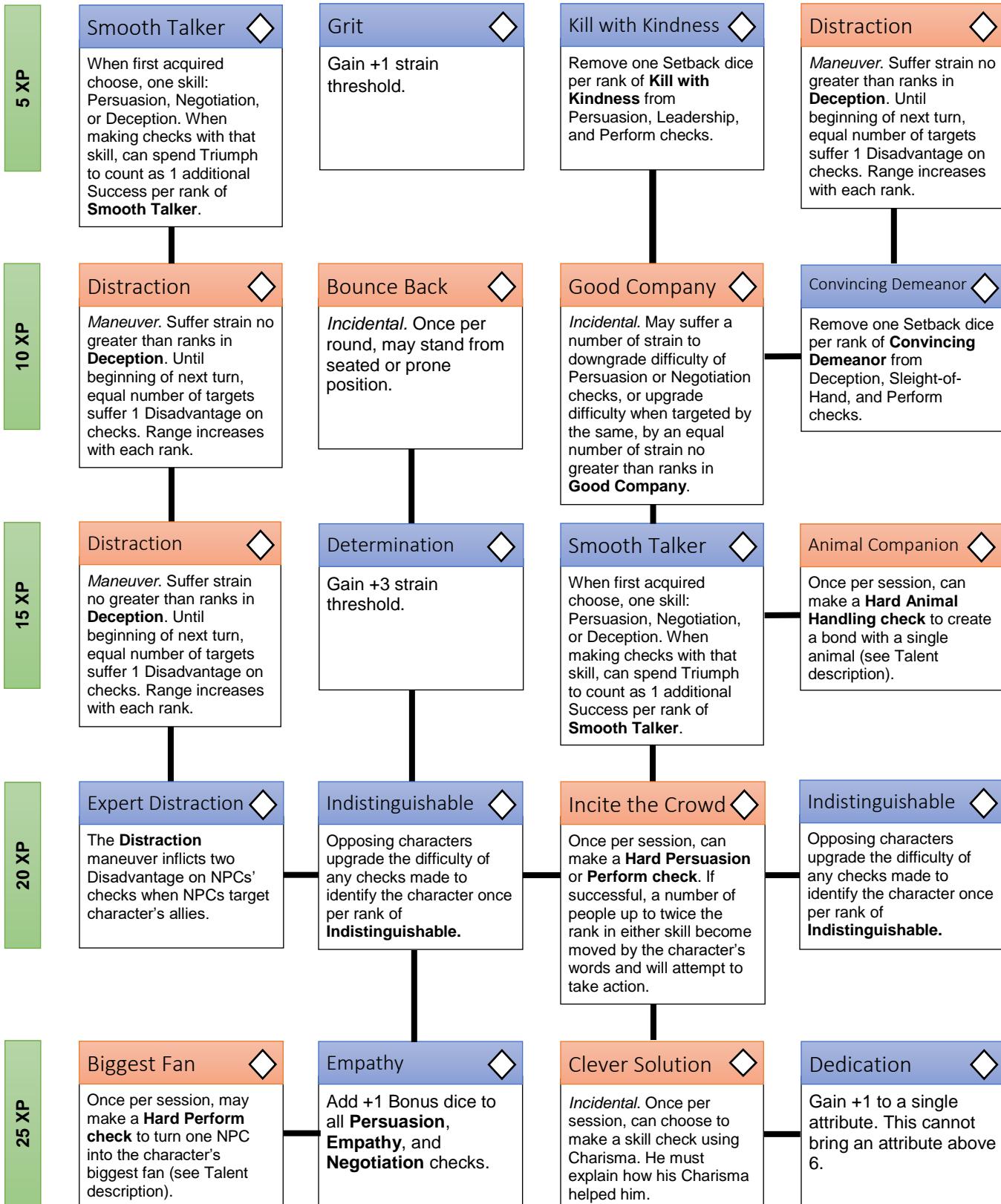


# ENTERTAINER

Active      Passive

**Class Skills:** Deception, Empathy, Leadership, Negotiation, Persuasion

**Specialization Skills:** Animal Handling, Deception, Empathy, Perform, Sleight-of-Hand



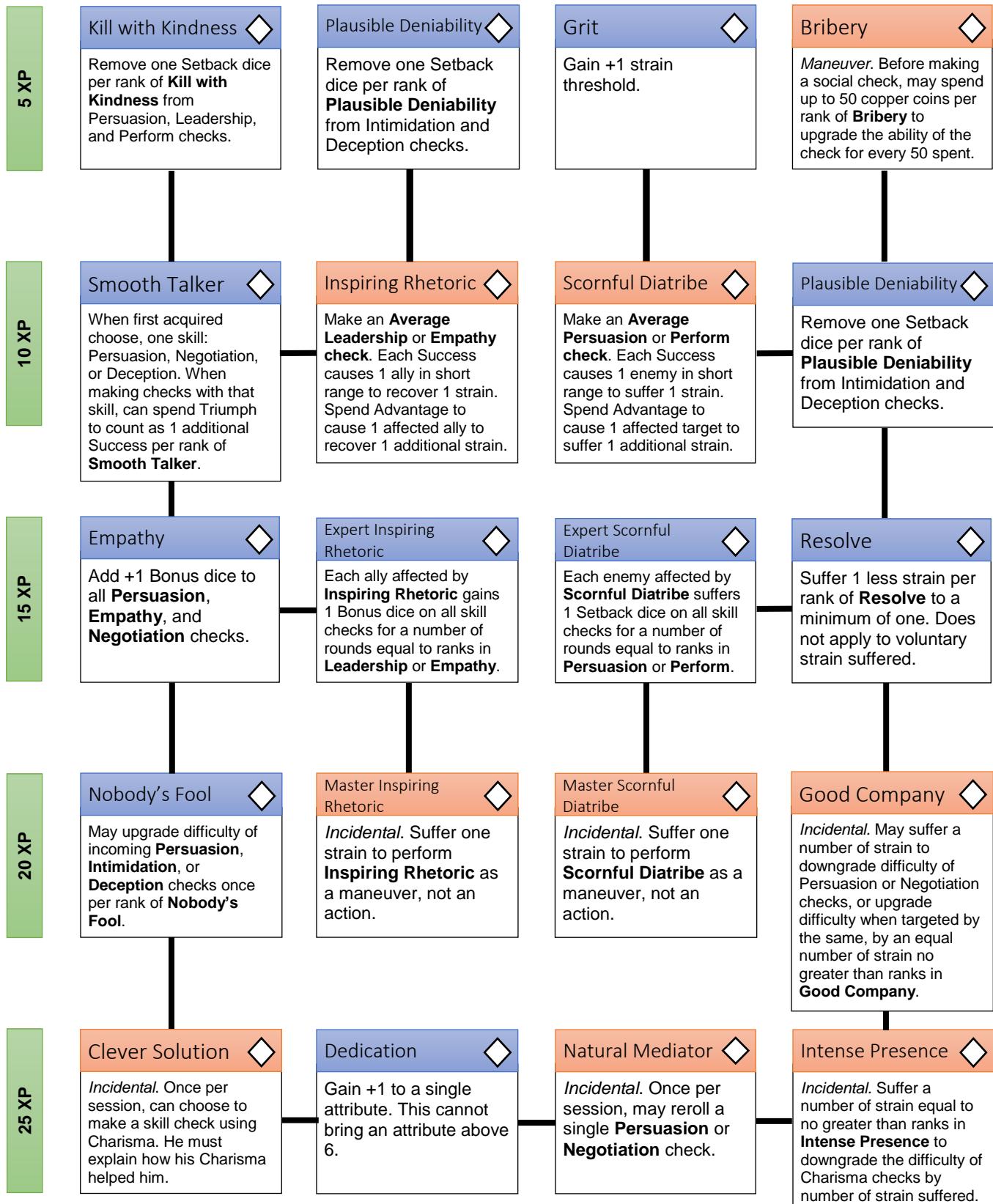
# DIPLOMAT

Active

Passive

**Class Skills:** Deception, Empathy, Leadership, Negotiation, Persuasion

**Specialization Skills:** Deception, Discipline, Leadership, Knowledge (History), Perception,



# SOLDIER

A Soldier's five class skills are **Athletics**, **One-Handed Weapons**, **Survival**, **Discipline**, and **Resilience**. A Soldier automatically gains a rank in three of these skills without spending experience, and she gains a discount on increasing them with future experience points.

## A Soldier's Role

This class is focused on melee combat and each of its specializations reflects a different facet of combat engagements from offensive to defensive combat as well as overall tactics.

## Warrior

Warriors gain **Athletics**, **Instinct**, **Intimidation**, **Two-Handed Weapons**, and **One-Handed Weapons** as additional class skills, and may receive a free rank in three of them if this is the first specialization selected by the PC.

The Warrior is meant for players who are looking for a Barbarian analogue. This class is as close to brute force as it gets.

## Guard

For Guards, **Resilience**, **Animal Handling**, **Medicine**, **Ranged (Heavy)**, and **Athletics** are all added as class skills. So long as this is the first specialization for the PC, she gains a free rank in three of these skills.

The Guard, unlike the Warrior, is much more specialized in that this specialization has several unique, defensive talents and abilities geared at staying alive during combat and keeping teammates alive as well. Guards are often accompanied by a mount, draft animal, or other beast of burden.

## Commander

Commanders gain **Resilience**, **Perception**, **Discipline**, **Leadership**, and **Knowledge (Warfare)** as additional class skills. If this is a PC's first specialization, three of these five skills begin with a free rank each.

The Commander class is a leadership role and has access to many abilities that support and assist allies by providing buffs for coordination and strategic maneuvering.

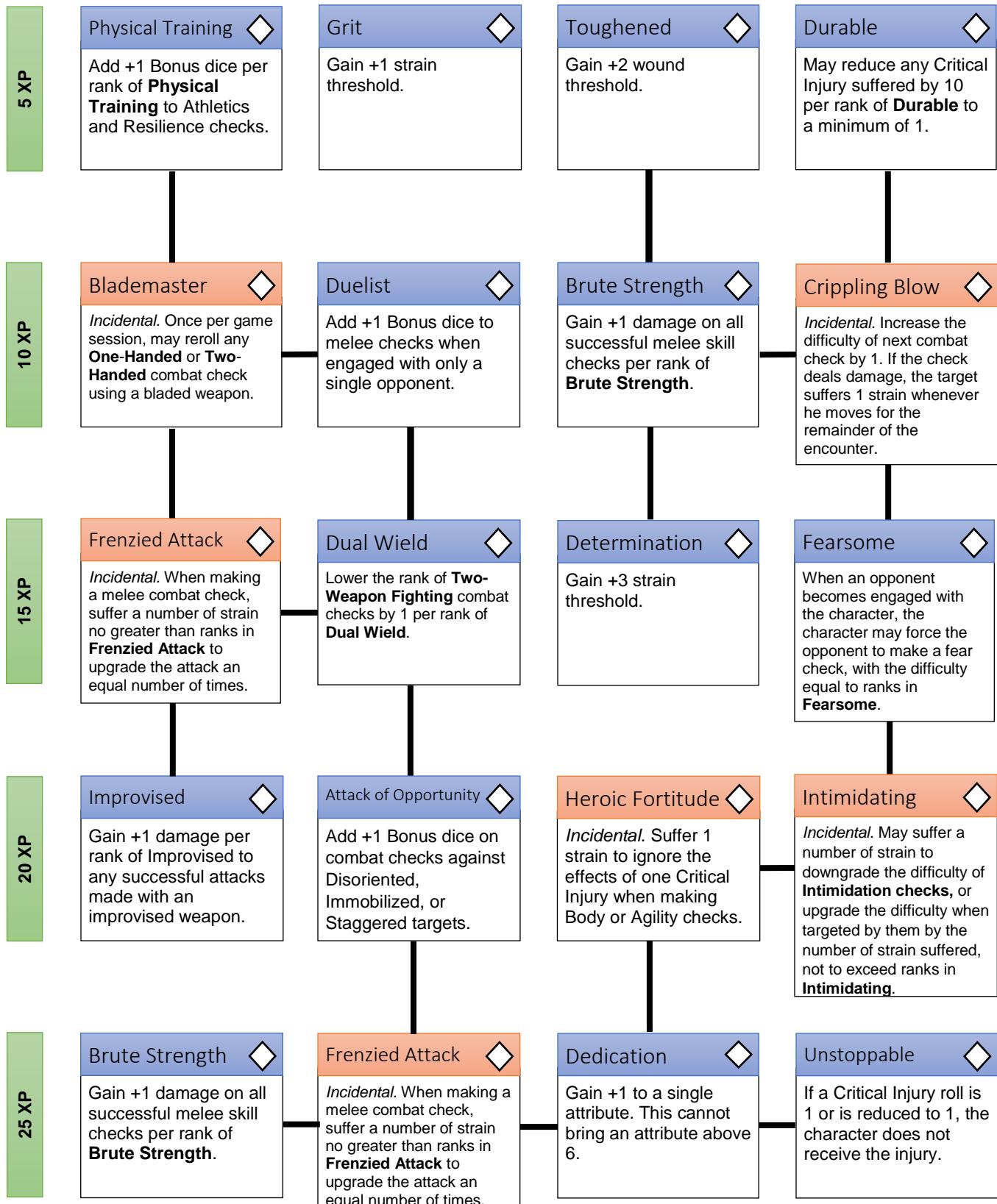
# WARRIOR

Active

Passive

**Class Skills:** Athletics, Discipline, One-Handed Weapons, Resilience, Survival

**Specialization Skills:** Athletics, Intimidation, Instinct, One-Handed Weapons, Two-Handed Weapons

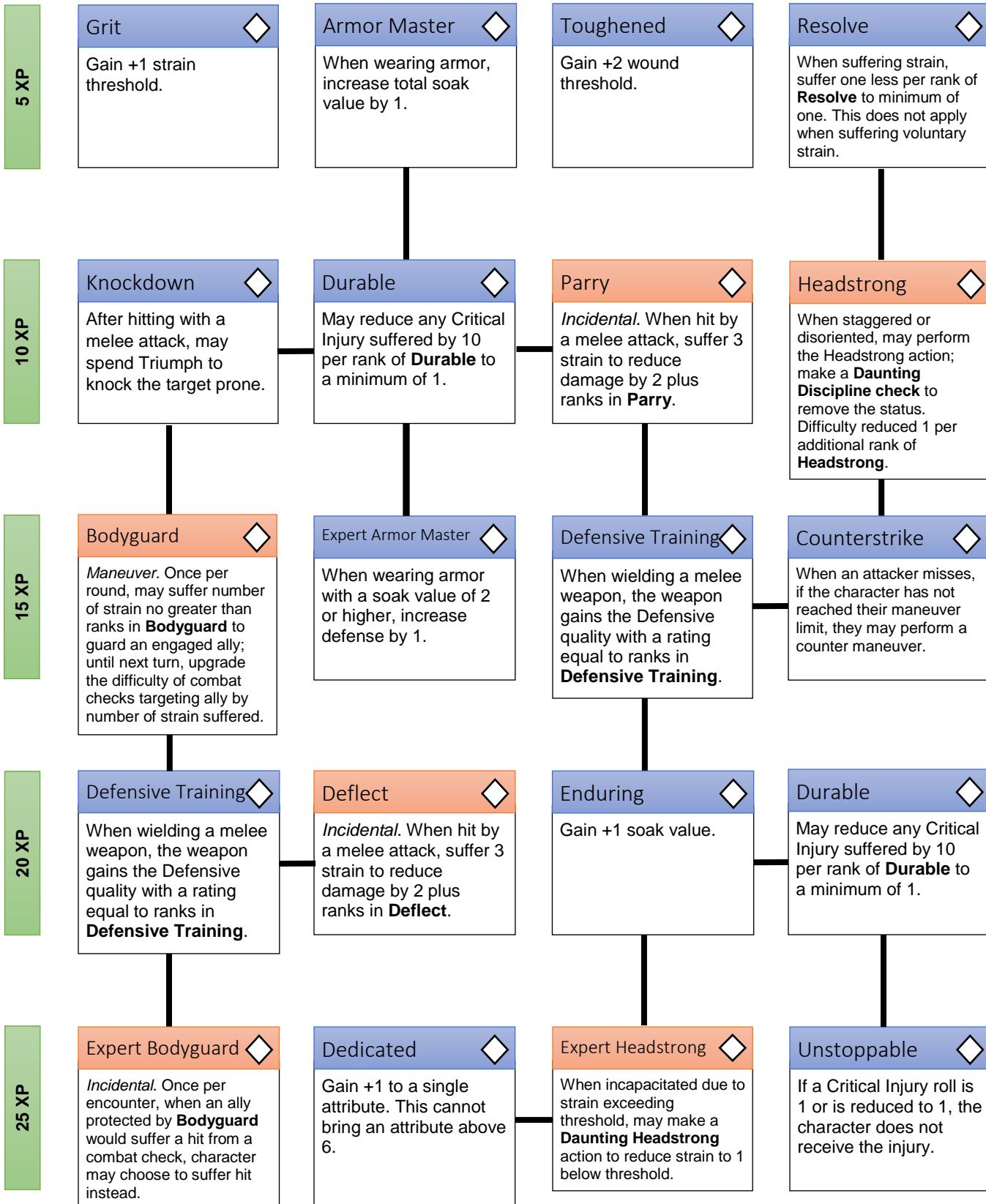


# GUARD

Active      Passive

**Class Skills:** Athletics, Discipline, One-Handed Weapons, Resilience, Survival

**Specialization Skills:** Animal Handling, Athletics, Medicine, Ranged (Heavy), Resilience



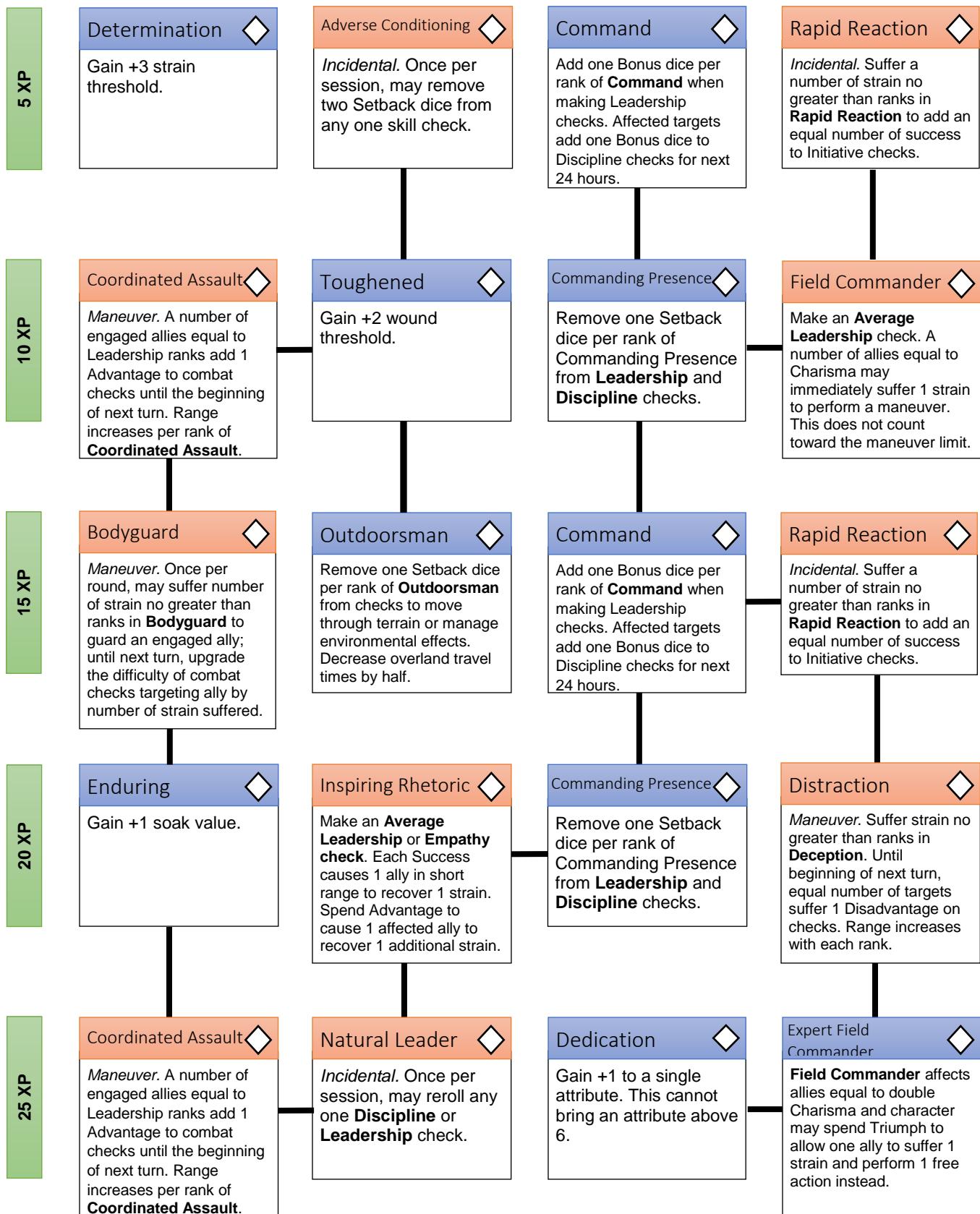
# COMMANDER

Active

Passive

**Class Skills:** Athletics, Discipline, One-Handed Weapons, Resilience, Survival

**Specialization Skills:** Discipline, Leadership, Knowledge (Warfare), Perception, Resilience



# SCHOLAR

A Scholar's five class skills are **Discipline**, **Perception**, **Medicine**, **Knowledge (History)**, and **Decipher**. A Scholar automatically gains a rank in three of these skills without spending experience, and he gains a discount on increasing them with future experience points.

## A Scholar's Role

Players won't get very far in exploring and unlocking the secrets of the Avatar universe without characters who know stuff. Scholars know lots and lots of stuff and can use this information to aid allies in and out of combat.

## Archaeologist

Archaeologists gain five additional class skills—**Perception**, **Decipher**, **Resilience**, **Knowledge (Nature)**, and **Knowledge (Geography)**. They gain a free rank in three of these (if this is the first specialization chosen).

Although all Scholar specializations are good at Knowledge skills, Archaeologists know just a little bit more than the rest; they're also very good at deciphering ancient secrets and mysteries.

## Astrologer

For the Astrologer, **Navigation**, **Meditation**, **Medicine**, **Discipline**, and **Knowledge (Spirit World)** are all additional class skills; if this is the first specialization, the PC gains a free rank in three of these.

Astrologers can use the stars to navigate their party and tend to have a better understanding of the Spirit World than most.

## Tinkerer

The additional class skills for Tinkerers are **Engineering**, **Crafting**, **Perception**, **Discipline**, and **Knowledge (Culture)**. If this is the first specialization, the PC gains a free rank in three of these skills.

Tinkerers generally know less than their Scholar counterparts, but they make up for that lack of Knowledge with the ability to craft and engineering new items and gear.

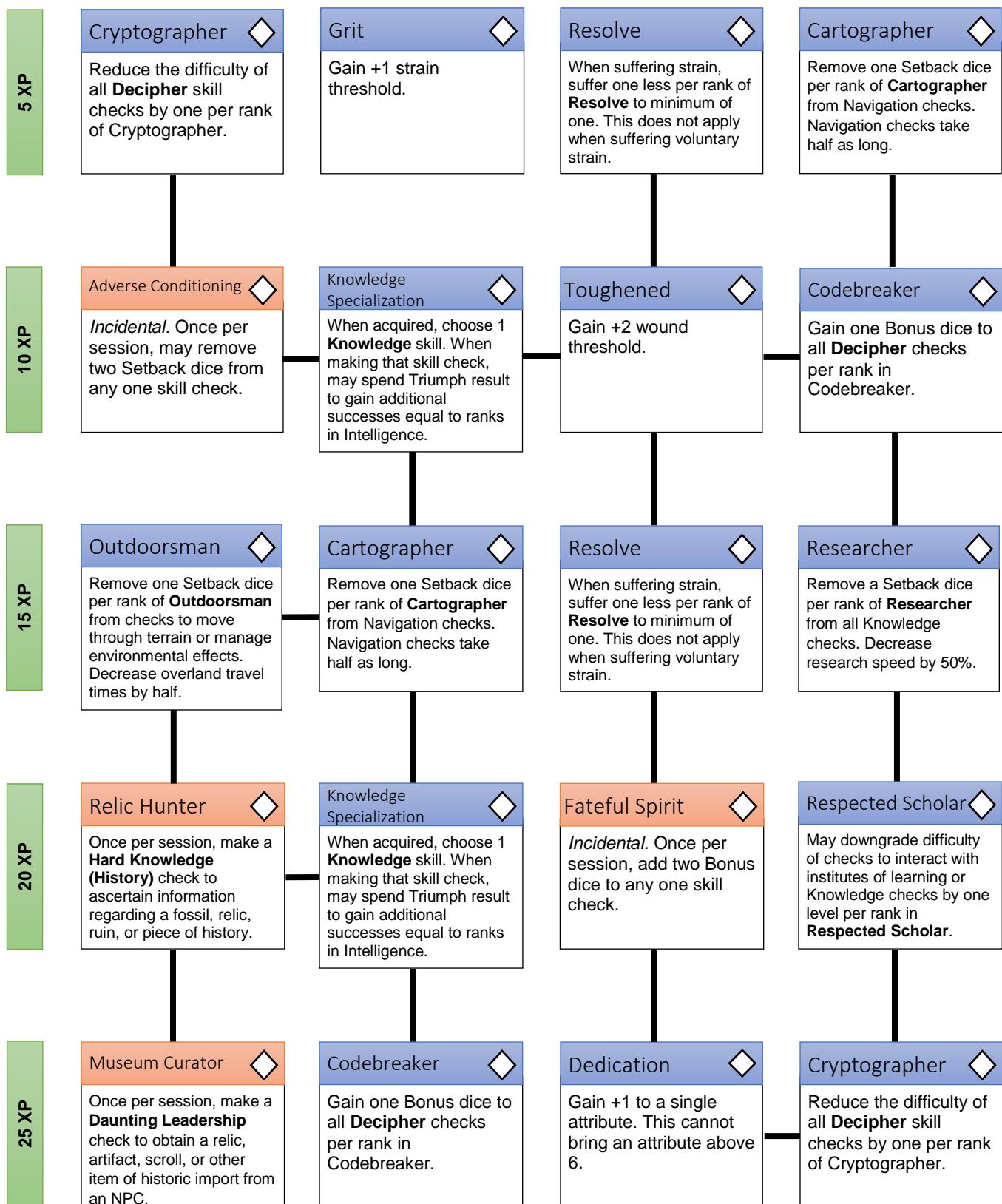
# ARCHAEOLOGIST

Active

Passive

**Class Skills:** Decipher, Discipline, Knowledge (History), Medicine, Perception

**Specialization Skills:** Knowledge (Nature), Decipher, Knowledge (Geography), Perception, Resilience



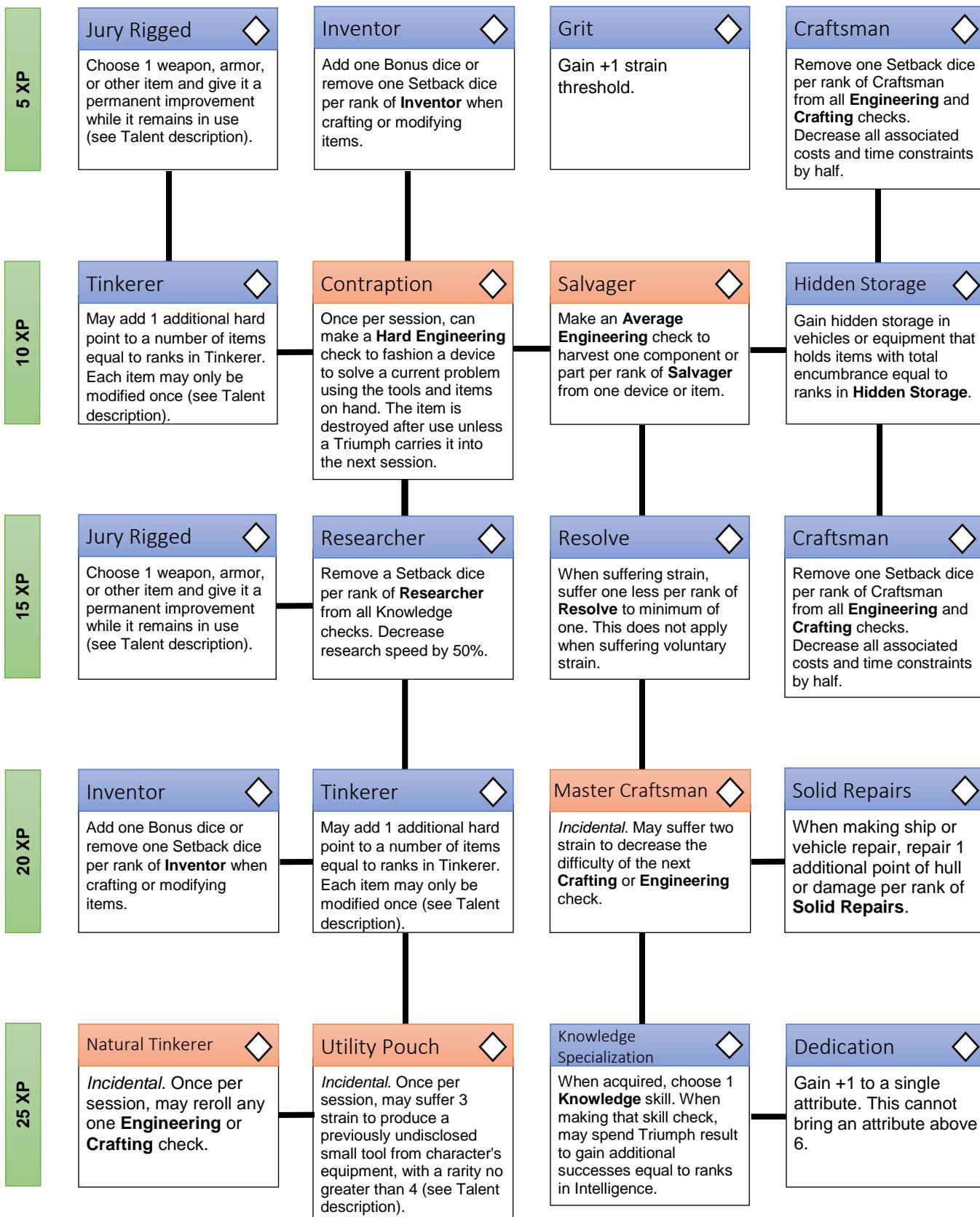
# TINKERER

Active

Passive

**Class Skills:** Decipher, Discipline, Knowledge (History), Medicine, Perception

**Specialization Skills:** Crafting, Discipline, Engineering, Knowledge (Culture), Perception



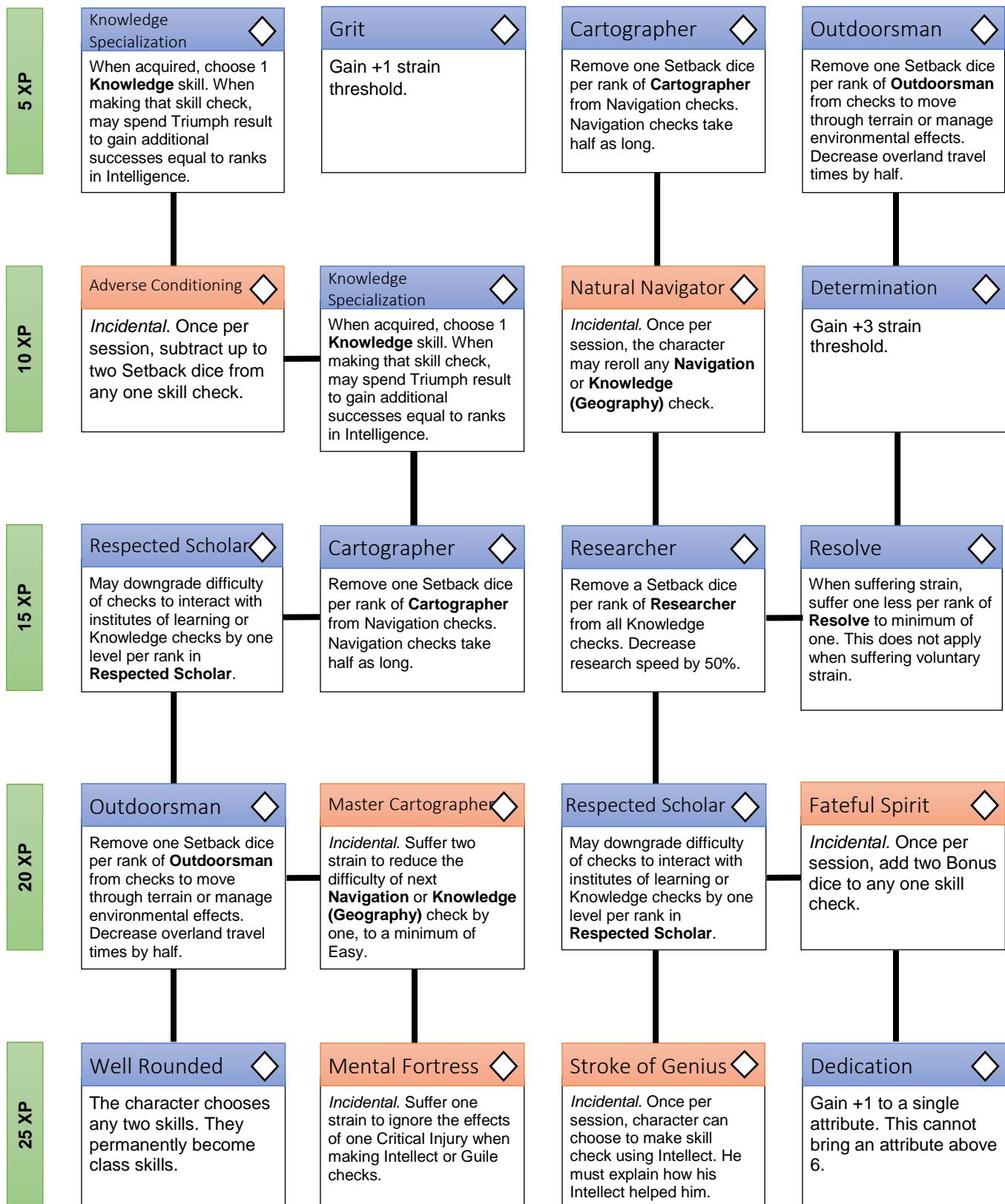
# ASTROLOGER

Active

Passive

**Class Skills:** Decipher, Discipline, Knowledge (History), Medicine, Perception

**Specialization Skills:** Discipline, Knowledge (Spirit World), Medicine, Meditation, Navigation



# MARINER

A Mariner's five class skills are **Sailing, Instinct, Navigation, Resilience, and Knowledge (Geography)**. A Mariner automatically gains a rank in three of these skills without spending experience, and he gains a discount on increasing them with future experience points.

## A Mariner's Role

In a world filled with more than 60% water, it will be imperative to include someone in the party who knows how to traverse the seas. It's not enough to simply know where you're going, but knowing how to get there as well. The Mariner class focuses on fulfilling the roles expected of someone travelling on the open ocean.

## Sailor

Not surprisingly, Sailors gain **Sailing, Discipline, Survival, Medicine, and Instinct** as class skills, and three of these gain a free rank if this is the first specialization for the PC.

The sailor is the primary archetype for this class. They excel at Sailing and are a great addition to any party planning to do a lot of travel across open waters.

## Pirate

Pirates gain **Instinct, Intimidation, One-Handed Weapons, Animal Handling, and Resilience** as additional class skills. If the Pirate is the character's first specialization, three of these new class skills gain a free rank each.

While the Pirate is an adequate sailor, this unsavory specialization excels in having underground connections and combat on the open seas.

## Captain

Captains go into the field with **Discipline, Leadership, Navigation, Resilience, and Survival** as additional class skills; if this is the first specialization taken three of these five begin with a free rank.

Much like his Commander counterpart on land, the Captain specialization has several talents that enable the character to support allies as well as facilitate ship-to-ship combat.

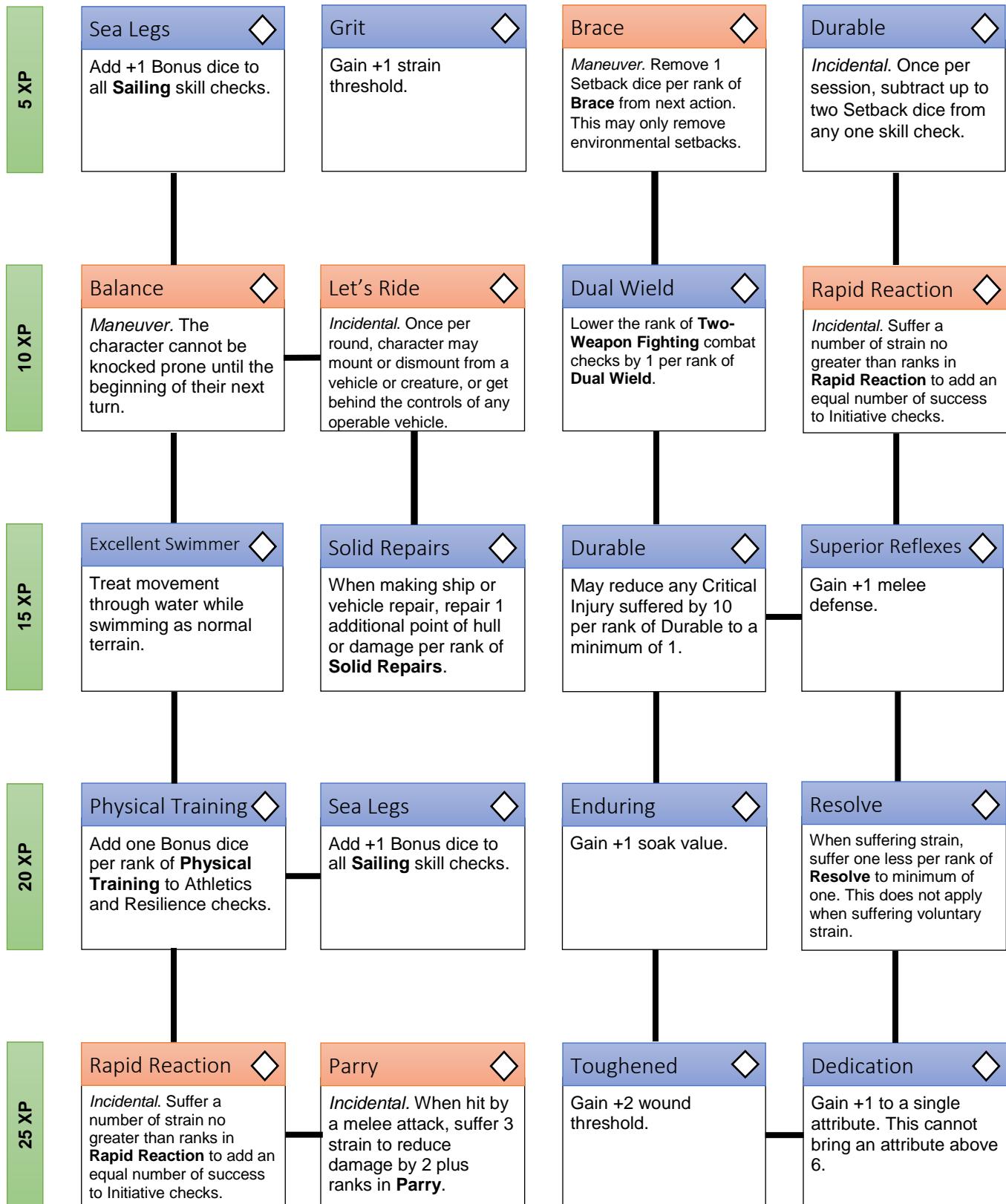
# SAILOR

Active

Passive

**Class Skills:** Instinct, Knowledge (Geography), Navigation, Resilience, Sailing

**Specialization Skills:** Discipline, Instinct, Medicine, Sailing, Survival

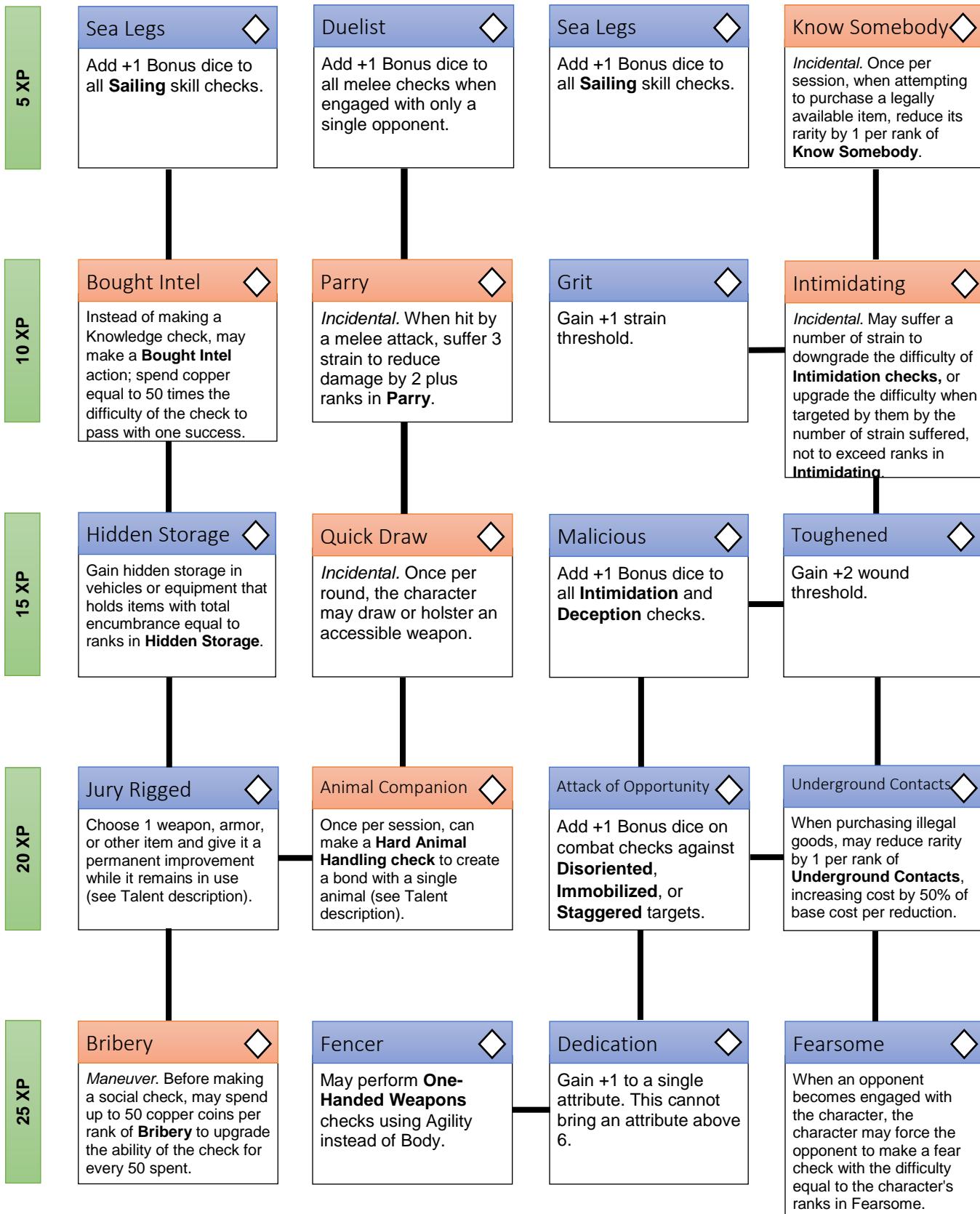


# PIRATE

Active      Passive

**Class Skills:** Instinct, Knowledge (Geography), Navigation, Resilience, Sailing

**Specialization Skills:** Animal Handling, Deception, Instinct, One-Handed Weapons, Resilience



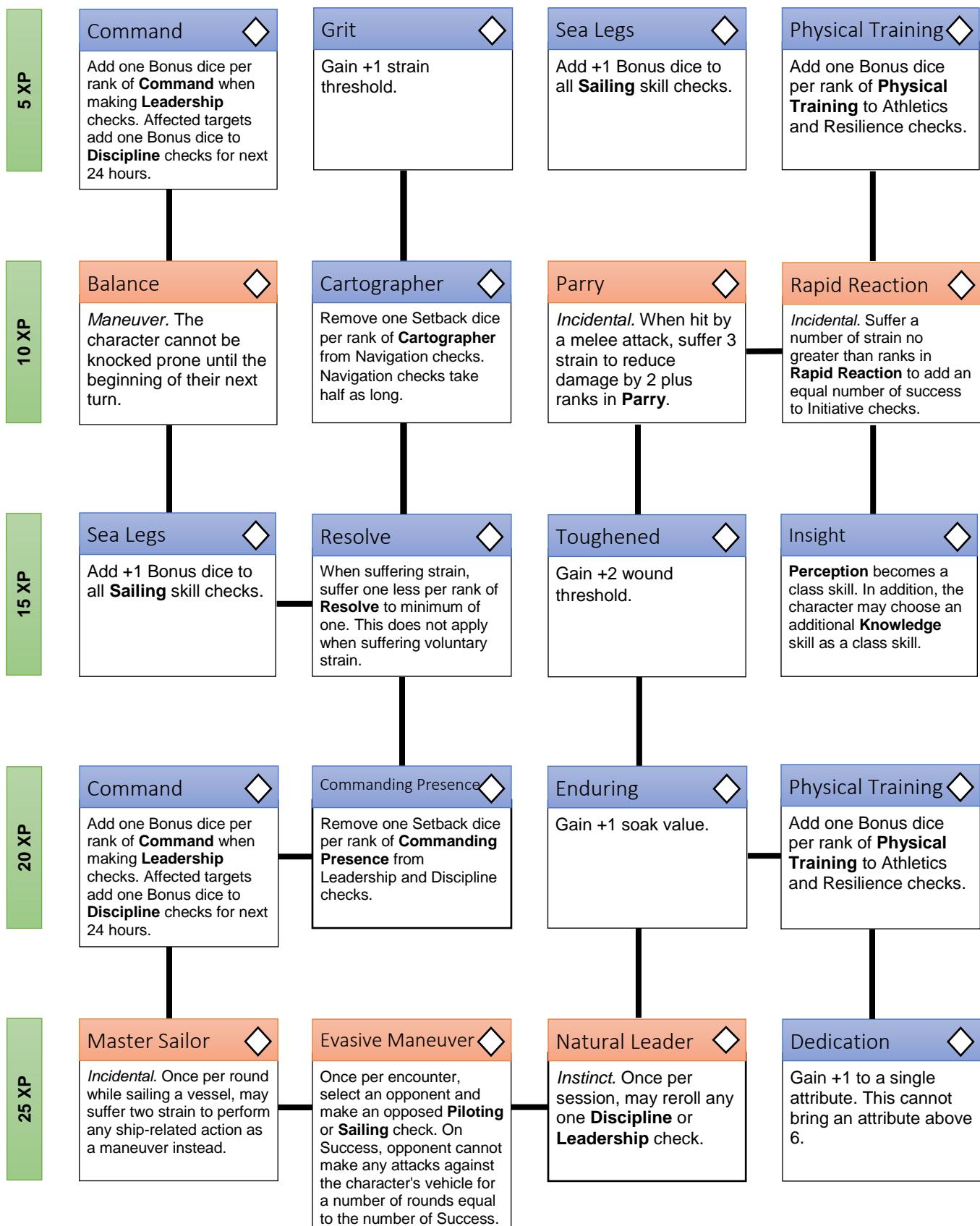
# CAPTAIN

Active

Passive

**Class Skills:** Instinct, Knowledge (Geography), Navigation, Resilience, Sailing

**Specialization Skills:** Discipline, Leadership, Navigation, Resilience, Survival



# MERCENARY

A Mercenary's five class skills are **Acrobatics**, **Sleight-of-Hand**, **Stealth**, **Survival**, **Ranged (Light)**, and **A**. A Mercenary automatically gains a rank in three of these skills without spending experience, and he gains a discount on increasing them with future experience points.

## A Mercenary's Role

The Mercenary class represents a few specializations to match tropes seen in Avatar that weren't necessarily associated with one type of roleplaying archetype or another. One thing they all have in common is that they're all willing to work for the highest bidder. These classes are combat-oriented, each with many utility skills that diversify gameplay.

### Bounty Hunter

Bounty Hunters gain **One-Handed Weapons**, **Intimidation**, **Instinct**, **Stealth**, and **Survival** as their additional class skills; taking this as the first specialization for a PC grants a free rank in three of these skills.

This specialization is primarily a weapons specialist, as it is one of the few with access to all weapon types as well as the talents necessary to put the nail in the coffin.

### Assassin

An Assassin gains access to **Martial Arts**, **Stealth**, **Sleight-of-Hand**, **Deception**, and **Knowledge (Streetwise)** as additional class skills. If this is a PC's first specialization, three of these skills gain a free rank.

The quintessential 'Rogue' archetype, this specialization is a master of stealth and maneuverability. Many talents are centered around quick strikes and moving without being noticed. The functions of the assassin included espionage, sabotage, infiltration, assassination and guerrilla warfare. It is the Rogue of the Avatar universe.

### Ranger

Not surprisingly, Rangers gain **Ranged (Light)**, **Medicine**, **Navigation**, **Animal Handling**, and **Acrobatics** as class skills, and three of these gain a free rank if this is the first specialization for the PC.

The Ranger excels at ranged combat and has access to a variety of outdoorsy talents like tracking and animal handling.

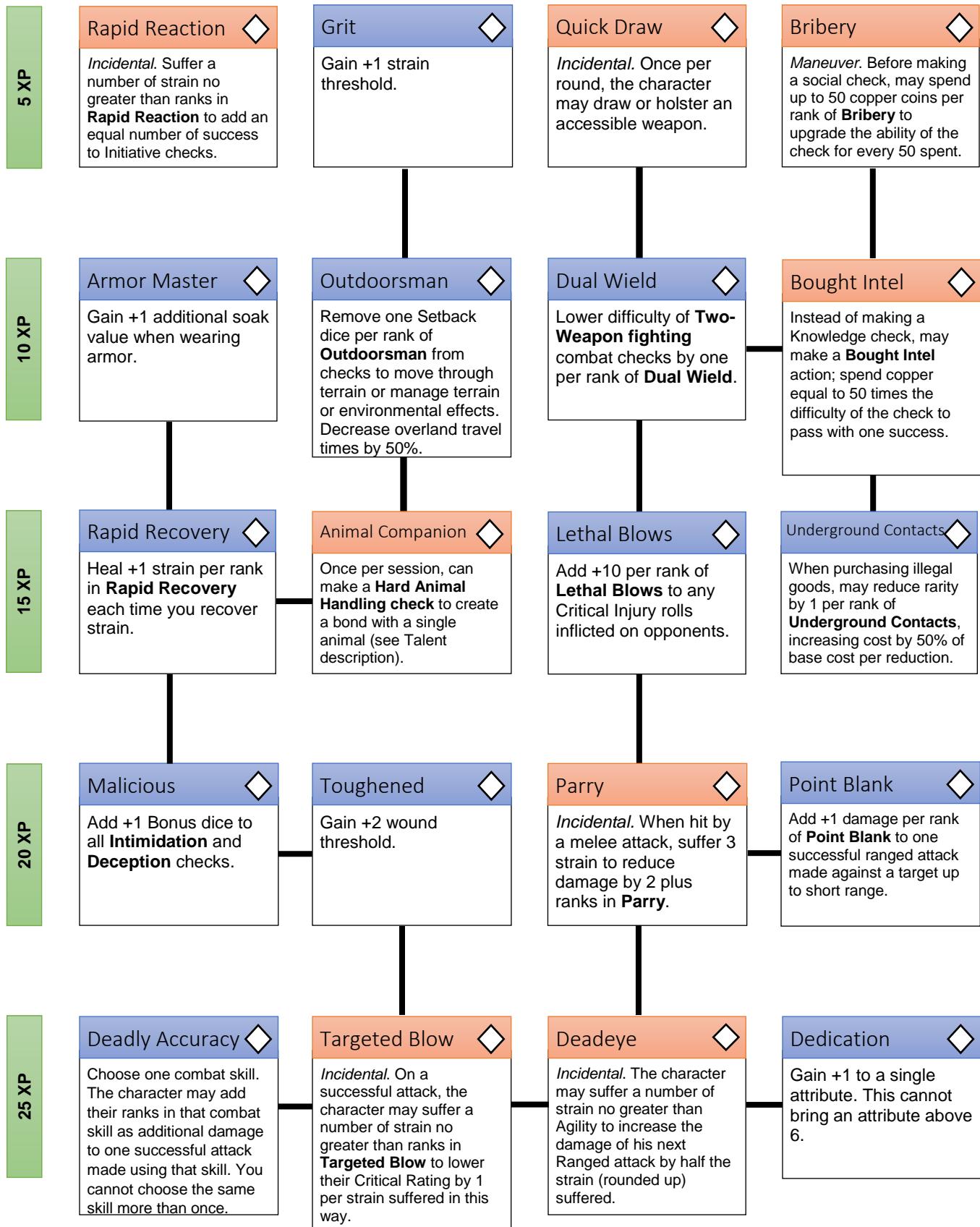
# BOUNTY HUNTER

Active

Passive

**Class Skills:** Acrobatics, Ranged (Light), Sleight-of-Hand, Stealth, Survival

**Specialization Skills:** Instinct, Intimidation, Stealth, Survival, One-Handed Weapons

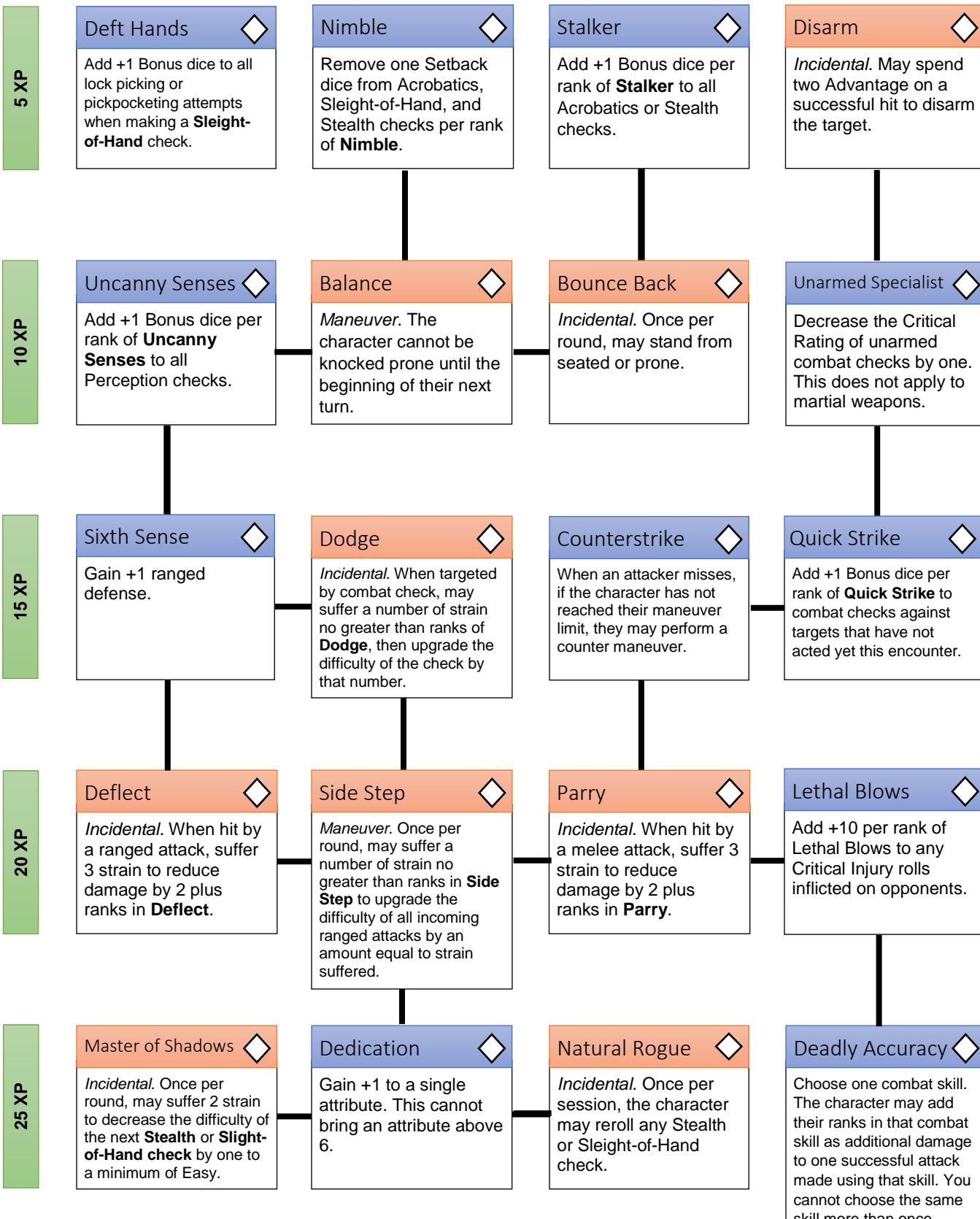


# ASSASSIN

Active      Passive

**Class Skills:** Acrobatics, Ranged (Light), Sleight-of-Hand, Stealth, Survival

**Specialization Skills:** Deception, Knowledge (Streetwise), Martial Arts, Sleight-of-Hand, Stealth



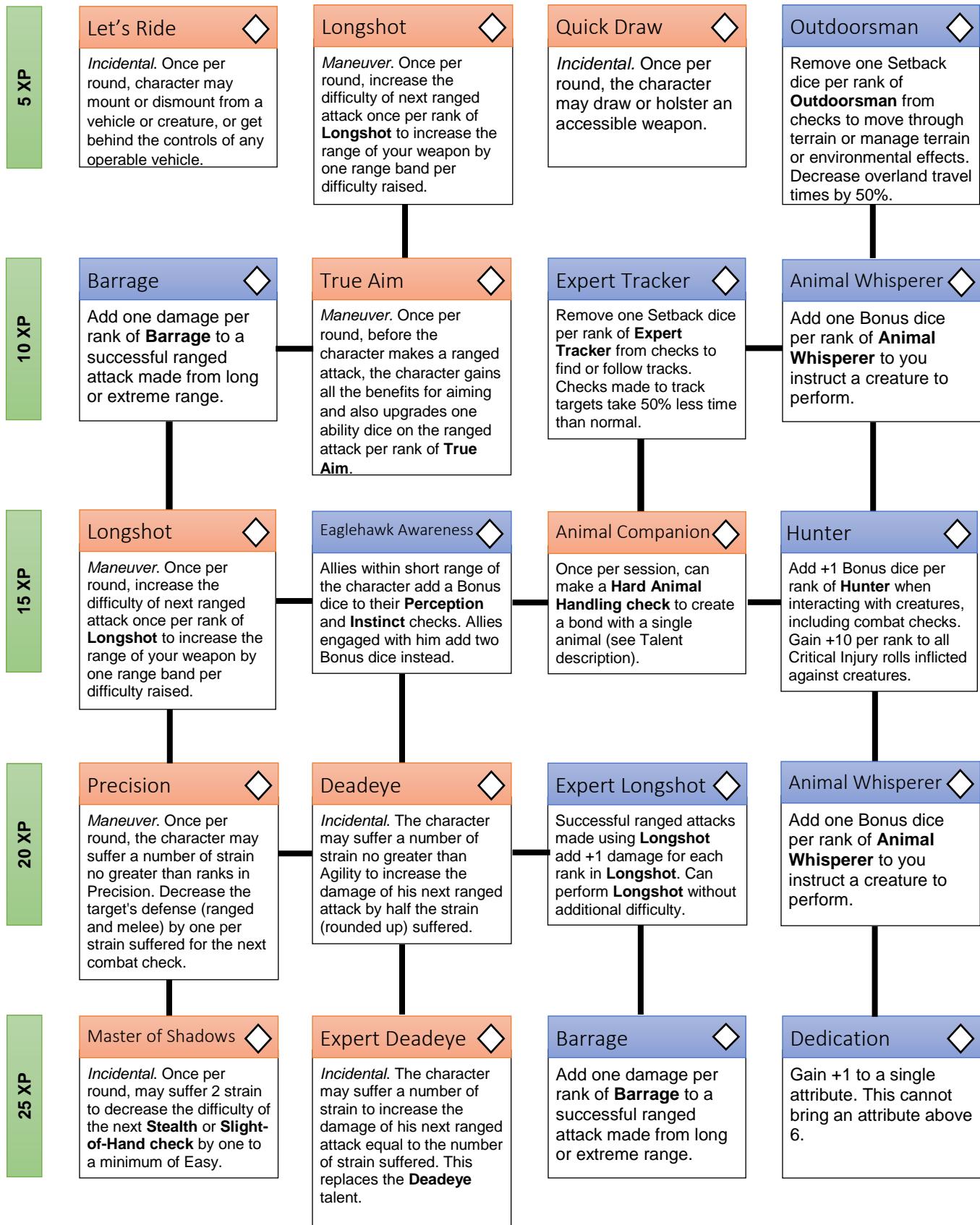
# RANGER

Active

Passive

**Class Skills:** Acrobatics, Ranged (Light), Sleight-of-Hand, Stealth, Survival

**Specialization Skills:** Acrobatics, Animal Handling, Medicine, Navigation, Ranged (Light)



## Step 4: Determine Honor and Motivations

Honor plays a vital role in defining a Player Character. Defined simply, Honor is a representation of all a character has done—their good deeds and their bad ones. It represents the debts, duties, and oaths a Player Character owes, it represents the time they gave their earnings to an orphanage or, perhaps, burned down the orphanage. These vows may be tangible (money owed, services that must be repaid, or a binding contract), or they could be intangible (feeling of responsibility toward village, the duty he feels to help his family, or a favor owed to a friend). A character's actions can often be guided by his Honor, and in **The Second Age**, Honor is a crucial aspect of a character than can have very tangible effects on his development.

Over the course of a campaign, Honor can put pressure on characters—having unresolved Honor can affect them in very tangible ways. At the same time, gaining additional Honor allows characters to obtain goods and services that would normally be far out of reach. A party's honor can affect how much trust and influence its group has with certain communities and it can gain or deprive them of access to certain equipment, upgrades, and information.

During character creation, players not only customize their characters by selecting skills or attributes, but also by choosing what sort of Honor their character holds. Honor may be a sense of duty to one's nation or village, the PC being blackmailed, or even having a price on their head for something they did (or did not) do.

### What is Honor?

Each PC starts the game with at least one vow of Honor. As described previously, this vow may be tangible or intangible. Players should make up their own Honor to fit their character's backstory. In addition, each character's Honor may include an emotional strength and weakness that help define a character's personality.

Honor consists of two parts:

1. **A title and narrative description:** this does not have any effect on the rules, but is intended to offer an explanation that allows the player to work the Honor into her character's story.
2. **A numeric value:** this is the Honor's size and determines the mechanical effects of one's Honor.

### Starting Honor

Each character begins play with a moderate Honor of some sort, thus assumed to be at least a *little* honorable in their actions prior to the campaign—although players make work with their GMs to work out other arrangements. The nature of this vow is determined by the player and should be based on her backstory. This represents the accomplishments or deeds that make the character famous (or infamous). The size of each player's Honor is based on the starting number of players, as recommended by the table.

In addition, players may choose to decrease the size of their characters' starting Honor when they generate their backstory, to gain additional starting experience or

additional credits to purchase starting gear. However, doing so decreases the notoriety of the individual character and the party, making certain actions more difficult.

# Of PCs in the Party	Recommended Default Starting Honor per Player
2	20
3	15
4	10
5	10
6+	5

### Player Starting Honor Values

The different starting amounts in the above table are designed to have starting parties begin with a group Honor between 40 and 60 points before any reductions. Players who too readily dip into extra credits during character creation may find their group with a much lower starting value, while more cautious groups may begin with more.

Each PC has the option to relinquish starting Honor in exchange for additional mechanical benefits. There are two limitations to this: each player can only choose each option once, and PCs cannot sacrifice more additional Honor than their original starting value.

Additional Bonus	Cost
+5 starting XP	- 5 Honor
+10 starting XP	- 10 Honor
+1000 starting copper	- 5 Honor
+2500 starting copper	- 10 Honor

### Honor in Play

In addition to the narrative implications, Honor has a mechanical impact as well. Every session, the GM determines whether the group's total Honor affects the game.

Before each session, the GM rolls percentile dice and compares the results to the group's current Honor score. If the roll is greater than the party's total Honor, then they have not yet collectively accomplished enough to positively affect their situation or outlook. At the GM's discretion, something related to their Honor may introduce complications during the upcoming session. Or the characters may face scrutiny from NPCs who feel the PCs are not "honorable enough" to be associated with.

However, if the roll is equal to or less than the group's total Honor, positive effects related to achieving their Honor embolden them in their efforts, giving them the courage to push through any challenges hindering the completion of their mission. Thus, all characters increase their strain threshold by 1 for the remainder of the session.

In addition, the GM can determine exactly whose Honor triggered by comparing the results of his roll a chart. This Player Character increases their strain threshold by 2 for the remainder of the session.

Finally, if the GM triggered an Honor and the roll was doubles, these effects are all doubled.

These mechanical effects represent either internal or external pressure on the PCs because of their Honor. It could be as simple as the characters being worried about paying off a debt they owe, or a decision they made in a past session that has been haunting them. However, especially if the GM rolls doubles, triggered Honor can also result in tangible problems. Favors could be called in, debts may require payment, or an addiction may bring with it a sudden craving that needs to be satisfied. Ultimately, the consequences are up to the GM as to how the Honor affects the characters mechanically.

## Honor as Threshold

Honor can also be used as a threshold, a measure of the group's infamy or social standing, depending on the volume and type of Honor.

Generally, as characters in the game gain more Honor, their ties deepen to the world around them. Even if the Honor itself seems innocuous, such as small favors or oaths to friends, some vows may be owed to someone with seedy elements about them.

Due to this, the GM has the option to set thresholds for the group's total Honor. In these cases, the GM may determine that the group's total Honor must either be less or more than the set threshold for them to attempt certain tasks. For example, a local politician may not be willing to meet with a group whose Honor is less than 60, but a local crime boss may not trust a group whose Honor is more than 100. In both cases, it's a matter of how the NPCs perceive the group's overall reputation. If a character, or the Party's, Honor becomes too low, NPCs may shun them altogether.

## Honor as Resource

Sometimes, characters have the option to voluntarily accept additional Honor to obtain items and accomplish goals that would normally be out of their reach. In these cases, the GM may increase an existing Honor by a certain amount or decide to create an entirely new vow to reflect the transaction or events. Settling specific vows of Honor makes a character more honorable while reneging on responsibilities or duties makes a character dishonorable.

## Specific Settlement

Depending on whose Honor came into play, or the form the resources have come in, the settlement may be specifically tied to one character's Honor.

## Generic Settlement

In other cases, the party simply has additional resources they can spend to help settle their current outstanding obligations. Whether this is in the form of cash or some other asset, they find themselves with a few weeks to spare between missions—the GM may allow them to apply these assets to help settle one or more vow of Honor.

## Motivations

Motivation provides a means to link all the different elements of a Player Character into one coherent persona. It serves to differentiate characters with similar classes by providing different reasons for their decisions. Often, Motivation also sets up a thread that recurs across multiple adventures as the character continues to work toward achieving some lofty goal.

Whereas Honor has distinct effects on the gameplay, Motivation does not and is intended to add depth to the players' roleplaying. Players should focus on linking the character's background, class, Honor and Motivation together to create a detailed persona.

Motivation includes a character's driving forces: what ultimate goal is your character pursuing? What are they most afraid of? What allows them to persevere in the face of adversity? What flaws hinder their ability to pursue their goals?

In **Avatar: The Second Age**, your character's motivation has four facets: **Desires, Fears, Strengths, and Flaws**. These aspects color the way your character perceives and interacts with the world. Each general distinction breaks down into a range of differing motivations to give players an additional layer of narrative depth. The four facets of Motivation can also be leveraged by others when attempting to persuade, coerce, or otherwise influence the character during social encounters. Finally, a GM interested in a more character-focused game can look to the player character's Motivations to craft compelling campaigns that include inner emotional arcs for the characters in addition to their physical journeys.

## Types of Motivation

In the following section, you have the chance to select or roll randomly for a Desire, Fear, Strength, and a Flaw. If you do not care for the sample motivational facets, feel free to craft your own, unique to your character. Whichever route you choose, you should focus on linking your character's background, archetype, class and specialization with their motivations.

### Desire

This aspect of your character's Motivation most closely tracks what we typically think of when we hear the term "motivation": it's the reason why the character acts. What, more than anything else, does your character want or want to achieve? This is the most important element of your character in a character-driven campaign, because it is how you signal to the GM the types of challenges you want your character to face. Desire flavors the way your character approaches the story.

Desire represents the thing your character wants, although they might not know what that is just yet. It provides a roleplaying touchstone for your character to help you answer the question "What would my character do?" When your character wants something, it's easier for them to pursue it because they're driven—because they're excited and enthusiastic.

Your character's Desire does not need to be a noble or altruistic goal. However, as with the other facets of your character's Motivation, you should discuss your choices with the GM. Having a negative or evil Desire, such as one that is in conflict with the Motivations of the other PCs or the rest of society, may disrupt the party dynamics or the course of the adventure.

## Fear

A character's Fear represents the thing they dread. It might be the character's deepest insecurity, their bogeyman, or a deep-seated threat to their culture or life.

Acting against a character's fears and overcoming them makes for challenging encounters and rewarding moments of roleplaying. Fear can be leveraged against individuals to make them do terrible things, or force them to give up on their desires entirely. Your character may succumb by avoiding the thing they fear, refusing to risk confronting their fear in order to obtain their desires, or doing something terrible because the object of their fear compels them to.

## Strength

Your character's strength is one of the best things about them. It's the first thing you'd put on your character's resume, the one word other people use when praising your character, and the defining feature for which they're known.

### EXAMPLE DESIRES

**Vengeance:** At some point in the character's past, they were brutally wronged. Now they seek vengeance and have a hard time focusing on anything else.

**Wealth:** Money motivates this character. Few of their choices are based less on the consequence of right and wrong, and more on what will be best for their pockets.

**Power:** The character wants to amass power and authority. Their aspiration to rule may be linked to altruism or despotic desire, but in either case they want to control both their situation and those around them.

**Enlightenment:** The character seeks spiritual and intellectual enlightenment above all else. They do not seek to bring it to others, for they realize such a goal is innately personal. A walk in the Spirit World is the ultimate existence.

**Glory:** Fame and the spotlight beckon to this character. They want to perform great deeds, and be celebrated for all time.

**Justice:** In a world full of wrongdoing, justice must be done. The character seeks to bring justice to those who deserve it.

**Discovery:** Seeking out and discovering new lands, information, artefacts or the wondrous secrets hidden among the landscape's countless ruins drives this character's actions. They seek to be the first to discover what no one has.

**Status:** The character wants to elevate their social standing—gaining titles, commendations, and accolades. The character may come from humble beginnings or otherwise strive for a higher position than where they began.

**Love:** Love and intimacy drive the character. They will do anything for those they care about, and may already have a true love—or may strive to find companionship.

**Redemption:** The character seeks to atone for past sins or mistakes. He may have been a criminal, bounty hunter, or followed some pursuit that caused him to act he now regrets.

### EXAMPLE FEARS

**Change:** Your character finds routine and stability comforting, and fears changes that could upset their day-to-day routine.

**Commitment:** The idea of making promises or being relied on scares your character, who hates the idea. This fear of commitment could manifest in relationships, on the job, or among family.

**Death:** The fear of death is deep and primal, and it drives a lot of our behaviors. There are a large number of ways this could manifest in your character.

**Expression:** Your character has some behavior or means of expressing themselves privately that they do not want the world to know about. The nature of that behavior is up to you, keeping the setting in mind.

**Failure:** Most people dislike failure, but some actively fear it. That fear may drive them to try to become absolutely perfect, or it may crush them into inaction. Maybe it does both.

**Humiliation:** Characters who are especially concerned with how others view them are particularly sensitive to potential humiliation. They go out of their way to avoid ever appearing foolish or wrong, even if that means passing up opportunity.

**Isolation:** Your character fears being isolated from other people and being doomed to live and die alone. Maybe this drives them to seek out relationships with anyone and everyone, even when a relationship is unpleasant or unhealthy.

**Nemesis:** Your character has a deadly foe, someone they fear. The nature of this enemy is up to you, but we suggest you consult with your GM. After all, your GM surely wants to bring this up in the game!

**Obscurity:** Your character wishes to be remembered after they are gone and works tirelessly to secure this legacy.

**Poverty:** For your characters, it's all about wealth and security. They fear being without, and they work hard to amass money, supplies, or other valuable items to ensure their status.

A Strength is usually a personality trait or mental quirk that your character possesses that sets them apart. Being rich, athletic, or attractive are all certainly bonuses for a person, but they're not defining qualities of one's persona.

## Flaw

Everyone has an element of themselves that they're not proud of. Why should your character be any different? When someone speaks ill of your character, this is usually the first thing they bring up. It's also what gets mentioned when your character's friends say "They're a great person, but..." that "but" is your character's Flaw.

Just like your Strength, your Flaw is primarily a part of your character's personality. It is a selfish Motivation, bad habit, or element of a persona that your character wishes they didn't have.

## EXAMPLE STRENGTHS

<b>Adaptable:</b> No matter what life throws at your character, they always rise to the challenge. Your character is flexible and can handle nearly every situation, no matter how grim or strange the circumstances.
<b>Analytical:</b> Your character's mind is like a computer, able to absorb a barrage of information and come to a logical conclusion. Your solutions always have the inarguable weight of reason, and you know how to pick your battles and when to bide your time.
<b>Courageous:</b> Fear of death has no place in your character's heart. They laugh at danger and gladly push themselves to confront what others flee from. Your character is probably still afraid of something, though.
<b>Curious:</b> Life is a million mysteries, and your character wants to learn about every one of them. Whether curiosity drives them to meet new people, explore distant cultures, or learn fantastic new truths and ideas is up to you.
<b>Idealistic:</b> What ideals your character believes in are up to you, but to your character, those ideals are nothing short of sacred. They may feel that everyone should live up to those same ideals, or simply adhere to the standards they have set for themselves.
<b>Independent:</b> When everyone else has failed or fallen, your character knows they can still count on themselves. Your character may get along with others just fine but makes sure not to rely on them. Your character is always prepared to deal with the situation and isn't waiting for someone else to help.
<b>Patient:</b> Your character is always willing to wait and knows the power of being calm. By waiting for the right opportunity, they avoid all manner of unpleasant and dangerous situations. However, your character knows when to act swift and decisively.
<b>Spiritual:</b> Your character is deeply spiritual and at times very knowledgeable about the goings on of the spirits. Their belief gives them a solid mental bedrock they can always rely on.
<b>Wise:</b> Through years of experience and countless events, your character has developed that rare quality: wisdom. The wise understand the truths of how their world works. Just as importantly, they know that sometimes, with the right effort, those truths can be overcome.
<b>Witty:</b> Your character is extremely clever, with the right joke for a friend and the perfect insult for a foe. Some may love their company, while others loathe their cutting remarks, but none can deny that your character has the sharpest tongue around.

## EXAMPLE FLAWS

<b>Anger:</b> Your character lashes out at themselves or others with undue cause or with extreme force. They are quick to resort to physical force to solve their problems.
<b>Compulsion:</b> This could be addiction, fascination, obsession, or impulsive behavior that is self-destructive or otherwise impedes your character's ability to function and be healthy.
<b>Deception:</b> Your character may be disloyal or a compulsive liar. They are concerned with their own wellbeing first and foremost, and they might always present themselves in the best possible light even when that isn't the case.
<b>Greed:</b> Your character is never satisfied with what they have, always wanting more. They are willing to flout the law or infringe upon others' rights in order to get what they want.
<b>Laziness:</b> Your character always seeks the path of least resistance and becomes intimidated by difficult or complex tasks. They are complacent with the status quo.
<b>Ignorance:</b> Your character lacks a basic knowledge or understanding of society's norms. This may be due to their upbringing or their recent travel to another area of the world. This could be more than just being 'uneducated'; at some level, your character may be willfully ignorant.
<b>Intolerance:</b> For whatever reason, your character harbors some prejudices toward a group of people. These may be relatively "minor" biases, or they may give rise to an intense emotion of hatred or revulsion. Whatever form it takes, remember that intolerance is based more in emotion than rationality.
<b>Pride:</b> Pride does not always have to be a Flaw, but it can easily become one. Your character is arrogant, vain, or self-absorbed, or thinks highly of themselves at the expense of others.
<b>Recklessness:</b> Your character shows little regard for how their actions may affect themselves or others, due either to low self-esteem or lack of forethought. They are especially prone to dangerous or inconsiderate actions.
<b>Timid:</b> Your character is extremely risk averse, opting instead to take more thorough or tried-and-true approaches. They may take too long to act, or may be unable to act at all in the face of new or intimidating challenges.

## Motivations in Play

Motivations exist to offer a player an additional framework for how the PC interacts with the world. They establish the character's priorities, but they need not be a restriction. Rather, Motivations help suggest the character's intuitive response to the challenges he encounters. Notably, a PC's reactions must be colored by mitigating factors, so that a response is seldom based solely on a Motivation.

Motivations are merely guides for roleplaying, giving the player a foundation from which to consider decisions as well as determine reactions to circumstances. They can be used to create or ease narrative tension, or advance character development. Motivations should never be treated as blinders, disabling a character's ability to consider all aspects of a situation to make a rational decision. Plays should not feel that they must sacrifice the enjoyment of the game for themselves and fellow players simply because a given Motivation would guide them away from an otherwise reasonable decision.

## Changing Motivations

Over time, a character's attitudes can shift. Sometimes a single dramatic event can force the character to reprioritize. Alternatively, an extended series of minor frustrations can be enough to change how the character views the world. Of course, if a player discovers that he does not enjoy his character's Motivation, this can also be an important reason to justify the change. Ultimately, changing Motivations is simply a matter of discussing the issue with the GM, so that the GM can offer input, and then adjust any narrative elements with appropriate changes.

## Calling on Motivations

If a player finds himself at a loss as to what his character should do in each situation, the GM can look up his Motivation and provide incentive for him to act by providing 'bait' that's appropriate to the Motivation. For example, a character with the **Ambition** Desire might be presented with the opportunity to usurp some authority for himself in some way; someone with the **Justice** Desire could stumble across a helpless NPC that he feels inspired to assist.

Ultimately, the GM can determine that the character's Motivation would push him to succeed in certain situations and reward the player with beneficial bonuses for taking certain actions that are in character.

## Secret Motivations

Once all the players have determined their character's Motivations, the GM should note them and keep them handy as a reference as the campaign progresses. However, a player does not have to tell the other players his character's Motivation.

One of the joys of roleplaying with a group of players is the opportunity to reveal a character's story to the other players. Coming right out and revealing Motivations openly may not always allow for such discovery, which is why players need not share their Motivations. Some of the example Motivations provided might come with some inherent dangers, social repercussions, or chance of corruption that might run counter to the party's overall goals. This is

intentional, as sometimes keeping a character's Motivation secret might make things hard for the group, but is excellent for creating tension and good roleplaying.

If a character chooses to keep his Motivation secret he can, with the GM's permission, provide a 'false front.' the player should be encouraged to give the appearance of acting on behalf of the false Motivation, while furthering the goals of his original.

## Roleplaying Awards

Game Masters are encouraged to provide bonus experience points to players who do a good job of roleplaying the effects of their Motivations on their characters' actions and decisions. Good roleplaying of any kind should be rewarded, of course, but the way Motivation can sometimes limit or disadvantage a PC should certainly be considered when such rewards are contemplated.

# Step 5: Invest Starting Experience

Experience is the primary means by which players customize their character. Each Player Character starts with a beginning pool of experience points which can be used to improve aspects of the characters. Players will receive additional experience to improve themselves as they progress in the campaign.

## Starting Experience

Characters begin with a budget of XP based on their background. The XP used during character creation are the same as the XP received during play. If a player chooses to spend fewer XP during creation than his budget permits, those points carry over into the game. Starting experience may be increased depending on a character's Honor, or additional starting XP may be handed out at the GM's discretion. The following details ways that players can improve their characters.

## Improving Attributes

All newly created characters begin the creation process with 1 point in each attribute. Some of these will be raised through the Background selection process as well. A character's culture and location will never raise an attribute above a rating of 3. However, attributes can still be raised during character creation by spending XP. Raising an attribute to the next highest rating costs ten times the value it is being raised to. For example, raising a character's Body from 3 to 4 would require 40 experience points.

Each improvement must be purchased sequentially. This means that raising a character's Body from 3 to 5 would cost 90 experience points. 40 for raising it to 4, and 50 more for raising it from 4 to 5. It is important to remember that during creation, no attribute can be increased to higher than 5. Players may not spend more than 100 XP raising attribute ratings in this way.

Because a character's attributes primarily govern a character's "mastery" when using a given skill, attribute

ratings are crucial. Generally, attributes affect how many Ability Dice are rolled, while skill ranks represent how many of those Ability Dice are upgraded to Mastery Dice. It is important to consider increasing a character's attribute ratings, as attribute points **can only be purchased during character creation, and not at any time during gameplay.**

## Skill Training

Each skill has five ranks of training available. A character may have already acquired one or more ranks of skill training from a starting class and specialization for free. Characters may train additional skills and gain additional ranks during character creation. **No skill can be raised higher than rank 2 during character creation unless specifically stated otherwise.**

The cost for training skills falls into one of the two categories: class skills and non-class skills. The player should indicate each class skill on their character sheet based on their chosen class and specialization.

Training a skill to the next highest rank costs five times the rank to which it is being raised. For example, training a skill from rank 0 to rank 1 requires 5 experience points. Improving a rank 1 skill to rank 2 would require 10 experience points. Ranks must be purchased sequentially.

Characters can also purchase ranks in non-class skills. Each rank of a non-class skill costs five times the rank it is being raised to, plus 10 additional experience points. Ranks in skills may be purchased during character creation or later during gameplay.

## Acquiring Talents

Talents are acquired from characters' available talent trees, which are provided by their class. Talent trees provide a unique format for purchasing talents that come with several rules and restrictions.

Each specialization's talent tree has four columns and five rows. This means each talent tree has a total of twenty talents that players may purchase. The cost of each talent depends on the row it occupies. Talents in the topmost row are the cheapest, costing 5 XP each. The next row's choices costs 10 XP each; talents in the third row cost 15; the fourth row costs 20; and the final row's choices costs 25 XP each.

The choices on each tree are connected by a series of lines that link some talent choices with others. **Characters may only purchase talents for which they are eligible.** Characters are eligible to select any talents in the topmost row, and must move downward to purchase any talents that are linked to a talent the character has already acquired.

**Each selection on the tree may only be purchased once.** In the case of ranked talents (talents that may be purchased multiple times and have effects that stack), the only way to purchase multiple times is if there are multiple selections of the same talent on the available tree. In some cases, a character may have already acquired a talent in one specialization, but needs to purchase it again in another specialization to progress further into the tree. If it is a ranked talent, the player must purchase it again (gaining another rank in the talent). If it is not a ranked talent, it counts as though the player has already purchased it, and the character may proceed through the talent tree. Talents may be purchased during character creation or gameplay.

## Step 6: Determine Derived Attributes

Some of a Player Character's attributes are based on other choices made during character creation or over the course of a campaign. Some of these attributes may change frequently over the course of play or may be modified by talents, equipment, or various special abilities.

### Wounds

A character's wound threshold represents how much physical damage he can withstand before he is knocked out. Wounds can be serious and lead to a **critical injury**. They can be treated with the Medicine skill, but it may take time to recover more serious wounds.

A character's starting wound threshold is based on their background, class, and Body rating. After this initial value is determined, wound threshold can be raised by purchasing certain talents or by increasing the Body attribute.

### Strain Threshold

A character's strain threshold represents how much stress a character can withstand before becoming stunned, dazed, or otherwise incapacitated. Strain represents psychological stress, mental damage, or a blow to one's morale. Strain is more easily suffered than wounds and can even be used as a resource by players to trigger certain character abilities. Thankfully, character's recover from strain more quickly than from wounds.

A character's starting strain threshold is determined based upon background, class, and Chi rating. After this initial

### Acquiring Additional Specializations

Each character starts with a single specialization within her chosen class. However, the player may purchase access to additional specializations.

Purchasing a specialization means that the player may buy the ability to purchase talents within that specialization. Also, each specialization has additional class skills. These skills now count as class skills for the character (although the PC does not gain free advances in them, as with the first specialization chosen during character creation). Characters may purchase any specialization in any class.

Purchasing an additional specialization within a character's class costs ten times the total number of specializations she would possess with the new specialization. A character purchasing their second specialization would pay 20 XP. A third specialization would cost an additional 30 XP.

Specializations can also be purchased outside of a character's class. Purchasing non-class specializations costs ten times the total number of specializations the character would possess with this new specialization, plus an additional 10 XP. So, a character with one specialization could purchase a second, non-class specialization for 30 XP. Nonbender characters cannot purchase a Bender specialization after character creation.

wound threshold can be raised by purchasing certain talents or by increasing the Chi attribute.

### Defense

Defense determines how difficult a character is to hit in combat situations. Characters have both a ranged defense and a melee defense. A character's default value in both ranged defense and melee defense is zero. If a character's defense value is listed simply as "Defense" and not specifically defined by a separate ranged and melee values, then the same value is applied to both.

Defense is most commonly gained by wearing armor or by adopting a defensive position in combat, such as taking cover. Some special talents may also increase a character's defense rating.

Defense is either granted or added. If an effect says 'Gain Defense 2', your base Defense rating is 2 and it does not stack with other 'Gain Defense N' effects. You always calculate Defense with your highest 'Gain Defense N' effect as your base Defense. If a description states 'Add N defense', then it stacks on top of the base defense with other 'Add defense' effects.

The max Defense value for any character is 4.

### Soak

A character's soak value determines how much incoming damage the PC can shrug off before taking real damage. The soak value is subtracted from any incoming damage to

the character. Any damage remaining after subtracting the soak value becomes wounds applied to the character's wound threshold.

A character's default soak value is equal to his Body rating. Increases in Body increase the character's soak value.

## Step 7: Choose Gear & Appearance

At this stage, the players have taken care of most of the mechanical elements of their characters. Now each player has the chance to consider additional details that help define her character. These details tend to have a greater narrative impact on how the characters operate and add richness and depth to their existence. This means, however, that players are able (and even encouraged) to be as creative as they like when inventing the description of their character.

### Starting Gear

Player Characters in **Avatar: The Second Age** receive a budget of credits to spend on starting gear before gameplay begins. This budget is 500 copper pieces (5 silver pieces), although it can be increased by undertaking additional Honor. Before their characters begin the game, players may spend these credits to purchase items from **Chapter V** for their character. They may not purchase Rare (R) items unless specifically given permission by their GM.

Characters keep any unspent coins when they start the game. In addition, once the player has finished spending her starting budget, she rolls 1d100. Her character gains this many additional copper pieces as "pocket money" at the beginning of the game. This additional money may not be spent during character creation. Characters do not start the game with any items apart from what they purchase with their starting credits or any miscellaneous trinkets they feel are appropriate for their character such as personal mementos or a journal.

Currency in **The Second Age** is represented in terms of coins or pieces of copper, silver, and gold. 1 gold piece is

Additional soak value bonuses are most often gained by wearing armor. Some talents may also increase a character's innate soak value, while other talents may temporarily increase the value.

equal to 10 silver pieces which equals 1000 copper pieces. In other words, 100 copper pieces is the same as 1 silver piece.

### Physical Description

The appearance of characters in **The Second Age** can vary wildly. PCs may stem from a variety of nations and backgrounds. When determining their character's physical appearance, players should start by reviewing the information presented about their character during creation. With a character's traits in mind, a player can then consider what physical details she wants to embellish. Height, weight, build, hair, eyes, even scars and tattoos are all areas for a player to consider.

### Personality

A character's personality is another place where players can get creative. Traits, quirks, habits, likes and dislikes — players can be as thorough or concise as they wish.

Motivations and Honor make a great starting point for consideration. They could even be the inspiration to create someone with a completely unexpected personality. An honorable, honest person torn because of their obligation to underground criminals is a classic trope.

Alternatively, players may feel free to develop a personality for a character overtime, letting the personality evolve over the course of the game based on the decisions the players make.

# III – SKILLS

Many of the characters' actions are governed by abilities that they have learned through education or experience. Any time they attempt an action which has a reasonable chance of success or failure, their skills come into play as a means of determining the result. In some cases, the task may be so trivial or the character so capable that the GM may not call for a check. Other times, the task is so outlandish that the player might choose to act differently once the odds are calculated. Ultimately, when there is a reasonable chance of failure, the player must depend upon his character's skills to see him through to success.

Skill values fulfill this role in conjunction with attributes. These two values interact to directly establish the Ability and Mastery dice used when attempting any action. A character's innate abilities are generally described by attributes, while skills require learning and practice. In this way, the intersection of education and natural ability contributes to a character's chances of success or failure.

## Skills Explained

Anything that a character might learn could be considered a skill. The world is a big place, however, not everything a person might learn has applications that are appropriate. The list of skills in this game may not cover every imaginable situation, but it should address those that are most likely to come up during a game session.

Skills are divided into three categories based upon their general application and use. **Knowledge skills** are entirely mental. They do not govern actions—only understanding. **Combat skills** deal with how a character may act and react in a direct physical confrontation. Other skills may be useful during an altercation, but combat skills can seldom be used without violence. All skills that deal with characters taking non-combat actions are considered **General skills**.

## Skill Ranks

Each rank of a skill represents a substantial degree of training and practice. Furthermore, that practice must often come under strenuous conditions. A character who spends endless days picking the same lock does not improve his **Sleight-of-Hand** skill. However, if that same character were regularly working on a range of different locks that varied in difficulty, it is likely that he could soon improve his rank.

## General Skills

This group of skills represents most of the actions that a character will attempt. In dramatic situations, the entire success or failure of a mission might ride on how effectively a given character uses one of these skills. While general skills do not govern combat actions, life and death may still ride upon their effective use.

In the following sections, the general skills are outlined by the attribute which governs their success.

The first two ranks of a skill represent someone who has a thorough grounding in a skill but little practical experience. The third and fourth ranks are indicative of a true professional. Few individuals attain the fifth rank of a skill.

## Skill Descriptions

Each skill is presented with clarifications of how it may be used, along with key differences from similar skills. In addition, examples are provided highlighting potential ways that a skill might use Advantage results.

Sometimes, through fortuitous results, a character may roll more Successes than are needed to accomplish a task. Each entry presents ways that these additional Successes may be used. These are not necessary, but are intended to add additional flavor. GMs and players are encouraged to work together to provide alternative ways that extra Success might appropriately and dramatically modify a given situation.

## Custom Skills

At the GM's discretion, new skills may be introduced to a campaign. The most common of these might pertain to Knowledge. For example, if the characters regularly travel undercover as a group of detectives, an 'Investigate' skill might be appropriate. Before adding such skills, GMs should carefully consider whether the addition is critical for the campaign tone and how often it might come into play.

When adding a new skill, the GM and players work together to decide which classes might offer it.

## Choosing Skills

During character creation, it is vital that each player selects the skills to cover his character's core area of expertise. A bounty hunter must be able to use his weapon, a diplomat must be able to negotiate, and a bender must know their art. This does not mean that every character should maximize her core skills, but those who fail to at least take a rank are likely to regret it. Skills beyond that central focus must be chosen carefully. Skills related to a character's profession are substantially more economical than those outside his class.

## Body

Body represents a character's raw power, strength, and overall toughness. This determines skill in melee combat, with or without weapons, hit points, and more. Characters with high Body are physically fit, hardy, and tend to make good fighters. It governs the following skills:

## Athletics

Player Characters lead dramatic lives, filled with constant physical confrontations. Often that confrontation comes from an enemy bender, but sometimes it may be a mountain to be scaled, a river to be swum, or a chasm that must be leapt. The Athletics skill governs these actions. It exists as a measure of the character's overall fitness and physical conditioning. Those who actively engage in a regimen of physical training such as warriors or professional benders are most likely to have a high rank of Athletics.

- Any aspects of climbing—including rappelling or swinging on a line—fall under the purview of the Athletics skill. The difficulty of these tasks is calculated by the surface and weather conditions during the attempts.
- Characters who attempt to swim in difficult conditions must check their Athletics. Water conditions, particularly waves, currents, and tides—dictate the overall challenge of any efforts to swim.
- A character's vertical and horizontal jump are both determined through use of an Athletics check (unless otherwise augmented by Talents). Gravitational conditions and the distance required factor into the difficulty.
- Any character can run, but sprinting or running for an extended time may fall under the purview of an Athletics check.

The difficulty of an Athletics check is set by the severity of the task and the conditions. Attempting to perform a routine task under normal conditions should never require a check. A more challenging task—jumping more than a person's body length or staying afloat for hours, should require enough Difficulty dice to reasonably represent the circumstances of the task. Adverse conditions—extreme rain, rough winds, or aggressive pursuit—could impose one or more Setback dice. A combination of these elements can make a check significantly more difficult. Extremely adverse conditions, hurricane force winds or a surface covered in oil as well as superhuman feats may introduce one or more Challenge dice.

Additional Success on an Athletics check can either reduce the time required to make the check or increase the distance traveled with that check.

Two or more Advantage on an Athletic check may be used to grant the character an additional maneuver during his turn that can only be taken to move or perform some sort of physical activity.

Triumph results on successful checks should allow the character to perform the check with truly impressive results—instead of heaving a boulder, he can hurl it into the air (perhaps at the enemy) and instead of grabbing onto the edge of a levitating rock, the character could use his momentum to flip atop it, landing on his feet.

## Intimidation

When a character needs to break a target's will through threats or aggressive means, they use Intimidation. Examples include:

- Issuing an explicit threat. An implied threat such as gesturing or pointing towards a weapon, is not sufficient to invoke the use of this skill and would fall under Persuasion. But pointing the weapon at a character, however, or invading a character's personal space (engaged) would be governed by Intimidation.
- Questioning or coercing a target to yield information under conditions of duress.

Triumphant Intimidation checks can induce fear.

Intimidation is an opposed check, resisted by the target's Discipline or Meditation. Attempting to persuade a subject to betray core beliefs should always add an extra Difficulty die to the pool.

## Sailing

The Sailing skill represents a character's physical capacity to endure the harsh conditions of the sea. One must be in top condition to perform one's duties on the ship.

- Preparing a ship for its voyage.
- Maneuvering a ship in naval combat.

Sailing checks naturally become more difficult for larger ships and harsher conditions. Even hoisting the colors (raising one's flag) could go awry given the right circumstances. Nimblly navigating through crushing waves and alongside rocky coasts requires the highest degree of seamanship.

## Resilience

Resilience represents a character's physical fortitude against a variety of threats. To achieve their objectives, characters must often have the perseverance to overcome the most challenging obstacles. These can include sleep deprivation, hideous climates, and malnutrition.

- Attempting to go without sleep for significantly longer than is healthy.
- Resisting the effects of a toxin after ingesting it.
- Enduring prolonged exposure to a hostile environment.
- Dehydration and malnutrition can quickly leave a character badly fatigued, and Resilience protects against this.

The difficulty for a Resilience check is based upon the severity of the effects that the character attempts to overcome. Going 24 hours without sleep may add only a single Difficulty die, but traveling through the Si Wong desert with no water at midday for the third day in a row should be far more difficult.

## Agility

Agility measures a character's manual dexterity, hand-eye coordination, and body control. Characters with high Agility have a good sense of balance, dexterity and flexibility. Determines ranged combat, reflexes, dodge and nimbleness, etc. It governs the following skills:

## Acrobatics

The Acrobatics skill serves as a measure of how well a character can maintain their balance while traversing treacherous surfaces. It allows a character to demonstrate a certain nimbleness in a situation that might require grace and a delicate touch.

- Suspending one's self from a wire or rope, the Acrobatics skill would govern success. Strength of the rope and environmental circumstances may impact the difficulty.
- Crossing a narrow mountain pass may require an Acrobatics check to maintain one's footing.
- Escaping from restraints.

## Crafting

The basic function of the Crafting skill is to allow you to make an item of the appropriate type. Depending on the rarity and complexity of the item, the difficulty for a Crafting check may increase. A character under pressure may even face an additional Setback dice.

## Piloting

Much like the Sailing skill, the Piloting skill reflects a character's ability to operate mechanized vehicles. Piloting high-speed vehicles relies heavily on quick hand-eye coordination.

- Driving motorized vehicles like Satomobiles, motorcycles, and airships.
- Preparing, piloting, and maneuvering airships in and out of combat.

With the advent of technological innovation after the Hundred Year War, Satomobile and airship travel has become much more commonplace. Under normal conditions and for regular actions, a character is not required to make a Piloting check. When those actions are complicated by treacherous weather conditions, the use of a failing vehicle, or enemy assault, then the character piloting the craft must demonstrate his or her expertise.

## Sleight-of-Hand

When a character needs to perform nimble tricks or tasks with their hands, or they need to make a quick exchange, he makes a Sleight-of-Hand check.

- Can pick pockets, draw hidden weapons, and take a variety of actions without being noticed.
- Sleight-of-Hand might be opposed by Perception if a character is conscious or present in the same space.

## Stealth

The Stealth skill reflects how talented a character is at not being seen.

- Attempting to blend in with a crowd.
- Hiding from all an opponent's senses.
- Hiding people or objects from the attentions of others, either through concealment or misdirection.

The difficulty of a Stealth check often depends on the abilities of those the character is attempting to avoid. Certain earthbenders, for example, have a seismic sense that enables them to detect when a character is lying, as well as where characters are in a room.

Stealth checks are typically opposed by Perception, based on whether the opponent is passively or actively searching for the hidden character or objects.

## Intellect

Intellect reflects how much a character knows. It measures educations and the ability to reason and rationalize. Characters with a high Intellect can recall nearly anything, can strategize and even design upgrades for your seafaring vessel. It governs the following skills:

### Decipher

When a character attempts to understand the hidden meaning behind a mural or scroll, or when they need to unlock the secrets of a puzzle or encoded message, they make a Decipher skill check.

The difficulty of a Decipher check depends entirely on the task at hand.

### Engineering

The Engineering skill represents the expertise required to repair, modify, or understand something beyond a bow or shovel.

- Repairing a weapon that has suffered physical damage, provided the tools and materials are available along with knowing those parts are required.
- Creating blueprints for new items, vessels, and other useful tools which can later be crafted once the necessary materials are acquired.

### Medicine

Through the course of their travels, the characters will suffer injuries. This skill is used to treat those injuries and perform first aid.

When treating injuries, the difficulty of the check is based on the target's current state of health. On a successful check, the target recovers a number of wounds equal to the number of Successes generated by the Medicine check and an amount of strain equal to the amount of Advantage generated.

### Navigation

The Navigation skill represents a character's ability to use knowledge of the world, its geography and its seas, to most effectively traverse the terrain for any destination.

- Knowing a certain pass exists which will take you around a mountain, cutting your travel time down significantly.
- Providing answers when a character wants to know what cities, regions, and landmarks are nearby.

## Guile

Guile reflects how craft, devious, clever, and creative a character can be. Characters with high Guile have the discipline, self-control and mental wherewithal to think on the fly and withstand the stress of everyday life. They can pick up on social and environmental cues and use their opponent's weaknesses against them.

## Deception

When a falsehood plays the central part in a character's persuasive effort, then that character is employing the Deception skill. Whether it's an effort to persuade someone to make a purchase, do a favor, or simply go somewhere they don't want to go, a convincing lie can make the difference between success and failure.

- If a character wishes to mislead a buyer or seller about an object's value to his advantage;
- Any time a character wants to distract an opponent;
- When pursued, a character may choose to use Deception to lay a false trail.

Attempts to deceive are subject to the perceptions of the target. Deception is opposed by the subject's Instinct or Discipline. In situations where a character is attempting to convince multiple characters at once, Difficulty dice can be upgraded to Challenge dice.

## Discipline

The ability to maintain composure and react in an effective manner is governed by the Discipline skill. Good Discipline can enable a character to overcome attempted treachery and threats that others seek to impose upon her. It is used to resist other characters' uses of nearly all social skills.

- Acting normally when pinned down by heavy assault.
- Facing down a formidable foe rather than fleeing.
- Resisting fear.
- When confronted by a creature or spirit with inherently terrifying aspects.

Discipline is often used to oppose another's actions—where there is no roll—so it may not always be possible to generate extra Success. In situations where extra Success is earned, one may be spent to downgrade a Challenge to a Difficulty dice on the character's next turn.

## Perception

Characters must often maintain a careful awareness of their environment. The Perception skill represents the character's constant, passive state of awareness. Perception encompasses all a character's natural senses.

- Noticing a trap or an ambush before falling prey to surprise.
- Spotting a disguise.
- Noticing a subtle clue, such as an overheard conversation or the smell of a poison.

Perception may be opposed by skills used for concealment, or it might have a difficulty set by the environment. The

noise of a loud inn could conceal a conversation, just as a spicy dish might prevent a character from noticing a poison.

## Survival

Learning to recognize the dangers of the natural environment as well as how to exploit its resources is dependent upon the Survival skill.

- Identifying safe food, potable water, or shelter in a natural environment.
- Tracking animals and characters.
- Recognizing the signs of dangerous weather conditions and knowing the best way to prepare for them.

## Charisma

A character's charisma is a representation of his personality and presence in the room. Leadership and confidence, this skill impacts one's ability to communicate their ideas and thoughts with others. Characters with a high Charisma make natural leaders, draw attention when they enter a room, can easily strike up a conversation, and are quick to adapt to social situations. It governs the following skills:

## Animal Handling

Characters who want to work animals, teach them tricks, get them to follow commands, or even domesticate them must make an Animal Handling check. Animals have a powerful connection to the Spirit World. Assistance and allies gained in this way could be a boon to a character's overall success.

## Perform

Historically not as numerous as other professions like artisans, craftsmen, soldiers, and laborers, entertainers and performers are much more common to the world of *Avatar* with the prosperity brought about by the conclusion of the Hundred Year War. A sort of cultural revolution, many characters in the world are inspired to create and to impress.

Musicians, orators, poets, even actors with the advent of movers, may be lauded in the upper echelon of social circles because of the entertainment they provide. Many nobles, leaders, and other influencers have greatly varied opinions on the value of performers.

The difficulty of this check would depend entirely on the mood of the audience as determined by the GM. A target character or several characters may add Setback dice to the check if their Empathy skill is particularly low, while characters with high Empathy are more likely to appreciate artistic performance. Perform is only opposed by other Perform skill checks.

## Persuasion

For a character with a kind smile and a silver tongue, it may be possible to travel the world depending on the kindness and generosity of others. An individual with this knack can give just the right compliment or veiled threat to his target—often by deciphering the subject's social and cultural background. Flagrant flattery, however, may be better suited to using the Deception skill. Outright threats should

be governed by Intimidation. Politicians, salesmen, and con artists are all renowned for their charming and convincing personalities.

- Convincing an individual to make a special exception to her usual practices through flattery, flirting, and grace typically relies upon Persuasion.
- Appeals to a target's better nature - even if it does not exist - generally require a character to use Persuasion. These sorts of requests may often require the target to go out of his way to aid the characters, without any hope of remuneration.
- Seduction attempts rely upon Persuasion, but for situations with the interest is entirely feigned it is more appropriate to use Deception.
- Coercing an individual to make decisions that go against their interests may fall under Persuasion; however, threats to a person's body or friends may fall under the realm of Intimidation.

Persuasion is often an opposed check, using the subject's Discipline, Instinct, or even Meditation except in situations where the PC is trying to persuade large groups, in which case it is often a set difficulty. Of course, situational modifiers may also apply based upon the character's style of dress, background, and other characteristics. For instances in which the desired outcome is directly opposed to the target's interests, an additional Difficulty die may be added.

For situations in which the character is attempting to sway multiple subjects or a target who is already predisposed to react favorably, the character would not need to make an opposed check. Instead, the difficulty of the check is determined by the number of subjects and their disposition. Larger crowds or groups who are predisposed against the character's desired outcome require a more difficult check, while persuading those already favorable may require few, if any Difficulty dice.

Extra Success may be used to extend the target's support for additional time. Each Success spent in this way gains the character more time in which the target is willing to support her.

Advantage may be spent to affect unexpected subjects beyond the original target. These may be bystanders or others not directly involved in the scene, but who may aid the character in their own way. With Triumph, the player may choose to have a target NPC become a recurring character who remains predisposed to assist his character. This individual may not join the crew, but might offer a better than usual price for fencing goods or may let certain customs slide.

Threat and Despair are, in reverse, harmful to a character's standing with those he is trying to sway. Threat may be spent to reduce the number of people the character can influence or turn those affected negatively against the character altogether. The GM may use Despair to turn a single NPC against the character and to make him a minor recurring adversary.

## Leadership

This skill represents a character's ability to instill faith and trust in friends, allies, and subordinates.

- Rallied allies.
- Swaying an assembled crowd to take action.

The difficulty of this check is based on the complexity of the orders a character is attempting to convey, as well as the intelligence and professionalism of the subjects that the character is attempting to command.

When a character attempts to command a target to perform an action that could result in harm to the target, or is in some way against the target's nature or best interests, an opposed check is required. The character's Leadership check is opposed by the Discipline of the target, depending on the specific order given.

## Negotiation

The art of negotiation deals with determining exactly how much of what a subject wants must be sacrificed before getting a particular good or service in return. Characters with expertise in negotiation often go on to become diplomats or spokespersons as their skills are transferable. Examples include:

- Purchasing goods or services for less than the seller's asking price.
- Acquiring trade, legal or otherwise, at the best possible rates, making connections along the way.

Negotiation is usually an opposed check, using the target's Negotiation or Discipline. Situational modifiers may also apply, based on any past relationship between the characters involved.

## Chi

Chi is a measure of one's affinity with the spirit world, it significantly influences the potency of a bender's abilities. The more connected to the natural and Spirit World, the more energy a bender can put into her actions. Characters with a high Chi can act as needed without instinct. It governs the following skills:

## Bending Arts

A character would need to make a Bending Arts skill check to perform basic bending tasks, like knocking over a clay vase from afar with earthbending or lighting the candles in a room with one's firebending.

A Bending Arts check becomes more difficult the more complex a task becomes. Bending a rock off a table might be relatively easy, but opening a human-sized hole in an earthen wall might prove a little more challenging.

**Bending Arts** grants an additional synergy bonus to the **Bending** skill, bestowing an additional Bonus dice on all bending checks if the Bending Arts skill is greater than or equal to the Bending skill. If a character's Bending Arts is rank 5, the synergy bonus upgrades an Ability dice to a Mastery dice instead of granting a Bonus dice; if no Ability dice can be upgraded as a result of this bonus, an Ability dice is added to the pool. This skill also governs contested

bending checks and facilitates cooperative bending. This skill is exclusive to bender classes.

## Empathy

Empathetic characters can attune themselves to the thoughts and feelings of other characters, even if those characters say very little. This skill is like Perception, but strictly within a social context. Peering through the lies of another character or reading their emotions are its primary uses. While the Persuasion skill is used to influence a target to act a certain way, the Empathy skill gives the Player Character a better understanding of the target's motivations and can provide the PCs with better insight on how to proceed.

Empathy is governed by Chi, rather than Charisma, because it represents the ways in which people connect on an interpersonal level, beyond the veneer of a personality.

### This Skill Should Be Used If...

- You want to attempt to understand one aspect of a target character's Motivations.
- You are trying to bond with a target character in order to woo them for a particular purpose.
- You need to appeal to the heart of a target character or an audience.

### This Skill Should Not Be Used to...

- Persuade a character using any sort of logical appeal.
- You should not use Empathy to try to mentally strongarm a target into capitulation.

## Combat Skills

Skills that are tightly focused on use during physical confrontations are considered Combat skills. Application of these abilities is almost always violent, but need not be deadly. Full details on using Combat skills during conflicts are described in **Chapter VI: Conflict and Combat**. Chapter VI also contains information concerning how a character may make use of extra Success as well as Advantage and Triumph, along with the negative results.

### Martial Arts (Body)

Some individuals are thoroughly trained in unarmed combat, have natural weapons that they prefer to use during physical altercations, or seek to drop foes without seriously injuring them. In any of these situations, Martial Arts is the skill used to determine success or failure of a hand-to-hand strike. Attacks made in this way can inflict wounds or strain upon their target (chosen by the attacker).

### One-Handed Weapons (Body)

Character's with this skill have handled a weapon before and can readily do so again. Virtually any reasonably sturdy object can be used as a makeshift weapon, so a character adept in one-handed combat can often make due from debris laying around.

Empathy could be an opposed check, often against a target's Discipline or Deception.

## Instinct

A character's Instinct is their gut feeling. Adventurers rely on instinct to stay on their toes in even the most precarious situations to avoid drawing attention or to survive in the heat of combat. Grants initiative for battle. This skill is also used to oppose Persuasion and Intimidation checks.

## Meditation

In uncertain times, characters skilled in Meditation can constantly prepare to face a variety of challenges, known or unknown, and attempt to increase their chances of success. This sort of preparedness requires mental discipline and unabated focus and hinges upon a character's ability to use their wisdom and connection to the Spirit World to maintain composure in even the most adverse conditions.

- Attempting to go without sleep for significantly longer than is healthy.
- Resisting the effects of a toxin after ingesting it.
- Enduring prolonged exposure to a hostile environment.
- Reducing strain when performed out of combat.

A character's Meditation skill can also be used to overcome Intimidation or even Persuasion. Characters can also use Meditation in combat. Doing so counts as a full action and confers a Boost die on all checks for the remainder of the encounter upon a successful skill check of average difficulty. This check becomes challenging if the character is engaged or was recently targeted by a ranged attack.

### Two-Handed Weapons (Body)

Large melee weapons rely upon the physical fitness and sheer strength of the character just to be wielded. Two-handed weapons require more training but often inflict significant damage.

### Ranged (Heavy) (Agility)

Particularly large ranged weapons, such as ballistae bending attacks like ice torpedoes or surface-to-air-rocks, and large melee weapons that are thrown require a special understand of physics and skillful precision in a league of their own from a typical bow and arrow.

- Ranged (Heavy) weapons inflict wounds upon targets by default. A subset of the weapons in this category may be able to inflict Stun on the target.

Ranged (Heavy) check difficulties are determined by the distance to the target. The difficulty may be modified by maneuvers the character makes and specific combat situational modifiers described in **Chapter VI: Conflict and Combat**. Using a heavy ranged weapon while engaged with an enemy increases the difficulty of the check by one and adds one Setback dice.

## Ranged (Light) (Agility)

Typically with one hand, sometimes both, light ranged weapons are any hand-held tools that can deal damage from a distance such as a bow, a bending attack, or a Melee weapon with the Light quality. This skill also includes any weapon that can be thrown. Some individuals feel that they must be able to keep a hand free, allowing them to, for example, ride a mount and attack at the same time.

A broad selection of weapons falls under the category of this skill. It includes any weapon that can be held, without the necessity of a brace or other support. This includes short bows, ranged bending strikes, nets, countless thrown weapons and even certain melee weapons (when thrown).

This skill reflects the hand-eye coordination that a character has developed in conjunction with their intuitive grasp of wind resistance, gravity, and distance.

- Nearly all light range weapons inflict wounds against targets. Those that are capable of inflicting strain are specifically indicated as such.
- Characters may wield a Ranged (Light) weapon in each hand, or wield a melee weapon that can reasonably be used one-handed and a light ranged weapon in the other hand. This counts as two weapon fighting.

## Knowledge Skills

The actions that a character takes are often performed in reaction to his knowledge about a situation. Players can never be expected to know as much about life in the game setting as the characters who have lived there. Knowledge skills serve to bridge this gap. They enable a player to make decisions about his character's actions that are informed by what his character might know.

All dice results may be spent among the different Knowledge skills with similar results for each. Additional Success represents the character's recalling information or completing research with remarkable haste, while Advantage may be spent to learn minor but possibly useful information about the subject. Triumph may be spent to learn relevant, beneficial information concerning the subject, perhaps a ship's hull weak points in the case of Knowledge (Warfare), or information concerning dark spirits in the case of Knowledge (Spirit World). Threat may be spent by the GM to omit a vital detail about the subject at hand, while Despair may be used to seed the character with misinformation and outright falsehoods.

### History

The history of the world extends tens of thousands of years into the past. Some scholars spend their entire lives dedicated to learning about just one era, sometimes even just a specific dynasty or event or person.

This skill represents a character's knowledge and understanding of history in all its facets. This could be knowledge about past Avatars, kings or queens, nations, or

Ranged (Light) check difficulties are determined by distance to the target. The difficulty may be modified by maneuvers the character makes and specific combat situational modifiers described in **Chapter VI: Conflict and Combat**. Using a ranged weapon while engaged with an enemy increases the difficulty of the check by one.

### Bending (Variable)

Almost all of a bender's special abilities are determined by their skill in the respective bending skill. This is a skill exclusive to the Bender class. Bending Arts grants an additional synergy bonus to the Bending skill, granting the player character an additional Ability dice on all bending checks if the Bending Arts skill is greater than or equal to the Bending skill; if Bender Arts is rank 5, the synergy bonus is an additional Mastery dice.

Unlike the other skills, Bending is not tied to a single attribute (i.e. Martials Arts governed by Body). Instead, each roll for a successful bending technique is governed by a technique's specifically stated attribute. For example, a Flame Kick is governed by Body while Water Whip is tied to Agility. Each element is partial to one attribute but not all techniques will reflect that affinity. This encourages players to spread their points out as well as flexibility with bending archetypes, rather than piling everything into one attribute. This skill is exclusive to bender classes. More about the Bending skill is explained in **Chapter VIII: Bending**.

generally anything that isn't covered by the other Knowledge skills.

- If a character needs to recall past Avatars in the cycle, he would make a History check.
- When determining whether an old city is in the desert or the jungle, a character might make a History check.
- If a Player Character is trying to recall information from a past gaming session, a GM might allow a character to probe their memory with a History check.

History checks naturally become more difficult the more obscure or generally unknown the information might be.

### Spirit World

The Spirit World is a parallel plane of reality that coexists alongside the mortal world, and is home to the spirits, immortal supernatural entities which often embody different aspects of life and nature. In a time where the Spirit and material worlds are once again merged, knowledge about which spirits are good natured and which want to steal a character's face is more important than ever.

- When a character wants to identify a spirit, or learn about its disposition, a Spirit World check would be warranted.
- Knowing how to reach the Spirit World or a specific place within it would require a Knowledge check of this kind.

- Communicating or interacting with spirits may necessitate a Spirit World check.

This check is generally difficult by default, as few individuals have the knowledge required to successfully understand and navigate the Spirit World. The check becomes more difficult per how much import the GM places on the information.

## Nature

A vast range of fauna inhabit the world of Avatar; most of the animals present in the world are notably chimeras or crossbreeds of two real world animals. There are certain exceptions though, such as Kuei's pet bear, Bosco, the herbalist's cat, Miyuki, or the messenger hawk. Using the chimera as a jumping-off point, the GM should feel free to include entirely new creatures whenever it would suit the narrative, keeping in mind that the source material is rife with plenty of unexplored opportunities like the buffalo-deer and the wolfbat.

Nature also represents a character's knowledge of local flora and the understanding of some of its properties. Characters may need to know the difference between a deadly poison or delicious tea.

- Used to check for poisonous or healing herbs in each area along with identifying unknown substances, or other natural oddities.
- When the character first encounters a creature of an unfamiliar species, a Nature check can be made to identify the general nature of the beast. This may be used to avoid potentially aggressive animals.
- Knowing which trees produce the sturdiest wood.
- If a character wishes to tame, or attempt to tame, an unusual animal, Nature may assist him in identifying a quirk or quality of the creature that the character can use to her advantage.
- Understanding the climate and weather patterns.
- Knowing the difference between a moose lion protecting her young and a badgermole on a rampage would require a Nature check.

The difficulty for a Nature check should be based upon both how often the character interacts with this species as well as the relative rarity of the creature; likewise, difficulty should vary depending on the flora in question, its general rarity, the character's "understanding" of its properties and the plant's general utility in the story. As always, the GM has the ultimate discretion in determining how hard it is to find, identify, or comprehend natural phenomena.

## Geography

Prior to the Hundred Year War, the world of Avatar was rigidly divided between the four nations, each of which had a unique defining landscape and geographical features; but the world is much smaller now, and anyone may traverse the continents for nearly any reason (especially commerce). Knowledge about the physical terrain, the landmarks, and the climate of a given region will always come in handy to travelers.

- A character attempting to locate the Misty Palms Oasis in the Si Wong desert would need to make a Geography check.
- Knowing the quickest route between point A and point B would necessitate a Geography check.
- Identifying the highest peak in a mountain range or other landmarks would require a Geography check.

Geography checks are generally an average difficulty and become more difficult the more information a character purports to know. If the location or identification of a landmark is key to the story, a GM may raise the difficulty where it is appropriate.

## Streetwise

In an increasingly fast-paced world, the only way to know what's going on is by keeping your ear to the streets. Finding a local gang leader can be tough in areas with tighter official security. But even knowing who to talk to might be tough because the range of cultures intermixing is so great. Not everything relevant can be learned about the Fire Nation by eavesdropping on a couple of travelers. Those who listen find that a lot can be learned if you know where to look.

- If a character needs to find out what illegal activities take place in a town and who coordinates them, he could make a Streetwise check.
- When determining the best location to acquire critical supplies, a Streetwise check might reveal locations where the goods can be found at a reasonable price.
- When interacting with someone from the inner ring of Ba Sing Se, a character might make a Streetwise check to know what behaviors are considered necessary and polite and what could be considered offensive.

The difficulty of a Streetwise check is generally proportionate to the rarity or obscurity of the information required. The difficulty of the task should also be challenging if the individual must get his hands dirty to acquire the information.

## Culture

Art, cuisine, architecture, and even fashion are all facets of the day-to-day lives of the people living in this world. Sometimes a character needs to know what to wear to an occasion or event; other times they may need to identify the make and model of an airship or seafaring vessel. A character with a working knowledge of The Arts is important to any worldly party.

- Knowing the layout of a building would require a skill check in Culture.
- Identifying food or fashion to blend in requires a character to make a Culture skill check.
- A character would need to make a skill check in Culture to understand and apply a blueprint for crafting an item or vehicle.

The more obscure or rare a piece of the information, the more difficult this skill check becomes. Information that

would be classified or kept secret, for example the blueprint to the Earth palace, would be very difficult to acquire and thus out-of-reach of most players.

## Warfare

The world of Avatar has been shaped for centuries by warfare. From the ancient conflicts that established the Fire Nation to the conquests of Chin the Conqueror to the more recent Hundred Year War, warfare has played a large part in the history and lives of people throughout the world. This skill covers a character's knowledge of conflict, both on the ground and at sea. Many things factor into this, from training and insight on the strategies and tactics of modern warfare, to an awareness of the personnel and technology of the factions involved, to the knowledge gained from studying the other great wars in history.

- A character's knowledge of the strategies and tactics of naval, ground, or even air warfare is represented by the Warfare skill.
- Any time a character wants to remember details about a significant event, organization, or individual who played a role in a conflict, he should make a Warfare check.
- Wanting to point out the weak points of a ship's hull or armor would necessitate a Warfare check.

The difficulty of the Warfare check is based upon how hard it would be to acquire the information the character purports to know. Classified, highly localized, or ancient information is obviously more obscure, while standardized structures and patterns that the character has encountered before are much easier to remember.

# IV – TALENTS

Player characters are often distinguished by their special abilities. Where a minor character might surrender to overwhelming odds, a hero is expected to dramatically defeat his foe and triumph. Talents provide a game mechanic for a character to perform tasks with superhuman flair and ability. These generally represent specialized techniques or tricks that a character has mastered—typically through intense practice and study.

Talents can also represent traits a character has acquired throughout their career. Talents are linked to a character's identity, specifically his identity as represented by his class. A character is likely to be more successful when engaged in actions for which he has both a skill and a talent appropriate for the situation.

Talents have more narrow applications than skills, generally. Players gain most of their techniques and traits by spending their experience points to acquire them.

## Types

Many talents are specifically associated with physical conflict. Instead of a normal attack, instead, during their action, characters may perform techniques to damage, distract, or disable an opponent. Traits provide passive and persistent bonuses which often synergize with a character's abilities. The nature of combat talents within a talent tree reinforces the archetypical nature of a class or specialization. Specializations that focus on avoiding physical conflict have fewer combat talents than those that are devoted to it.

The Bender specialization trees uniquely include talents that are associated with bending. Rather than representing a modification of an individual's natural abilities, these talents are all linked to the character's ability to channel their chi, their mastery of the bending arts, and their connection to the Spirit World. Just as some characters acquire new physical abilities, Benders grow in their ability to bend the elements.

## Talent Descriptions

An explanation of the descriptions for each of the talents used in **Avatar: The Second Age** follows. Every entry includes the information required for gameplay.

**Trigger** explains whether a talent is always in use (Passive) or if a character must take some sort of action to activate it (Active). If a activation is required, the type of action necessary is indicated. Some talents can be activated on other characters' turns, or in the middle of combat (counter maneuver, incidentals out-of-turn). If this is the case, the Trigger will indicate such.

Every tree offers access to Dedication. This talent is the only way that a character can increase one of his characteristics after creation is complete. It only ever appears once in each tree and generally in one of the last slots.

## Multiple Ranks

Many trees have multiple entries for a single talent. This is because many of the talents can be learned repeatedly. When a character learns a talent for a second—or later—time, she gains an additional rank of the talent. With few exceptions, there is no set limit to the number of ranks that a character can possess of a given talent.

Talents that are not ranked can only be purchased a single time. If a character is advancing through a specialization tree and reaches a talent with ranks that he has already acquired from another specialization tree, then he automatically purchases that talent on his new tree without spending experience points.

## Talent Trees

Any time a player wishes to select a new talent for his character, he must first make certain that it is currently accessible from one of the character's available specialization trees. To navigate to a new talent, the character must have already purchased all the preceding talents listed on the tree, so that he can draw a "line" from the top of the tree, through purchase talents, to the new talent.

All such descents must follow the available lines shown on each tree. Note that for some trees, directly descending a column is not possible, because there is a break in the listing. In these cases, the character must first descend a neighboring column, and then follow the line over before moving up or down the tree to access a desired talent.

**Ranked** indicates if a talent can be purchased multiple times (Yes) or only once (No).

**Class** references the specialization trees that provide access to the talent. Note that for ranked talents, some of these trees may allow the character to purchase the talent more than one time.

The final paragraph details the specific game mechanics involved in using the described talent.

# Talents

What follows is a list of available talents and their descriptions.

## Adversary

Upgrade the difficulty of any combat check targeting this character once per rank of Adversary.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** NPC only

## Adverse Conditioning

Once per game session, the character may remove two Setback dice from any one skill check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

## Animal Companion

Upon a successful **Hard (3) Animal Handling check**, the character creates a bond with a single animal with which he is currently interacting. This cannot be done during structured encounters and may only be achieved once per game session. This animal must have a silhouette less than the character's ranks in Animal Handling when the bond is created. This means that a character with 1 rank in Animal Handling could only bond with a silhouette 0 creature. The bond persists as long as the character chooses it to, although at the GM's discretion, the bond may also be broken due to abusive treatment or other extenuating circumstances.

As long as the bond persists, the animal remains near the character, and the controlling player dictates the animal's overall behavior (although, since the animal is only bonded with the character, not dominated, it may still perform certain inconvenient actions such as scratching furniture, consuming rations, and marking territory). The character adds one Bonus dice to all Animal Handling skill checks involving this companion.

Once per round during an encounter, the character may spend one maneuver to direct his animal in performing one action and one maneuver. The animal must be within hearing and visual range of the character (generally medium range) to do this. Otherwise, the animal does not contribute to the encounter. The specifics of its behavior are up to the player and the GM.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

## Animal Whisperer

The character gains one Bonus dice per rank of Animal Whisperer to any tasks he instructs a creature to perform.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

## Armor Master

When wearing armor, the character increases his total soak value by one.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

## Armor Master (Expert)

When wearing armor with a soak value of two or higher, the character increases his melee and ranged defense by one.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

## Attack of Opportunity

The character gains +1 Bonus dice on all combat checks against disoriented, immobilized, or staggered targets per rank of Attack of Opportunity.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Chi Blocker

## Bad Cop

The character may spend two Advantage from a Deception or Intimidation check to upgrade the ability of a single ally's subsequent Social Interaction skill check against the same target in the same encounter. Upgrade the ability a number of times equal to the character's ranks in Bad Cop. A single check may only benefit from one use of Bad Cop.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

## Balance

The character may perform the Balance maneuver. If they do so, they cannot be knocked prone until the beginning of their next turn.

- **Trigger:** Active (Maneuver)
- **Ranked:** No
- **Class:** Earthbender, Chi Blocker

## Barrage

Adds one damage per rank of Barrage to a successful Ranged attack made from long or extreme range.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

## Battle Meditation

The character may take the Battle Meditation action. To perform this action, he must make an **Average (2) Meditation check**. If successful, he increases one attribute for his character by one for the remainder of the encounter, and suffers four strain. A character's individual attributes may each only be increased once by Battle Meditation during an encounter.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:** Chi Blocker

## Battle Meditation (Expert)

As an incidental, when performing the Battle Meditation action, the character may increase the difficulty of the Meditation check to Hard (3). If she does so, she suffers one strain instead of four.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

## Battle Meditation (Master)

When performing the Battle Meditation action, each Triumph may be spent to increase an additional attribute by one.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Biggest Fan*

Once per session, the character may take a Biggest Fan action to make a **Hard (3) Persuasion check**. If successful, one NPC of the character's choice in the current encounter turns out to be the character's self-proclaimed "biggest fan." The exact effects of this vary depending on the NPC and the situation. They can include drastically decreasing the difficulty of social interaction skill checks the character makes targeting his biggest fan, the fan being willing to perform minor or even significant favors for the character, or the character even becoming a recurring ally in the narrative.

At the GM's discretion, this talent may not be able to target certain NPCs whose adversarial nature is vital to the plot, or NPCs who would be unable to appreciate the character's work such as beasts, spirits, and enemies.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:** Entertainer

#### *Blademaster*

Once per game session, the character may reroll any One-Handed or Two-Handed combat check involving a bladed weapon.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Bodyguard*

Once per round on the character's turn, the character may perform a Bodyguard maneuver to protect one ally he is engaged with. He then voluntarily suffers a number of strain no greater than his ranks in Bodyguard. Until the start of the character's next turn, upgrade the difficulty of all combat checks targeting the protected ally a number of times equal to the strain suffered by the character.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Bodyguard (Expert)*

Once per encounter, when an ally protected by the character's Bodyguard maneuver would suffer a hit from a combat check, the character may choose to suffer that hit instead of the ally.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** No
- **Class:**

#### *Bounce Back*

Once per round on the character's turn, the character may stand up from prone or a seated position as an incidental.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:** Airbender, Chi Blocker

#### *Bought Intel*

When required to make a Knowledge skill check, the character can instead make a Bought Intel action. He spends a number of copper pieces equal to 50 times the difficulty of the check and counts as succeeding on the check with one uncanceled Success. At the GM's discretion, the character may not be able to use this ability if the information sought is particularly esoteric or hard to find, or if the character is in a situation where he could not purchase information (such as marooned in the middle of the desert with no messenger hawk).

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

#### *Brace*

As a maneuver, the character may Brace himself. This allows a character to remove one Setback dice per rank of Brace from the next skill check based on changing conditions, inclement weather, unstable surfaces, high winds, rocking boats, or other disruptive physical obstacles that would make a skill check more difficult.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Brawler*

The character deals +1 damage on all successful unarmed combat skill checks per rank of Brawler.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Bribery*

Before making a social check, the character may perform a Bribery maneuver and spend up to 50 copper per rank of Bribery. For every 50 copper spent, the character upgrades the ability of the skill check once. How the money accomplishes this can be up to the player and GM, but could take the form of gifts, favors, or even information, like blackmail, that gives the character the upper hand in the interaction.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Brute Strength*

The character deals +1 damage on all successful melee combat skill checks per rank of Brute Strength.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Cartographer*

Remove one Setback dice per rank of Cartographer from all Navigation checks. In addition, Navigation checks take 50% less time. This does not increase with multiple ranks of Cartographer.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Chakras Aligned*

The character adds one Bonus dice to all skill checks based on their Chi attribute.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Chi Disruption*

As an action, the character may perform a **Hard (3) Martial Arts check** to deal Stun Damage instead of wounds in addition to blocking a bending opponent from using their Forms and bender talents until the beginning of the bender's turn in the **next round**. This damage ignores soak.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:** Chi Blocker

### *Chi Disruption (Expert)*

The user may upgrade the difficulty of **Chi Disruption** to stagger the target on a successful unarmed combat check for one turn per upgraded difficulty dice.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Chi Blocker

### *Chi Disruption (Master)*

Chi Disruption immobilizes the target until the end of their next turn.

- **Trigger:** Passive
- **Ranked:** No
- **Class:** Chi Blocker

### *Clever Solution*

Once per game session, the character can choose to make one skill check using Charisma rather than the attribute typically linked to that skill. When he does this, he must explain how, in this instance, his personality is helping him overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### *Codebreaker*

The character adds one Bonus dice to his Decipher skill checks equal to his ranks in Codebreaker.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Command*

Gain a Bonus dice when making Leadership checks (or other checks to inspire, lead, or rally an audience) per rank of Command. Inspired targets also add a Bonus dice per rank to any subsequent Discipline checks they make over the next 24 hours.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Commanding Presence*

The character removes one Setback dice per rank of Commanding Presence from his Leadership and Discipline checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Confidence*

The character may decrease the difficulty of any Discipline check to avoid the effects of fear by one level per rank of Confidence. If she decreases the difficulty to zero, she does not have to make the Discipline check.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Contraption*

Once per game session, the character can take a Contraption action. With a successful **Hard (3) Engineering check**, the character can fashion a device to solve a current problem using the tools and other items on hand. This device must be approved by the GM and functions for the duration of the current encounter only. The items are lost in the process. A Triumph may be spent to hold the contraption over into the next game session.

- **Trigger:** Active (Action)

- **Ranked:** Yes
- **Class:**

### *Convincing Demeanor*

Remove one Setback dice per rank of Convincing Demeanor from any Deception, Perform or Sleight-of-Hand check.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Coordinated Assault*

The character may make a Coordinated Assault maneuver. If he does so, a number of allies engaged with him equal to his ranks in Leadership gain Advantage on combat checks they make until the beginning of the character's next turn. The range of this maneuver increase by one band per rank of Coordinated Assault.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

### *Counterstrike*

When an attacker misses, if the character has not reached their two maneuver limit, he may perform a counter maneuver.

- **Trigger:** Passive
- **Ranked:** No
- **Class:** Chi Blocker, Fighter

### *Craftsman*

Remove one Setback dice per rank of Craftsman from all Engineering and Crafting checks per rank of Craftsman. In addition, the cost to create, upgrade, or repair items decreases by half. This halving bonus does not stack with multiple ranks in Craftsman.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Crippling Blow*

The character may voluntarily increase the difficulty of a combat check by one to deal a crippling blow. If he succeeds and deals damage to the target's wound threshold, the target suffers one strain whenever he moves for the remainder of the encounter.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:** Chi Blocker

### *Cryptographer*

The character may reduce the difficulty of a Decipher skill check by one per rank of Cryptographer.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Deadeye*

The character may take voluntarily suffer a number of strain to increase the damage of his next Ranged attack by half the strain (rounded up) suffered.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### *Deadeye (Expert)*

The character may take voluntarily suffer a number of strain to increase the damage of his next Ranged attack equal to the number of strain suffered. This replaces the basic Deadeye talent.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Deadly Accuracy*

Each time the character gains a rank of Deadly Accuracy, she must choose one combat skill. The character may add her basic training ranks in that combat skill as additional damage to one hit of a successful attack made using that skill. She cannot choose the same combat skill twice.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Dedication*

Each rank permanently increases a single attribute of the player's choice by one point. This cannot bring an attribute above 6.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** All

#### *Defensive Training*

When the character wields a One-Handed or Two-Handed weapon, that weapon gains ranks in the Defensive item quality equal to the character's ranks in Defensive Training (in addition to any ranks in Defensive the weapon already has).

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Deflect*

When the character suffers a hit from a ranged combat check, after damage is calculated (but before soak is applied), the character may take a Deflect incidental. He suffers 3 strain and reduces the damage dealt by that hit by a number equal to 2 plus his ranks in Deflect.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** Yes
- **Class:**

#### *Deflect (Expert)*

When the character suffers a hit from a ranged combat check and uses the Deflect incidental to reduce the damage from that hit, after the attack is resolved, the character may spend Despair or three Threat to automatically hit one target within medium range, dealing the same damage as the hit from the initial ranged attack.

The ranged attack's hit must be one that can be deflected and redirected (generally only solid objects such as rocks or arrows; anything else is subject to GM oversight). This talent may not be used if the original attack incapacitates the character.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** No
- **Class:**

#### *Deflect (Master)*

If the user did not make a combat check during his previous turn, he suffers 1 strain when taking the Deflect incidental instead of 3.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Deft Hands*

The character adds one Bonus dice to their Slight-of-Hand skill check when picking a lock or someone's pocket.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Determination*

The character gains +3 to their strain threshold.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Disarm*

After a successful combat check, the character may spend two Advantage to disarm his foe.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Disorient*

After a successful combat check, the character may spend two Advantage to disorient her foe. Disoriented targets add a Setback dice to all skill checks. The target is disoriented for a number of rounds equal to the attacker's ranks in Disorient.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Distraction*

The character may make a Distraction maneuver and suffer a number of strain no greater than his ranks in Deception. If he does so, an equal number of adversaries or NPCs he is engaged with suffer one Threat on checks they make until the beginning of the character's next turn. The range of this maneuver increases by one band per rank of Distraction.

The character selects a number of targets to be affected by Distraction no greater than Advantage rolled and can choose to have this talent not affect NPC allies. It may be that he explains his tactics to the NPCs beforehand, or that they know him well enough to be used to his antics.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Distraction (Expert)*

When affected by Distraction, NPCs suffer two Threat when making checks targeting the character's allies instead of one Threat.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Dodge*

When targeted by a combat check, the character may choose to immediately perform a Dodge incidental to suffer a number of strain, then upgrade the difficulty of the combat check by that number. The number of strain suffered cannot exceed his ranks in Dodge.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** Yes
- **Class:** Airbender, Firebender

#### *Dual Wield*

The character lowers the difficulty of all two-weapon fighting checks by one per rank of Dual Wield.

- **Trigger:** Passive

- **Ranked:** Yes
- **Class:**

#### *Duelist*

The character adds one Bonus dice to his melee checks when engaged with only a single opponent.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Durable*

The character may reduce a Critical Injury result he suffers by 10 per rank of Durable, to a minimum of one.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Eagle-Hawk Awareness*

Allies within short range of the character add a Bonus dice to their Perception and Instinct checks. Allies engaged with him add two Bonus dice instead.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Empathy*

The character adds a Bonus dice to all Persuasion, Empathy, and Negotiation checks.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Enduring*

The character gains +1 soak per rank of Enduring.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Evasive Maneuver*

The character may make perform an Evasive Maneuver when piloting an airship or sailing at sea. The character selects an opponent and makes an Opposed Piloting or Sailing check. If he succeeds, the opponent cannot make any attacks against the character's vehicle for a number of rounds equal to the number of Success results. This talent can only be performed once per encounter.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

#### *Excellent Swimmer*

The character may move through water as though it were normal terrain. Particularly harsh conditions, such as running rapids or powerful ocean currents, may still impose significant difficulties and thus the GM has ultimate discretion.

- **Trigger:** Passive
- **Ranked:** No
- **Class:** Sailor, Waterbender

#### *Expert Tracker*

Remove a Setback dice per rank of Expert Tracker from checks to find or follow tracks. Checks made to track targets take 50% less time than normal. This does not decrease with additional ranks of Expert Tracker.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Fateful Spirit*

Once per game session, the character may add two Bonus dice to any one skill check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Fearsome*

When an opponent becomes engaged with the character, the character may force the opponent to make a fear check with the difficulty equal to the character's ranks in Fearsome. At the GM's discretion, some adversaries may be immune to this talent based on the type of adversary or the ongoing circumstances.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Feather Foot*

The character Gains +1 Bonus dice to all Acrobatics checks.

- **Trigger:** Passive
- **Ranked:** No
- **Class:** Airbender

#### *Fencer*

The character may perform One-Handed Weapon combat checks using their Agility rating instead of Body.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Field Commander*

The character may take a Field Commander action. By successfully passing an **Average (2) Leadership check**, a number of allies equal to his Charisma may immediately suffer one strain to perform one maneuver. This does not count against the limit against maneuvers per turn. If there are any questions as to the order in which allies act, the character using Field Commander is the final arbitrator.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

#### *Field Commander (Expert)*

When taking a Field Commander action, the character may affect allies equal to twice his Charisma. In addition, he may spend Triumph generated on his Leadership checks to allow one ally to suffer one strain to perform an action, rather than a maneuver.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Fisticuffs*

The character adds one Bonus dice to all unarmed combat checks, including those made with martial weapons.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

### *Focus*

Before making a skill check, the character may perform the Focus maneuver. The character suffers one strain to upgrade the ability of the skill check once.

- **Trigger:** Active (Maneuver)
- **Ranked:** No
- **Class:**

### *Forager*

Remove up to two Setback dice from skill checks to find food, water, shelter, wild game, herbs, etc. Survival and Botany checks take half the time. If another skill would reduce the time by half, these effects do not stack.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

### *Frenzied Attack*

When making a melee combat check, the character may suffer a number of strain, then upgrade the ability of his combat check by that number. The number cannot exceed his ranks in Frenzied Attack.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes
- **Class:**

### *Good Company*

When attempting a Persuasion or Negotiation check, the character may suffer a number of strain to downgrade the difficulty of the check a number of times equal to the strain suffered. This number cannot exceed her ranks in Good Company. When the character is the target of a Persuasion or Negotiation check, the character may suffer a number of strain to upgrade the difficulty of the check a number of times equal to the strain suffered. This number cannot exceed her ranks in Good Company.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** Yes
- **Class:** Diplomat

### *Good Cop*

The character may spend two Advantage from a Persuasion or Negotiation check to upgrade the ability of a single ally's subsequent Social Interaction skill check against the same target in the same encounter. Upgrade the ability a number of times equal to the character's ranks in Good Cop. A single check may only benefit from one use of Good Cop.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Grit*

Each rank of Grit increases a character's strain threshold by one.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Gut Instinct*

The character adds a Bonus dice per rank of Gut Instinct to all Instinct checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Headstrong*

On any turn in which the character is staggered or disoriented, he may perform the Headstrong action—this action may be specifically performed even though he is normally barred from performing actions when staggered. He makes a **Daunting (4) Discipline check**. If he succeeds, he is no longer staggered or disoriented. The difficulty of this check decreases by one per additional rank of Headstrong, to a minimum of Easy (1).

- **Trigger:** Active (Action)
- **Ranked:** Yes
- **Class:**

### *Headstrong (Expert)*

The character may use his Headstrong action to recover from being incapacitated due to exceeding his strain threshold. On his next turn after being incapacitated, he may make a **Formidable (5) Discipline check** as his Headstrong action. If he succeeds, decrease his strain to one below his strain threshold. The difficulty of this check decreases by one per rank to a minimum of Easy (1).

- **Trigger:** Active (Action)
- **Ranked:** Yes
- **Class:**

### *Heroic Fortitude*

The character may suffer one strain to ignore the effects of ongoing Critical Injuries on any Body or Agility related checks; she must suffer one strain per check each time she wishes to ignore the effects of her Critical Injuries and the Critical Injuries. She continues to suffer from the injury itself.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### *Hidden Storage*

Any large equipment, vehicle or other vessel that the character owns has one or more hidden compartments for smuggling appropriately-sized gear. The number of compartments is up to the player, but cannot be enough to hold a total encumbrance value of items more than the character's ranks in Hidden Storage. The size of the compartments is proportional to the size of the vessel or storage unit in question. Any checks to detect these compartments have a Formidable (5) difficulty.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Hunter*

The character adds a Bonus dice per rank of Hunter to all skill checks when interacting with wild beasts and animals, including combat checks. Add +10 per rank to all Critical Injury rolls against animals per rank of Hunter.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Improvised*

The character adds +1 damage per rank of Improvised to any successful attacks made using an improvised weapon.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Incite the Crowd*

Once per game session, the character can take an Incite the Crowd action to make a **Hard (3) Persuasion check**. If successful, a number of beings up to twice his ranks in Persuasion become

moved by the character's words and will attempt to take action, whether against an organization or authority, or for the benefit of the party, until the end of the encounter. This may be due to something the character did or said, or just because of their predisposition.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

#### *Indistinguishable*

The character's appearance is so common that people have a hard time identifying distinguishing traits. Opposing characters upgrade the difficulty of any checks made to identify him once per rank of Indistinguishable.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Insight*

Perception becomes a class skill if it is not already. In addition, the character can choose one Knowledge skill to take as a class skill.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Inspiring Rhetoric*

The character may take the Inspiring Rhetoric action; making an **Average (2) Leadership** or **Empathy check**, for each Success, one ally within close range recovers one strain. For each Advantage, one ally benefiting from Inspiring Rhetoric recovers one additional strain.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

#### *Inspiring Rhetoric (Expert)*

Each ally affected by Inspiring Rhetoric gains one Bonus dice on all skill checks for a number of rounds equal to the character's ranks in Leadership or Empathy (whichever is larger); this does not stack with itself.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Inspiring Rhetoric (Master)*

The character may voluntarily suffer 1 strain to perform Inspiring Rhetoric as a maneuver instead of an action.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Intense Presence*

The character may suffer a number of strain equal no greater than her ranks in Intense Presence to downgrade the difficulty of any check using the Charisma attribute by the number of strain suffered.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes
- **Class:**

#### *Intimidating*

When attempting an Intimidation check, the character may suffer a number of strain to downgrade the difficulty of the check a number of times equal to the strain suffered. This number cannot exceed his ranks in Intimidation. When the character is the target of an

Intimidation check, the character may suffer a number of strain to upgrade the difficulty of the check a number of times equal to the strain suffered. This number cannot exceed his ranks in Intimidation.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** No
- **Class:**

#### *Inventor*

When crafting new items, or modifying existing ones, the character may choose to add a Bonus dice or remove a Setback dice from the check per rank of Inventor.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Jury Rigged*

The character chooses one personal weapon or piece of armor and may do one of the following per rank of Jury Rigged: increase the damage of the weapon by one; decrease the Advantage cost on its critical or any single other effect by one to a minimum of one; or increase armors ranged or melee defense by one. Alternatively, he can decrease the encumbrance of the item by two to a minimum of one. This bonus increases the value of the item by 20% per modification.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Tinkerer

#### *Kill with Kindness*

Remove one Setback dice per rank of Kill with Kindness from all Persuasion, Leadership, and Perform checks the character attempts.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Knockdown*

After hitting with a melee attack, the character may knock the target prone by spending a Triumph. If the target is larger than the character, it requires one additional Triumph for each silhouette larger.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Know Somebody*

Once per game session, when attempting to purchase a legally available item, the character may reduce its rarity by one level per rank of Know Somebody.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes
- **Class:**

#### *Knowledge Specialization*

When the character first acquires this talent, he may choose one Knowledge skill. When making checks with that skill, he may spend Triumph to gain additional successes equal to his ranks in Intellect. This talent can be acquired multiple times, but each Knowledge Specialization can only be associated with one Knowledge skill.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Known Blueprint*

Once per game session, the character may spend a maneuver to make a **Hard (3) Engineering check**. Success means the character is familiar with a building or vehicle's design. He now knows the location of critical components or facilities within the building or vehicle as well as his own location. He can also plan unconventional routes around obstacles.

- **Trigger:** Active (Maneuver)
- **Ranked:** no
- **Class:**

#### *Let's Ride*

Once per round on the character's turn, the character may mount or dismount from a vehicle or creature, or get behind the controls of any operable vehicle, as an incidental instead of a maneuver.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:** Sailor

#### *Lethal Blows*

The character adds +10 per rank of Lethal Blows to any Critical Injury rolls inflicted on opponents.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Lightning Reflexes*

Once per game session, the character can choose to make one skill check using Agility rather than the attribute typically linked to that skill. When he does this, he must explain how, in this instance, his agile prowess is helping him overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Longshot*

Once per round before making a non-thrown ranged attack, the character may perform a maneuver to attempt a Longshot. Longshot increases the maximum range of his ranged weapon up to one range band per rank of Longshot. For each rank beyond the normal maximum of the weapon, upgrade the difficulty of the ranged check by one (this is in addition to the increased difficulty of the shot due to the longer range).

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Longshot (Expert)*

Successful ranged attacks made using Longshot add +1 damage for each rank in Longshot (including Expert).

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Malicious*

The character adds a Bonus dice to all Intimidation and Deception checks.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Manipulation*

*Bender talent.* The character adds one Bonus dice to all Bending skill checks per rank of Manipulation.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Bender

#### *Martial Artist*

The character adds a Bonus dice to all Martial Arts checks.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Master Cartographer*

Once per round, the character may voluntarily suffer two strain to decrease the difficulty of the next Navigation or Knowledge (Geology) check by one, to a minimum of Easy (1).

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master Craftsman*

Before making a Crafting or Engineering check, the character may suffer two strain to decrease the difficulty of the check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master Healer*

Once per round, the character may suffer two strain to decrease the difficulty of his next skill check by one when attempting to heal the wound or strain damage of another character.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master Merchant*

Before making a check when buying or selling items, or undertaking or paying off one's debts, the character may choose to suffer two strain. If the check succeeds, he sells the item for 25% more than base cost, buys it for 25% less, pays off additional debt, or gain 2 Advantage.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master Pilot*

Once per round when piloting an airship or other vehicle, the character may voluntarily suffer two strain to perform any action as a maneuver instead.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master of Shadows*

Once per round, the character may voluntarily suffer two strain to decrease the difficulty of the next Stealth or Sleight-of-Hand check by one, to a minimum of Easy (1).

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Master Sailor*

Once per round when sailing a marine vessel, the character may voluntarily suffer two strain to perform any action as a maneuver instead.

- **Trigger:** Active (Incidental)

- **Ranked:** No
- **Class:**

#### *Mental Fortress*

The character may suffer one strain to ignore the effects of ongoing Critical Injuries on any Intellect or Guile related checks; she must suffer one strain per check each time she wishes to ignore the effects of her Critical Injuries and the Critical Injuries. She continues to suffer from the injury itself.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Museum Curator*

Once per game session, the character may take a Museum Curator action. The character may make a **Daunting (4) Leadership check** to convince one NPC to relinquish their relic, artefact, scroll, or other item of historical value to the player character.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:** Archaeologist

#### *Natural Athlete*

Once per game session, the character may reroll any Acrobatics or Athletics check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Brawler*

Once per game session, the character may reroll any Martial Arts checks.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Doctor*

Once per game session, the character may reroll any healing-related checks.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Enforcer*

Once per game session, the character may reroll any Intimidation or Deception checks.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Leader*

Once per game session, the character may reroll any Discipline or Leadership check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Hunter*

Once per game session, the character may reroll any Survival or Animal Handling check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Marksman*

Once per game session, the character may reroll any ranged combat check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Mediator*

Once per game session, the character may reroll any Persuasion or Negotiation check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Navigator*

Once per game session, the character may reroll any Navigation or Knowledge (Geography) check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Outdoorsman*

Once per game session, the character may reroll any Survival or Resilience check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Rogue*

Once per game session, the character may reroll any Stealth or Sleight-of-Hand check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Scholar*

Once per game session, the character may reroll any Knowledge check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Tinkerer*

Once per game session, the character may reroll any Engineering or Crafting check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Natural Watchman*

Once per game session, the character may reroll any Perception or Instinct check.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Nerves of Steel*

The character may suffer one strain to ignore the effects of ongoing Critical Injuries on any Charisma or Chi related checks; she must suffer one strain per check each time she wishes to ignore the effects of her Critical Injuries and the Critical Injuries. She continues to suffer from the injury itself.

- **Trigger:** Active (Incidental)

- **Ranked:** No
- **Class:**

#### *Nimble Flow*

Remove a Setback dice for each rank of Nimble Flow from Acrobatics, Sleight-of-Hand, and Stealth skill checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Nobody's Fool*

The difficulty of any Persuasion, Intimidation, or Deception checks attempted against the character is upgraded once for each rank of Nobody's Fool.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Outdoorsman*

The character removes a Setback dice per rank of Outdoorsman from checks to move through terrain or manage terrain or environmental effects. Decrease overland travel times by 50%. This does not decrease with multiple ranks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Parry*

When the character suffers a hit from a melee combat check, after damage is calculated (but before soak is applied), the character may take a Parry incidental. He suffers 3 strain and reduces the damage dealt by that hit by a number equal to 2 plus his ranks in Parry. This talent may only be used once per hit when the character is wielding a One-Handed or Two-Handed weapon.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** Yes
- **Class:**

#### *Parry (Expert)*

If the user did not make a combat check during his previous turn, he suffers 1 strain when taking the Parry incidental instead of 3.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Physical Training*

The character adds one Bonus dice per rank of Physical Conditioning to his Athletics and Resilience checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Plausible Deniability*

Remove a setback dice per rank of Plausible Deniability from all Intimidation and Deception checks the character attempts.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Point Blank*

The character adds one damage per rank of Point Blank to one successful ranged attack made while at short range or engaged.

- **Trigger:** Passive
- **Ranked:** No

- **Class:**

#### *Precision*

Once per round on the character's turn, the character may perform a Precision maneuver before attempting a combat check and voluntarily suffer a number of strain. The number of strain cannot exceed his ranks in Precision. He then decreases the target's defense (ranged and melee) by one per strain suffered for that combat check.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

#### *Precision Strike*

The character may perform Martial Arts combat checks using their Agility rating instead of Body.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Pressure Point*

When making a Martial Arts check against a living opponent, the character may choose to forgo dealing damage as wounds, instead dealing the equivalent damage as strain, plus additional strain equal to his Chi rating. These checks cannot be made with any weapons, but this strain damage is not reduced by soak.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Quick Draw*

Once per round on the character's turn, she may draw or holster an easily accessible weapon as an incidental, not a maneuver. This talent also reduces the amount of time to draw or stow a weapon that usually requires more than one maneuver to properly prepare or stow, by one maneuver.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Quick Fix*

Once per game session, the character can choose to make on skill check using Guile rather than the attribute typically linked to that skill. When he does this, she must explain how, in this instance, her wit is helping her overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Quick Strike*

When performing a combat check, the character adds a Bonus dice per rank of Quick Strike to combat checks against any target that has not yet acted in the encounter.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Rapid Reaction*

The character may suffer a number of strain to add an equal number of Success to any Perception or Instinct check to determine initiative order. The number may not exceed his ranks in Rapid Reaction.

- **Trigger:** Active (Incidental, Out of Turn)
- **Ranked:** Yes
- **Class:**

### Rapid Recovery

When this character heals strain after an encounter has concluded, he heals one additional strain per rank in Rapid Recovery.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Relic Hunter

Once per game session, the character may take an action to make a **Hard (3) Knowledge (History) check** regarding a single relic, ruin, or piece of history (subject to GM's approval). If successful, the character knows an amount of information about the item based on the number of Success rolled.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

### Researcher

The character removes one Setback dice per rank of Researcher from all Knowledge checks. Researching takes 50% less time (this does not increase with multiple ranks of Researcher).

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Respected Scholar

The character downgrades the difficulty of checks to interact with institutions of learning and all Knowledge checks equal to his ranks in Respected Scholar.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Resolve

When the character suffers strain as the result of an attack or negative outcome on a skill check, he suffers one less strain per rank of Resolve, to a minimum of one. This does not apply to voluntary strain loss.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Salvager

With an **Average (2) Engineering check**, the character may harvest components and parts from a device or item.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

### Scornful Diatribe

The character may take the Scornful Diatribe action; making an **Average (2) Persuasion or Perform check**, for each Success, one enemy within short range suffers one strain. The character can also spend Advantage; for every Advantage spent, one affected target suffers 1 additional strain.

- **Trigger:** Active (Action)
- **Ranked:** No
- **Class:**

### Scornful Diatribe (Expert)

Each enemy affected by Scornful Diatribe suffers a Setback dice on all skill checks for a number of rounds equal to the character's ranks in Persuasion or Perform (whichever is higher); this does not stack with itself.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

### Scornful Diatribe (Master)

The character may voluntarily suffer one strain to perform Scornful Diatribe as a maneuver instead of an action.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### Sea Legs

The character gains a Bonus dice to all Sailing checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Second Wind

Once per encounter, the character may use a Second Wind incidental to recover an amount of strain equal to his ranks in Second Wind.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes
- **Class:**

### Secret Technique

When making a check using the Martial Arts skill, the character may use Chi instead of Body.

- **Trigger:** Passive
- **Ranked:** No
- **Class:** Monk

### Shortcut

During a chase, the character adds a Bonus dice equal to his ranks in Shortcut to any checks made to catch or escape an opponent. This applies to characters and creatures located using the Survival skill as well.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### Show of Might

Once per game session, the character can choose to make on skill check using Body rather than the attribute typically linked to that skill. When he does this, he must explain how, in this instance, his brawn is helping him overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### Side Step

Once per round on the character's turn, the character may perform a Side Step maneuver to side step and attempt to avoid incoming ranged attacks. He then suffers a number of strain no greater than his ranks in Side Step. Until the start of the character's next turn, upgrade the difficulty of all ranged combat checks targeting the character a number of times equal to the strain suffered by the character.

- **Trigger:** Active (Maneuver)
- **Ranked:** No
- **Class:**

### Sixth Sense

The character adds +1 ranged defense.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Skilled Jockey*

The character removes one Setback dice per rank of Skilled Jockey from all Piloting checks and Animal Handling checks the character attempts when riding a vehicle or creature.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Smooth Talker*

When a character acquires this talent, he chooses one skill for a permanent bonus: Persuasion, Negotiation, or Deception. When making checks with that skill, he may spend Triumph to gain additional Success equal to his ranks in Smooth Talker.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes
- **Class:**

#### *Solid Repairs*

The character repairs +1 hull trauma per rank of Solid Repairs whenever he repairs a vehicle, airship, or boat.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Sound Investments*

At the beginning of each game session, the character gains copper pieces equal to his ranks in Sound Investments times 100. How this money is earned is up to the player and the GM, and could be actual investments, business dealings, or even a small legal or illegal side business. The GM can also decide that the current events of the adventure may make these funds temporarily unavailable.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Merchant

#### *Spirit Healer*

Patients under the character's supervision regain an additional wound per rank of Spirit Healer each time they recover a wound while using a spirit pool.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Spiritual Guru*

Once per game session, the character can choose to make on skill check using Chi rather than the attribute typically linked to that skill. When he does this, she must explain how, in this instance, her spiritual connecting is helping her overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Stalker*

The character adds one Bonus dice per rank of Stalker to all Acrobatics or Stealth checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Stroke of Genius*

Once per game session, the character can choose to make on skill check using Intellect rather than the attribute typically linked to that skill. When he does this, he must explain how, in this instance, his intelligence is helping him overcome this challenge.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

#### *Strong Arm*

Characters with the Strong Arm talent treat thrown weapons as if they had one step greater range, to a maximum of long range.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Stunning Blow*

When making unarmed combat checks, the character may choose to deal damage as strain instead of wounds. This does not ignore soak.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:** Chi Blocker

#### *Stunning Blow (Expert)*

When dealing strain damage with melee attacks, the character may spend 2 Advantage results to disorient his target for one for every 2 Advantage spent in this way.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:** Chi Blocker

#### *Superior Reflexes*

The character adds +1 melee defense.

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Superior Healing*

When this character makes a check to help a character heal wounds, the target heals one additional wound per rank of Superior Healing.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

#### *Swift*

The character does not suffer the penalties for moving through difficult terrain (she moves through it at normal speed, without spending additional maneuvers).

- **Trigger:** Passive
- **Ranked:** No
- **Class:**

#### *Targeted Blow*

On a successful attack during combat, the character may suffer a number of strain no greater than his Agility rating to deal one additional point of damage equal to the number of strain suffered.

- **Trigger:** Active (Incidental)
- **Ranked:** No
- **Class:**

### *Tinkerer*

The character makes one piece of equipment more modifiable. He chooses one piece of equipment and increases its number of hardpoints by one. He can only do this once per piece of equipment, but can modify a number of pieces of equipment equal to his ranks in Tinkerer. If he loses, breaks, or sells a modified piece of equipment, he may apply Tinkerer to a new one.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Toughened*

The character increases his wound threshold by two per rank of Toughened.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Earthbender

### *True Aim*

Once per round, before the character makes a ranged attack, he may perform a True Aim maneuver. By performing this maneuver, the character gains all the benefits for aiming and also upgrades one ability dice in his attack roll dice pool per rank of True Aim.

- **Trigger:** Active (Maneuver)
- **Ranked:** Yes
- **Class:**

### *Uncanny Senses*

The character adds a Bonus dice per rank of Uncanny Senses to all Perception checks.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Utility Pouch*

Once per game session, the character may suffer three strain to perform Utility Pouch as an incidental to produce a previously undisclosed—but essential—small tool from his utility belt, satchel, pockets, or backpack, with a rarity no greater than four (4). This cannot be a weapon unless the weapon has the Limited Ammo 1 quality.

- **Trigger:** Active (Incidental)
- **Ranked:** Yes

- **Class:**

### *Unarmed Specialist*

The Critical Rating threshold for unarmed attacks made by the character is decreased by 1 for each rank in Unarmed Specialist. This does not apply to attacks made with martial weapons.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:** Chi Blocker

### *Underground Contacts*

When looking to purchase illegal, exotic, or black market goods, the character may decrease an item's rarity by one level per rank in Underground Contacts. For each level an item's rarity is decreased, its cost increases by 50%.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Well Rounded*

The character chooses any two skills. They permanently become class skills.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Well Traveled*

Knowledge (History) and Knowledge (Geography) become class skills.

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

### *Wheel and Deal*

When he sells legal goods to a reputable merchant or business, the character gains an additional 10% more coins per rank of Wheel and Deal (based on the current value of the good or item).

- **Trigger:** Passive
- **Ranked:** Yes
- **Class:**

# V – GEAR AND EQUIPMENT

Skill, intelligence, and sheer luck are certainly valuable assets in the world of *Avatar*, but even a farmer knows not to enter the Lower Ring of Ba Sing Se unarmed or to venture out into the countryside without a little protection. Benders know that the most powerful weapon they can wield is the elements, but even their abilities can fall short of expectations in the face of an entire squad of elite warriors. Some of the most powerful benders of all time, even the Avatar, have still wielded weapons which helped enhance their natural abilities.

No matter who they are, characters rely on gear and equipment to perform tasks regardless of how trivial or vital. Smart characters prepare themselves for the situations they're most likely to encounter—and those unexpected. You'll never catch any decent thief without their lock picking kit. Guards and warriors know that even the best armor may not stop a determined foe, but they still know it can mean the difference between life and death.

## Economics in *Avatar*

The exchange of goods and services is the force that drives the world—what characters produce and what they consume. Some trade is local, such as the crops from the outer ring of Ba Sing Se being imported to its inner-most ring. Other trade is transcontinental. The world's finest iron comes from Yu Dao, and it's no surprise this is a result of the mixed techniques due to firebenders and earthbenders working together to refine the ore. Yet the best pies come from the Air Nomads and are treasured the world over.

The trade of these goods across the continents, islands, and seas requires fleets of boats, airships, pilots, sailors, and other crew members who in turn require food, fuel, and navigators to track the fastest routes; they also require weapons to protect their precious cargoes from those with less of an interest in lawful procurement.

Trade organizations, corporations, guilds, and governments regulate and tax this commerce wherever and whenever the can. Many organizations purport to use this wealth for the common good. Local authorities, such as those that govern Republic City in the United Republic of Nations, employ local police forces for the protection of valuable cargo.

Naturally where there are rules, there are those who break them; just as the Earth Kingdom levies its tariffs, so, too, does the black market circumvent them. Smugglers profit greatly by transporting and selling restricted or taxed goods throughout the world's port cities. Some of these goods are simply stolen weapons, food or fuel. Other goods hold no use in the hands of street criminals, but are of great value to collectors and scholars. Still, some smugglers merely catch the ire of dastardly rulers who prevent shipments of medicine to be delivered to local dissidents.

Characters in ***Avatar: The Second Age*** may be unscrupulous pirates or stalwart warriors, but ultimately the aim is the same: make money where you can.

In ***The Second Age***, the most important thing for a character is to be prepared. Fortunately, most equipment can be procured from innumerable vendors throughout the world. Potions, bandages, messenger hawks, weapons and armor, even ships and Satomobiles are all for sale—provided you have the coin. While most equipment is relatively easy to come by, some items are exceedingly valuable and incredibly rare. Not every town will carry bending scrolls, or even high-quality weapons. Collectors, pirates, and other scoundrels may also stand in the way.

In the following chapter, players can find information on common personal weapons, armor, and gear critical for traveling the world from the Fire Nation capital to the Si Wong Desert. They can also find out how coin can be earned easily, and how it can be spent even easier.

## Currency

Goods and services are paid for with coins. This is a universal term for everything from local units of currency with distinctive names and denominations to international standards. Coins have greater or lesser value depending upon the metal from which they are made. Thus, no matter what region or nation you are in, your coins are always legal tender.

With the advent of the Satomobile and cross-country transportation like airships and trains, paper currency has also gained a special foothold in larger cities, especially Republic City. Of course, these paper notes operate essentially as I.O.U.s and are ultimately redeemable for their value in copper, silver, or gold.

Currency in ***The Second Age*** is represented in terms of coins or pieces of copper, silver, and gold. 1 gold piece is equal to 10 silver pieces which equals 1000 copper pieces. In other words, 100 copper pieces is the same as 1 silver piece.

## Motivations

Sadly, being a wandering adventurer doesn't pay very well. Heroes and villains alike may have strange and mysterious powers at their disposal, but everyone is beholden to coin. Not even bending can put food on the table. Still, some characters seem to have a natural knack for earning and are interested in material wealth and the easy life of luxury they think such wealth will bring them. Others seek adventure and want airships or boats of their own.

Characters may approach these tasks in several different ways. Some may use the gear and coin they obtain during their adventures to keep themselves afloat. Stolen items could be tracked by rightful owners, however, and

characters who attempt to sell a cargo of Fire Nation weapons may find the Fire Nation Navy not far behind.

Most jobs the party takes on may have relatively low cash rewards. Commodities such as replacement parts, new

## Rarity

Some items are naturally more difficult to procure than others, depending on where characters find themselves at any given time. The world is a big place, after all, and the vagaries and intricacies of international trade mean that some items are easy to find in certain places and very difficult to find in others. Of course, some items are rare no matter where one goes, while other items are commonplace and inexpensive wherever you are.

Rarity in **Avatar: The Second Age** is a simple way of measuring how difficult an item can be to find on a scale of 0-10, with 0 being the easiest to track down and 10 being the hardest. But, whether an item is available for purchase should never be solely a matter of rolling dice. Instead, the needs of the plot make it at least partially the GM's decision. Nevertheless, for simple items, rarity provides an easy way for the GM to determine whether something is available and to let the players easily track items down. Finding an item in a place requires a successful Negotiation check (although the GM may allow the character to use an appropriate Knowledge skill check or talent instead).

Rarity	Difficulty	Example
0 – 1	Simple (—)	Food, bandages
2 – 3	Easy (1)	Potions, Jasmine tea
4 – 5	Average (2)	Whale-tooth scimitar, weapons
6 – 7	Hard (3)	Smoke bomb, Kyoshi War Fan
8 – 9	Daunting (4)	Air Glider, Fire Nation Uniform
10+	Formidable (5)	Bending Scroll, Spiritual Artefacts

This table lists the rarities, the corresponding check difficulty to find items with those rarities, and examples of items with those rarities. Depending on the circumstances, and at the GM's discretion, the rarity of certain items may be modified to reflect the market environment. For example, while bandages may be a common item in nearly all markets, they may be harder to come by in war-ravaged communities. Likewise, weapons may be more common than usual when being procured from a smith or near an ongoing conflict.

## The Black Market

Not all goods are available everywhere. A city might outlaw weapons within its limits, and several regional authorities forbid explosives outright. Selling illegal goods is dangerous, but lucrative for those with the nerve, and finding them often means dealing with thugs and criminals like the Triple Threat Triads.

weapons, or even ships might be awarded instead—or they might be gained by taking on new vows of Honor. This grants the party access to the tools they need to take on new adventures, but avoids stockpiles of cash that would keep them from taking on new jobs.

Exactly what is and is not illegal in each city is up to the Game Master, or may be specified in that area's description. Finding an illegal item typically requires a **Knowledge (Streetwise) check** and can be modified by certain talents. The difficulty generally depends upon the rarity of the item, but the difficulty can increase based on the law enforcement capabilities of the region (as determined by the GM).

Selling illegal goods also requires a **Streetwise check** and, again, can be modified. If three or more Threat or a Despair are generated, something has gone terribly wrong; the buyer may attempt to rob the characters, or the local law enforcement officials may arrive to arrest everyone involved.

Finding black market items always requires a **Streetwise check**, and the items may cost far more than the list price depending on their scarcity within a region. This varies from place to place, so the GM should determine if an item is restricted or not, to what degree, and what the difficulty is to track it down. Some items are marked with an (R) by their price, which means they are restricted and always count as black-market items.

Most black market merchants have established patterns, customers, and habits that allow them to stay under the radar of the authorities and, more importantly, stay in business. The Player Characters may not have these connections and may even be selling to a criminal who plans to turn around and resell the goods again. For that reason, PCs selling illegal items net one-quarter of the listed price with a successful Streetwise check, one-half with two Success, and three-quarters with three Success or more.

Truly exotic and illegal items, like rare animals or stolen bending scrolls, can be sold for higher values, but these are set based on the story and the difficulty it took to find them. The rules above present the general rules for buying and selling most black market items.

## Selling and Trading

Selling legal items follows similar guidelines to selling illegal ones. PCs can generally sell an item for one quarter of its costs on a successful Negotiation check, increasing that to one-half with two Success, and three-quarters with three Success or more.

There are some cases in which the PCs might wish to engage in trade; buying multiple items at one location, then selling them at another location where they are rarer. These actions can be handled narratively, but if the GM wishes to use some mechanical guidelines for this process, here are some basic rules covering trading.

Whether black market items or legal items, trading works the same. Selling the items follows the rules for selling items

listed above; however, when determining the sell price based on the success of the Negotiation check, first multiply the cost of the item based on the difference in the item's rarity between where the item was bought and where it is sold.

## Encumbrance

The **Second Age** is meant to be played as a fast-paced, narrative-based game. Keeping track of the weight of every item isn't usually considered "fun" by many players, but it is important to know when a character is burdened by the weight of the very nice armor he just took from a Fire Nation armory; having an idea of how many days' worth of rations a character can carry as he marches across the Si Wong desert could mean the difference between life and death.

Generally, players and the GM won't always need to track a character's encumbrance (how much she is carrying on her person). Occasionally, however, it may play an important part in the story, and a player needs to know if the weight, mass, and collective bulk of her items impedes her actions.

### Encumbrance Values

Each item listed in this chapter has an encumbrance value. Most items that can be commonly carried have a value of 0 through 5—from relatively light objects (such as coins or clothing) to heavier items (like a bardiche or plate armor). The encumbrance value of armor is discussed in more detail later, and is different when it is worn, where the weight is distributed evenly on the body, as opposed to when it's carried, when it's just another item in one's pack.

Generally, encumbrance doesn't merely represent weight. It also represents mass, bulk, and how easy items are to carry to and fro. A fitted suit of armor isn't much of a burden, while a bulky crate of stink bombs is quite a haul.

Small items like bending scrolls, shock gloves, or knives have an encumbrance value of 1 or 2. Medium items such as bows and swords might be a 2 or a 3 in encumbrance. Larger items, naturally, will have much higher values.

If it becomes critical to the story to have more detail, encumbrance values can be assigned to multiple, identical items in bulk, particularly if they are stored in an effective manner. Certain items, like quivers or pouches, can also modify the encumbrance values of items. Carrying 20 loose arrows would be a greater burden than carrying those arrows in a quiver, for example.

### Encumbrance Threshold

All characters have a base encumbrance threshold of 5, plus their Body rating, which limits how much they can carry under normal conditions and without penalty. A total encumbrance value over the threshold means that the character is 'encumbered,' or burdened, and they suffer one Setback dice to all Agility and Body checks for every point of encumbrance over her threshold. This is cumulative with any other Setback dice suffered for strain or other conditions.

Of course, these are merely general rules and do not account for all sorts of details, such as buying in bulk, marketing and advertising, and a litany of other factors that may affect prices and costs. Thus, all rules for buying, selling, and trading are meant to be modifiable by the GM and players, and are subject to the GM's discretion.

Encumbered characters also lose their free maneuver each turn and must suffer 1 strain to perform their first maneuver. The character can still perform up to two maneuvers, but each maneuver costs 2 strain. Certain items, like backpacks, satchels, and quivers, can affect a character's encumbrance threshold.

### Lifting and Carrying Excessive Encumbrance

Characters should not typically carry more than their encumbrance threshold. When necessity demands, however, they can do so for a short time (suffering the effects described above).

If a character needs to lift an object greater than her threshold permits, such as an ally who has fallen, she must make an **Athletics check**. The difficulty is simple if the object's encumbrance value is less than or equal to the character's threshold. Add 1 to the difficulty for every point over, up to a maximum additional encumbrance of 4 and difficulty of Daunting (4). A ranger with a 2 Body and a threshold of 7, for example, tries to lift a rock with an encumbrance value of 10. That's 3 over, so the difficulty is Hard (3). An earthbender, however, would be able to lift the rock with little to no difficulty.

### Concealing Gear

Characters in **The Second Age** frequently carry small objects on their persons. Sometimes a character wants everyone to see the massive hammer she's carrying as well as the knives at her hips, knowing that her intimidating demeanor will let people know she won't go down easy. Other times a rogue character needs to slip in undetected which often means looking inconspicuous.

Items with an encumbrance value of 1 or less can be hidden on a personal easily. No checks are required for successful concealment unless a foe inspects the target up close—usually with a physical pat down. In the latter case, the searcher makes an opposed Perception check against the target's Stealth. Add a Bonus dice to the searcher's check for every encumbrance point over 1 that is due to the hidden item. If there are multiple items, use the highest.

The Game Master should adjust this based on the situation. An unusually large character might be able to easily conceal items with an encumbrance value of 2, for example. Of course, their size could still draw unwanted attention. The same rules can apply to similar situations—such as hiding a sword in a wagon of lumber. The GM should decide what value of object can be hidden without notice, and add Bonus dice for every point over that.

## Encumbrance and Vehicles

A ship's cargo hold can house the amount of encumbrance listed in its profile. Smuggling compartments have varying

limits. These small caches are usually secretly placed around the vessel to avoid detection. Most smuggling compartments have an encumbrance limit between 2 and 30 depending on their size and location.

## Combat Skills

Skills represent the ability to use, identify, maintain, and care for the weapons in each category. For example, the One-Handed Weapons skill governs combat with short swords, blades, battle fans—anything small enough to fit in one hand. The skill is also used analyze weapons, identify certain features to determine origin, and so on. This section discusses combat skills as they relate to various weapons.

### Martial Arts

Although many martial arts styles emphasize unarmed combat, others utilize weapons as an extension of the body. Martial weapons are generally light and cover the hands. They are easy to wield in close quarters and often designed with grips, or attach to the forearm, to prevent them from being dropped easily in close quarters combat.

Metal claws, brass knuckles, shock gloves, even rock gloves are all examples of martial weapons, as are the various disciplines of unarmed combat and their attacks are covered by Martial Arts as well. Martial Weapons add their damage value to the user's attribute; damage done by Martial Weapons is thus the user's Body attribute plus the weapon's modifier.

A Martial Arts attack can only be performed when the attacker is engaged with her target.

### Ranged Weapons

Whether with one hand or both, ranged weapons are anything that can deal damage from a distance such as a bow or a bending attack. This also includes any weapon that can be thrown. Using a ranged weapon while engaged with an enemy increases the difficulty of the check by one.

### One-Handed Weapons

One-Handed weapons are generally shorter than a few feet in length and they vary greatly from daggers and short swords to battle fans, whips, and hand axes.

Attackers must be engaged with their target to attempt an attack with a One-Handed Weapon.

### Two-Handed Weapons

Two-Handed weapons, as the name implies, are large enough to require two hands to wield. Many large weapons fall into this category, such as long swords, bardiches, warhammers, and lances.

An attacker must be engaged with his target to attempt an attack with a Two-Handed Weapon, although some weapons may have the Reach quality. These weapons can be used with one hand but the wielder suffers two Setback dice when performing an attack.

### Item Qualities

Some equipment features special qualities that add variety and depth to the vast array of items in the Avatar universe. Some special qualities are inherent to certain items, while others are general qualities that can be applied by the GM to specifically tailor an item to the story.

Special qualities are generally either passive or active. Passive qualities are always on and require no activation on the part of the user. Active qualities must be triggered by the user, often by spending one or more Advantage to activate the effect.

Item qualities usually have a number associated with them. This is their rating. Ratings affect qualities in different ways, depending on the quality in question.

**Active qualities require two Advantage to activate unless otherwise stated in their description.** Weapon qualities can only trigger on a successful attack, unless otherwise specified.

#### Accurate

**Passive.** Accurate weapons are easier to aim or wield, whether through design or craftsmanship. For each level of this trait, the attacker adds one Bonus dice to her attack dice pools while using this weapon.

#### Auto-Fire

**Active.** A weapon with Auto-Fire can be set to shoot in rapid succession and potentially spray an area with projectiles. The advantage in using Auto-fire is that it has the chance to hit multiple targets or hit a single target multiple times.

Attacking with a weapon on Auto-fire is generally less accurate, and the attacker must increase the difficulty of the attack check by 1. The user may choose not to use the Auto-Fire quality on an attack; in this case, he cannot trigger the quality, but also does not suffer the aforementioned penalty.

If the attack hits, the attack can trigger Auto-fire by spending 2 Advantage. Auto-fire can be triggered multiple times. Each time the attack triggers Auto-fire, it deals an additional hit to the target. Each of these counts as an additional hit from that weapon, and each hit deals base damage plus the number of uncanceled Success on the check.

These additional hits can be allocated to the target, or to other targets within range of the weapon. If the attacker wishes to hit multiple targets, he must decide to do so **before making the check**. Furthermore if he wishes to hit multiple targets, his initial target must always be the target with the highest difficulty and highest defense (if this is two separate targets, the GM chooses which target is the initial target). The initial hit must always be against the initial

target. Subsequent hits generated can be allocated to any of the other designated targets.

Auto-fire weapons can also activate one Critical Injury for each hit generated on the attack per the normal cost; the Critical must target the target of the specific hit.

## Blast

**Active.** This weapon has a large spread, an explosive blast, or a general area of effect, like the detonation of a Varrick Industries bomb or certain Firebending techniques. If the attack is successful and Blast activates, each character (friend or foe) engaged with the original target suffers damage equal to the Blast rating (plus an additional wound per each Success as usual).

In a relatively small and enclosed area, the GM might decide that everyone in the room suffers damage.

If the Blast quality does not activate, the blast still occurs narratively, but bad luck or poor aim means that the explosion may not catch anyone else in the radius. Even if the attack misses, the user may still trigger Blast if they spend three Advantage. In this case, the original target and everyone engaged with them suffer damage equal to the Blast rating of the weapon.

## Burn

**Active.** The Burn quality inflicts damage over time. If an attack with this quality is successful, the target continues to suffer the base damage of the weapon or attack each round for a number of rounds equal to the Burn rating. Damage is applied at the start of each of the target's turns.

A victim might be able to stop the damage by rolling around on the ground and making an Agility check as an action. This is an **Average (2) Acrobatics check** on hard surfaces, or an **Easy (1) Acrobatics check** on grass or soft ground. Jumping into a body of water stops the damage immediately. Waterbenders can also make an **Easy (1) Bending Arts check** to put out fires or aide allies inflicted with Burn.

## Concussive

**Active.** The weapon's attack can leave the target shell-shocked from mighty blows or punishing shockwaves, unable to perform any but the most basic actions. The target is staggered for a number of rounds equal to the weapon's Concussive rating. A staggered target cannot perform actions.

## Cumbersome

**Passive.** A Cumbersome weapon is large, unwieldy, awkward, or heavy. To wield a Cumbersome weapon properly, the character needs a Body rating equal to or greater than the Cumbersome rating of the weapon. For each point of Body by which the character is deficient, she must increase the difficulty of all checks made while using the weapon by one.

## Defensive

**Passive.** Defensive weapons are particularly good at fending off incoming melee attacks. A character wielding a

weapon with the Defensive quality increases his melee defense by the weapon's Defensive rating.

## Deflection

**Passive.** An item with the Deflection quality increases the wearer's ranged defense equal to its Deflection rating.

## Disorient

**Active.** A weapon with Disorient can daze an opponent. When Disorient is triggered, the target is disoriented for a number of rounds equal to the weapon's Disorient rating. Disoriented targets add a Setback dice to all skill checks they perform.

## Ensnare

**Active.** A weapon with Ensnare binds a foe and restricts his movements. When Ensnare is triggered, the target is immobilized for a number of rounds equal to the weapon's Ensnare rating. An Ensnared target may attempt a **Hard (3) Athletics check** as his action on his turn to break free from the effect. Immobilized targets cannot perform maneuvers.

## Finesse

**Passive.** A weapon with this quality allows the user to perform the attack using their Agility rating rather than their Body rating.

## Inaccurate

**Passive.** Inaccurate weapons are weapons of a shoddy or inferior construction, which means they are less likely to be accurate or precise. Alternatively, the weapon's nature may inhibit accuracy. Inaccurate weapons add one Setback dice to the attacker's dice pool, equal to their Inaccurate rating.

## Inferior

**Passive.** An Inferior item is a lackluster example of its kind, representing shoddy and poor craftsmanship. An Inferior weapon generates an automatic Threat on all checks related to its use, and has its base damage decreased by one. Inferior armor has its encumbrance increased by one and its defense decreased by one. If it does not have defense, decrease its soak value by one, to a minimum of zero.

## Knockback

**Active.** Weapons with the Knockback quality cause the target to become disengaged from the attacker. Unless otherwise stated, Knockback requires two Advantage to trigger, plus one additional Advantage per silhouette of the target beyond silhouette 1.

## Knockdown

**Active.** When Knockdown triggers, the target is knocked prone. Unless otherwise specified, Knockdown requires two Advantage to trigger, plus one additional Advantage per silhouette of the target beyond silhouette 1.

## Light

**Passive.** Any weapon with the Light quality can be used without incurring the additional difficulty of a two-weapon

combat check. Light weapons can also be thrown, if need be.

## Limited Ammo

**Passive.** A weapon with the Limited Ammo quality may be used to make a number of attacks equal to its Limited Ammo rating before it must be reloaded with a maneuver. In addition, each shot expends one of a limited number of rounds of ammo which, once used, must be purchased or otherwise obtained before firing the weapon again. This also applies to thrown weapons.

## Pierce

**Passive.** An attack made with this weapon ignores one point of soak for each rank of Pierce. If the weapon has more ranks of Pierce than the target's total soak, it completely ignores the target's soak. For example, Pierce 3 against a soak of 2 ignores 2 points of soak, but the extra point of Pierce has no further effect.

## Prepare

**Passive.** Weapons with this quality require time to set up before being used. The user must perform a number of preparation maneuvers equal to the weapon's Prepare rating before making attacks with that weapon.

## Reach

**Passive.** Weapons with this quality allow the user to attack targets at Short range. Due to the unwieldy nature of these weapons, melee attacks performed against a target at Short range suffer one Setback dice which cannot be negated.

## Reinforced

**Passive.** Items with this quality cannot be affected by Sunder. Armor with this quality ignores the Pierce quality.

## Slashing

**Passive.** Weapons with the Slashing quality generate one automatic Advantage result per Slashing rating.

## Stun

**Active.** A weapon with Stun deals strain to the target. When the Stun quality is activated, it inflicts strain equal to the

weapon's Stun rating. Since this is strain, and not strain damage, Stun is not reduced by the target's soak.

## Stun Damage

**Passive.** Some weapons deal Stun damage instead of regular damage. In this case, the weapon deals damage as strain instead of wound. This damage is still reduced by a target's soak.

## Sunder

**Active.** When activated, the attacker chooses one item openly wielded by the target (such as a weapon, shield, or item on a belt). That item is damaged one step: to minor if undamaged, from minor to moderate, or from moderate to major. If a weapon already suffers from major damage, it is destroyed.

Sunder requires one Advantage to activate. If activated multiple times in the same attack, each activation can be applied against the same weapon, potentially taking a weapon from undamaged to destroyed in a single successful attack.

## Superior

**Passive.** A Superior item is a sterling example of its kind, representing masterful craftsmanship. A Superior weapon generates an automatic Advantage result on all checks related to its use, and has its base damage increased by one. Superior armor has its encumbrance reduced by one and its soak value increased by one.

## Unwieldy

**Passive.** Unwieldy weapons impose a number of Setback dice equal to the weapon's Unwieldy rating. A character may negate a number of Setback dice equal to the difference between the Unwieldy rating and their rank in the weapon's governing skill. For example, a character using an Unwieldy 2 bardiche with 1 rank in Two-Handed Weapons will suffer one Setback die.

## Vicious

**Passive.** When this weapon scores a Critical Injury or Hit, the character adds ten times the Vicious rating to the Critical roll. With Vicious 3, for example, the victim adds +30 to his Critical Hit result.

# Weapon Characteristics

Each weapon has a variety of characteristics that define its abilities and distinguish it from other weapons. All weapons share several characteristics, while many feature special qualities that add additional rules to their operation.

## Name

The general name of the weapon. This may be a broad label that applies to several closely related weapons.

## Governing Skill

The combat skill used when attacking with this weapon.

## Base Damage

The base damage the weapon inflicts. This is the minimum damage inflicted if the attack with this weapon successfully hits. Each net Success generated during the attack check adds one point of damage to this based damage rating.

## Range

The range of the weapon. Range is measured in several broad range bands. Melee weapons require the attacker to be engaged with the target unless they have the Reach quality. Ranged weapons have ranges listed as short, medium, long, or extreme.

## Critical Rating

Indicates the number of Advantage required to trigger Critical Injuries using this weapon. If the weapon's critical rating triggers, the character rolls percentile dice on the corresponding Critical Injury chart to determine the effect on the target. A Critical Injury can only be triggered on a successful hit that deals damage exceeding the target's soak value.

Some weapons and talents modify this Critical Injury roll, potentially making a Critical Injury more or less effective. In addition, a character can only generate one Critical roll per hit on a target. However, if the roll generates enough Advantage to trigger the critical rating of the weapon more than once, the character can choose to add +10 to the Critical Injury roll for each subsequent trigger.

## Encumbrance

Encumbrance is an abstract measurement of how heavy and awkward something is to carry and transport. The higher the encumbrance value, the more difficult the item is to carry.

## Hard Points

Many items can be customized, to an extent determined by the number of modification points they have. The vast majority of weapons have a limited number of Hard Points that determine how many modifications can be made to the item.

## Price

The price of the weapon on the open market. An (R) next to the price means the weapon is restricted and cannot be bought on the open market, in which case the price listed is the closest average black market price.

## Rarity

The rarity of the item, before modifiers.

## Special

These are the qualities or other special rules each weapon possesses. More in-depth descriptions of these qualities

## Weapon Descriptions

From the great forges of Yu Dao to a simple blacksmith's forge in a tiny Earth Kingdom village, the production of arms is one of the most lucrative industries in the world. Every warrior who swings an axe, archer who lets loose an arrow, or assassin throwing his knives seeks the highest quality of weapon they can afford—their life depends on it. The following list of weapons comprises those most commonly found in the armories scattered around the world. They are organized by the skill associated with their use.

## Martial Weapons

While most weapons act as an extension of the body, martial weapons are used in conjunction with martial arts and serve to augment the body's own abilities.

were described above, while rules specific to a certain type of weapon are detailed in the weapon's description.

## Weapon Maintenance

Weapons will invariably begin to wear down after extended use. Rolling a Despair result may indicate a weapon has broken down or is otherwise unusable until it can be repaired.

Weapons can be repaired using the Engineering or Crafting skills depending on the complexity of the weapon. Basic weapons such as blades and simple bows can be repaired with the Crafting skill while more complicated weapons like shock gloves or crossbows require someone with experience in Engineering.

Weapon repairs are generally classified as minor, moderate, or major. The magnitude of the required repairs indicates two things: the severity of any penalties applied to the user when using the defective weapon, and the difficulty rating of the necessary repairs. Repairing a weapon requires adequate time and tools, generally one to two hours per difficulty level. If a character attempts repairs in less time, she increases the difficulty by one. Likewise, if the character lacks the proper tools, she increases the difficulty by one. These factors are cumulative.

Repairing the item also requires some expenses be incurred. Raw materials may need to be purchased, but the GM may also opt instead to require players expend copper pieces. This sometimes can mean that it's easier to buy a new weapon rather than fix an existing one, but of course that isn't always possible.

Weapons with minor damage require an **Easy (1) check** and users will incur one Setback dice until the weapon is repaired.

Weapons with moderate damage require an **Average (2) repair check** and impose one additional Difficulty dice until it is repaired.

Weapons with major damage require a **Hard (3) repair check** and are unusable until they are repaired.

## Brass Knuckles

A simple piece of metal shaped to fit around the knuckles to be used in hand-to-hand combat. These simply add some extra damage to attacks with your fists.

## Shock glove

A portable weapon that releases a powerful electrical shock capable of rendering a victim unconscious. Shock gloves can stun and disorient your opponents and can turn the tide in any melee brawl.

## Nunchaku

This unwieldy weapon consists of two sticks connected at their ends with a short chain or rope. They take some skill to use, since the inexperienced often wind up hitting themselves with it.

## Trident Dagger

This dagger comes to a fine point and is shaped like a miniature trident. Its fork-like shape can sometimes be used to catch incoming weapons and redirect their thrust.

## War Fans

Shanzi, or fans, are often made of iron and used in martial arts. They are used for defense and can be thrown. These shanzi are the primary weaponry of the Kyoshi Warriors and are usually used first when fighting.

## One-Handed Weapons

Whether wielded with one hand or two, melee weapons have a long and storied history among the warriors of the world. One-Handed weapons allow the wielder to keep one hand free, just in case.

### Hand Axe

An average-sized axe that can come in all varieties. A water tribe axe may come with a blue-and-white blade and a medium-length white handle.

### Dagger

A small blade on a small hilt. This weapon comes in all varieties and is often used as a secondary weapon for close-quarters combat. Additionally, daggers can be concealed easily and many make good off-hand weapons for fighters who favor dual wielding.

### Battle Club

A weapon used in the Southern Water Tribe. The base is carved from a polar bear femur and has a design in blue paint on each side of the blade. There is a heavy ball on the end and a notch for hooking opponent's weapons. A leather strap is attached for a more secure grip.

### Broadsword

It is a category of single-edge swords primarily used for slashing and chopping (sabers). Due to its ease of use, this weapon can be easily dual wielded.

### Electrified Kali Sticks

Metal prods used to stun and immobilize opponents upon contact. They are powered by a generator strapped to the back of the user.

### Ninjato

A short sword. It has a square grip, and a straight blade, with a small edge on its tip.

### Jaw Blade

Primarily a hunting tool, made by sharpening the jawbone and teeth of a large arctic wolf. One side is rigid and is used as a saw, while the other is a blade side that is used for hunting and scraping skins clean. It can be used to amplify vibrations in the environment, allowing the character to accurately detect intruders.

## Butterfly sword

This is a short dao, or single-edged blade, also known as Wu Dip Dao or Hu Die Dao. The top of the hilt is turned up so that the fighter can flip the sword around their thumb.

## Tiger blade

Three weapons in one: a long pole with a hook at the end, a curved blade above the fist, and a spearhead beneath the handle. An experienced user can hook the ends together to double the reach of the weapons.

## War Hammer

Like a sledgehammer in construction and appearance, it can be used to augment the potency of earthbending attacks. These hammers can be dual wielded.

## Two-Handed Weapons

Two-handed weapons, as the category implies, require the wielder to use both hands to perform an attack. These weapons are often unwieldy and only used by highly-trained warriors.

### Polearm

A large two-handed edged weapon, usually in the form of a long metal or wood pole slightly taller than a person, with an axe-like head. It has a scythe-like blade attached to a long wooden pole.

### Lochaber Axe

A weapon consisting of a pole with an axe head mounted at its end. The axe itself is like tools used with crops, such as the scythe, which is designed for reaping. The point on the back of the blade is styled after the hook found on the original Scottish Lochaber Axes, in which the hook can be used for catching, hooking, and dragging clothing, skin, or weapons, not unlike the hook sword.

### Guan Dao

A type of pole weapon. It is very large and heavy and typically used by a mounted soldier.

### Meteor Hammer

A meteor hammer amounts to little more than a ball and chain. Most variations of the weapon include a ball made entirely of metal, but Earthbenders have taken a liking to balls made from hardened stone or impure metals so that the weapon itself can be used with their earthbending abilities.

### Staff

A generic wooden or metal staff. The famed Air Nomad glider falls into this category, as it can be used as a staff and to enhance bending abilities. Rules for use of the glider as a means of transportation are covered briefly below and in Chapter VII: Vehicles.

### Katana

A long, curved, slender, single-edged blade, with a circular guard. It has a long grip to accommodate two hands. It is

favored by the Kyoshi Warriors and is one of the most effective means of cutting through organic material.

### Naginata

A pole weapon consisting of a wooden shaft with a curved blade on the end. It has a thick, slightly curved katana-like blade connected to a long wooden pole.

## Ranged Weapons

Weapons that can reach enemies from afar, are thrown, or that launch projectiles are considered ranged weapons.

### Spear & Javelin

Like the pike, this weapon is a long pole with a pointy bit at the end. It can be used for hunting, but its primary advantage is that it is light enough to be thrown.

### Sling

A sling is a projectile weapon typically used to throw a blunt projectile such as a stone, clay, or lead "sling-bullet".

### Bolas

A bola consists of weighted lengths of cord which can be thrown to entangle and knock down opponents.

### Boomerang

A small, L-shaped weapon made of metal. It is a thrown projectile that travels in a curved path and returns to its point of origin when thrown correctly.

### Shuriken

A concealed weapon that can generally be used for throwing, and sometimes stabbing or slashing.

### Stiletto

Small arrow-like darts. They are thrown much in the same way as throwing stars and can restrain an enemy by pinning their clothes to a surface behind or below them.

### Throwing Knives

A variety of small knives can be designed so that they can be thrown with varying degrees of accuracy.

### Net

Just a regular net weighted down on its edges so that it can be used for ensnaring targets.

### Stink bomb

A container that releases a pungent odor capable of disorienting an opponent.

### Smoke bomb

Canisters that release a thick smoke to block an opponent's vision.

### Short Bow

A smaller weapon that uses tension to propel arrows.

### Longbow

A larger version of the short bow, it has a longer range and can deal more damage.

### Crossbow

A weapon consisting of a bow mounted on a stock that shoots projectiles. Its range is significantly shorter, but the damage it deals is greater.

### Ordnance

These are weapons that are necessarily wielded by an individual, but are instead ammunition or too large to be handled by an individual.

### Tangle mine

Weapons made with a bamboo frame and covered with dried animal skin filled with skunk fish and seaweed. These mines float in the water and detonate upon contact with another object. They were invented by Hakoda of the Southern Water Tribe, who called the weapon the "Stink 'n Sink".

### Ballista

A large crossbow-like crew-served weapon that launches heavy spear-like bolts, harpoons or explosive shells.

### Blasting jelly

An explosive, volatile weapon used for demolition.

### Ice torpedoes

These are warheads full of blasting jelly with a lit fuse inside. Waterbenders can propel them because of the surrounding ice.

TABLE OF WEAPONS

Name	DMG	Crit	Range	Encum	HP	Price	Rarity	Special
<b>Martial Arts</b>								
Brass Knuckles	+1	4	Engaged	—	—	100 cp	1	
Nunchaku	+2	3	Engaged	1	—	400 cp	2	Unwieldy 1, Finesse
Trident Dagger	+3	4	Engaged	1	1	500 cp	2	Pierce 1, Finesse
War Fans	+2	4	Engaged	1	1	300 cp	3	Deflection 1, Light
Shock Gloves	+3	3	Engaged	2	1	1200 cp	7	Stun 1, Vicious 1, Disorient 5
<b>One-Handed Weapons</b>								
Dagger	3	5	Engaged	1	—	75 cp	2	Pierce 1, Light
Jaw Blade	3	4	Engaged	1	—	150 cp	4	Light
Butterfly Sword	3	3	Engaged	2	1	300 cp	3	Light, Slashing 1
Ninjato	3	3	Engaged	2	1	600 cp	4	Finesse, Slashing 1
Broadsword	5	4	Engaged	2	1	500 cp	4	Light, Slashing 1
Tiger Blade	4	4	Engaged	2	1	550 cp	4	Light, Reach, Defensive 1
Hand Axe	4	3	Engaged	1	—	450 cp	3	Vicious 1
Battle Club	3	5	Engaged	1	—	200 cp	2	Disorient 2
Warhammer	6	4	Engaged	3	1	750 cp	4	Disorient 2, Earthbending Bonus
Electrified Kali Sticks	7	3	Engaged	3	2	1100 cp	7	Light, Stun 2, Vicious 1, Disorient 1
<b>Two-Handed Weapons</b>								
Lance	5	5	Engaged	3	—	200 cp	3	Reach
Polearm	6	4	Engaged	3	—	550 cp	4	Reach, Pierce 2
Lochaber Axe	7	5	Engaged	3	1	1000 cp	4	Reach, Pierce 1, Slashing 1, Vicious 1
Guan Dao	8	5	Engaged	4	1	750 cp	4	Reach, Slashing 2, Unwieldy 1, Cumbersome 1
Meteor Hammer	8	4	Engaged	4	1	750 cp	5	Reach, Disorient 5, Unwieldy 2, Knockdown
Staff	4	5	Engaged	2	—	250 cp	2	Disorient 2, Knockdown, Airbending Bonus
Katana	9	3	Engaged	2	1	1000 cp	4	Slashing 2, Defensive 1
Naginata	7	4	Engaged	4	1	700 cp	5	Reach, Pierce 2
<b>Ranged Weapons</b>								
Javelin	4	5	Medium	2	—	250 cp	3	Can be used when Engaged (Two-Handed), Reach, Pierce 1, Limited Ammo 1
Sling	3	3	Medium	1	—	150 cp	2	Disorient 3
Bolas	4	4	Medium	1	—	250 cp	3	Ensnare 1, Unwieldy 1
Boomerang	3	4	Medium	1	—	450 cp	3	Disorient 2, Unwieldy 1, Second Target on 3 Advantage
Shuriken	5	4	Short	1	—	500 cp	5	Limited Ammo 3, Pierce 1, Vicious 1
Stiletto	5	4	Short	1	—	600 cp	5	Limited Ammo 2, Pierce 2, Ensnare 1
Thrown Knives	6	3	Short	1	—	300 cp	4	Limited Ammo 1, Pierce 2
Net	—	—	Short	2	—	550 cp	2	Limited Ammo 1, Ensnare 2
Stink bomb	—	—	Short	2	—	1000 cp	7	Limited Ammo 1, Disorient 2, Concussive 1
Smoke bomb	—	—	Short	1	—	1250 cp	7	Limited Ammo 1, Concussive 1, Low Visibility
Short Bow	5	4	Medium	1	—	350 cp	4	Pierce 1
Longbow	7	3	Long	3	—	875 cp	5	Heavy, Accurate 1, Pierce 2, Limited Ammo 1
Crossbow	9	4	Medium	2	1	800 gp	7	Heavy, Preparation 1, Pierce 3,
Repeating Crossbow	8	5	Short	2	1	1700 gp	8	Heavy, Auto-Fire, Pierce 2,

# Armor

The effectiveness of armor has been the subject of fierce debate for millennia. Ask any Kyoshi Warrior or Republic City police officer, however, whether they would prefer going into a skirmish without some sort of protective covering. Even the world's rogues understand the value of some simple leather armor which turns aside a knife in the dark. Regardless, many fighters will say that a good piece of armor can be the difference between life and death.

The type of armor any adventurer wears depends on a variety of circumstances—what works best with their skillset, how long they will be wearing it, how easy it is to move around, and the intensity of combat they expect to face. Of course, a good set of armor will require a good deal of money to finance it.

In addition to armor, characters can also equip different helms which also confer some defensive benefits. Helms and Armor together can turn even a paperweight into a formidable punching bag. Furthermore, some helms and armors will, when worn together, confer an additional 'set bonus' which can greatly enhance the features inherent to the armor.

Generally, stronger armor tends to be heavier and more difficult to maneuver in while lighter armor provides less protection but more mobility.

## Shields

The arguments about shields are much more straightforward. For those that have blocked a heavy hammer meant to crush their skull, or thrown aside an ice-encrusted shield after parrying a particularly vicious waterbending attack, the effort of wielding their shield is well worth carrying it into battle.

Shields can be relatively small, designed to fit on the forearm and be utilized to parry or deflect small arms, or can scale up into large tower shields, designed to be used in siege warfare or against enormous creatures.

The cost and weight of shields tends to go higher as the quality improves, although the best and rarest shields are crafted using materials beyond the reach of most adventurers and may weigh next to nothing.

Shields can only be equipped, and thus their bonuses active, when the user is wielding a one-handed weapon.

## Armor Characteristics

Whether it's a simple helmet or a sophisticated suit of plate mail, every piece of armor has the following characteristics in common. Armor also shares some characteristics with weapons, notably price, encumbrance, modification points, and rarity. The descriptions of the latter characteristics can be found above.

## Defense

The armor's defense adds Setback dice equal to the defense rating directly to the attacker's dice pool. This reflects the armor's ability to deflect damage away from the wearer's body. Defense is a score comprised of two

separate ratings and will always be listed as #/#. This represents the ranged defense and the melee defense rating, listed in that order. For example, if a piece of armor provides 1 melee defense and no ranged defense, it will read "0/1".

## Soak

A suit of armor's soak is added to the wearer's Body, and that sum is subtracted from any incoming damage. If an attack causes 10 damage, for example, a soak of 2 plus a Body of 3 reduces the damage suffered by 5 to a total of 5 points of damage.

## Encumbrance

Each full suit or discrete piece of armor has a listed encumbrance rating. Armor encumbrance rating only comes into play when the armor or piece is carried instead of worn. When the armor is worn, the encumbrance rating is reduced by 3 points.

## Armor Types

Below is a list of the most common types of armor worn by soldiers, warriors, and other adventurers throughout the world.

### Wolf Armor

Protective leather gear created from a great wolf pelt. This is the preferred style of the Southern Water Tribe.

### Wolf Helmet

A protective battle helmet made from the skull and fur of a wolf. This is a Southern Water Tribe motif.

### Conical Military Hat

A round, conical hat used by the Earth Kingdom military and the Dai Li. It can easily deflect or protect the user from firebending blasts.

### Common Military Armor

A beige and green colored armor consisting of bracers, body armor, shin guards and a green colored belt-hung gie xie (protective clothing).

### Fire Nation Armor

Red and black armor which may be accompanied by a helmet. Some helmets may include a protective skull-shaped mask for benders.

### Small Buckler

A protective device, meant to intercept attacks. It is not as sturdy as its larger cousin.

### Wooden Shield

A protective device meant to intercept attacks. It can take a beating.

## Tower Shield

A tall, broad shield meant to protect the user from incoming ranged attacks. Its enormous size can be a burden to smaller individuals.

TABLE OF ARMOR

Type	DEF	Soak	Price	Encum	HP	Rarity	Special
<b>Helms</b>							
Wolf Helmet	0/0	1	350 cp	1	—	8	+1 Advantage on all combat checks with set
Conical Hat	1/0	1	500 cp	2	—	4	+1/1 Defense against Firebending attacks
Fire Navy Helm	0/1	1	400 cp	2	1	6	-1 Setback dice on all Intimidation checks with set
Pro-Bending Head Gear	0/0	2	500 cp	1	1	5	
Leather Cap	0/0	1	100 cp	1	—	3	
Iron Helm	1/1	1	400 cp	2	1	3	
Kyoshi Headdress	0/0	1	300 cp	1	—	8	+1 Bonus Dice to all combat checks with set
<b>Armor</b>							
Wolf Armor	0/0	1	500 cp	1	1	8	+1 Advantage on all combat checks with set
Leather Armor	0/1	1	500 cp	2	—	4	
Common Military Armor	0/1	2	800 cp	4	1	6	
Kyoshi Armor	0/1	2	1000 cp	3	—	8	+1 Bonus Dice to all combat checks with set
Chainmail	1/1	1	1000 cp	2	—	4	
Fire Nation Armor	0/1	1	650 sp	4	1	7	-1 Setback dice on all Intimidation checks with set
<b>Shields</b>							
Small Buckler	0/1	0	250 cp	1	—	3	
Wooden Shield	1/1	0	500 cp	3	—	4	
Tower Shield	2/1	0	1500 cp	6	—	6	Upgrade 1 Difficulty dice for all incoming ranged attacks

## Gear

Although it may not be as exciting as a sword or as glamorous as a shiny piece of armor, this basic equipment is often the foundation for a successful attack or business venture, especially when these are one and the same. Reliable tools, survival in inhospitable environments, repairing weapons and armor, even keeping allies alive after things go wrong are all impossible if no attention is paid to outfitting yourself beforehand. After all, even the world's best bow is useless if you haven't got the arrows to launch.

### Miscellaneous Sundries

There are plenty of pieces of gear that characters are likely to carry that are too mundane or inexpensive to track on their sheets. Journals, writing implements, pocket knives, coins, casual clothing, shoes, inexpensive jewelry, snacks, or even mementos; all of these things and more are details that can bring a character to life, but are not important enough to track. PCs can assume that they have any number of miscellaneous items on them, depending on what they feel their characters would carry.

## Consumables

Not all consumables are beneficial; indeed, some are incredibly toxic and can, in small doses, maim or kill even a moose lion. While some consumables restore vitality, or reduce strain, others (like poisons) kill and disable; alcohol can incapacitate or cloud judgment, even compromise motor functions.

The price and quality of food may also vary: from bland military rations to exquisite and authentic Fire Nation cuisine to the luxurious spread on the tables of Earth Kingdom nobles; there exists something for everyone and every palate.

## Materials

Materials are the general resources needed to craft new items or modify existing gear.

### Ore

Needed for crafting and modifications.

### Wood

Needed for crafting and modifications.

## Textiles

Needed for crafting and modifications.

## Components

Needed for crafting and modifications.

## Utility

Utility items serve a practical purpose and may be used in and out of combat as the situation provides.

### Backpack

Incredibly useful and comes in many styles and sizes. Backpacks increase the wearer's encumbrance threshold.

### Bandage

Bandages can be used to assist with wound recovery. A character can use a single bandage once per day to instantly recover 5 wounds.

### Airbender Staff

An airbender staff is a wooden stave used primarily by airbenders to augment their bending. These versatile instruments were a major part of Air Nomad culture and used in the execution of several complex airbending techniques. Staffs were constructed to unfold into fan-like gliders, which enabled airbenders to fly while manipulating the air currents around them.

### Climbing Gear

An assortment of tools used to scale steep or sheer surfaces. Add one Bonus Dice to all climbing attempts.

### Disguise Kit

More of a stage acting kit, a disguise kit comes with makeup and prosthetics to allow characters to conceal their identity and make themselves harder to identify.

## Tent

Tents come in a variety of shapes and sizes and are used to provide a makeshift shelter from the weather and environment when undisturbed rest is necessary. Characters receive a +2 bonus to all wound and strain recovery when the character has access to a tent. Tents require some effort to set up.

### Lantern/Torches

Lanterns or torches are small, handheld sources of light used to illuminate within a reasonable range.

### Lockpick Kit

A lockpick kit can help a character break into almost anything.

### Tool Kit

A standard kit for any mechanic or engineer who needs to repair or make modifications to their ships, vehicles, or other equipment.

### Utility Belt

Often worn in conjunction with bags and backpacks, these belts are used to house common items for wandering adventurers. Can conceal any item of encumbrance 1. This does not negate the item's encumbrance, but makes the item harder to detect.

### Waterskin

Frequently carried by waterbenders all over the world, this leather pouch of water contains just enough fresh liquid for a bender to use in a pinch. Contains enough water to use for a few ice shards, or a single water whip.

### Wingsuit

A prototype created by Asami Sato of Future Industries, some airbenders have been offered a chance to test out these specially-designed suits that work with airbending to allow for gliding or short-term flight.

Item	Price	Encumbrance	Rarity	Special
<b>Materials</b>				
Ore	25 cp	1	3	
Wood	10 cp	1	1	
Textiles	15 cp	0	2	
Components	125 cp	1	6	
<b>Utility</b>				
Backpack	100 cp	—	1	Increases encumbrance threshold by 3
Bandage	25 cp	—	1	Instantly recover 5 wounds once per day
Airbender Staff	1500 cp	2	7	Can be used to mimic flight; adds +1 Bonus to all airbending checks regarding flight when equipped
Climbing Gear	50 cp	2	2	
Disguise Kit	100 cp	1	3	+2 Bonus dice to relevant Stealth, Perform, or Deception checks
Tent	100 cp	2	2	+2 Bonus dice to all wound and strain recovery attempts
Lantern	100 cp	—	2	Create a source of light illuminating up to short range
Lockpick Kit	300 cp	1	5 (R)	Gain +2 Bonus dice to all attempts to unlock stuff

Tool Kit	250 cp	1	3	Gain +2 Bonus dice to attempts to repair, modify, upgrade, or craft items or vehicles
Utility Belt	250 cp	—	4	Conceal a single encumbrance 1 item
Waterskin	100 cp	—	3	Contains a small amount of water
Wingsuit	2500 cp		7 (R)	Can be used to mimic flight; adds +2 Bonus to all airbending checks regarding flight when equipped

## Black Market Items

Black markets exist across the globe, from the wretched hives of lawless frontier settlements to the hidden corners of Ba Sing Se. A smuggler might visit a black market to

avoid Republic City forces or to avoid tariffs on otherwise legal goods or to unload stolen items without the scrutiny of authorities, but he might also visit in search of contraband items unavailable at regulated port cities.

## Customization and Modifications

Equipment and weapons in the *Avatar* universe are made in every conceivable way. Some are handcrafted, others might be stamped out of a Future Industries assembly line in a factory somewhere outside of Republic City. Even the latter may have a drastically different look from similar products made in other parts of the world. The statistics and rules for gear in **The Second Age** are framed in general categories to present clear, simple, and unified rules for their use, but the look of your character's gear can be tailored both cosmetically and mechanically.

In general, players can purchase modifications to customize their gear. Modifications can be inherent to the item itself, or because of using attachments. Attachments are physical items that attach to or are installed in items, vehicles, weapons and armor to add capabilities or improve or change performance in some way. Attachments have a set of base modifiers that they automatically grant when installed. Modifications without attachments are simple changes to the item, weapons, and armor which can alter the existing properties of the piece of gear. Upgrading an item with an attachment is relatively straightforward and only requires about an hour of work.

In terms of gaming mechanics, modifications fill up the Hard Points listed in a piece of equipment's qualities. Each modification gives the item or vehicle some sort of bonus or edge (extra soak for a piece of armor, or extra damage for a weapon, for instance). In most cases, that's as far as it goes. The character spends money for her new attachment or modification and gains an improved and unique piece of equipment specifically tailored to suit her needs.

## Modifying Equipment

Many attachments have a listed series of mods. These are additional modifications that a skilled engineer or craftsman can make to the attachment to further improve the weapon or item's performance. These are listed under each attachment's modification options.

These modifications options are potential mods for gear. Some of the modifications options have a number listed before them, which indicates that the option can be installed multiple times. Otherwise, the option can only be used once.

Modifications represent dedicated engineering finesse and superior craftsmanship in tweaking and customizing gear.

Of course, even the most talented smith can only do so much with a piece of equipment.

### Making Modifications

To make a modification, the user selects an uninstalled modification option from the attachment's available list. The character then spends the necessary coin on materials and supplies, makes sure she has a tool kit, spends a couple of hours at a workbench, and makes a **Hard (3) Engineering check**.

If she succeeds, she successfully modifies her gear, and the item now benefits from the bonus provided by the mod. If she fails, however, the mod is not installed and the materials and supplies are expended in the process. If she failed and her check generated at least one Despair while adding an attachment, the attachment itself is rendered useless by her tinkering; otherwise, her toolkit could break altogether.

Each additional modification made to equipment beyond the first increases the difficulty of the Engineering check by one.

### Types of Modifications

There are several types of mods, each falling into one of the following broad categories:

- **Damage mods:** These mods increase the damage dealt by the weapon.
- **Item quality mods:** These mods add a listed quality to the item. Some qualities have values that can increase; if this is the case, then the mod lists it as "Quality (+1)," indicating that it increases an existing quality if the quality is already present or adds the quality rating 1 if it's not there already.
- **Innate talent mods:** These mods grant the user the listed talent only when wielding this gear, and it only affects this gear. For example, if a dagger had the innate talent Quick Draw, the user would be able to use Quick Draw to draw or sheath her dagger but none of her other gear.
- **Skill and attribute bonuses:** These mods grant the user a bonus in the listed skill or attribute as long as she is using or has equipped the item.
- **Additional mods:** some mods may not fall into any of the listed categories. If a mod does

something specific and unique, it is described in the entry.

## Weapon Modifications

Coming Soon...

# Crafting

Tinkerers, engineers, and craftsmen do more than just maintain and improve their own equipment; skilled artisans frequently build their own devices. Whether their creations are made from refined materials procured at great cost or thrown together in desperation from whatever scraps happen to be on hand at the time, the tools and mechanisms that tinkerers put together are often incredibly works of ingenuity.

The rules in this section provide GMs and players with options for crafting their own weapons, armor, gadgets, and other gear. When a player wishes to have a character craft an item, the player should consult with the GM, and then the two should collaborate to go through the steps listed below to create the device. As with all such matters, anything that the player wants to craft is subject to the GM's approval.

Crafting follows three steps: select a blueprint, acquire materials, and construction.

## Step 1: Select a Blueprint

When a craftsman sets about creating an item, the player first chooses a template from one of the tables in this section, shown later. The blueprint dictates the materials required (Materials), the challenge of building it (Check), and estimate of how long construction takes (Time), and the results should the character succeed on the check.

Each blueprint can encompass a wide number of specific types of items. Two engineers might approach the same problem in completely different ways and come up with completely different solutions. A blueprint describes what a crafted item does, but not necessarily how it accomplishes it, or what embellishments it might possess; those are the mark of the crafter. Thus, players and GMs should feel free to be creative in coming up with their own unique types of item that a given template can represent. Inspired GMs are encouraged to create their own unique blueprints—all it needs is a Name, Materials, Check, Time, and profile for the result, which GMs can provide to their players as they see fit.

After selecting a template, a character moves on to the next step.

## Step 2: Acquire Materials

To attempt to build an item from a blueprint, the PC must acquire the appropriate materials for the template. These are listed under "Materials" on the relevant table. As always, at the GM's discretion, certain supplies might not always be available for the listed price at any given market.

This step requires as much time as it takes for the PC to physically obtain the materials. This could be as short as a trip to the local market, or as long as an epic quest to find a rare ore. After acquiring the materials, a character moves on to the final step.

## Step 3: Construction

To construct an item from a blueprint with the appropriate materials, the character must make the associated check, listed under "Check" on the relevant table, to actually construct the item. If the character succeeds, the item is fully functional and has the profile listed in its template. If the character fails on the check, the product that comes out of the attempt is unusable, and the materials are lost.

The relevant tables include suggestions on how to integrate other results into construction. First, crafters can use Advantage and Triumph results to make improvements to the item. Then the GM can spend Threat and Despair to add flaws. Unless a limit is specified, an option from these tables may be selected any number of times, and its effects stack.

The amount of time it takes to construct an item is determined by the estimate of working hours listed in the template under "Time." Every Success the character rolls on the check beyond the first reduces this time by 2 hours (to a minimum of 1 hour). Other factors can also affect the time required, at the GM's discretion.

For certain, particularly complex machines, like new parts for a vehicle, might require more than a single check to complete.

## Blueprint Tables Coming Soon...

# VI – CONFLICT & COMBAT

The world can be a dangerous place. Conflict persists despite the presence of the Avatar and end of the Hundred Year War. Earth kings compete for territory while even the Water Tribes fight amongst themselves. With the spirit portals open, negative energy flows into the Spirit World, corrupting the spirits and spewing them back out into the material world. These dark spirits plague the countryside and follow humanity's own war and destruction. Crime

lords, aspiring military leaders, pirates, mercenaries, gangs and street urchins thrive in the dark corners of cities like Ba Sing Se or Republic City. They prey on the weak and each other alike. Shady deals, clandestine meetings, political power struggles, however small, are still day-to-day business.

In other words, the world is ripe for adventure.

## Narrative and Structured Gameplay

Much of the gameplay in **Avatar: The Second Age** is done on a narrative basis, with the GM describing events and the players describing their characters' actions and reactions to these events. Combat, however, necessitates more structured gameplay.

Narrative gameplay does not require the GM or players to keep track of the exact passage of time, and for the most part, this is perfectly acceptable. Usually, it's enough to know that certain actions or events may take a few minutes, hours, days, or even weeks. Narrative gameplay is most often used in any situation where the precise order of actions is unimportant. We talk more about **Social Encounters** at the end of this chapter.

Structured gameplay is, at its heart, a rules system that breaks up a character's actions in what he could reasonably perform in a predetermined amount of time. It also gives each character in a scene the opportunity to perform actions in turn. It is most often used for players to play through combat situations, although the GM may decide to employ structured gameplay in certain non-combat situations she feels would benefit from requiring the players to clearly define their characters' actions within a rule set.

## Gameplay Overview

When using structured gameplay, the game is broken down into a series of **rounds**, each of which is further broken down into a series of **turns**. During a single round, each Player Character and Non-Player Character gets one turn, during which they can accomplish tasks and perform various actions.

Rounds should represent roughly a minute or so in time, although the elapsed time is deliberately not specified. Players should keep in mind that a single round lasts long enough for their character to move to a new location and perform an important action. They should also remember that although each round is broken up into turns that happen sequentially in gameplay, narratively the turns are occurring at roughly the same time.

Structured gameplay events (also called **encounters**) such as combat follow these steps:

### Step 1: Determine Initiative

At the beginning of the first round of combat, all players and NPCs need to determine in what order the characters will take their turns. This is referred to as the **Initiative order**.

To determine the Initiative order, each PC and NPC generally makes a **Simple Perception or Instinct check**, although the difficulty of the roll may depend upon the situation at the discretion of the GM.

### Step 2: Determine Turn Order

Once all Initiative checks have been made, the GM notes down the results of each check and ranks characters in order, from highest number of successes to lowest number of successes. If two checks are tied, the check with more Advantage is ranked higher. A Triumph will double the results. If a PC and an NPC are tied, the PC is ranked higher. This is the Initiative order. If two or more Player Characters tie, they can decide amongst themselves when they will act in turn during that round.

### Step 3: Complete a Round of Turns

Beginning at the top of the Initiative order, the players and GM each take turns for the respective characters in that slot. Players and the GM follow in order of Initiative from highest results to lowest.

### Step 4: Round Ends

Once all NPCs and PCs have taken a turn, the round ends. At this point, certain effects that last until the "end of the round" may end. The GM also determines if the ongoing encounter warrants additional rounds or if it has been resolved. If it must continue, repeat step three using the same Initiative order generated in step 1. If the action has been resolved and the encounter is over, proceed to step 5.

**Note:** characters whose Initiative results were tied are not required to act in the same turn order as the last round. PCs tied with NPCs always take their turns first.

### Step 5: Repeat Until Encounter Ends

Once the action has been resolved, the GM ends the encounter. At this point, any character abilities that may only be used "once per encounter" reset and any abilities that last "until the end of the encounter" expire. Each PC also has a chance to catch their breath and recover strain, and may take steps to help heal any incapacitated characters.

### Perception or Instinct?

Two different skills in **The Second Age** can be used to determine Initiative: Perception and Instinct. Which skill

should be used in a situation is determined by the situation at hand.

Characters should determine their Initiative using the Perception skill when they are aware of their surroundings while their combat readiness may impact the difficulty of the roll. For example, rolling to see who goes first in an Agni Kai, or springing an ambush on an unsuspecting enemy would require Perception, as Perception is a skill to represent a character's alertness, intuition and cunning.

Characters should rely on the Instinct skill when combat (or any encounter) begins unexpectedly. Two enemies walking around a corner and running into each other would fall back on Instinct to determine their Initiative, for example. Likewise, someone being ambushed would also use Instinct to determine Initiative (and if they end up at the top of the Initiative order, clearly they were vigilant enough to spot the ambush at the last second).

It is important to note that different characters may rely on different skills to determine Initiative during the same encounter, depending on their circumstances. In addition, if the players and GM are both unsure as to which of the two skills best applies to a situation, they may use either.

## Cinematic Combat

**Avatar: The Second Age** strives to capture the pure cinematic and fluid experience found in the *Avatar* universe. Encounters should be frequent, fast-moving, and meant to showcase the talents and abilities of Player Characters.

The dice system borrowed from Fantasy Flight's *Edge of the Empire* helps push the story-driven nature of the game forward. Even a single attack roll generates enough options (some good, some bad) to give the GM sufficient information to make combat far more than just a matter of rolling to hit and rolling to wound. In turn, the players are highly encouraged to provide interesting detail before rolling an attack, to give the GM hooks in describing the results.

Combat is similarly streamlined so the players do not bog down gameplay with too many mathematical decisions; descriptions of their actions and the roll of the dice is sufficient to help facilitate the encounter.

## The Turn

Each character (whether a Player Character or a Non-Player Character) gets one turn to act during each round. During this turn, the character has the chance to undertake certain activities, such as moving from place to place, using his skills, and even attack others. The activities the character can perform during his turn are split into three different categories: Inciditals, Maneuvers, and Actions.

### Inciditals

Inciditals are minor activities that characters can undertake that require extremely little time or effort, such as dropping something they're holding or speaking to another character. There is no hard limit to the number of incidentals a character may perform during his turn, although the GM may veto excessive numbers of them or decide they are complex enough to warrant classification as a Maneuver. The following are examples of incidentals:

- Speaking to another character.
- Dropping an item held in one's hands.
- Releasing someone the character is holding.
- Minor movements such as shifting position, peeking around a corner, or looking behind a person.

### Maneuvers

Maneuvers are activities that are generally not complex enough to warrant a skill check, but do involve time and effort on the part of a characters. Characters are allowed one maneuver during their turn, and certain circumstances may allow them a second maneuver as well.

- Aiming a weapon.
- Moving one range band closer or farther away from an enemy.
- Opening a door.
- Taking cover.
- Standing up.
- Preparing a technique.

### Actions

Actions are important activities that are vital to a character accomplishing goals. Each character may normally only perform one action during his turn, and it will likely be the most important activity he undertakes during his turn. Actions almost always involve performing a skill check, although certain abilities may require using an action to activate them. The following are some examples:

- Unlocking a door.
- Firing a weapon.
- Punching or grappling an opponent.
- Instructing allies with a series of orders.
- Performing first aid on an ally.
- Sneaking up on a vigilant foe.
- Climbing a cliff.
- Creating, manipulating, or controlling the elements with bending.

Out of all these options, the most common during combat is likely attacking an opponent. Attack an opponent requires a combat skill check, sometimes referred to in shorthand as a combat check or simply an attack.

# Maneuvers

Because **The Second Age** utilizes an abstract method of describing combat, movement is similarly described in broad strokes. Characters often do far more than fire arrows in combat, including pulling out medicines to heal a wounded comrade, unlocking doors, or scaling a wall to get an advantage on their opponents.

Not all undertakings require a check. These minor activities are known as maneuvers and cover a wide range of activities that any character can perform. They require an investment of time and effort on the character's part, but are simply enough that there is no chance of failure when doing them. Technically, characters perform maneuvers during narrative gameplay as well as encounters. However, maneuvers are tracked and defined during encounters because characters are more limited in their time and efforts by the frantic pace of conflict.

## Maneuver Limitations

A character may perform one free maneuver on his turn. He may also perform a second maneuver by voluntarily suffering two points of strain. Characters may also receive a second or bonus maneuver through a particularly successful skill check, or by other means listed elsewhere. Regardless of the source, **a single character may not perform more than two maneuvers during his turn.**

### Outside a Character's Turn

In some cases, a character may even be able to perform a maneuver when it is not his turn. A Dai Li agent rolling horribly on a Stealth check to ambush a character may generate several failures on his check. The GM may decide that the blunder permits his would-be victim the opportunity to perform a maneuver, even though it is the agent's turn.

Any bonus maneuvers gained outside of a character's turn do not count towards the limit of two maneuvers per turn—specifically because it happens outside of their turn. These additional maneuvers are generally awarded at the providence of the GM, and thus there is no hard and fast limit to the number of maneuvers that can be awarded in this manner.

## Types of Maneuvers

The following is a list of the maneuvers a character can perform during combat. **Note:** this list is not exhaustive. The entire premise of maneuvers is that they can and should cover any activity relatively easy to perform that still requires some amount of time and effort. Thus, the listed maneuvers are deliberately general to cover a wide variety of options. If a player comes up with something not listed here, he should explain what he'd like to accomplish to the other players and the GM, who can decide ultimately whether the maneuver can realistically be performed.

Some activities may also require multiple maneuvers to perform. Generally, these maneuvers must be performed sequentially, without being interrupted by the character performing other maneuvers or actions, for the task to be successful.

### Aim

During combat, a character can use the Aim maneuver to steady a weapon or line up a hit before attacking, granting a bonus to his next combat check. A character only gains the benefit of aiming if he remains in his current position and does not perform any additional maneuvers or actions before his next combat check. **Any damage that exceeds the character's soak also negates the benefit of aiming.**

Aiming provides the character with one of the two following bonuses:

- Gain a Bonus dice on the next combat check. Certain abilities may grant additional Bonus dice.
- Target a specific item carried by the target, or a specific part of the target. This could allow the character to attempt to strike or shoot a weapon from his opponent's hand, for example, or target an opponent's limb to cripple him. If the character spends one maneuver aiming to do this, he takes one point of strain and suffers two Setback dice to his next attack. If he spends two consecutive maneuvers aiming, the combat check inflicts only one Setback dice, but two points of strain.

### Assist

Performing an assist maneuver allows an engaged ally to add a Bonus dice to her next check. Several characters can use the assist maneuver to add more Bonus dice to the engaged ally's next check. Awarded dice last only until the end of the engaged ally's next turn, however. The GM should use discretion when allowing Players to assist one another. Some actions simply do not benefit from assistance.

To see how Assist works during bending, refer to **Chapter VIII: Bending**. Otherwise, distinct benders may still assist one another in other tasks.

### Counter

Counters are a special type of maneuver that lets the target of a combat technique perform a counter if they have not reached their two-maneuver limit per turn. Attackers cannot counter this maneuver. To perform the maneuver, it must be declared before the attacker rolls for their attack.

The attacker must roll an opposed skill check against their target's skill check which is designated as a **counter**. If the target wins the check, they perform their designated counter technique which interrupts the attacking player. A Counter check is only successful if it has at least one more Success than the attacker's roll; the attacker is considered successful on a tie. If the attacker rolls at least one more Success than the defender, the attack is successful and the attacker is granted a bonus maneuver. Maneuvers acquired in this way **do not** count toward the 2 maneuver limit.

### Defensive Stance

A character can take a maneuver to assume a guarded stance, helping him defend against melee attacks. A character who performs this maneuver adds a Setback dice to any combat checks he makes until the end of his next

turn. However, he also gains an additional 1 melee defense until the end of his next turn.

## Environmental Interaction

Often a single maneuver is enough to interact with the environment around a character. This is a broad category of possible interactions, such as opening a blast door, ducking behind a wall, pressing a specific button on a control panel, or grabbing a shock glove off the ground. The following are some more specifically designed examples of interaction with the environment:

- **Moving a large item.** Flipping a table, shoving a barrel into a maneuver path, hefting a crate, controlling an element; these would take a maneuver to perform.
- **Opening or closing a door.** Whether a latched door or a primitive thatch door, opening or closing it takes a maneuver.
- **Taking cover.** Ducking behind a door jam, crouching behind a wall, or peeking around a tree trunk; these allow the character to gain +1 to their ranged defense (additional defense bonus can be awarded depending on the circumstances). It takes a maneuver to take cover, but once in cover, the character maintains the bonus unless the circumstances around him change, or he moves out of cover.

## Gear Interaction

Managing items and equipment is accomplished by this maneuver, which can cover the following options:

- **Draw, ready, load, or put away a weapon.** This maneuver covers the basic manipulations of most weapons, such as drawing a sword from its sheath, knocking an arrow, or turning on a shock glove.
- **Draw or put away something from storage.** A character can perform a maneuver to retrieve an item from a pouch, backpack, satchel, or another accessible container. This can also be used to stow items in a similar fashion.

## Grappling

A character may perform the Grapple action. To do so, the character must make an **Average (2) Martial Arts check** against an engaged opponent to place a target under grapple until the beginning of the character's next turn. Targets under grapple incur one Setback dice on their next skill check for each point of difference between the characters' Body ratings. At least one Setback dice is always applied. In addition, until the beginning of the character's next turn, grappled targets must spend two maneuvers instead of one maneuver to move from engaged range to short range. This breaks the grapple.

## Mount or Dismount

Mounting and dismounting a domesticated animal such as a trained shirshu, komodo rhino, or ostrich horses requires a maneuver. Successfully mounting an untrained or wild animal, however, requires an **Average (2) Animal Handling check** which may be harder depending on how ornery the GM feels the animal is. Similarly, mounting a

vehicle, sliding into the driver's seat, or otherwise engaging a vehicle for steering or piloting requires a maneuver as well.

## Move

This maneuver allows the character to move within his environment. The game defines several different broad types of movement. When characters move, they do one of the following:

- **Change range increment.** Performing this maneuver allows a character to move between short and medium range relative to another person or object. This also allows characters to move between medium and long range by performing two maneuvers or between long and extreme range by performing two maneuvers. When covering long distances, multiple maneuvers do not have to be performed on the same turn, but the character is not considered to be in the new range increment until after two have been performed.
- **Engage or disengage from an opponent.** If a target is already within short range of a character, the character can perform a maneuver to engage that target. If the character is engaged with an opponent or adversary, he must perform a maneuver to disengage with that opponent before moving to any other location. This only changes his range relative to his opponent from "engaged" to "short" and represents the effort of backing away and avoiding his opponent's attacks. Characters do not need to perform this maneuver to leave an engagement consisting only of friendly characters or allies.
- **Moving within short range.** Performing this maneuver allows an unengaged character to move to another position that is currently within short range of him.

## Flight

Flight in **The Second Age** is handled in two different ways. Airships and biplanes that fly use the rules found in **Chapter VII: Vehicles** to handle their flight as well as some pieces of equipment or abilities which allow individuals to mimic their flight and use these rules as well.

However, some creatures or individuals can fly, but not at the same speeds as vehicles or devices such as gliders. In these cases, these creatures or individuals simply move from one place to the other by flying, but still use the rules presented in this chapter for situations such as combat. Their flight is handled mostly narratively, with a common-sense approach. For example, a buzzard wasp or vulture griffin could easily fly over difficult or impassable terrain, or fly over water without having to swim through it. It could cover vertical distances in the same way that individuals in this game cover horizontal ones. However, there are some aspects to keep in mind concerning flight.

Creatures and characters that can hover (such as buzzard wasps and flying bison) rely on swiftly moving wings or airbending, while staying above the ground. These simply move in the same manner as other creatures, with the following exceptions: hovering creatures ignore difficult or

impassable terrain if they can reasonably stay above it, and ignore the penalties for moving through water. They generally must stay relatively close to the ground (within Medium range), unless noted otherwise.

Sustained flight, however, uses aerodynamic principles such as lift to stay aloft. These follow all the same rules about terrain as creatures that hover. However, they must maintain at least some speed to stay aloft, and thus while flying must spend one maneuver every turn to move (they can change position, or just circle or wheel in place and effectively remain where they are). Most flying creatures can move faster than hovering or ground creatures, and could move from long to short range using a single maneuver.

## Actions

During a character's turn, he generally has the chance to perform one primary activity. This is the character's action. Actions include any activity complex enough to warrant involving a skill check, and can range from unlocking a blast door to shooting an arrow.

### Limitations

A character may only perform one action in a turn. Some characters may have abilities allowing them to perform an action as a maneuver. This does not violate the limit of one action per turn, however, the action now counts as a maneuver and does count toward maneuver limits per turn.

### Types

There are five major types of actions a character can perform during his turn: exchanging an action for a maneuver, spending the action to activate an ability or talent, performing a skill check, performing a combat check, and performing certain complicated maneuvers. The last two are both variations on performing a skill check. However, enough unique circumstances surround it that it requires its own entry.

#### Exchange Action for Maneuver

A character may exchange his action for an additional maneuver during his turn. He may then perform any maneuver he would be able to perform normally, following all the rules that govern maneuvers. However, he still may not perform more than two maneuvers during his turn, no matter how he gained access to them.

#### Spend Action

Certain abilities or talents can require an action to activate. When a character spends an action to activate an ability or talent (even if spending the action does not require a check or any other activity on the character's part), he has used his action for his turn. He may not take a second action, unless he specifically has an ability that would grant him a second action.

#### Skill Check

The most common actions that characters take during their turns are actions that require a skill check to resolve. These are activities for which success is not guaranteed or for

#### Going or Leaving Prone

Dropping prone and standing from a prone position each require a maneuver. Dropping prone allows the character to add a Setback dice to all ranged attacks made against him, although he also must add Bonus dice to all melee attacks made against him.

#### Preparation

Some actions require additional preparation to perform safely. The preparation maneuver is generally performed in conjunction with another ability to confer a bonus, offset a penalty, or fulfill a requirement. The individual talents or abilities that utilize the preparation maneuver define its specific effect. It is sometimes abbreviated under the requirements as "prepare."

which the failure of the task may be important to the ongoing story. For example, walking from one place to another does not bring with it any inherent risk of failure. Therefore, a skill check would be called for if failure could occur and requires an action to be performed during an encounter.

Most skill checks and what they can accomplish are covered in **Chapter III: Skills**. What a character can do with a skill outside of an encounter is the same as what he can do with it inside of an encounter. The only difference is that inside an encounter, he has certain time limits imposed. In fact, the GM can determine that certain activities may require more than one action to perform, if they would normally take a great deal of time.

#### Combat Check

A player makes a combat check when he uses a combat skill to attack a target. This is also referred to as an attack. The combat skills in **Avatar: The Second Age** consist of the following: Martial Arts, One-Handed Weapons, Two-Handed Weapons, Ranged (Light) and (Heavy), and Bending. These skills are covered in **Chapter III: Skills**.

The first and foremost point to keep in mind is that a combat check is just a skill check. It follows all the rules and procedures for making a skill check, including the steps for assembling the dice pool. However, there are additional steps included in a combat check.

##### Step 1: Declare an attack and select targets.

The character chooses to make an attack. He selects what skill he would use to make the attack and if the skill requires a weapon to use, which weapon he will be using. He then declares the target of his attack.

##### Step 2: Assemble the dice pool.

The character then assembles his dice pool based on the skill, its attribute, and any applicable talents and other abilities. Certain conditions, such as the effect of a Critical Injury, or an environmental effect, may also contribute to the pool's makeup.

The difficulty of a combat check depends on whether the attack is a ranged attack or a melee attack. Melee attack difficulties are always Average (two Difficulty dice). Ranged attack difficulties depend on the distance the target is from

the active character, or in other words, the range band the target occupies.

- **Engaged** – Two Difficulty dice, plus any modifiers depending on weapon used.
- **Short** - One Difficulty dice
- **Medium** - Two Difficulty dice
- **Long** - Three Difficulty dice
- **Extreme** - Four Difficulty dice

#### Step 3: Pool results and deal damage.

Once the player rolls the dice pool for his character, he evaluates the results. As with any skill check, the check must generate at least one net Success.

When making a combat check, if the check is successful, each uncanceled Success result adds +1 damage to a successful attack. If the attack affects multiple targets, the additional damage is added to each target.

#### Step 4: Resolve Advantage and Triumph.

As with every skill check, Advantage and Triumph can be spent to gain incidental beneficial effects on a combat check. Just as encounters follow a more rigid set of rules, so too do the options governing the spending of Advantage and Triumph follow more clearly defined rules. In encounters, the player controlling the active character determines how to spend Advantage and Triumph unless the GM has a specific reason to decide for him.

The first way to spend these bonuses in an attack would be to activate a Critical Injury or certain weapon qualities. As described in the previous chapter, each weapon has a Critical Rating that consists of a numeric value. The user can spend that many Advantage to inflict on Critical Injury to the target, in addition to regular effects and damage. A Critical Injury can only be triggered on a successful hit that deals damage that exceeds the target's soak value.

Weapon qualities are special effects and abilities that apply only when using that weapon. They come in two forms, active and passive. Active abilities require the user to spend a certain number of Advantage to trigger them. Generally, this is two Advantage, although some qualities may require more. Passive qualities always grant their effect. Qualities may inflict effects on a target, which unless specified otherwise, are always in addition to other effects, Critical Injuries, and damage.

A Triumph can be spent to activate these abilities as well. A single triumph is all that is needed to inflict one Critical

Injury no matter the Critical Rating of the weapon. In addition, Triumph may be spent to activate one weapon quality, no matter how many Advantage it would normally take to do so.

Still, there are other options for spending these bonus results as well. A list is provided for some common occurrences below. Keep in mind that these are not intended to be the only options available. As always, players and GMs may invent other ways to spend Advantage and Triumph depending on the specific circumstances of the encounter.

#### Step 5: Resolve Threat and Despair.

Much in the same fashion that the controlling player determines how his character spends Advantage and Triumph, the GM then determines how to spend any Threat and Despair generated by the check; however, in certain circumstances the GM may present the player with specific options.

Unlike Advantage and Triumph, Threat and Despair are not represented with qualities for most weapons. Some particularly volatile or dangerous weapons may have these options. However, there are specific options available and the following table includes some common examples. Again, keep in mind that the players and GM may come up with something more appropriate.

#### Step 6: Reduce damage, apply to wound threshold, and apply Critical Injuries.

When a character suffers damage, he reduces the damage received by his soak value. If any damage remains after this reduction, he suffers that many wounds. If the net result is zero or negative, the character suffers no wounds. If the character suffers damage from multiple hits in an attack, he applies his soak value to each hit individually.

An attack may also generate a Critical Injury. This may occur because the weapon's Critical rating triggered, or because the target suffered wounds greater than its wound threshold. When a Critical Injury is inflicted, the attack rolls percentile dice. The result of the dice roll indicates which Critical Injury is applied per the table later in this section.

Some weapons and talents modify this critical hit roll, potentially making a critical hit more effective or less effective. If an attack generates enough Advantage to trigger more than one critical, the character makes a single critical roll, adding +10 to the result for each additional time the critical rating is triggered.

Table: Spending Advantage and Triumph in Combat

Cost	Result Options
Advantage or Triumph	<ul style="list-style-type: none"> <li>Recover 1 strain (this option may be selected more than once).</li> <li>Add Bonus to the next allied character's check.</li> <li>Notice a single important point in the ongoing conflict, such as the location of a control panel or a weak point in an attacker's armor.</li> <li>Inflict a Critical Injury with a successful attack that deals damage past soak (Advantage cost may vary).</li> <li>Activate a weapon quality (Advantage cost may vary).</li> </ul>
2 Advantage or Triumph	<ul style="list-style-type: none"> <li>Perform an immediate free maneuver that does not exceed the two maneuver per turn limit.</li> <li>Add a Setback dice to the targeted character's next check.</li> <li>Add a Bonus dice to any allied character's next check, including the active character.</li> </ul>
3 Advantage or Triumph	<ul style="list-style-type: none"> <li>Negate the targeted enemy's defensive bonuses (such as the defense gained from cover, equipment, or performing the any stances) until the end of the current round.</li> <li>Ignore penalizing environmental effects such as inclement weather, disadvantageous location, or similar effects until the end of the active character's next turn.</li> <li>When dealing damage to a target, have the attack disable the opponent or one piece of gear rather than dealing wounds or strain. This could include hobbling him temporarily with a blow to the leg, or disarming him. This should be agreed upon by the player and the GM, and the effects are up to the GM. The effects should be temporary and not too excessive.</li> <li>Gain +1 melee or ranged defense until the end of the active character's next turn.</li> </ul>
Triumph	<ul style="list-style-type: none"> <li>Upgrade the difficulty of the targeted character's next check.</li> <li>Upgrade any allied character's next check, including the current active character.</li> <li>Do something vital, such as shooting the engine of a Satomobile.</li> </ul>
2 Triumph	<ul style="list-style-type: none"> <li>When dealing damage to a target, have the attack destroy a piece of equipment the target is using, such as disintegrating his bow, or destroying a personal shield.</li> </ul>

Table: Spending Threat and Despair in Combat

Cost	Result Options
Threat or Despair	<ul style="list-style-type: none"> <li>The active character suffers 1 strain (this option may be selected more than once).</li> <li>The active character loses the benefits of a prior maneuver (such as from taking cover or assuming a stance) until he performs the maneuver again.</li> </ul>
2 Threat or Despair	<ul style="list-style-type: none"> <li>An opponent may immediately perform one free maneuver in response to the active character's check.</li> <li>Add a Bonus dice to the targeted character's next attack.</li> <li>The active character or an allied character suffers a Setback dice on his next action.</li> </ul>
3 Threat or Despair	<ul style="list-style-type: none"> <li>The active character falls prone.</li> <li>The active character grants the enemy a significant advantage in the ongoing encounter, such as accidentally blasting the nearby controls of a vehicle, or damaging an escape route.</li> </ul>
Despair	<ul style="list-style-type: none"> <li>The character's weapon or tool breaks, malfunctions, becomes damaged or otherwise unusable for the remainder of the encounter.</li> <li>Upgrade the difficulty of an allied character's next check, including the current active character.</li> </ul>

## Defense

Defense, or more specifically, defense rating, is one of the factors determining how difficult it is to land a successful attack during combat. Defense rating represents the abilities of shields, armor, and other defensive systems to deflect attacks entirely, absorb, or lessen incoming blows.

Defense rating is most commonly provided by shields and as such is usually limited armored vehicles or melee fighters using shields. However, characters may gain a defense rating either through talents that increase their ability to dodge and absorb blows, armor designed to reflect and diffuse shots, or even expensive armors.

Defense is either granted or added. If an effect says 'Gain Defense 2', your base Defense rating is 2 and it does not stack with other 'Gain Defense N' effects. You always calculate Defense with your highest 'Gain Defense N' effect as your base Defense. If a description states 'Add N defense', then it stacks on top of the base defense with other 'Add defense' effects.

An attacker must apply a number of Setback dice equal to the defense rating of their target.

Sources that *provide* defense (such as most armor; anything that says "Gain" defense) list the defense provided as a number. These sources **do not stack** with each other.

If a character could benefit from more than one of these sources of defense, you must choose the best one.

However, other sources *increase* defense. These sources say they “increase” or “add” defense, or will be listed with a number that has a “+” sign in front of it. These sources of defense do stack, both with each other and with any sources that provide defense.

**No character may ever go above 4 defense**, with the exception of nemesis-level NPCs and the Avatar.

## Melee and Ranged Defense

A character's defense rating can be characterized as one of three types: general defense rating, melee defense rating,

### Soak

A character's soak value helps protect him from incoming wounds. Most creatures and characters have a default soak value equal to their Body rating. Most types of armor or other forms of protection provide additional soak.

When taking damage from any attack, or other sources of physical damage (such as being struck by a falling rock or being hit by a stampeding komodo rhino), the character may reduce the damage taken by his soak value. After calculating the total amount of damage inflicted, subtract the total soak value from that damage total. The result is the number of wounds the character suffers. If the soak reduces

### Range Bands

Genesys relies on broad terms used to describe ranges and distances. But **Avatar: The Second Age** provides flexibility for players who prefer gridded movement; still, **The Second Age** relies on these abstract means to represent position, distances and ranges, thus allowing the players to focus on the action and the adventure. However, certain GMs may opt to include graph-based maps if their players are interested in that style of play.

The distance between two points—people, objects, or adversaries—is defined by the general range categories. These categories are used to determine how far a ranged attack can reach, how far apart two people are from each other, how much effort is needed to move between two places, and so on.

## The Five Range Bands

For ease of play, distance is divided up into five different bands, from engaged to extreme. As always, the GM has the final say in determining the range between the attacker and the target.

With the engaged status and the range bands, the GM is free to describe things dynamically and set scenes without having to worry about exact distances. Exact distances in meters do not matter. Ultimately, the details and adventure come first, creating a vivid picture for the players while allowing the GM to quickly provide the mechanical information players need to use their actions and build strategies.

and ranged defense rating. General defense rating works against all combat checks directed against the attacker. Melee defense rating only works against close combat checks directed against the character. Ranged defense rating only works against ranged combat checks directed against the character.

Multiple sources of defense do not stack. However, the character is permitted to use the best defense rating available to him. If a character has a general defense rating of 1 and a melee defense rating of 2, he applies the defense 2 against all close combat attacks.

the damage to zero or less than zero, then the character takes no damage. If the character suffers multiple hits from a single attack (such as a rapid bending blast or multiple arrows) he may apply his soak to each hit separately.

Different sources of soak can stack. Multiple applications of the same source do not stack.

**Soak does not reduce strain inflicted upon a target** except in specific instances (such as attacks with the Stun Damage quality).

For gridded purposes, a game mat is comprised of units, or cells. Each can be said to equal roughly 5 feet of distance.

### Engaged

To reflect two or more targets which are close enough to interact directly with each other, there is a special range status called **engaged**. Two characters engaged with each other are in close proximity. A soldier needs to be engaged with a target to hit him with his sword. Two or more characters engaged with each other is called an **engagement**.

Engaged is also used to indicate that a person is close enough to an item to use it. A thief needs to be engaged with a chest to unlock it. A captain needs to be engaged with his boat to board it. A bounty hunter needs to be engaged with a tree if he wants to hide behind it for cover while stalking his prey.

The best way to consider engaged is as a subcategory of short range. Obviously, someone can be slightly further away if they're at short range, rather than if they're engaged with someone. However, the distance is relatively minor. Thus, spending a maneuver to move to engage someone or something is as much a matter of moving into or out of combat cautiously enough to avoid a return blow—or flipping open and focusing one's attention on a map—as much as it is moving a physical distance.

In a grid, **engaged** characters are in adjacent cells.

## Short Range

Short range indicates up to several meters between targets. Many thrown weapons and some two-handed weapons (such as a bardiche) are most accurate at short range. Two people in short range can talk comfortably without raising their voices. Moving to another spot within short range is usually easy to do and generally only requires one maneuver.

Targets who are two to three cells from you are considered to be within **short range** (10 – 15 feet).

## Medium Range

Medium range can be up to several dozen meters away. More reliable bows and some bending techniques can reach to medium range. Few thrown weapons can reach this far. Two people in medium range of each other need to talk loudly to hear each other. Moving from short range to medium range takes little exertion and generally requires one maneuver.

Anything with 20 – 25 feet of distance, or four to five cells, is considered within **medium range**.

## Long Range

Long range is further than a few dozen meters. Relatively few ranged weapons and bending techniques can reliably reach this far without too much trouble. Two people in long range of each other need to shout to hear one another. Moving from medium range to long range requires two maneuvers, as it is more time consuming than moving between medium range and short range. This means that in most cases, a character cannot close the distance between short and long range in a single round, as it would take three maneuvers.

**Long range** targets are 30 – 40 feet of the targeting character, which is considered anything 6 to 8 cells away.

## Additional Combat Modifiers

The prior sections cover the fundamentals of making a basic combat check. However, combat rarely occurs in a vacuum. Any number of things can modify a combat check, from environmental factors to actions the character chooses.

This section discusses those modifiers. The first part of this section covers **conditional** and **situational** modifiers. The second part of this section covers outside factors such as environmental effects.

### Conditional and Situational Modifiers

Character choices can modify combat checks in many ways, some good and some bad. These choices can often provide additional benefits as well.

## Extreme Range

Extreme range is the farthest range at which two targets can interact. Only an incredibly skilled marksman or bender could land a blow at this distance. Some vehicle-mounted armaments may reach out to this range. Two people at extreme range may not hear one another, even if they shout. Moving between long range and extreme range can be time-consuming and exerting, and requires two maneuvers. This means that in most cases, a character can move the entire distance between long and extreme range in a single round, but will suffer strain or give up his action to do so.

Targets which are 9 cells and beyond are considered to be at least 45 feet away, and counting, putting them in **extreme range**.

## Relative Positioning

Because of the narrative, abstract way in which distance is measured, both the players and the GM must be aware of how positioning relative to two or more targets is measured. Once combat begins, the GM will tell each player where he relative to the opponents—it is up to the player to track his range relative to those opponents as the battle progresses.

For example, during a battle within a huge warehouse, the characters are ambushed by four Equalist Chi Blockers—two approach from one side and two on the other—considered at the medium range band to the characters. During their turns, the characters split up to attack. Two of the players move towards one group of Chi Blockers, getting within short range, and the other two move to the opposite set of opponents. Both groups of characters are now within short range to their specific targets, but medium range to the other group of targets, and now further away from their allies.

### Making Ranged Attacks at Engaged Targets

Sometimes, characters may want to attack a target that's engaged with another character. If the two characters are both enemies, the attack may not care about which target he might hit. However, if one of the characters is an ally, it may be a different story.

When attacking a target engaged with an ally, the attacker upgrades the difficulty of the check by one. In addition, if the attacker's check succeeds but he generates at least one Despair, that Despair is automatically spent to make the attacker hit one of the individuals engaged with the target (of the GM's choice) instead of the target.

### Making Ranged Attacks While Engaged

Sometimes, a character may want to spend a ranged attack while they're engaged with an opponent. Such an action can be risky: a character may find it hard to take the time to line up a shot while an opponent is swinging a hammer at him!

Any opponent engaged with the character when he makes a ranged attack (no matter the target) may add one Bonus dice to his next melee attack against that character. He automatically loses this bonus if either he or the character are no longer engaged with the other.

In addition, the difficulty of some ranged attacks increases while engaged, and other ranged attacks become impossible depending upon the range. Any engaged character attempting make a ranged attack at short or medium range must add one Challenge dice to their pool. Attempts at long and extreme ranged attacks are impossible while engaged.

## Attacking and Being Attacked While Prone

A character who is knocked down, unconscious, or willingly drops prone is considered **prone**.

Prone characters are easier to hit with certain combat checks and find it harder to use certain skills. A character gains a Bonus dice when attacking a prone character with a melee combat check. A prone character suffers a Setback dice when making a close combat attack from a prone position.

Prone characters are harder to hit with ranged attacks but suffer no penalties when making ranged attacks. When a character attacks a prone target with a ranged attack, he suffers a Setback dice.

Some attacks or weapons may cause a character to become prone—this is indicated in the weapon or skill's description. Getting knocked or falling prone may also be the result of a failed Coordination check or the activation of an item's special quality.

## Fighting with Two Weapons

A character may opt to carry a (light) ranged weapon or a one-handed melee weapon in each hand, increasing his volume of attacks at the expense of accuracy and dexterity.

When attacking with two weapons, the character must be wielding two weapons that can each be reasonably held

and wielded in one hand. If it is unclear whether a weapon can be wielded one-handed, the GM makes the final determination as to if it can be used.

To make the attack, he performs a combined check. First the character denotes one weapons as the primary weapon. When making the combined check, he will be attacking with this weapon. He then determines what skills and characteristics he would use when making attacks with his primary weapon and his secondary weapon. Finally, he determines his target.

To assemble the dice pool for this check, the player compares the skills that would be used to make an attack with each weapon, and compares the attributes that would be used to make an attack for each weapon. He then takes the skill and attribute in which he has the lowest ranks and builds his dice pool. If the ranks are equal, or if both attacks would use the same skill or attribute, he simply uses those.

He then compares the difficulty of the two combat checks he would make with each of his two attacks to hit his target, and selects the check with the higher basic difficulty. He then adds one more to make the dual combat check.

If he succeeds, he hits with his primary weapon as normal. He may also spend two Advantage or a Triumph to hit with his secondary weapon as well. If both weapons hit, additional Advantage or Triumph can be spent to activate other qualities. Each hit deals its base damage, +1 damage per uncanceled success.

## Unarmed Combat

Although many characters probably feel more comfortable going into a fight with a good blade by their side, there are times a character must rely on their fists, feet, and other appendages. Of course, some classes, like Fighters, Chi Blockers, Monks, and Benders, excel at hand-to-hand combat.

Characters fighting unarmed generally use the Martial Arts combat skill. Unlike other combat skills, Martial Arts is designed to be used independently of any weapons

### EXAMPLE: Two-Weapon Fighting

A Player Character must first announce that he will be attacking with two weapons and designates one (if they are different) as a primary. In this example, the character is using only his fists. He then builds his dice pool: he has 3 Body and 2 Martial Arts, so 2 Yellow (Mastery) Dice and 1 Green (Ability Dice)

He then builds the difficulty pool: Martial Arts combat checks are inherently Average (2) in difficulty, while making a two-weapon attack increases the difficulty by 1, for a total of 3 Purple (Difficulty) dice.

Next, the player rolls the dice: after cancelling successes with failures and advantage with threat tally what remains. In this example the remaining dice pool is: 1 Success and 1 Triumph. Triumph counts as a success, meaning this character generated 2 Successes; the Triumph can also be used to activate the secondary weapon (without the Triumph the player would need 2 net Advantage to activate the secondary weapon).

Finally, apply the damage: because the player has a Body of 3 and got 2 successes (and has no Martial weapons to add damage) the total damage for each attack is 5. It is important to note, however that both attacks from a Two-weapon attack are reduced by Soak. Say that he is swinging at an average fighter (2 Body) with leather armor (+1 soak, for a total of 3): he would deal 2 damage on the first hit and 2 damage on the second hit for a total of 4 damage.

Note that if he misses the target but still gets 2 net advantage he cannot hit with his secondary weapon, as the initial hit must have at least 1 success for the ability to be activated.

(although there are some weapons that can be used in conjunction with the Martial Arts skill). In addition, Benders who use melee bending techniques may choose to use their Bending or their Martial Arts skill, whichever would be more beneficial in any given circumstance.

When making an unarmed combat check using Martial Arts, the character's attack has a base damage of his Body rating, a range of engaged, a Critical Rating of 5, and the Disorient 1 quality. Finally, when making an attack using Martial Arts, the attacker can choose to deal damage to the target's strain threshold instead of its wound threshold, applying the target's soak.

Martial Arts weapons augment this basic attack. These weapons add their damage stat in addition to a user's Body rating and may have an improved Critical Rating and additional weapon qualities. When using a Martial Arts weapon, the user can choose to use any improved qualities rather than his own as well as any qualities in addition to his own.

Unarmed combat checks and attacks with Martial Arts weapons count as engaged melee checks. Because they are melee attacks, unarmed attacks with or without Martial Arts weapons also follow rules for dual wielding. Four Advantage or a Triumph can be activated to trigger a second hit (for the same damage as the first hit).

**Note:** combat is meant to be abstract and although there are exceptions when the narrative requires it, in general the attack roll represents multiple blows, swings, and shots. Whether the result of that roll can be described as a single shot or the effects of many, it's irrelevant to the mechanic of success. The two-weapon combat rule, however, is used when a PC wants to gain the benefit of doing more damage with a second weapon (in this case another limb) with that single attack roll at the cost of increased difficulty.

### Martial Weapons

Martial weapons follow the body's natural movement when punching, chopping, kicking, or stomping. If a character's unarmed Damage would be lower than a martial weapon's damage, use the martial weapon's profile instead. Otherwise, Martial weapons replace the unarmed attack's profile entirely with a +1 bonus to Damage. Martial weapons benefit from unarmed attack modifiers.

### Knocking Prone

An attacker may attempt to knock an opponent down. To do so, the attacker must be engaged with the target and makes an opposed Martial Arts check against the target's own Martial Arts skill. If he succeeds, the target suffers Disorient 1 if they are knocked down. A Triumph allows the attacker to perform an additional (melee) skill check.

## Environmental Effects

The world of *Avatar* is made up of countless diverse environments, from the frozen tundra of the North and South poles to the vast swamps in the Earth Kingdom to the volcanic wastes of the Fire Nation archipelago.

### Improvised Weapons

Sometimes a character doesn't have a real weapon available and must make do with anything that is on hand. This includes broken bottles, rocks, sticks, pipes, chairs, and so on. Improvised weapons use the One-Handed or Two-Handed weapons skills, depending on the size of the object. Small objects are one-handed while large always require two hands. Medium-size objects may require two hands depending on the Body rating and size of the character.

Improvised weapons add an additional Setback dice to the pool and deal damage based on their size and general weight. Any attack roll that results in a Despair or 2+ Threat indicates that the improvised weapon breaks and is no longer usable.

Table: Improvised Weapons

Size	DMG	Crit	Special	Example
Small	+1	5	—	Bottle, stick, small rock
Medium	+2	5	Cumbersome 1	Pipe, pole, shovel
Large	+3	5	Cumbersome 2	Beam, chair, table

### Size Difference

Generally, it's a character's skill that governs his chances of hitting a target. However, some targets are easier to hit than others, usually due to their size. Size, or silhouette, is usually used to determine the difficulty of attacks made from vehicles or ships, as vehicles are powerful and long-ranged enough that relative sizes matter more than distance. However, silhouettes can affect attack difficulties in standard combat as well.

When a character makes an attack against a target with a silhouette 2 or more points larger than he is, he decreases the difficulty of the check by one. When a character makes an attack against a target with a silhouette 2 or more points smaller than he is, he increases the difficulty of the check by one. Some examples follow:

- Children, particularly small characters, and small creatures have a silhouette of 0;
- Most characters, humans especially, have a silhouette of 1;
- Mountable animals generally have a silhouette of 2;
- Flying bison, komodo rhinos, Satomobiles, Mecha suits, and other large creatures are silhouette 3; however
- Some creatures may be even larger but it is important to remember that most characters are generally 1.

Characters often find themselves fighting in hazardous or exotic circumstances, ranging from the cold of snow storms to the dry heat of the desert. Cunning combatants know that taking advantage of their environment can make all the difference between triumph and defeat in an engagement.

The following sections cover rules imposed by those environments.

TABLE: Concealment Examples

Dice Added	Examples
+1	Mist, shadow, waist-high grass
+2	Fog, early morning or late evening twilight, dust clouds
+3	Heavy fog, thick and choking smoke, nighttime, thick grass

## Concealment

Concealment is a situation that occurs when a character is hard to spot because of environmental effects such as darkness, smoke or dust, tall grass, or thick fog. Concealment imposes penalties on ranged attacks and sight-based checks such as many Perception checks. Conversely, it can provide bonuses for checks on other skills, such as Stealth. A waterbender might conjure up a shroud of mist while attempting to elude her pursuers.

The exact bonuses and penalties can ultimately be modified by the GM if the narrative calls for it. However, generally, concealment can be divided into levels based on how obscuring the concealment is. In each case, the type of concealment adds a number of Setback dice equal to the 'Dice Added' portion of the table above to any ranged attack rolls and Perception checks against targets who are concealed. Conversely, it adds a number of Bonus dice equal to the 'Dice Added' entry to any Stealth checks made by a character who is concealed. These bonuses or setbacks may also be added to other skill checks if the GM feels it is appropriate.

## Terrain

Difficult terrain is a catchall description of terrain that is hard to move through or over. It can include tight passageways, slippery ice, thick undergrowth, loose rubble, shifting sand, or waist-deep water (among a litany of other circumstances). Essentially, it's terrain that characters move through with difficulty. Characters entering or moving through difficult terrain must perform twice as many maneuvers to move the same distance they would in normal terrain.

Impassable terrain is a description of terrain that is simply impossible to move through via conventional maneuvers. This includes sheer cliffs, walls higher than a character can jump, and deep pits or ravines. Impassable terrain is not always insurmountable, but it is an obstacle that requires special skills or talents to circumvent. Depending on the impassable terrain in question, the GM may allow the character to overcome the impassable terrain by using any number of skills ranging from Athletics, Acrobatics, Coordination, or even Bending. During an encounter, this means the character must spend at least one action (and possibly give up one or more maneuvers) to accomplish this.

## Cover

When arrows start flying, most characters dive for cover. To keep things simple, being behind some sort of cover — a rock, crate, wall, or vehicle, for example — allows the

character to gain +1 to their ranged defense in addition to adding a Setback dice to certain skill checks, such as Perception or for ranged attacks. A single setback dice is sufficient for most situations, although the GM may award additional setback or ranged defense if the target is particularly well-covered, such as if he is within a trench, bunker, high-wall, or any other prepared position.

## Water and Swimming

Bodies of water such as lakes, rivers, oceans, and swamps are types of terrain encountered in most locations as water makes up more than half of the planet. Sometimes characters must cross them. Most characters have some ability to swim through liquid water, although some characters, such as Mariners or waterbenders, are more adapted to these conditions than others. Unless otherwise noted, characters treat any body of water as difficult terrain. The GM may also decide that some bodies of water, such as a river with a swift current, or an ocean during a storm, are so difficult to move through that they require a successful Athletics (or Bending, for waterbenders) check to swim in. In this case, it requires at least one action as well as any number of maneuvers to swim through the water from one location to another.

If completely submerged in water, a character can hold his breath for a number of rounds equal to his Body attribute. Once this number is reached, the character starts to drown is treated as suffocating (explained below) on each successive round until he surfaces or finds some other source of air. The exception to this rule is the airbender, who can hold their breath underwater for a number of rounds equal to twice his Chi attribute. Other talents and characteristics may also impact a character's ability to swim.

## Fire, Acid, Lava and Lightning

Mechanically, fire, acid, and lava are treated with the same rules. When characters are exposed to these elements, the GM determines how dangerous the situation is by applying a rating, generally between 1 and 10 (although higher ratings may apply in special circumstances). A lower rating indicates a minor fire or irritating acid. The higher the rating, the hotter the fire or more corrosive the acid. Lava and Lightning are generally considered at least a 10 on this scale.

Each round at the beginning of his turn, a character subjected to one of these hazards suffers wounds equal to its rating. This damage persists until he is no longer exposed to the hazard. With some corrosive environments, the GM may decide they do not cause damage unless inhaled (such as a toxic waste). In this case, the character can hold his breath following the same rules for water and swimming.

It's primarily up to the GM to decide how long the hazard lasts. Acids usually neutralize themselves after a few rounds, fires will burn for as long as there is fuel available (or for as long as maintained by a firebender), while lava and lightning usually deal damage for as long as the character is exposed.

A victim might be able to stop the hazards by rolling around on the ground, or making any number of skill checks usually easy to average in terms of difficulty. A waterbender may easily put out fires, for example, while an airbender or earthbender can attempt to mitigate the flames or toxicity of the environment by blowing them out or covering them with dirt. Ultimately, this is up to the discretion of the GM.

TABLE: Hazardous Conditions

Rating	Examples
1 – 2	Campfires, industrial cleaner, air filled with ash or fumes
3 – 5	Flammable liquids and persistent flames, toxic waste, industrial chemicals
6 – 9	Welding torches, acid, toxic swamp gas
10 +	Lava, blast furnaces, lightning

## Vacuum, Suction, and Gravity

For airbenders, creating vacuum-like conditions is possible, although challenging. Massive twisters, whirlwinds, and vortices can pose extremely severe threats to characters caught in the gusts. Characters who are unprepared to deal with these conditions may even find themselves flying uncontrollably through the air. Maneuvers in these conditions take twice as much effort and any skill checks made under these conditions suffer two Setback dice.

Furthermore, any character exposed to these conditions suffers 2 strain per turn. If the character exceeds his strain threshold, he is incapacitated and may suffer one Critical Injury, plus an additional Critical Injury for each additional round in which he exposed to these conditions.

## Suffocation

A suffocating character suffers 3 strain each round at the beginning of his turn until he is no longer suffocating; how to stop suffocating depends on the circumstances, but it usually involves reaching a breathable location (such as getting out of the water) or situation (getting away from a particularly powerful tornado). Once the character exceeds his strain threshold, he is incapacitated. In addition, at the beginning of each subsequent turn, if the character is still suffocating, he suffers a Critical Injury. This happens until the character stops suffocating or dies.

## Falling

Gravity kills. If a character falls from a height, the GM should determine the distance between the location from which the character fell and his point of impact below and then apply the closest comparable range band. Next the GM consults the table below to determine the damage suffered. Damage is reduced by soak; however, the strain suffered is not.

A character can reduce the damage taken from falling by making an Average Athletics, Coordination, or Bending check. Each Success reduces the damage suffered by 1, while each Advantage reduces the strain suffered by 1. A Triumph could, at the GM's discretion, reduce the overall distance fallen by one range band as the character grabs onto a handhold or does something else to slow his fall. Certain talents may also mitigate fall damage.

TABLE: Falling Damage

Range	Damage	Strain
Short	5	5
Medium	15	10
Long	25	15
Extreme	Incapacitated, Critical Injury	20

## Bending and Location

In addition to their martial combat bonuses, Benders will experience a distinct advantage (or disadvantage) to their bending abilities depending upon where they are, the weather, even the universe around them. Each of the elements experiences great bonuses when they perform their techniques in synergy with their environment. Conversely, a bender suffers immense setback when they attempt techniques in unfavorable locations. A waterbender can control the tides when they're near a large body of water, but unless they bring it with them, there is no water to bend in the desert. Earthbenders can be dangerous just about everywhere they go—but take the earth from beneath their feet and their skills mean nothing.

The following tables detail many circumstances during which benders will experience bonuses—or setbacks—depending upon the environment around them. Although this list is based off events and circumstances from the Avatar series, players should feel free to consult with the GM if they believe certain circumstances may warrant a bonus or setback dice.

### WATERBENDING

Dice Added	Conditions
+2 Bonus	<ul style="list-style-type: none"> <li>Under the full moon</li> <li>Near a large body of water such as an ocean or sea</li> </ul>
+1 Bonus	<ul style="list-style-type: none"> <li>Under the moon (any other time)</li> <li>Near a small to medium sized body of water</li> <li>During the rain</li> </ul>
None	<ul style="list-style-type: none"> <li>During the day</li> <li>When indoors (at all times)</li> </ul>
+1 Setback	<ul style="list-style-type: none"> <li>During a new moon</li> </ul>
+2 Setback	<ul style="list-style-type: none"> <li>In an arid or hot environment</li> </ul>
No Bending Possible	<ul style="list-style-type: none"> <li>Lunar eclipse</li> </ul>

### FIREBENDING

Dice Added	Conditions
+3 Bonus	<ul style="list-style-type: none"> <li>During a comet passing</li> </ul>
+2 Bonus	<ul style="list-style-type: none"> <li>In an arid or hot environment</li> </ul>
+1 Bonus	<ul style="list-style-type: none"> <li>During the day</li> </ul>
No change	<ul style="list-style-type: none"> <li>During the night</li> <li>Indoors (at all times)</li> </ul>
+1 Setback	<ul style="list-style-type: none"> <li>During the rain</li> <li>Cold environment</li> </ul>
No Bending Possible	<ul style="list-style-type: none"> <li>During Solar Eclipse</li> <li>Holding breath</li> </ul>

## EARTHBENDING

Dice Added	Conditions
+1 Bonus	• When outdoors
No change	• When indoors
+1 Setback	• In sand • In wet environments
No Bending Possible	• No earth within Extreme range

## AIRBENDING

Dice Added	Conditions
+1 Bonus	Outdoors
No change	Indoors
+1 Setback	Confined

# Wounds, Strain, and Overall Condition

In the fast-paced, high-action setting of **Avatar: The Second Age**, characters are sure to find themselves in the thick of things, and will likely pick up a few cuts and bruises along the way. A character's health is tracked using two separate, yet similar, systems: strain and wounds.

## Wounds and Wound Threshold

A wide variety of items and actions can inflict physical damage: arrows, an angry platypus bear's claws, grenades, falling, etc. Damage to a character's physical body is tracked using wounds. Each point of damage inflicts 1 wound on a character. A character can only withstand so many wounds before becoming incapacitated. This is represented by the character's wound threshold.

### Exceeding Wound Threshold

When a PC suffers wounds greater than his wound threshold, she is knocked out and incapacitated until her wounds are reduced such that they no longer exceed her threshold. She also immediately suffers one Critical Injury. In some rare and dire circumstances, this could result in the PC's death.

When NPCs and creatures suffer wounds greater than their wound threshold, they are defeated (unless they are a high-level opponent such as a nemesis). Being defeated by exceeding their threshold usually entails death, but the overall interpretation is up to the GM. The GM can decide that they pass out due to shock, are so crippled they can no longer fight, are knocked unconscious, or any other option that fits the GM's plan for the ongoing narrative. Since non-nemesis characters do not track strain separately, but apply strain damage as wounds to their wound threshold, what happens once they are defeated may also depend on whether they were defeated due to strain damage or wound damage.

When wounds exceed a character's wound threshold, the player should track the number of wounds by which her character has exceeded the threshold, to a maximum of twice the wound threshold. The character must heal wounds until her wounds are below her threshold before she is no longer incapacitated.

## Strain and Strain Threshold

While wounds and injury represent potentially life-threatening damage, a number of other stressors and effects can impair a character. Collectively, this is referred to as strain. Any effect that impairs the character, but does not inflict physical harm or wounds, is considered strain. Spending hours wandering through the blistering heat of the

Si Wong Desert, suffering a minor shock from an electrical panel, being battered around in the back of a cart—all of these could represent types of strain weapons with a Stun trait or other effects that impair or hinder a character also inflict strain.

Additionally, effects that cause stress, fear, anxiety, or emotional turmoil also generate strain. Losing one's cool in combat during heavy assault, being berated by another character, waking up to realize one has been imprisoned, or being boarded by a Republic vessel while smuggling goods could all represent incidents that result in strain on a character.

Strain can accumulate slowly as environmental effects or be gained in chunks when a PC is rattled by an effect that doesn't cause damage but still impairs her.

Characters can also voluntarily suffer strain to trigger certain effects. The most common use is to voluntarily suffer 2 points of strain to gain an additional maneuver during a character's turn. Some special talents may require the character to suffer 1 or more points of strain to activate.

### Exceeding Strain Threshold

When a character has suffered strain greater than her strain threshold, she becomes incapacitated until her strain is reduced so that it no longer exceeds her threshold. She is likely unconscious, or she may just be so dazed and staggered that she is completely unaware of her surroundings and unable to interact with them.

When an NPC or a creature suffers strain, they generally apply the strain directly to their wound threshold (unless they are nemeses and track strain separately).

## Critical Injuries

A particularly dangerous type of wound is a Critical Injury. A Critical Injury is often the result of an attack during combat, but characters can also suffer one from exceeding their wound threshold or through other means. Each time a character suffers a Critical Injury, the player rolls d100 and compares the results with the Critical Injury Table (at the end of this chapter) to determine the injury severity rating and effects. If a character does not yet have a Critical Injury, they subtract 10 from their initial Critical Injury check.

The short-term of some injuries are temporary, and may only disorient or afflict the character for a brief amount of time. Other injuries are more serious and represent some sort of long-term debilitation or impairment. These injuries continue to affect the character until she receives the proper medical treatment to recover from the injury.

Regardless, a Critical Injury remains with the character until it is properly healed, even if the short-term effect of the injury has passed, the status of having a Critical Injury remains. Each Critical Injury a character suffers from adds +10 to any subsequent Critical Injury check. Essentially, a Critical Injury is cumulative and, left untreated, even a number of relatively minor Critical Injuries can lead to devastating results.

## Strain Damage and Critical Injuries

Although not always likely, some attacks that deal strain damage (notably attacks that can stun) can also trigger Critical Injuries. Although this may seem odd, it makes sense. When a Player Character inflicts a Critical injury on an adversary that can incapacitated by a single Critical Injury (such as a minion), then the adversary is simply incapacitated by being rendered unconscious.

If a PC or nemesis NPC suffers a Critical Injury from a stun attack, such as a powerful blow from an earthbender, the outcome can be anything from adverse long-term effects from the attack to tangential injuries from being stunned (for example, the character could be knocked off balance and take a nasty crack on the skull when she hits the ground). Of course, since these Critical Injuries would have to be triggered by the players or the GM, both parties can always decide that a Critical Injury would not make sense in that narrative and choose not to trigger them.

## States of Health

PCs may pass through several states of health over the course of their adventures. The state of health is a general representation of overall fitness or wellbeing.

A character is unwounded and operating at peak performance if she is currently suffering from no wounds and has no injuries.

A character is wounded if she has any number of wounds below her threshold. At this point, she's suffered a few cuts, bruises, and/or scrapes. However, she has not taken any permanent or incapacitating damage. She is a bit battered, but she's still cognizant and combat ready.

A character is critically injured if she is currently suffering from any number of Critical Injuries, regardless of how many wounds she may have. Critical Injuries are actual injuries that have some sort of detrimental effect. A character may be critically injured and wounded.

A character is incapacitated once she has suffered more wounds than her wound threshold or more strain than her strain threshold. Incapacitation means that a character is unconscious and no longer able to act until the number of wounds she is suffering is decreased below her respective threshold. Since exceeding a character's wound threshold triggers a Critical Injury, it is possible for an incapacitated character to also be critically injured.

## Other Status Effects

Characters can suffer status effects beyond being wounded or incapacitated. These status effects can change what a character can do during an encounter, and can be very dangerous. Alternatively, the power to inflict them on others can be a very potent ability indeed.

### Staggered

A **staggered** character cannot perform actions (including downgrading actions to maneuvers). Most effects that stagger a character last for a set duration. If a set duration is not specified, then the staggered effect lasts until the end of the character's next turn. If a character is staggered multiple times, each instance increases the total duration of the effect by the instance's specified duration, but may not increase the total duration beyond the scope of the present encounter.

### Immobilized

An **immobilized** character cannot perform maneuvers (including maneuvers purchased via strain or by spending Advantage). Most effects that immobilize a character last for a set duration. If a set duration is not specified, immobilization lasts until the end of the character's next turn. If a character is immobilized multiple times, each instance increases the total duration of the effect by the instance's specified duration, but may not increase beyond the scope of the encounter.

### Disoriented

A **disoriented** character adds Setback dice to all checks she makes. Most effects that disorient a character last for a set duration. If a set duration is not specified, disorientation lasts until the end of the character's next turn. If a character is disoriented multiple times, each instance increases the total duration of the effect by the instance's specified duration, but may not increase beyond the scope of the encounter.

### Stressed

If a **stressed** character suffers strain for any reason, they suffer 1 additional strain. Characters who overexert themselves, or suffer too much strain, might push their bodies too hard. If a duration is not specified, the character is considered **stressed** until the end of the encounter.

### Death

The dangerous world of *Avatar* puts the PCs in treacherous situations, and even the most steadfast character cannot survive everything. A time may come when a PC faces her ultimate fate and perishes.

If a character ever rolls (or through multiple or untreated Critical Injuries, otherwise suffers) a result of 151 or higher on the Critical Injury Table, she dies. A dead character cannot be brought back to life. At this point, the player should move on and create a new character to continue the adventure.

# Healing and Recovery

While characters can be afflicted with various ailments and types of damage, there are fortunately several options for recovery. Recovery can vary in time and effectiveness, based on the resources and expertise available to the characters. With the proper resources, and sufficient time, characters can recover from virtually any encounter.

## Healing Wounds

There are several ways that characters can heal wounds. Some allow for natural, if slow, healing; others require access to medical facilities or spiritual knowledge, or even special bending abilities.

### Natural Rest

For each full night's rest, the character heals 1 wound, regardless of the character's current state of health. At the end of each full week of rest, the character may attempt a Resilience check to recover from one Critical Injury. The difficulty is equal to the Critical Injury's severity rating. On a successful check, the character recovers from the critical injury and is no longer affected. On a failed the check, the character retains the injury but still heals 1 wound. A Triumph result means the character can heal one additional Critical Injury.

### Meditate

A character may perform a **Meditation check** to heal their own wounds after an encounter. For each Success a character rolls, she recovers from 1 wound for every rank in Meditation. A character removes 1 strain per rank for each Advantage they roll. A Triumph fully heals a character. Meditation cannot be used to address a Critical Injury.

### Medical Care

A character may attempt a Medicine check to help a character heal wounds. Each character may only receive one Medicine check per encounter, as there is only so much good that first aid can do to help a character.

The difficult is based on the target's current state of health. On a successful check, the target heals a number of wounds equal to the number of Success generated by the Medicine roll and heals an amount of strain equal to the number of Advantage generated.

A character may also attempt to help someone recover from a Critical Injury by making a Medicine check with a difficulty equal to the severity rating of the Critical Injury. A character may attempt one Medicine check per week per Critical Injury.

A character may attempt to heal his own wounds or Critical Injuries with Medicine, but doing this himself increases the difficulty of the Medicine check by two. In addition, attempting a Medicine check without the proper equipment or skill adds one Setback dice to the pool.

### Potions

Potions are portable items, potable tonics and small salves with medicinal properties. They can be painkillers or lotion for burn treatment. They are field-ready items, often used in

case of emergencies. They typically heal a fixed number of wounds or relieve certain conditions and no skill check is necessary. However, the drawback is that potions offer diminishing returns over the course of a day. Characters must spend a full night's rest or wait at least twenty-four hours before potions can be used at their full effectiveness again.

The first potion used on a character may automatically heal 5 wounds, while the second only heals 4 and the third heals 3, and so on.

It requires one maneuver to use a potion. The character administering the potion must be engaged with the target to treat them. A character with a free appendage may apply a potion to herself with one maneuver as well. Potions and similar items cannot be applied to Critical Injuries.

## Recovering Strain

Fortunately, recovering from strain is easy. Taking a moment to catch one's breath, eating a good meal, or spending time relaxing with friends are all ways a PC might recover from strain.

At the end of an encounter, each player can make a Simple Discipline or Resilience check. Each success recovers 1 strain. Furthermore, a good night's rest generally removes all strain a character has suffered. It's also rumored that some bender's have mastered a technique that allows them to ignore the effects of strain altogether, or to ease the minds of others to help them recover more quickly. A character can also meditate to recover from stress.

## Recovering Critical Injuries

Since lingering Critical Injuries make subsequent injuries increasingly dangerous, they should be treated as quickly and efficiently as possible. Critical Injuries vary in severity, which represents the difficulty of any corresponding Medicine check to treat and remove the injury.

It's important to note that even if the effect of a Critical Injury has expired, the Critical Injury persists until treated. For example, with a Critical Injury of 23, which corresponds to the Off-Balance Critical Injury, the character adds a Setback dice to her next skill check. Even after this effect has been applied, the Off-Balance Critical Injury still exists and will linger until treated, making subsequent Critical Injury Rolls against the character that much more dangerous to her.

## Hot Springs, Steam Baths, and Spirit Pools

Characters can also heal using a variety of different, yet similar, options. The rate and type of recovery depends on the character's state of health as well as the type of spa treatment.

A wounded character in a hot spring heals at a rate of 1 wound and strain every two hours. An incapacitated

character heals at a rate of 1 wound and strain every six hours.

A character in a steam bath alleviates their stress at a rate of 2 strain every hour, but cannot heal wounds in this way.

Characters may also find special spirit pools which not only heal at a rate of 2 wound and strain every hour, but can heal

## Social Encounters

Not every conflict must be resolved by force or aggression. Just as combat is a common part of roleplaying games, social encounters are also common. In fact, it can often be in a character's best interest to resolve a situation amicably.

### What is a Social Encounter?

Whereas combat encounters are fairly well defined, social encounters are slightly less so. The primary reason for this is that social encounters use narrative gameplay, while combat encounters use the structured gameplay rules. Since structured gameplay is essentially a defined subset of rules—your characters roll for Initiative to enter it, and stop using those rules when your opponents are all dead or defeated—it's easy to determine when a combat encounter takes place. Social encounters don't have those clearly delineated boundaries.

For our purposes, a social encounter is an encounter that primarily focuses on your party of player characters engaging with non-player characters in discourse or dialogue. The encounter likely focuses on the PCs trying to accomplish some sort of goal, while the NPCs are directly or indirectly opposing them.

For example, a social encounter could take the form of your characters trying to buy a Satomobile for the lowest possible price, while the dealer (an NPC) tries to make them pay as much as possible. In a different social encounter, your characters might try to convince a gang of battle-hardened mercenaries to turn on their employer. The mercenaries (all NPCs) may not initially be willing to do so and might need to be persuaded. In yet another social encounter, your characters might try to charm the mayor of a local town. Whatever the PCs' goal, perhaps the mayor is in opposition to it, and his neutral opinion of them needs to be changed to a favorable one if he is to change his mind about the issue at hand.

## Narrative Gameplay

Narrative gameplay is not broken into rounds and turns, with each of your characters limited to a set number of actions and maneuvers. Instead, gameplay flows narratively, by which we mean that you and the other players have your characters act when it makes sense as part of the ongoing story, and your GM does the same with their NPCs.

In short, narrative gameplay is a lot more flexible, making it the obvious mode of play for the majority of a roleplaying game. The one element of structure that narrative and structured gameplay shares, however, is that gameplay is still broken up into encounters.

a Critical Injury as well. Once per day, after a single session in a spirit pool, the character may attempt one Meditation check to remove one Critical Injury. The difficulty is equal to the injury's severity rating. On a successful check, the character recovers from the Critical Injury and is no longer affected.

Just like scenes in a movie, encounters serve as useful organizational blocks, with the breaks between them offering a helpful pause in the action. Many character abilities can only be used "once per encounter," meaning that encounters need to end and new encounters need to begin so that your characters get a chance to refresh those abilities. Characters also get the chance to recover strain at the end of any encounter, not just combat encounters. So, those encounter endings are important to ensure your characters aren't passing out from the strain they've accumulated.

Here are a few brief suggestions as to when an encounter can end and another encounter can begin.

- When the party leaves a location. Traveling always provides a good pause to the narrative.
- When the narrative skips ahead (or back) in time. Most games don't follow a strict chronological progression, and we've found that it's pretty common for a GM to say "Ok, does anyone else have something they want their characters to do? If not, let's move the game ahead to this evening, when the next event is going to happen."
- When the group finishes interacting with an individual or group of individuals.

## Structuring Social Encounters

In this section, we talk about how to organize a social encounter, and then cover some rules you should use when running one.

Because social encounters use narrative gameplay, not structured gameplay, they're a lot more free-form than combat encounters. This is good for you if you're the GM, because it means you are able to run these encounters as you like, without having to worry about incorporating a lot of rules. However, this also means you have to do more planning in advance, because you don't have the rules to fall back on!

### Determine the Goal

If you are the GM, the first thing you should do when building a social encounter is figure out what your party's goal is going to be. Remember, we talked earlier in this chapter about social encounters focusing on characters trying to accomplish some sort of goal. That goal can be something simple (get the best price possible) or complex (negotiate peace between two feuding crime families).

If the goal is really complex (say, negotiating peace between two warring empires), then you may want to break that goal down into several sub-goals, and make each one a separate encounter.

## Set a Start and End

Once you have the goal figured out, you need to determine a start and end point for the encounter. The easiest way to do this (and thus, the one we recommend) is to start the encounter when your party first meets the character or characters whom they're going to be interacting with. Ten, end the encounter when the party has either accomplished their goal or failed so thoroughly that accomplishing the goal is no longer possible.

## Manage Timing and Ability Use

A lot of player characters in your party (and a lot of non-player characters) have abilities such as talents or archetype abilities that your players are going to want to use during a social encounter.

Some of these abilities are limited to being used once per encounter, or sometimes once per session. You don't have to worry about managing the timing of these abilities, since they work within your existing timing structure (you've already defined when the current encounter begins and ends, and once-per-session abilities are designed to be used at any point during a session).

However, a lot of abilities simply require the character to spend an action or a maneuver to use them. These can prove tricky in a narrative gameplay encounter like a social encounter. Narrative gameplay doesn't track a character's turn or the number of actions and maneuvers they can perform the same way structured gameplay does. This means that you, as the GM, may need to establish some limits.

## Using Rounds in Social Encounters

One way to establish those limits—and also ensure that each of your players has a chance to participate in a given encounter—is to use rounds.

In narrative encounters, rounds work similarly to the way they work in structured encounters. Essentially, they serve as a limiter. Every character gets to act once during a round, and does not get to act again until the next round. This ensures everyone gets a chance to participate, and no one character dominates the encounter.

If you use rounds in a social encounter, you don't need to track Initiative or turn order. Each character should simply take their turn when it makes the most narrative sense to do so. If a character has nothing to contribute to the encounter at that time, the character's player can just have them pass (but at least they had the opportunity to contribute, even if they didn't take it). The amount of game-world time each round takes is much more open to GM interpretation than it is in structured encounters; it may cover only a few minutes or an entire hour of activity.

When a character acts, their player doesn't have to worry about being too precise regarding what that character does. If the group is attending a fancy dress ball, for example, a player may say their character starts wandering through the ballroom, dancing with random people. In this case, you shouldn't track the exact distance a character moves, or how many maneuvers they spend dancing.

However, when a character acts, they are limited to using only one ability that requires spending an action, and using only one ability that requires spending a maneuver. If the character makes a skill check, this replaces their chance to use an ability that requires spending an action.

When to use these rules is up to you, the GM. Keep in mind that they do impose some additional structure on a social encounter, and some limits on what your players can do. Therefore, we recommend you only use these rules in complex or lengthy social encounters or in ones involving a lot of PCs and NPCs.

In short, if your players are buying that used Satomobile, don't bother using these rules. But if your players are negotiating peace between two rival crime families, consider using them.

## Skill Checks in Social Encounters

Just like in every other aspect of the game, your characters and your players' characters make skill checks to resolve the success or failure of their actions. In social encounters, those character's actions are likely to be some sort of discourse or dialog, so the skills they'll use are most likely social skills.

Often, your character is going to try to charm, intimidate, empathize, deceive, lead, or negotiate with a single individual. This means your character is going to be making opposed skill checks. Sometimes, your character may try to influence a group of people, which requires skill checks with a set difficulty. However, expect most social skill checks to be opposed.

TABLE: Difficulty Based on Group Size

Targets	Difficulty
2 – 5	Average (2)
6 – 15	Hard (3)
16 – 50	Daunting (4)
51+	Formidable (5)

If your character tries to influence a group, use this table suggesting some difficulties for the check. You'll generally note the difficulties start at **Average**. It shouldn't be easier to influence a group than an individual. Thus, the GM should consider who is in the audience and use Story Points or add Setback to make the check more difficult if the group is unlikely to be receptive.

If the characters have a previous relationship, this may add Bonus or Setback dice given the nature of the past. If the target has prior evidence that the acting character is trustworthy, then he is much more likely to cooperate. However, if the character has betrayed the target in the past, the situation may become far more challenging.

Ultimately, the different social skills are indicative of the way that a character might attempt to manipulate his target. Persuasion governs trying to charm a target by being nice to him. Intimidation represents efforts to scare an opponent into submission. Deception entails lying to the target so that he might cooperate. Leadership reflects the use of

authority, real or imagined. Empathy represents a character cozying up to a target, appealing to his emotions. Negotiation covers persuading someone to cooperate by offering him something he wants. The following table illustrates the social skill oppositions. Refer to the individual skill descriptions for additional details on the various social skills involved.

## Making Social Encounters Interesting

Social encounters may occur in virtually every **The Second Age** game session; they are the basis for discovering new information as the player characters search for clues and ideas about their current mission or other pursuits. Diplomats may need to leverage certain assets or influence characters to behave or act in a particular way. In any case, social encounters are fantastic roleplaying opportunities that can add plenty of fun to a game session while providing memorable moments from an adventure or campaign.

However, without careful planning, poor GM responses can turn any conversational scene into a dull information dump. Most social encounters are handled on the fly, but major scenes benefit from a little planning ahead of time. This minimizes pauses in the scene and breaks in the action, usually caused by the GM trying to work out the many facts the NPC characters might know while negotiating or discussing information with the PCs. This section explores ways to make social encounters more interesting for everyone.

TABLE: Social Skills

Acting Skill	Opposing Skill
Intimidation	Meditation, Discipline
Deception	Instinct
Empathy	Deception, Discipline
Perform	Perform
Persuasion	Meditation, Instinct
Leadership	Discipline
Negotiation	Negotiation

### Using Talents in Social Encounters

Most PC talents are designed and worded to be used in combat or structured play scenarios. However, talents can also be used outside of combat, in social and other situations. This section provides additional guidance for using talents in non-combat situations, and how to adapt and translate the terms when the restrictions of the combat round are not in play.

### Using Talents Outside Combat

When a player wants to use a talent in a non-combat context, the GM should first assess if it should work outside of combat. Combat-specific talents usually have no role outside of combat, just as talents that specify “after an encounter” are not meant to be used in the middle of an encounter. Other talents may fall into a gray area in which the talent could be used outside of combat, but doing so wouldn’t provide any clear advantage. Talents that convert

one type of action into another (such as a maneuver to an incidental) are an example of these.

The GM should remember that an encounter is any specific set of events within a short time frame, not just combat. Talents that define actions or effects by encounter operate the same in a non-combat encounter as a combat encounter. When using a talent that is activated by a specific action—such as using a maneuver to perform a talent—the GM may limit the number of uses if the player is abusing the spirit of the talent. Talents that use maneuvers may be used once before each check, whereas talents that use actions might be used once per non-combat encounter.

For example, suffering one strain in exchange for upgrading the ability of a skill check might be used once every check a PC makes, because he finds the loss of a few points of strain to be a minimal hindrance. In combat, giving up maneuvers or strain is riskier and more limiting to the character’s actions than when outside of combat. Outside of combat, the GM might allow a reasonable number of uses, perhaps equal to the character’s governing attribute rating. Such limitations should only be required if a player is abusing the talent.

### Talent Timing in Social Encounters

Some talents impose time limits or award effects based on a certain amount of time during a combat round. Outside of combat, these talents function in a similar fashion, though they might not occur as rapidly as within the combat round. For example, the Distraction talent specifies that a number of enemies suffer Threat until the beginning of the next turn on combat checks. If used outside of the combat round, the talent functions for as long as the character wishes to keep it active, or until the character starts using skills or activities that take more concentration or time to use effectively. Alternatively, the GM might rule that the talent affects the next check of a limited number of NPCs. The key is to find the balance between keeping the game fun, and not abusing a rule or a GM’s ruling.

### Winning Social Encounters

While “winning” in a combat encounter is pretty straightforward (just defeat the opponents), how to “win” a social encounter can seem less clear. Obviously, characters want to accomplish their goal, but how you, the GM, can do that without making it seem like an arbitrary decision can be a bit trickier.

Given that, we have three suggestions as to how you can determine if a character accomplishes their goal successfully.

### Proposing a Mutually Agreeable Solution

Since this is a roleplaying game, we think it should always be possible for a character to accomplish goals in a social encounter without rolling any dice at all.

Therefore, one option for successfully “winning” a social encounter is for your character to offer a solution that is completely satisfactory to the other characters involved in the encounter.

A simple example of this would be your character agreeing to pay full price for an item in a store. No check is needed, because of course a shopkeeper will accept full price. This option can apply to more complicated situations as well. However, the more complex the solution, the more it relies on you, the player, to argue or explain your character's reasoning. Your GM can always decide that the situation is complex enough that it needs to be resolved with a skill check (though they might give you a Bonus dice for good roleplaying!)

## Succeeding on an Opposed Social Skill Check

This is recommended for resolving simple social encounters. Your character makes the appropriate social skill check, opposed by the target's skill. If the check is successful, your character accomplishes their goal. If they fail, they do not. This resolution works best for simple goals, such as negotiating over the price of an item, attempting to charm one's way past a guard, or lying about the whereabouts of one's friends. For more complex social situations, we recommend the following option instead.

## Targeting the Opponent's Strain Threshold

In more complex social encounters, we expect that one successful check isn't enough to accomplish your character's goals. In such cases, your character needs to inflict strain on their target. This represents them wearing the target down over time with constant arguments, negotiations, threats, or even relentless flattery. Your goal could be to inflict enough strain on the target to convince them to reach a compromise with your character, or you could push them to exceed their strain threshold and completely capitulate.

If your target is a rival or minion group, your strain targets their wound threshold (since they don't have a strain threshold). However, if you incapacitate them, your GM should still have the target capitulate, not mysteriously drop dead!

### Compromise: Strain Exceeds Half of the Target's Threshold

Often in complex social encounters, you don't need someone to completely capitulate to your character's demands. A compromise where your character gets the most important elements of what they want while giving up as little as possible in return can be just as rewarding, and far easier to obtain.

To force a target to reach a compromise with your character, your character must inflict strain on the target greater than half of their strain threshold. At this point, the target becomes willing to compromise with regard to your character's goals.

The exact nature of the compromise is up to you and your GM. Your GM should know what your character is trying to achieve, and have the target offer to agree to some portion of those goals. In return, your character has to offer something to the target as well. For example, if your

character is negotiating the surrender of prisoners, the rebel negotiator may agree to a cease-fire and favorable trade concessions but require that the prisoners forfeit their land claims. If your character is trying to get on good terms with a target, the target may ask them to perform a minor favor to prove their good intentions.

Generally, what the target is willing to agree to shouldn't be at odds with their core principles or completely against their own interests. For that reason, your GM has final say as to what the target is willing to offer. No matter what, though, it should be more than what the target would be willing to offer normally.

### Capitulation: Strain Exceeds the Target's Threshold

If your character wants to push for complete capitulation instead of compromise, they can try to inflict enough strain to exceed the target's strain threshold.

Once a target exceeds their strain threshold, they agree to your character's goal or goals. In a series of delicate negotiations, they may agree to your character's terms instead of theirs. If your character was threatening to exterminate their home world, they may completely surrender to avoid destruction. If your character was trying to ingratiate themselves into the target's good graces, your character convinces the target that they're a true and loyal friend and ally.

Generally, capitulation means that the target gives in completely. However, capitulation doesn't mean you get to completely dictate the target's actions, nor is it mind control. Your GM can determine that some goals are just too extreme for anyone to agree to (although you probably should have realized that before your character chose that goal in the first place).

### Failure: Your Character Exceeds their Strain Threshold

If your character exceeds their strain threshold, then they fail to accomplish their goals. They may just give up trying to interact with their opponent and leave. However, your GM could decide that, depending on the circumstances, your character is forced to concede to one of your target's goals, instead.

Since your character is a PC, and not a non-player character, you can choose whether your character would be open to compromise if their strain exceeds half of their strain threshold. This can be a good roleplaying cue to follow, but since PCs are the protagonists of an adventure, they get more freedom in their choices than NPCs.

### Using Skills to Inflict Strain

Many characters have special talents or abilities that allow them to inflict strain on a target. However, everyone can default to making a social skill check as an action in order to inflict strain. If they succeed, they inflict 1 strain, plus 1 additional strain per uncanceled Success. If they fail, they suffer 2 strain.

Remember, the social skill check your character uses needs to be appropriate to the situation and their goals.

Your character can't use Intimidation when they're trying to charm and flatter someone, for example. Also, it's never enough to just roll some dice: you always need to explain what your character is doing and why the check makes sense. It can be enough to say "my character is complimenting the target's appearance, so I'm going to make an Empathy check," but you do have to explain your character's actions.

Further, and this should go without saying, you can't use weapons or combat checks to inflict strain in a social encounter. Once your character starts throwing punches, the time for talk is over.

## Exceeding Strain Thresholds in Social Encounters

Some talents cause the target or user to suffer strain, potentially sending him beyond his strain threshold. When amid a social encounter, it may not make narrative sense for a character to pass out from exceeding his strain threshold. Instead, if a target exceeds his strain threshold, he is overwhelmed by the situation or is badgered into submission. He gives into his opponent's demands and is otherwise ineffective for the rest of the encounter.

When that happens, the affected character:

- Cannot perform actions, and can only perform basic maneuvers or incidentals such as moving or pulling out a cigar and puffing on it angrily.
- Becomes **Stressed**.
- Cannot aid others.
- Can talk and make his feelings known, but they are ineffective or ignored. This is primarily true when the character is a PC interacting with NPCs; although if the groups want to roleplay their PCs being petulant, angry, or frustrated and the other PCs are ignoring him, that is perfectly acceptable.
- Can move around without affecting his opponent.
- Can use certain talents such as Headstrong, with the GM's approval.

GMs should not be afraid of inflicting strain on the PCs in a social encounter. Living up to a certain standard, acting a certain role, or negotiating for one's life or livelihood are stressful activities. As the pressure mounts, so should the stress, which equates to strain in **The Second Age**.

Even if the PCs can remove the strain quickly, they don't always know that the encounter will end at the end of a discussion or negotiation. Plenty of such interactions jump from talking to fighting in one bad turn of phrase. In addition, some PCs have talents that restore strain to themselves or others, and it is always good to reward their talent choices with opportunities to use them.

## Controlling the Flow of Information

One key to encouraging interesting conversations in social encounters is the flow of information. Revealing key points, surprises, and offers at just the right time can make negotiation much more interesting. While the GM controls the way information is conveyed to the PCs, the PCs control the revelation of their own information and terms. In some

ways, the GM can encourage the exchange of critical information for a scene by controlling what information is given and when. This section discusses how to fine-tune this approach for specific scenes and encounters. Of course, no amount of staging and encouragement can predict how the PCs will carry out a discussion, and the characters will surprise the GM regularly. Adapting and adjusting on the fly is key, and part of the fun for the GM.

### Feeding the PCs

During any negotiation or social encounter in which the PCs are attempting to advance the story and learn something new, they must have information to work with. The PCs may generate their side of the story completely on their own. The GM may also feed them information along the way. Usually, social encounters are a combination of the two.

In free-form games where the storyline is pushed along by the PCs more than a set plot generated by the GM, it is up to the PCs to create and relay any tidbits of information that they might find useful. The GM can guide the way a bit, with leading questions from the NPCs involved. The GM can also shake up the conversation with unexpected questions, accusatory statements, and genuine threats from the NPCs. Dropping unexpected bits of information or critical secrets into the discussion can ramp up the drama in a hurry.

In published adventures, the GM has a set amount of information to dole out. Naturally, not every piece of information is always conveyed, particularly if the characters pursue a different line of questioning or discussion. The GM can sometimes bring the conversation back around to the points he might wish to make, but it can be a challenge to do this in a casual, free-flowing fashion.

However, the information exchange may occur in ways beyond simple conversation. During the encounter, the GM may have characters make various Knowledge or other skill checks upon learning new details during the conversation. The GM might verbally tell the characters the results, which is fine if all the characters logically could know or see the information for themselves. However, it is more likely that only one or a few characters might stumble onto an important realization during the encounter, and that they can't quickly tell the others what they've learned. In these cases, the GM should write the information down as a note that can be passed around as needed.

As writing separate notes takes time away from the encounter and forces a pause in the game, the GM should consider writing a few notes ahead of time that can easily be picked up and passed out as needed. The GM can scribble a few minor changes if needed before handing notes out at the table. Notes should be short and to the point; typically, a few sentences can convey the information. If the PC needs more details, he can either ask verbally or via a return note.

One advantage to using notes is that it enables the GM to tailor a specific response to the PC involved. It might include information of which the other PCs are unaware, making it more interesting for the PC with the note to decide whether he wants to reveal it. In **The Second Age**, diverse PC backgrounds may cause characters to hold secrets and

inconvenient topics that the PCs may not want to discuss with the party.

Tailoring notes and information has other advantages. If the GM releases the notes in a specific order, he can help guide the conversation. This essentially gives the player a heads-up as to the direction the encounter could go, with each revelation pushing the negotiation or discussion in a direction. This can increase a scene's drama considerably.

## Using Motivations in Social Encounters

Motivations are a big part of anybody's character, so we expect them to come into play throughout a game session. That's certainly true in social encounters.

These rules apply to all characters, both PC and NPC, so they matter for players and GMs.

### Increase or Decrease Your Chances

Engaging with a target's Motivation is one of the most common ways for your character to increase their odds of success in a social encounter. Likewise, working against a target's Motivation makes failure more likely for your character.

A simple and effective way to represent those increased odds of success or failure is through adding Bonus or Setback dice to a skill check.

When your character is able to work with a target's Strength or Flaw, your character adds a Bonus dice to their next social skill check targeting that character. By "working with," we mean working some reference to that Strength or Flaw into what your character says or does, or simply choosing words or an action that plays on those Motivation facets.

If your character is able to work with the target's Fear or Desire, the effect is the same, but amplified: add two Bonus dice. Fears and Desires are powerful Motivation facets that govern many of a character's choices, so playing to them can have a greater effect.

However, sometimes your character's approach are going to work against an opponent's Motivation. This most likely

happens because your character isn't aware of their target's Motivations. By "working against," we mean making some reference to the Motivation during an interaction that rubs the target the wrong way, or simply conflicts with the Motivation.

When your character works against a target's Strength or Flaw, your character adds Setback dice to their next social skill check against that target. Likewise, working against the target's Desire or Fear will add two Setback dice.

### Discerning a Characters' Motivations

Discerning another character's Motivations can give your character a major advantage in a social encounter. Generally, your character accomplishes this through spending Advantage or Triumph on skill checks. This is the way we recommend learning Motivations, since it's a logical way to spend these resources in a social encounter, and it encourages characters to interact with each other.

However, if you want to have your character study their target and try to discern one of the target's Motivations that way, your GM could allow you to make an **opposed Perception versus Meditation check** (representing the target's ability to maintain an even tone and neutral affectation, and not let their internal thoughts tinge their words or demeanor). If you are successful, your GM can let your character learn one of the target's Motivation facets.

Keep in mind, however, that if your character does this, they'll be spending time in the social encounter quietly but intently studying the target character, something that probably isn't going to escape notice. Basically, it's not a good approach if your character is trying to be subtle. Also, the GM should only let your character attempt this once or twice per encounter, and only once per target.

Alternatively, a character might try to make a **Hard Empathy check** to the same end. The difference is that this check is not opposed, but is set at a level of difficulty which should suffice under most circumstances. It should not be easy to get your target to open up any aspect of their Motivations to you (unless of course they have a Desire to connect with others).

**TABLE: Spending Advantage and Triumph in Social Encounters**

Cost	Result Options
Advantage or Triumph	<ul style="list-style-type: none"><li>• Recover 1 strain (this option may be selected more than once).</li><li>• Add Bonus to the next allied character's check.</li><li>• Notice a single important point in the ongoing encounter, such as an overly curious waiter or some drapes your character can stand behind to avoid being recognized</li></ul>
2 Advantage or Triumph	<ul style="list-style-type: none"><li>• Learn something about the motivations of the targeted character.</li><li>• Add a Setback dice to the targeted character's next check</li><li>• Add a Bonus dice to any allied character's next check, including that of the active character</li></ul>
3 Advantage or Triumph	<ul style="list-style-type: none"><li>• Learn about the target character's Honor or Origin</li><li>• Successfully conceal your true goal in the encounter</li><li>• Learn your target's true goal or ambition</li></ul>
Triumph	<ul style="list-style-type: none"><li>• Upgrade the difficulty of the targeted character's next check</li></ul>
2 Triumph	<ul style="list-style-type: none"><li>• Upgrade the ability of any allied character's next check, including that of the active character</li></ul>

- Do something vital, such as getting everyone's attention, or distracting all the guards so your character's allies have a chance to do something important

TABLE: Spending Threat and Despair in Social Encounters

Cost	Result Options
Threat or Despair	<ul style="list-style-type: none"> <li>• The active character suffers 1 strain</li> <li>• The active character gets distracted or sidetracked momentarily. This can result in their being unable to activate an ability that requires spending a maneuver on their next turn, or it may just result into being dragged into a lengthy and boring conversation</li> </ul>
2 Threat or Despair	<ul style="list-style-type: none"> <li>• The active character accidentally reveals an aspect of their own Motivations</li> <li>• Add a Bonus dice to the targeted character's next check</li> <li>• The active character suffers a Setback dice on their next action</li> </ul>
3 Threat or Despair	<ul style="list-style-type: none"> <li>• The active character accidentally reveals their true intentions</li> <li>• The active character becomes <b>Stressed</b></li> <li>• The active character reveals information about their Honor or Motivations</li> </ul>
Despair	<ul style="list-style-type: none"> <li>• The active character accidentally reveals a Motivation of one of their allies</li> <li>• Learn one false fact or aspect about the target character (the active character believes it to be true)</li> </ul>
2 Despair	<ul style="list-style-type: none"> <li>• Upgrade the difficulty of an allied character's next check or the next check of the current active character</li> <li>• The active character becomes so embroiled in irrelevant events in the encounter that they cannot do anything important during the next round</li> </ul>

TABLE: CRITICAL INJURY RESULT

d100	Severity	Result
01 – 05	<b>Easy (1)</b>	<b>Minor Nick:</b> The target suffers 1 strain.
06 – 10	<b>Easy (1)</b>	<b>Slowed Down:</b> The target can only act during the last allied Initiative slot on his next turn.
11 – 15	<b>Easy (1)</b>	<b>Sudden Jolt:</b> The target drops whatever is in hand.
16 – 20	<b>Easy (1)</b>	<b>Distracted:</b> The target cannot perform a free maneuver during his next turn.
21 – 25	<b>Easy (1)</b>	<b>Off-Balance:</b> Add a Setback to the target's next skill check.
26 – 30	<b>Easy (1)</b>	<b>Discouraging Wound:</b> Upgrade the difficulty of the next check by one.
31 – 35	<b>Easy (1)</b>	<b>Stunned:</b> The target is staggered until the end of his next turn.
36 – 40	<b>Easy (1)</b>	<b>Stinger:</b> Increase difficulty of next check by one.
41 – 45	<b>Average (2)</b>	<b>Bowled Over:</b> The target is knocked prone and suffers 1 strain.
46 – 50	<b>Average (2)</b>	<b>Head Ringer:</b> The target increases the difficulty of all Intellect and Chi checks by one until the end of the encounter.
51 – 55	<b>Average (2)</b>	<b>Fearsome Wound:</b> The target increases the difficulty of all Charisma and Guile checks by one until the end of the encounter.
56 – 60	<b>Average (2)</b>	<b>Agonizing Wound:</b> The target increases the difficulty of all Body and Agility checks by one until the end of the encounter.
61 – 65	<b>Average (2)</b>	<b>Slightly Dazed:</b> The target is disoriented until the end of the encounter.
66 – 70	<b>Average (2)</b>	<b>Scattered Senses:</b> The target removes all Bonus dice from skill checks until the end of the encounter.
71 – 75	<b>Average (2)</b>	<b>Hamstrung:</b> The target loses his free maneuver until the end of the encounter.
76 – 80	<b>Average (2)</b>	<b>Overpowered:</b> The target leaves himself open, and the attacker may immediately attempt another free attack against him, using the same dice pool as the original attack.
81 – 85	<b>Average (2)</b>	<b>Winded:</b> Until the end of the encounter, the target cannot voluntarily suffer strain to activate any abilities or gain additional maneuvers.
86 – 90	<b>Average (2)</b>	<b>Compromised:</b> Increase the difficulty of all skill checks by one until the end of the encounter.
91 – 95	<b>Hard (3)</b>	<b>At the Brink:</b> The target suffers 1 strain each time he performs an action.
96 – 100	<b>Hard (3)</b>	<b>Crippled:</b> One of the target's limbs (GM selection) is crippled until healed or replaced. Increase difficulty of all checks that require use of that limb by one.
101 – 105	<b>Hard (3)</b>	<b>Maimed:</b> One of the target's limbs (GM selected) is permanently lost. The target cannot perform actions that would require use of that limb. All other actions gain one Setback dice.
106 – 110	<b>Hard (3)</b>	<b>Horrible Injury:</b> Roll 1d10 to determine which of the target's attributes is affected: 1 – 3 for Body, 4 – 6 for Agility, 7 for Intellect, 8 for Charisma, 9 for Guile, 10 for Chi. Until this Critical Injury is healed, treat that attribute as one point lower, to a minimum of 1.
111 – 115	<b>Hard (3)</b>	<b>Temporarily Lame:</b> Until this Critical Injury is healed, the target cannot perform more than one maneuver during his turn.
116 – 120	<b>Hard (3)</b>	<b>Blinded:</b> The target can no longer see. Upgrade the difficulty of all checks twice. Upgrade the difficulty of Perception checks three times.
121 – 125	<b>Hard (3)</b>	<b>Knocked Senseless:</b> The target is staggered for the remainder of the encounter.
126 – 130	<b>Daunting (4)</b>	<b>Gruesome Injury:</b> Roll 1d10 to determine which of the target's attributes is affected: 1 – 3 for Body, 4 – 6 for Agility, 7 for Intellect, 8 for Charisma, 9 for Guile, 10 for Chi. That attribute is permanently reduced by 1, to a minimum of 1.
131 – 140	<b>Daunting (4)</b>	<b>Bleeding Out:</b> Every round, the target suffers 1 wound and 1 strain at the beginning of his turn. For every 5 wounds he suffers beyond his wound threshold, he suffers 1 additional Critical Injury. Roll on the chart, suffering the injury (this injury cannot be suffered twice).
141 – 150	<b>Daunting (4)</b>	<b>The End Is Nigh:</b> The target will die after the last Initiative slot during the next round.
150 +	—	<b>Dead:</b> Complete, obliterated death. Non-existence.

# VII – VEHICLES

In *Avatar*, there are a variety of means of transportation besides walking. Depending on where in the world you are, those modes may vary significantly. Agile Satomobiles choke the streets of Republic City. Monorails provide a means of traversing the inner and outer rings of Ba Sing Se. A wide variety of commercial and military ships cross the seas and oceans between landmasses on a regular basis. Even draft animals and other spectacular creatures can help characters move from point A to point B much quicker than their own two feet.

In fact, the world in **The Second Age** is reliant on such transportation and is inseparable from them. Most vehicles and mounts in the world are privately owned and operated and are treated with the utmost respect. For nomadic caravans or even pirates, their vessel may be the only home they know.

Presented in this chapter are a variety of common types of ships and vessels found in the world, together with the game mechanics governing them. Mechanics governing Mounts are covered in **Chapter IX: Game Master** under **Game Master Rules and Options**.

## Vehicle Characteristics

Whether it's a tiny moped or motorcycle or a massive Earth Kingdom airship, all ships and vehicles share a number of characteristics. These characteristics delineate such attributes as the strength of a ship's hull or how quickly a motorcycle accelerates from a stop. The characteristics described here cover the bulk of important mechanical information about ships and vehicles.

**Handling:** The measure of a ship or vehicle's agility and how well it responds to the driver.

**Speed:** A ship or vehicle's raw speed and how quickly it accelerates.

**Silhouette:** An abstract representation of the general size of a vehicle.

**Defense:** A ship's first line of defense against attack and accident. Representative of a vehicle's extra plating or deflective attributes, defense also represents any factors, technological or otherwise, that prevent damage from reaching a vehicle's armor.

**Armor:** The measure of a ship or vehicle's armor, similar to soak on the personal scale.

**Hull Trauma Threshold:** A reflection of the sturdiness of a ship or vehicle's construction and its ability to sustain damage and continue operating.

**System Strain Threshold:** The limit to which a ship or vehicle can be pushed or knocked about before important systems overload or shut down.

**Customization Hard Points:** The number of spots available on a ship or vehicle for customization and upgrade.

## Handling

Handling reflects the inherent agility and the ways in which a vehicle responds to its pilots and crew. While a huge battleship may lumber slowly through its maneuvers, a smaller craft (like a motorcycle) is much more likely to be agile. Handling is dictated by a number of factors such as shape, control systems, mass, or just general awkwardness in design.

Mechanically, a ship or vehicle's handling characteristic dictates the number of Bonus or Setback dice it adds to a player's dice pool when making Piloting or Sailing checks. Baseline handling is 0, with extremely agile ships adding Bonus and slow or prodding ships adding Setback to all checks. Characters add Setback equal to a ship's negative handling value or Bonus equal to a vehicle's positive handling value.

## Speed

An abstraction of both speed and acceleration, a ship or vehicle's speed characteristic dictates how fast an object moves relative to its environment and what maneuvers are available to the driver. The listed speed is a "maximum" value the ship or vehicle can travel. A pilot can always choose to go slower than his maximum speed. Speed 0 indicates a stationary ship or vehicle with higher values indicated an increase speed. Speed 1, for example, might be a slow-moving carriage or a lumbering transport ship, while Speed 5 might be a nimble moped or Satomobile.

## Silhouette

Much like the speed characteristic, silhouette is an abstract number used to describe a ship or vehicle's size and mass relative to other ships and vehicles. Silhouette factors heavily into scale and is used to calculate the difficulty of attacking targets of different sizes. Generally, large ships are easy to hit, and small ships are hard to hit. Some ships, such as the Fire Navy battleships, are exceptions to this rule, as they are large ships fitted with smaller cannons to fill specific roles within a fleet.

Silhouettes range from 0 to 10 (or even higher). Silhouette 0 is smaller than a human (such as a ship or vehicle component) and silhouette 1 is about the size of an adult human. Most Satomobiles and small freighters range from silhouette 3 to 4. Silhouette 10 and up is reserved for the very largest battleships and airships.

## Hull Trauma Threshold

Hull trauma threshold is the only thing that stands between a driver and untimely demise. It reflects a ship or vehicle's sturdiness and resistance to damage. The strength of a ship's keel, the sturdiness of a moped's chassis, and the general seaworthiness of a freighter are all measured by hull trauma threshold. Like the wound threshold of a Player Character, hull trauma threshold represents the amount of physical damage that a ship or vehicle can suffer before it's either crippled or destroyed. Hull trauma threshold is

measured at a much larger scale, meaning that one point of hull trauma equals roughly ten wounds on an individual.

## System Strain Threshold

System strain threshold represents how well a ship or vehicle's internal systems handle the workaday abuse heaped on them by their owners and the world at large. It is an aggregate of the efficiency and status of navigation systems, engines, and power generating equipment, as well as a host of other delicate systems needed to ensure peak performance. Once a ship or vehicle suffers strain exceeding its system strain threshold, its systems begin overloading and shutting down until they can be repaired or otherwise maintained. This negatively affects a vehicle's performance and can even temporarily cripple it on occasion, causing larger complications for its operator and/or passengers and crew.

The factors that can inflict strain are numerous and varied. Commonly, a vehicle suffers strain due to the actions of its crew or operator as they push the vehicle or ship to (or beyond) its limits. Vehicles also suffer strain due to freak accidents caused by excess Threat, environmental hazards like icebergs or rocky coasts, large storms, or even the effect of certain types of weapons and attacks.

**One key difference between system strain and regular strain is that system strain cannot be recovered by spending Advantage.** It can only be restored through actions taken by the crew.

## Customization Hard Points

Every ship and vehicle is customizable to some degree. While many, like most military vessels and factory line products, are built for specific purposes and have little room for modification, civilian and commercial ships and vehicles are designed to be modular for ease of personalization and customization. Most freighters and transports fall squarely into this latter group, with highly modular hulls that can be configured in myriad ways to carry any kind of cargo. To this end, all vehicles have several customization hard points that can be used to tweak a vehicle's performance, characteristics, or armament to suit the owner's needs. The number of customization hard points is determined more by its make and model than by its size.

## Protection

To protect their passengers, crews, and precious cargos, ships and vehicles use a few methods to avoid or deflect damage. In general terms, a ship's protection is an

## Vehicle Weapons

Vehicle weapons range from the light ballistae found on small frigates to the massive mines dumped by Fire Nation battleships. In **The Second Age**, every vehicle-class weapon shares a number of common characteristics. These weapons are very similar to the weapons found in **Chapter V**, with some noted differences.

- **Range:** This is the maximum range of the weapon. Ships and vehicles use a larger scale to measure ranges than personal scale.

amalgam of its maneuverability, the durability of its hull or chassis, and the strength and thickness of its armor. Whatever form these protections take, **The Second Age** divides them into two discrete statistics: defense and armor.

### Defense

Defense reflects a ship or vehicle's ability to completely deflect or reduce the damage of incoming attacks or collisions using point defense, raw speed, or other unique abilities inherent to the design of the ship or vehicle. This is a crucial protective system, the first line of defense for most seafaring vessels and even some ground vehicles. Defense works the same as described earlier; each point adds one Setback dice to any incoming attack roll made against a ship or vehicle. The amount of Failure generated by the Setback added to the attacker's dice pool has the potential to greatly reduce or even negate any damage from the attack or collision, and the Threat generated also lessens the chance of Critical Hits.

### Silhouette and Defense Zones

Ships (and those vehicles with defense) have several defense zones dictated by their silhouette. Anything with a silhouette 4 or lower has two defense zones: forward and aft. Ships with silhouette 5 or above have four defense zones: forward, aft, port, and starboard. Every ship comes with a pre-set defense rating for each of its defense zones, dictated by its design. **The maximum amount of defense a ship or vehicle can have in any of its defense zones is four points, regardless of its size.**

Most types of defense can be assigned or 'angled' to different zones to shore up defense where it's needed the most. Each ship and vehicle has a chart displaying its default defense for each of its zones.

### Armor

Armor is a ship's second line of defense, and the only protection available to many ground vehicles. It soaks up damage from attacks and impacts that can penetrate a ship's defense. The more passive of the two types of protection, ship and vehicle armor is made of several materials ranging from common steel to rare platinum composites and advanced Future Industries technology. Much like personal body armor worn by PCs, a ship or vehicle's armor soaks a number of damage points equal to its rating. As it is based on a larger scale, one point of a ship's armor is equivalent to ten points of soak on a personal scale.

- **Damage:** This number is the base damage the weapon inflicts with a successful attack. For every success generated during the attack, the attacker adds +1 damage to the base damage.
- **Critical Hit Rating:** This number is the amount of Advantage required to trigger Critical hits with the weapon. If enough Advantage is generated and a Crit is triggered, the character firing the weapon rolls 1d100 and determines his results against the

Critical Hit Result Table for vehicles to determine the Crit's effect on the target.

- **Fire Arc:** The direction or directions a weapon can be fired, based upon its mounting. Fire arcs are discussed in further detail later.

## Vehicle Combat

Combat engagements between starships and vehicles—from dogfights above Republic City to high-speed chases through its crowded streets—function using the same basic combat rules found in **Chapter VI: Conflict and Combat**. Ship and vehicle combat is not intended to be a separate rules system. Instead, it is designed to be an added layer of detail on the standard combat rules that allows players to run structured gameplay encounters using airships, vehicles, characters, boats, or any combination thereof.

When running encounters using ships and vehicles, it is important to note that ships with silhouette 5 or higher have some different rules governing their actions. This is because these ships are quite a bit larger than biplanes and small freighters, with crews of dozens or even hundreds of individuals.

### Combat Overview

Ship and vehicle combat in **The Second Age** follows the same basic order and rules as those detailed in **Chapter VI: Conflict and Combat**. It is listed again here for ease of reference.

#### Step 1: Determine Initiative

At the beginning of the first round of combat, all players and NPCs need to determine in what order the characters will take their turns. This is referred to as the **Initiative order**. To determine the Initiative order, each PC and NPC generally makes a **Simple Perception or Instinct check**, although the difficulty of the roll may depend upon the situation at the discretion of the GM.

#### Step 2: Determine Turn Order

Once all Initiative checks have been made, the GM notes down the results of each check and ranks characters in order, from highest number of successes to lowest number of successes. If two checks are tied, the check with more Advantage is ranked higher. A Triumph will double the results. If a PC and an NPC are tied, the PC is ranked higher. This is the Initiative order. If two or more Player Characters tie, they can decide amongst themselves when they will act in turn during that round.

#### Step 3: Complete a Round of Turns

Beginning at the top of the Initiative order, the players and GM each take turns for the respective characters in that slot. Players and the GM follow in order of Initiative from highest results to lowest.

#### Step 4: Round Ends

Once all NPCs and PCs have taken a turn, the round ends. At this point, certain effects that last until the “end of the round” may end. The GM also determines if the ongoing encounter warrants additional rounds or if it has been

- **Special Qualities:** Many weapons have special qualities that affect their performance. These are the same types of weapon qualities enumerated in **Chapter V**.

resolved. If it must continue, repeat step three using the same Initiative order generated in step 1. If the action has been resolved and the encounter is over, proceed to step 5.

**Note:** characters whose Initiative results were tied are not required to act in the same turn order as the last round. PCs tied with NPCs always take their turns first.

#### Step 5: Repeat Until Encounter Ends

Once the action has been resolved, the GM ends the encounter. At this point, any character abilities that may only be used “once per encounter” reset and any abilities that last “until the end of the encounter” expire. Each PC also has a chance to catch their breath and recover strain, and may take steps to help heal any incapacitated characters.

### Small Craft Combat

Combat between small, one-person vehicles and ships like biplanes and Satomobiles is relatively straightforward. The pilot, or driver, is the sole crew of the vehicle and has one maneuver and one action (or two maneuvers) during his turn. This means he can maneuver around the battlefield and fight, or just focus on moving around and not getting hit. Small craft combat is quite abstracted as vehicles are constantly moving and striving with one another for the upper hand (thanks to high speed and agility). It would be nearly impossible to map out every move made by smaller vehicles. Instead, the GM and players describe the actions the characters and NPCs take, embellish them with narrative flair, then make their skill checks to resolve the actions.

### Large Ship Combat

Combat in larger craft of silhouette 5 or higher is, by necessity, more abstract due to the complexity of the vessels and the number of crew members involved. Like combat in small craft, large ships can only perform one maneuver and one action during their turn. This is not an inherent quality of the ship, however; it’s based on the pilot or captain’s actions and maneuvers. Along with the pilot (or sailor), each additional crew member aboard can use his actions and maneuvers to man weapons, operate equipment, move about the ship, and generally engage in combat along with the pilot. This all happens in the same round, and is subject to Initiative order just like personal combat.

Something to remember concerning ship combat with vehicles of this size is that each ship is likely to have a substantial number of crew. GMs and players should not track all their Initiative slots and actions during the encounter. Instead, only focus on those individuals who are

doing things pertinent to the ongoing encounter, feel free to ignore the rest.

## Combat Turns

Much like personal combat, combat between ships and vehicles in **The Second Age** is largely an abstract, narrative-driven activity designed for quickness and ease of use. This is meant to better reflect the frenetic, cinematic, action-adventure style of *Avatar* and to avoid bogging down a game session with the minutiae of charts and grid maps. This means that the maneuvers a ship performs are open to narration and the interpretation of both the GM and the players.

## Maneuvers

Less involved than actions, maneuvers are simple activities that do not typically require a skill check. Beyond all the maneuvers in personal combat, there are several maneuvers that apply specifically to ships and vehicles. These additional maneuvers follow the usual rules governing maneuvers. In addition, characters are assumed to be able to perform any personal maneuvers such as dropping prone, managing gear, or interacting with the environment (although the GM and players should use common sense as to what a character can and cannot do given the situation). This also includes maneuvers such as aiming.

When ships or vehicles are in encounters, they should always track their current speed. A ship may be operating at any speed from zero to its maximum; however, accelerating and decelerating takes maneuvers to accomplish.

## Actions

In combat involving ships or vehicles, there are some additional actions characters may perform that specifically apply to the ship or vehicle they are operating. Some of these actions are labeled as Pilot (or Sailor) Only actions.

## Taking Damage

As is the case with Player Characters in personal combat, there are two types of damage ships and vehicles suffer in **The Second Age**: system strain and hull damage. System strain is similar to the strain suffered by PCs, and reflects light, temporary damage caused by glancing blows or pushing a vehicle to the limits of its capabilities. Hull damage is more serious and, consequently, more life-threatening. This is actual, physical damage that makes its way past the ship's defenses and becomes hull trauma. Hull trauma is permanent until repaired.

## Hull Trauma

A ship's hull trauma threshold is a measure of a ship or vehicle's sturdiness and build quality. When a ship suffers damage in excess of its armor, the excess converts into hull trauma. When hull trauma exceeds the threshold, one of two things happens. For vehicles silhouette 3 or smaller and of no importance (a common Cabbage Car or a motorcycle driven by nameless Equalist grunts, for example), it simply explodes, killing the driver and any

A ship or vehicle may benefit from only one Pilot Only action per round, no matter how many crewmembers are aboard.

Remember, any of the actions listed in **Chapter VI** can also be performed in combats involving ships or vehicles within the bounds of common sense.

## Vehicle Scale Range Bands

Like personal combat, ship and vehicle combat utilizes broad and abstract range measurements referred to as vehicle scale range bands. Vehicle scale range bands follow the same rules as regular range bands found in **Chapter VI**. The only difference is that these bands operate on a much larger scale.

As stated in that chapter, close range on vehicle scale picks up where personal scale leaves off. However, the scale is so much bigger that a single person could never use maneuvers to move next to a target that's "close" to him on a vehicle scale—the distance may be a kilometer and could take an hour of walking to cover. Further range bands would be even more extreme.

This isn't to say that ships and vehicles (especially smaller craft below silhouette 4) can't operate in standard range bands. Any ship or vehicle able to move could cover the distance measured by standard range bands quickly, and individuals would measure their range to a vehicle or ship using standard range bands. However, because ships and vehicles can cover those distances so quickly, it makes little sense for them to measure distances in such (relatively) small increments.

Therefore, vehicles and ships use a second set of range bands, referred to as **vehicle scale range bands**. As mentioned previously, the shortest range band in this scale ('close range') encapsulates all range bands in personal scale. This means a ship or vehicle able to move to a point within close range is also covering the equivalent of all five range bands' worth of distance in personal scale.

passengers. Alternatively, at the Game Master's discretion, the vehicle could simply be disabled. For larger vehicles, such as light freighters or airships with silhouette 4 or larger, the vehicle immediately suffers a Critical Hit from the **Vehicle Critical Hit Table** found later in this section. Additionally, the ship's systems shut down, it reverts to emergency power (if it has any) and the ship may even stop moving altogether. At this point, the ship is just a hulk of metal, effectively out of combat, and likely being evacuated.

If the pilot or crew of a crippled ship is particularly desperate or foolish, they may attempt some temporary repairs to either escape or rejoin the fray. By scavenging parts from ruined systems, raiding the hold for any spares, and bypassing damaged components, along with a **Hard (3) Engineering check**, the crew can bring the ship back to some semblance of operation. The ship reduces its hull trauma to one below its threshold but suffers the following penalties: speed is reduced to 1, handling is reduced to -3, and all weapon systems are inoperable until fully repaired. Any attack that inflicts hull trauma against this ship

immediately generates a Critical Hit, with +30 added to the roll. These effects persist until the ship is fully repaired.

## System Strain

System strain works the same way as strain suffered by characters. A vehicle that suffers strain in excess of its system strain threshold quickly finds itself in an untenable situation. Engines overload, transmission shuts down, electrical fires start, and all manner of machine mayhem occurs as one by one, essential systems go down and the ship becomes unresponsive. Until the crew can make repairs, the ship becomes helpless.

In game terms, when a ship or vehicle exceeds its strain threshold, the ship's speed drops to 0 during the following round. Most its systems (such as engines and weapons) cease operating as well. This means it cannot move, its weapons cannot shoot, and its defense drops to 0. This might be a relatively minor situation if this is a ship sailing across the open ocean—or a more dangerous situation if the ship was pulling into dock.

Any crew member can aid the ship in recovering strain by performing repairs and damage control such as restarting systems, bypassing fried circuits, and putting out fires. This is accomplished through the Damage Control action.

Ships and vehicles do recover from strain slowly over time. For every full day a ship or vehicle spends without taking strain, it reduces its strain by one.

## Critical Hits

Occasionally a lucky, well-placed shot or collision with a particularly large or dangerous object does more to a ship than bounce harmlessly off the armor. Lightning can short out systems; searing fire blasts can pierce armor and hull alike to incinerate crew alive; and rogue icebergs can tear into the side of any ship, leaving her powerless and adrift in the cold, murky depths.

A number of factors can lead to a ship suffering a Critical Hit. For example, it might suffer enough hull trauma to exceed its hull trauma threshold, or a successful combat check could generate enough Advantage or Triumph to trigger a weapon's critical rating. When an attacker generates a Critical Hit, he rolls on the Crit Table and his target suffers the listed effects. Just like personal combat, Critical Hits are divided into four levels.

## Travel

Even though the advent of world-shrinking technology has made travel between nations much more commonplace, the world is still largely unindustrialized and therefore travel across the vast continents can still take weeks depending on where a character needs to go. Depending on your mode of transportation, a weeklong journey might cover the distance on foot between Omashu and Ba Sing Se whereas a week at sea might take you from Republic City to the Fire Nation. Air travel, still new in the world of *Avatar*, can often be even quicker and is unrestricted by difficult terrain.

Once a ship or vehicle suffers a Crit, it counts as suffering that Critical Hit until it is repaired. This status counts even if the effects of the Crit only last a single round. While a vehicle is suffering the effects of a Crit, any additional Critical Hits generated against it add +10 to the roll per existing Crit.

## Component Criticals

Of all the Critical Hit results, these have the potential to be the most devastating. Component Hit Criticals functionally disable, either temporarily or permanently, critical systems on a target vessel and can lead to a number of complications. There are two charts for Component Hit Criticals on page 259, one for small ships of silhouette 4 or lower, and one for large ships of silhouette 5 or higher. The effects of most of these Crits stack, and a ship can suffer more than one Component Hit Critical.

## Repairing Hull Trauma

While system strain and the results of many Critical Hits are temporary, hull trauma is more permanent. Repairing hull trauma requires three things—proper facilities, money, and time—the latter two usually in abundance. Proper facilities have enough tools, light, parts, and workspace to make the repairs necessary. This could be anything from a warehouse to a port, or simply a well-stocked garage.

Once a ship is in a proper facility for repairs, each point of hull trauma restored costs roughly 500 copper pieces. This cost is highly variable, however, and can fluctuate dramatically based on the PCs' reputation, the overall damage to the ship, the scarcity of parts, and countless other factors. The final cost for repairs, like many other aspects of **The Second Age**, is left to the GM's discretion. A good rule of thumb is that light damage (up to a quarter of a ship's total hull threshold) should take up to a few days, while any damage over that could take weeks or even months to repair, depending on the severity of the damage.

If it proves imprudent or impossible to get to a proper maintenance facility, the GM might choose to allow the PCs to repair their vehicle using scavenged parts and their own ingenuity. However, these repairs should be somewhat inferior to the real thing, hard to perform (requiring several **Hard [3] or Daunting [4] Engineering checks**) and time-consuming. In short, they should be an arduous plot point for the PCs to overcome, not a cheapskate way to avoid getting work done at proper facilities.

## Ground Travel

While there are a variety of means to traverse the continents, many people in the world must still rely upon their own two feet. Ground travel is the most common form of travel and includes not just a character's feet, but their carriages, trains, monorails, mounts, and even Satomobiles.

## Sea Travel

Travel by sea, while common, is not a typical mode of transportation for most people. Most sea travel is the

domain of commercial freighters and military vessels, but that does not mean privately-owned ships or transport ferries cannot be used to cover vast distances

## Air Travel

With the advent of the airship during the end of the Hundred Year War, the technology itself has come a long way in the 70 years since its inception by Sokka and the mechanic at the Air Temple. Despite the many advances in airship technology, few airships are in production and few individuals have ever flown in them. This form of travel, although rare, is one of the quickest means of transportation and some creatures, like the sky bison, are comparable in speed.

## Navigation

Although the world is growing smaller each day, even the mapped terrain can be rugged and unforgiving. Although many routes exist between central hubs such as Ba Sing

Se and Republic City, there are always other ways to get where one needs to be.

Navigating even the most well-documented routes entails knowing where one is and where one's going, especially at sea or in the air. Although compasses, maps, and stars can certainly help, a navigator still needs to enter a bearing and double-check a vehicle's final trajectory. Under ideal conditions, this requires an **Easy (1) Navigation check**. As conditions are rarely ideal for those racing against the clock or charting unknown territories, the Game Master should make heavy use of difficulty modifiers to increase the difficulty of the Navigation check to reflect the circumstances under which it is being made.

For example, if the players were provided with false, incorrect, or incomplete information, that may increase the difficulty of the check by one. If their vehicle is damaged or badly damaged, that could be another one or two difficulty added to the check. Bad maps, harsh weather, or rough terrain might also increase the check.

## Vehicle Profiles

In this increasingly mechanized age, where whole nations are urbanizing and massive battleships patrol the seas from the Fire Nation to the Water Tribes, even ground-based vehicles are becoming ubiquitous and as essential to daily life as food and water. From the simplest, utilitarian trucks of Cabbage Corp to the high-performance luxury Satomobiles from Future Industries, vehicles are becoming ever common.

## Land Vehicles

Vehicle transportation over land is not a new concept; civilizations have been using carts for millennia. However, the mechanical revolution in *Avatar* has propelled development toward self-powered transport. Although some land vehicles were used as far back as 100 AG, these were not commercially available and were generally reserved for wartime purposes.

Now, especially in places like Republic City or Ba Sing Se, motorized transportation has become commonplace.

## Motorcycle

Commonplace in Republic City, they are a similar shape to the moped, though larger in size. Motorcycles used by the Equalists are capable of releasing a smokescreen behind them. After the Anti-bending Revolution, the Republic City Police Force integrated the motorcycle into their patrol units.

2	3	2	2	2	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Future Industries
- **Crew:** One pilot.
- **Encumbrance Capacity:** 25.

- **Passenger Capacity:** None.
- **Price/Rarity:** 30 silver pieces/4
- **Customization Hard Points:** 2
- **Weapons:** None.

## Snowmobile [Water Tribe]

Used by members of the Southern Water Tribe after the Hundred Year War to cross the snowy landscape in the south.

2	4	2	1	2	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various manufacturers
- **Crew:** One pilot.
- **Encumbrance Capacity:** 35
- **Passenger Capacity:** 1
- **Price/Rarity:** 25 silver pieces/4
- **Customization Hard Points:** 1
- **Weapons:** None.

## Satomobile

The Satomobile is an automobile developed and manufactured by Future Industries. As Republic City's leading auto-manufacturer, Future Industries features state-of-the-art technology and assembly lines capable of producing over one hundred luxury Satomobiles every day.

3	3	1	3	2	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Future Industries
- **Crew:** One pilot.
- **Encumbrance Capacity:** 50
- **Passenger Capacity:** 1 – 3
- **Price/Rarity:** 50 silver pieces/3
- **Customization Hard Points:** 2
- **Weapons:** None.

## Cabbage Car

Cabbage Corp is a rival automaking company of Future Industries, founded by the cabbage merchant and later owned by his son, Lau Gan-Lan. Its only current automobile model is the Cabbage Car, a cheaper, more compact alternative to Future Industries' various Satomobile models.

3	2	2	2	2	3
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Cabbage Corp
- **Crew:** One pilot.
- **Encumbrance Capacity:** 45
- **Passenger Capacity:** 1 – 3
- **Price/Rarity:** 40 silver pieces/4
- **Customization Hard Points:** 1
- **Weapons:** None.

## Sand Sailer [Earth Kingdom]

Used by the sandbenders to traverse across the Si Wong Desert. Can also be used by airbending.

5	5	2	3	3	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	1	1		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Sand Tribes.
- **Crew:** One pilot, one co-pilot.
- **Encumbrance Capacity:** 80.
- **Passenger Capacity:** 5 passengers.
- **Price/Rarity:** 12 silver pieces/7
- **Customization Hard Points:** 2
- **Weapons:** None.

## Marine Vessels

Travel by ocean and sea is ubiquitous among the peoples of the world, and is still the most-used form of transportation on the planet. This list is by no means exhaustive, but more of an idea of what one can expect to find in the *Avatar* world. For nearly every conceivable purpose, a water craft has been designed.

## Barge [Water Tribe]

7	3	1	6	5	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN

2	1	1	0
FORE	PORT	STARBRD	AFT

- **Manufacturer:** Water Tribes.
- **Crew:** One captain, 10 sailors and crew.
- **Encumbrance Capacity:** 500.
- **Passenger Capacity:** 10 passengers.
- **Price/Rarity:** 10 gold pieces/5
- **Customization Hard Points:** 3
- **Weapons:** None.

## Battleship

The battleships are very large ships used by the United Forces, the Northern Water Tribe, as well as the Fire Nation and Earth Kingdom navies.

8	3	2	5	5	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	2	2		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various manufacturers and nations.
- **Crew:** One captain, 20 sailors and crew.
- **Encumbrance Capacity:** 250.
- **Passenger Capacity:** 10 passengers.
- **Price/Rarity:** 50 gold pieces/10
- **Customization Hard Points:** 4
- **Weapons:** To Be Determined

## Cutter

They are used by Southern Water Tribe warriors as transport ships for their small force of warriors.

5	5	3	3	3	5
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
1	1	1		1	

- **Manufacturer:** Water Tribes.
- **Crew:** One captain, 5 sailors and crew.
- **Encumbrance Capacity:** 300.
- **Passenger Capacity:** 15 passengers.
- **Price/Rarity:** 75 silver pieces/6
- **Customization Hard Points:** 3
- **Weapons:** To Be Determined

## Ferry

Ferries are employed en masse to cross bodies of water throughout the Earth Kingdom and can be found traversing inland seas, lakes, and large rivers.

6	3	2	4	6	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
1	2	2		1	
FORE	PORT	STARBRD		AFT	

FORE	PORT	STARBRD	AFT
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- **Manufacturer:** Various manufacturers and nations.
- **Crew:** One captain, 5 sailors and crew.
- **Encumbrance Capacity:** 400.
- **Passenger Capacity:** 30 passengers.
- **Price/Rarity:** 65 silver pieces/5
- **Customization Hard Points:** 2
- **Weapons:** None.

## Frigate

A frigate is a universal style of ship employed by nations and mercenaries alike. They can be used for transportation, to spearhead raiding parties, and even as light warships. Their attributes of frigates may vary wildly depending upon its design and manufacture.

6	5	3	3	5	5
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
1	2	2		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various manufacturers and nations.
- **Crew:** One captain, 5 – 20 sailors and crew.
- **Encumbrance Capacity:** 350.
- **Passenger Capacity:** 5 passengers.
- **Price/Rarity:** 9 gold pieces/7
- **Customization Hard Points:** 4
- **Weapons:** To Be Determined

## Jet-ski [Fire Nation]

A mode of aquatic transportation used for high-speed travel over rivers and lakes.

3	4	3	2	2	5
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	1	1		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various manufacturers and nations.
- **Crew:** One pilot
- **Encumbrance Capacity:** 15
- **Passenger Capacity:** None.
- **Price/Rarity:** 20 silver pieces/5
- **Customization Hard Points:** 1
- **Weapons:** None

## Speedboat

A mode of aquatic transportation powered by gasoline. It can travel at very high speeds across water.

4	6	3	2	3	3
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	1	1		0	

- **Manufacturer:** Future Industries, Varrick Global Industries
- **Crew:** One pilot, one co-pilot.
- **Encumbrance Capacity:** 40
- **Passenger Capacity:** 1 – 3
- **Price/Rarity:** 65 silver pieces/5
- **Customization Hard Points:** 2
- **Weapons:** None

## Steambarge

A large ship used for transporting goods between various locations around the world.

5	3	3	4	4	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
2	2	2		2	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various manufacturers and nations.
- **Crew:** One captain, 5 – 10 sailors and crew.
- **Encumbrance Capacity:** 450
- **Passenger Capacity:** 10 – 20 passengers.
- **Price/Rarity:** 30 gold pieces/7
- **Customization Hard Points:** 3
- **Weapons:** None

## Catamaran

Catamarans are used as a means of seaborne transportation. They can vary in size, ranging from being a one-person transport to being large enough to comfortably house a flying bison and six people.

5	4	3	2	3	3
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	2	2		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Varrick Global Industries, Water Tribes.
- **Crew:** One captain, 5 – 15 sailors and crew.
- **Encumbrance Capacity:** 375
- **Passenger Capacity:** 10 – 20 passengers.
- **Price/Rarity:** 60 – 130 silver pieces/5
- **Customization Hard Points:** 3
- **Weapons:** None

## Airships

Travel by air is not a new concept by any means. Airbenders had been gliding for centuries before the genocide. The means to achieve mechanical flight were first devised by the Mechanist in 100 AG. With Sokka's help, they designed a small balloon lifted through the energy of hot air. Unfortunately, the prototype was lost to the Fire Nation, who successfully reverse-engineered the hot air

balloon for war. Over the next 70 years, the nations and private ventures all have sought to improve upon the designs.

## Biplane

A compact airplane that was manufactured by Hiroshi Sato to be used by the Equalists. It was later repurposed by Asami, who used Future Industries' resources to build them en masse.

4	6	3	2	3	4
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	1	1		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Future Industries.
- **Crew:** One pilot.
- **Encumbrance Capacity:** 50
- **Passenger Capacity:** None
- **Price/Rarity:** 15 gold pieces/7
- **Customization Hard Points:** 2
- **Weapons:** TBD

## Airship [Cabbage Corp]

Used by the Earth Kingdom Air Force and constructed by Cabbage Corp. Cheaper and of inferior quality compared to other contemporary airships.

10	4	3	3	7	5
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
1	1	1		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Cabbage Corp.
- **Crew:** One captain, 10 crew.
- **Encumbrance Capacity:** 250
- **Passenger Capacity:** Up to 20.
- **Price/Rarity:** 80 gold pieces/5
- **Customization Hard Points:** 2
- **Weapons:** TBD

## Airship [Fire Nation]

Used by the Fire Nation Air Force to transport troops and attack enemy targets from the air.

8	4	3	4	6	5
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
2	2	2		1	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Fire Nation
- **Crew:** One captain, up to 20 crew.
- **Encumbrance Capacity:** 350
- **Passenger Capacity:** Up to 20.
- **Price/Rarity:** 120 gold pieces/7
- **Customization Hard Points:** 4

- **Weapons:** TBD

## Airship [United Republic]

Most airships in Republic City are used by the police. These airships are large, metal, zeppelin-like vehicles employed by Republic City's police force to patrol the city skyline from above. They are manufactured by Future Industries.

9	5	4	5	8	6
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
2		3	3		2
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Future Industries.
- **Crew:** One captain, up to 20 crew.
- **Encumbrance Capacity:** 3000
- **Passenger Capacity:** Up to 20.
- **Price/Rarity:** 100 gold pieces/5
- **Customization Hard Points:** 3
- **Weapons:** TBD

## Glider [Airbending Staff]

Air Nomads acquire their staves as a rite of passage to aid their bending. The staff can be opened mechanically and unleash tight canvas-like material through which an experienced airbender can bend currents, allowing her to glide or even fly short distances.

2	4	3	1	1	3
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Various craftsmen
- **Crew:** One airbender
- **Encumbrance Capacity:** 10
- **Passenger Capacity:** 1.
- **Price/Rarity:** 25 silver pieces/5
- **Customization Hard Points:** 1
- **Weapons:** None

## Wingsuit [Future Industries]

The wingsuit is being developed by Future Industries to be worn by the airbenders of the Air Nation; its purpose is to replace the need to carry around a staff for gliding. As the suit is in its experimental phase, there are few prototypes.

2	4	2	1	1	3
SIL	SPEED	HNDLNG	ARMOR	HULL	STRAIN
0	-	-		0	
FORE	PORT	STARBRD		AFT	

- **Manufacturer:** Future Industries.
- **Crew:** One airbender.
- **Encumbrance Capacity:** 10
- **Passenger Capacity:** None

- **Price/Rarity:** 50 gold pieces/10
- **Customization Hard Points:** 2
- **Weapons:** None.

## Ship and Vehicle Modifications

For those special individuals who make their living at sea or on the road, a ship is as much their home as it is a simple means of transport or a company asset. As they live aboard it and get to know a ship's various attributes, both positive and negative, it is not uncommon for the crew to make various modifications to the ship to better tailor it to their needs. By tinkering with existing systems, or through the purchase of new parts and modification packages, a skilled and dedicated crew can improve a ship's general comfort and performance beyond what her designers initially imagined. More powerful engines, more swiveling turrets, better sensors, and other, more esoteric modifications are commonplace.

Like personal equipment, ships and vehicles can benefit greatly by being modified. They follow the rules for attachments and mods as discussed in **Chapter V**. The only difference is that installing ship or vehicle modifications can cost up to ten times as much as they do at the personal level.

### Attachments

Coming Soon...

TABLE: CRITICAL HIT RESULT FOR VEHICLES

d100	Severity	Result
01 – 09	<b>Easy (1)</b>	<b>Mechanical Stress:</b> The ship or vehicle suffers 1 point of system strain.
10 – 18	<b>Easy (1)</b>	<b>Jostled:</b> A small blast or impact rocks the vehicle. All crew members suffer 1 strain and are disoriented for one round.
19 – 27	<b>Easy (1)</b>	<b>Broken Defenses:</b> Decrease defense in affected defense zone by 1 until the Critical Hit is repaired. If the ship or vehicle has no defense, suffer 1 point of system strain.
28 – 36	<b>Easy (1)</b>	<b>Knocked Off Course:</b> A particularly strong explosion or impact sends the vessel careening off in a new direction. On his next turn, the pilot or captain cannot execute any maneuvers and must make a Piloting or Sailing check to regain control, with increasing difficulty at higher speed.
37 – 45	<b>Easy (1)</b>	<b>Tailspin:</b> All firing from the ship or vehicle suffers 2 Setback dice until the end of the pilot's next turn. All crew are immobilized until the end of the pilot's next turn.
46 – 54	<b>Easy (1)</b>	<b>Component Hit:</b> One component of the attacker's choice is rendered inoperable until the end of the next round.
55 – 63	<b>Average (2)</b>	<b>Defenses Failing:</b> Reduce defense in all defense zones by 1 point until the Critical Hit is repaired. If the ship or vehicle has no defense, suffer 2 points of system strain.
64 – 72	<b>Average (2)</b>	<b>Overwhelming Strain:</b> Increase difficulty of next check by one and suffer 2 points of system strain.
73 – 81	<b>Average (2)</b>	<b>Wear &amp; Tear:</b> The ship or vehicle's systems are being pushed to the limit. The pilot or captain cannot voluntarily inflict system strain on the ship until this Critical Hit is repaired.
82 – 90	<b>Hard (3)</b>	<b>Hull Breach:</b> Decrease defense in affected defense zone to 0 until this Critical Hit is repaired. If the ship or vehicle has no defense, suffer 4 points of system strain.
91 – 99	<b>Hard (3)</b>	<b>Engine Damaged:</b> The ship or vehicle's maximum speed is reduced by 1 point, to a minimum of 1, until this Critical Hit is repaired.
100 – 108	<b>Hard (3)</b>	<b>Armor Overload:</b> The ship or vehicle's armor buckles completely. Decrease the defense of all defense zones to 0. This Critical Hit cannot be repaired until the end of the encounter, and the ship suffers 2 points of system strain. If the ship or vehicle has no defense, reduce armor by 1 until the Critical Hit is repaired.
109 – 117	<b>Hard (3)</b>	<b>Power Down:</b> The ship or vehicle's maximum speed is reduced to 0 until the Critical Hit is repaired, although it continues on its present course thanks to momentum. In addition, the vessel cannot execute any maneuvers until the Critical Hit is repaired.
118 – 126	<b>Hard (3)</b>	<b>Major Malfunction:</b> One component of the attacker's choice is heavily damaged and is inoperable until the Critical hit is repaired.
127 – 133	<b>Daunting (4)</b>	<b>Major Hull breach:</b> A huge, gaping tear is torn in the ship's hull, and the ship begins to sink (into the water or from the sky). Vehicles stop moving. For ships of silhouette 4 and smaller, the entire vessel sinks om a number of rounds equal to the ship's silhouette. Larger ships tend to be highly compartmentalized and have safeguards against major breaches.
134 – 138	<b>Daunting (4)</b>	<b>Destabilized:</b> The ship or vehicle's structural integrity is seriously damaged. Reduce the ship or vehicle's hull trauma threshold and system strain threshold to half of their original values until repaired.
139 – 144	<b>Daunting (4)</b>	<b>Fire!</b> : Fire rages through the ship. The ship or vehicle immediately takes 2 points of system strain, and anyone caught in the fire takes damaged accordingly. A fire can be put out with quick thinking or appropriate techniques. Larger ships take longer to put out.
145 – 149	<b>Daunting (4)</b>	<b>Breaking Apart:</b> The vessel has suffered so much damaged that it begins to come apart at its seams, breaking up and disintegrating around the crew. At the end of the following round, the ship is completely destroyed, and the surrounding environment is littered with debris. Anyone aboard the ship or vehicle has one round to board a life raft, bail out, or dive for the nearest hatch before they are lost.
150+	—	<b>Vaporized:</b> The vessel is completely destroyed, consumed in a particularly large and dramatic fireball. Nothing survives.

# VIII – THE BENDING ARTS

One of the most unique features about the world of *Avatar* is the ability for individuals and creatures to bend the elements. There are five known **bending arts**; four of them are specific to a physical element while the fifth relates to the energy within the human body, even the universe itself. The four elemental bending arts are based on the four classical elements—water, earth, fire, and air—and each is manipulated through certain martial art styles which are reminiscent of the qualities of the element itself. A more aberrant and perilous technique is the ancient art of energybending, which predates the other four arts, as well as the arrival of the Avatar and the formation of the four nations. It involves bending the life energy within another being. Only the Avatar has ever been known to bend energy itself.

The bending arts are dependent on the energy, or chi, within the human body, relying on its flow through the body to manipulate a specific element. A person can bend when they extend the influence of their chi beyond the body to interact with the environment.

Bending is a form of elemental spiritualism, allowing some of the world's inhabitants to manipulate the material world around them. The four elemental bending arts are based on the four classical elements, water, earth, fire, and air, and each is manipulated through certain martial art styles which are reminiscent of the qualities of the element itself. Though some degree of talent for bending seems to be inborn to certain people or families, true skill in bending requires lengthy and intensive study, dedication and practice.

Each bending form is largely channeled through patterned movements and stances that give shape and focus to the chi that allows one to bend. As such, benders are at their most vulnerable when restrained or unfocused and unable to enact these motions with accuracy and clarity. Each bending style is tied thematically to the style that inspired it, and thus, the motions of each style are quite distinct. While bending is traditionally performed through the motions of

one's hands and feet, certain benders can effectively manipulate their element with only minimal movement of their body, such as by using just their head or torso. In even rarer cases, benders can perform their bending without the aid of any physical movement at all, by instead using sheer focus and force of will, a skill known informally as psychic bending.

## Learning the Bending Arts

Each element is also associated with a nation in the world; the Water Tribe corresponds with waterbending, the Earth Kingdom with earthbending, the Fire Nation with firebending, and the Air Nomads with airbending. However, other bending affiliated groups exist, like the Foggy Swamp Tribe for waterbending and the Sun Warriors for firebending. Each nation has its bending masters, who train the younger benders how to use their abilities and pass the culture on through the generations.

Although such ability is not rare, an individual's bending talents must be developed over time. In most people, the ability to manipulate the elements appears at a young age. Their gift often sets these individuals apart, as even untrained benders can bend the elements to their will.

This does cause tension between benders and nonbenders. Misunderstandings between them throughout history have been the primary source of conflict in the world. The Avatar and the Order of the White Lotus are potent actors who try to mitigate this conflict and maintain balance among the nations.

Even for those with innate talent, discipline and training are necessary to fully realize their inherent bending abilities. Finding a master to assist one in learning about the different forms is difficult at best, for much knowledge was lost during the Hundred Year War. For many benders, using their talents is still seen as taboo and thus hide their abilities.

## Bending in Avatar: The Second Age

Bending permeates the world of *Avatar*, but not everyone has the ability to bend. Although heritage can play a role, it does not appear to be the sole factor. All Air Nomads, for example, had airbender children with each other, or non-benders. Avatar Aang had nonbender and waterbender children when he married a waterbender.

Only Players who take Bending or Bending Arts as a class skill at character creation can harness the power of the elements. Unless otherwise directed by the GM, a player must select one and only one element they can bend.

In the game, the ability to bend the elements is represented by a character's **Bending** and **Bending Arts** skills. There are plenty of benders in the world, many of them far more powerful than the players. Of course, bending skill alone does not put one on the same level as the Avatar.

Certain talents may only be selected by Benders. In addition, certain talents and abilities may affect Benders differently, or may only affect such characters (Chi Disruption, for example). If this is the case, it will be described in the rules section of the talent or ability in question.

### Benders

Bender characters include any individuals with **Bending** or **Bending Arts** as a class skill. **If your character does not have either marked as a class skill, they cannot use any Forms.** For this reason, we recommend creating a character using the Bender archetypes; you may still choose an archetype from the regular pool for your bender, but you will need to spend at least one free choice to select Bending Arts as a class skill.

Unless you're playing a specific type of character—say, an airbender from a normal background who just acquired the ability through Harmonic Convergence—you may also want to use your other free choice to select the Bending skill as well; hence the Bender Archetypes which are built around several different bending philosophies or lifestyles that we see in *Avatar*.

Although only one is required to be considered a bender, no matter the element, the Bending and Bending Arts skill work best in tandem. For this reason, a bender is going to benefit greatly from having a couple ranks in each.

There may be some rare instances in which a nonbender character could learn how to control the elements. There are many times in the Avatar universe in which a character has potential yet to be unlocked. Some may go their whole lives without ever realizing they can bend the elements, or never learning how to control it. Lion Turtles have been known to grant, or take away, the ability to bend the elements—and there's been at least one instance during which a spiritual-astral phenomenon left individuals around the world with the ability to airbend.

Aside from the Harmonic Convergence which bestowed certain individuals across the planet with airbending, there is no known way to acquire the ability to bend, since the skill is an innate ability.

In general, a GM should require good narrative cause for the sudden acquisition of these powerful abilities.

## The Powers of Bending

In encounters, the Bending skill is unique in its form and function. Benders can control and manipulate their surroundings, even take command of the field of battle. The elements can also be used to inflict serious wounds or strain upon any foes. Bending techniques open tactical and strategic possibilities completely unavailable to nonbenders. The power that bending bestows to a user can vary widely, but its mechanical capabilities are loosely broken into three broad categories for narrative purposes.

Benders can harness the energy within themselves and their surroundings to manifest the core element under their influence, **creating** an instance within their direct control. Abilities of this type allow benders to perform astounding feats that create a source from which they can then use their other powers.

The second category of ability allows Benders to alter and **transform** the physical environment surrounding them and the components of the elements under their control; an earthbender might change boulders into sand, or a waterbender turning a pond into ice.

More innate than the powers of creation or manipulation is the power to **control** the elements. Benders can physically move the elements from one place to another, even hold their elements in midair while they redirect them at an opponent. This allows them to gather bodies of water, shrink forest fires, heave large boulders, or grow gale force winds. This elemental command can be subtle manipulation or an expression of raw power.

## Bending Forms

The art of bending is a conscious effort on the part of the character. A true master can tap into her inner chi and manipulate her environment to her will. Bending allows someone to do things others might see as fantastic or even unbelievable: levitating boulders, jumping high into the air, lighting the candles in a room, or blocking arrows with a sheet of ice. Bending is how a bender can accomplish those tasks. In **Avatar: The Second Age**, bending is the broad, combat-oriented abilities that allow players to perform impressive and imaginative feats.

Each form focuses on a specific task that can be performed through the creation, control or manipulation of a certain element. Bending forms might even require bending checks to activate temporary effects, or they could require users to suffer strain to activate ongoing effects. Some might be able to do both. In any case, unless the form's description specifically states otherwise, **using the form requires one action during an encounter**.

The initial purchase of each bending form costs a certain amount of experience depending on where in the class tree the bender unlocked another open Form slot. Once a corresponding Form is chosen, the user may spend additional experience to further customize and enhance it.

Unless specified in the Bending form description, forms can only be acquired by their respective bending specialization.

The forms available to each element are described in detail later in this chapter.

## Bender Talents

Bender characters have access to several unique talents, referred to as Bender talents. Bender talents are talents available only to individuals within the Bender class. They represent the spiritual nature of bending and how a character's Chi can aid an individual in minor ways, but they are not complex enough to be individual Bending forms.

Often, these talents represent the character's ability to unconsciously channel their chi; they are her instinctual awareness of the chakras and her surroundings. Bender talents follow all the rules for talents, with the exception that they can only be used by Bender characters.

## Using Bending in Narrative Encounters

Bending checks are functionally handled like any other skill check, and called for in the same circumstances. As with any other skill, you should generally only require a check when there are dramatic results or consequences for failure. For instance, a well-trained firebender who regularly manifests and manipulates fire should not need a check to light a torch or campfire.

With bending being so open ended, judging and resolving bending checks may seem challenging, but it really can be seen as the means through which an end is achieved. Focus less on the "how" of the technique, and more on what the task the form is accomplishing, or what obstacle bending is used to overcome. If the technique is basically

replicating the effects of a nonbending skill, assign the difficulty correspondingly while still considering the circumstances.

Bending should not be a catchall skill that eliminates the need for any others—indeed we see in the *Avatar* universe that this is not the case. Every element has its limits. Creating a water vortex to lift you up and cross the river is probably more difficult than simply swimming across, although your character might find it easier if they aren't trained in Athletics (or don't want to take their clothes off).

Resolving a bending check is really no different from any other. If the check succeeds, the character achieves what they set out to. How exactly that happens is shown by the positive and negative results in the dice pool, as interpreted by the GM and players.

Many bending abilities also have use outside of battle. A waterbender may create a bridge across a river out of ice while an earthbender might dam up the river altogether. This type of feat would be covered by a **Bending Arts** skill check. The Forms and talents in this book are by no means an exhaustive list of techniques that can be performed by benders. The players should insist upon, and the GM should encourage, improvised uses for their bending abilities.

## The Bending Skills

There are two skills in **The Second Age** related to the ability to bend the elements. One skill, Bending Arts, represents a bender's understanding of and connection to the natural and spirit worlds, and their element in relation to it all. The other skill, Bending, is the practical application of that wisdom. The core of these actions follows the same skill check at the heart the narrative dice.

While Bending can be used to attack opponents or protect allies, Bending Arts should be used to represent finesse of these abilities. Much like the other combat skills, the **Bending** skill is focused on its application during physical confrontations and is also considered a Combat skill. **When your character uses an ability that requires a Bending skill check, they suffer at least 1 strain (whether or not the check succeeds).** Some forms may specify more strain.

All checks using a character's bending forms are determined by their Bending skill. **Bending Arts** grants a synergy bonus to the **Bending** skill, granting one Bonus dice on all Bending checks if the Bending Arts skill is greater than or equal to the Bending skill. If a character's Bending Arts is rank 5, the synergy bonus upgrades an Ability dice to a Mastery dice instead of granting a Bonus dice; if no Ability dice can be upgraded as a result of this bonus, an Ability dice is added to the pool.

## Bending or Bending Arts?

A situation may arise where a PC or the Game Master are unsure which of the two skills applies to a given skill check. Although both skills are similar, they represent two distinct aspects of bending in the *Avatar* universe. Unless otherwise noted, the **Bending** skill is a combat skill and is generally only used to make form skill checks. Still, certain forms may have application outside of battle.

The **Bending Arts** skill, on the other hand, represents the utilitarian nature of bending abilities. When a PC wants to use their bending abilities to overcome an obstacle, solve a puzzle, or perform a feat not outlined by Talents and Forms, the GM should call for a Bending Arts skill check. The difficulty of the check depends upon the nature of the task at hand.

An earthbender might just use their Bending skill to create a column across a ravine, but they might instead use Bending Arts to create an intricate bridge built to support the entire party and their cargo all at once.

## Bending Checks in Structured Encounters

Unlike the other skills, Bending is not tied to a single attribute (e.g. Martials Arts is governed by Body). Instead, the skill check for each form is governed by an attribute specified in the description of that ability. Although each element is partial to one attribute in particular, not all techniques will reflect that affinity. Players are encouraged to spread their attribute points out as well as opt for flexibility from the bending archetypes, rather than focusing on one specific attribute.

Characters who use melee bending forms may choose to use their Bending or their Martial Arts skill to make the necessary combat check, whichever of the two skills has the highest rank. Because melee bending techniques are governed by Body, the two skills are interchangeable in this circumstance. Skill checks for bending techniques made using Martial Arts still receive any applicable Bending Arts bonus.

## Bending Maneuvers

These maneuvers are specific to characters who are skilled in the bending arts. Like most maneuvers, these don't actually require checks, but affect the character's skill checks.

Of course, the GM and players might also describe common maneuvers in terms of bending when it seems appropriate. For instance, a player might describe swimming as their character does it with their waterbending.

### EXAMPLE: Chaining an Air Vortex

Gyatso, an airbender, successfully performs his Air Vortex during his first turn. He chooses to spend two strain to acquire his second maneuver to Concentrate on sustaining the vortex through the end of the round into his next turn and incurs an additional Setback dice on all subsequent skill checks as a result. During the beginning of his next turn, Gyatso suffers a point of strain and rolls a successful check to intensify the vortex into a cyclone. If Gyatso rolled a Triumph during his initial Air Vortex, he could have created a cyclone during his second turn without suffering any strain. Although the cyclone is stationary, Gyatso can choose to suffer strain and use a maneuver to move the cyclone and end his turn.

## Narrating Concentration

Quite a few bending techniques can be maintained over multiple rounds to provide an ongoing effect. In structured encounters, your character does this by performing the Concentration maneuver. However, in narrative encounters, tracking individual maneuvers can be unnecessarily tedious.

Instead, consider taking a narrative approach to concentration and maintaining forms. You can decide that a character can't perform certain activities while also concentrating. A character might also start suffering strain if they try to sustain a form for too long. Finally, if something happens that could interrupt a character's concentration, the player may make an **Average Discipline check**; failure means their character loses concentration and the form ends.

The maneuvers listed here are available to all benders, but each element has its own form-specific maneuvers as well. For benders, all elemental maneuvers require some rank in Bending Arts. Some also require access to certain forms, and the description will specify such requirements.

## Elemental Counter

Many skilled benders can attempt to counter an opponent's Form as it is being performed. If the character performs this maneuver against the same element, they suffer 1 strain to do so as an Incidental (Out-of-Turn) to perform a counter maneuver against same-element bending attacks.

If the character performs this maneuver, all other bending opponents within medium range upgrade the difficulty of their checks by 1 until the end of the character's next turn.

## Concentrate

Many of a technique's effects last for a specific length of time before ending. Some effects last only for the duration of the action, while others may last for several rounds, minutes, or days. However, some Form effects can be last for several rounds if the bender makes a concentrate maneuver to sustain it. If a bending form can benefit from concentration, the description notes this.

Forms that can be sustained through concentration last until the end of the character's next turn, or as noted in their description. If the character performs the concentrate maneuver during that next turn, the form's effects last until the end of the character's following turn, instead. Although forms can be sustained indefinitely by performing the concentrate maneuver each turn, they cannot be sustained indefinitely without causing undue strain to the bender.

Regardless of how many forms, if a bender spends three consecutive turns using Concentrate, the character becomes **Stressed** (see the section on States of Health in **Chapter VI: Conflict & Combat**).

A sustained form is considered active only if the bender is not incapacitated. While sustained, a form imposes a Setback dice on all subsequent skill checks made by the bender until the form is no longer sustained. This penalty is cumulative; thus multiple forms can be sustained at a time,

however, more concentration inflict larger penalties. A bender can end their concentration as an incidental, even if it is not their turn to act. **Techniques cannot be sustained if the character becomes staggered, disoriented or incapacitated.**

## Bending Chains

Master benders are adept at both the bending and martial arts, and in rare cases their momentum and chi enables them to maneuver from one form to another. This is referred to as chaining, and it represents the fluid and dynamic nature of combat in the *Avatar* universe.

In other systems, it's referred to as exploding dice; in **The Second Age**, benders may perform an additional form (take another action) if they roll Triumph results for Bending skill checks as specified. These forms can be chained in quick succession as a standard Action during combat.

Some forms can only be used after beginning from a sustained form. For example, the airbender's Cyclone can only be performed as an Action in the subsequent turn following a turn where they sustained the Vortex form. Chains like this must be built upon turn by turn and cannot be performed in quick succession during a single Action. A chained form replaces the prior sustained form.

## Contested Bending

If two benders of the same element are vying for control of a single mass of their element, they must make an **opposed Bending (CHI) check boosted by Bending Arts**. To gain control of the element, a bender must beat their opponent's skill check.

Truly adept benders with a deep understanding of their element are able to mitigate its negative effects more readily. Characters who are targeted by forms of the same element have an inherent resistance to that element: they gain half of their ranks in **Bending Arts** as soak against those attacks. This means a PC firebender with Bending Arts 5 would gain +3 soak against an incoming firebending attack.

## Opposing Elements

Fire and water do not mix. The earth is grounded while the air freely flows over its surface. When benders face off against their opposing elements, their techniques become more difficult to execute. When this occurs, a character suffers one Setback dice in their pool of dice for all Bending skill checks against this target. The more powerful one's opponent, the more difficult it will be to perform these techniques, which means more dice and disadvantages.

## Cooperative Bending

In certain circumstances, multiple benders can work together to accomplish larger and more powerful feats of bending. In any cooperative bending attempt, one bender acts as the primary bender for the attempt while any assisting characters act as secondary benders. Two earthbenders can work together to lift a boulder beyond either of their abilities while an airbender and waterbender can harmonize their bending to shroud the party in a thick fog, putting the enemy at a disadvantage.

### Same Element

Users of the same element can assist one another in bending skill checks. If the primary bender is performing a difficult technique, a secondary bender can ‘boost’ their chances, adding a Bonus dice to the primary bender’s dice pool equal to the number of points in the secondary bender’s respective Bending skill for that check.

### Different Element

Sometimes, benders can use their different elements in unique and collaborative ways. Benders of distinct disciplines can bend cooperatively together, but narratively it must be something the character can feasibly manipulate with bending. For example, a waterbender and an earthbender can work together to bend mud (containing both water and earth); earth and airbenders might both affect the same mass of sand, whipping its particles around to buffet opponents with a grainy vortex.

#### *Setup*

The primary bender must make a Bending skill check using an attribute deemed appropriate for the task as determined by the GM and players. On the primary bender’s turn, the team may execute the cooperative bending attempt. Any number of additional benders can assist in the cooperative bending attempt.

A cooperative bending attempt counts as an action for all participants. Secondary benders must make a successful Bending Arts skill check to assist in the technique. To participate in a cooperative bending attempt, all secondary

### Contested Bending

An NPC earthbender is attempting to move the same boulder under control of a PC. Before doing so, they build their pool of dice based on their rank in Bending Arts.

The PC has a Chi rating of 3, rank 2 Bending, 2 ranks in Bending Arts. His 3 Chi grant him 3 Ability dice while Bending 2 upgrades two of those dice into Mastery dice. His Bending Arts rank 2 grants him a single Bonus dice. His dice pool will have at least 4 dice before applicable talents and abilities: 2 Mastery, 1 Ability, and 1 Bonus.

The GM will build the opposing earthbender pool in the same manner and the two characters will make their rolls. The character with the most successes takes control of the boulder. On a tie, the character with the most Advantage takes control.

benders must be within the primary bender’s bending range and must have an action available to assist the primary bender.

#### *Check and Benefit*

All secondary benders must succeed on a Bending Arts check against any imposed difficulty. All benders who succeed grant the primary bender a bonus to the outcome of the primary bender’s skill check either in the form of bonus damage or effect of a technique.

### Bending Range

Attacks made with bending checks can be either melee or ranged attacks, depending on the form used. The form description will specify which, so the target’s appropriate defense rating can be used.

Forms will also frequently specify the range up to which they can be used effectively; through greater finesse upgrades, forms can have their effective range increased. Benders may use their forms beyond the effective range if they increase the difficulty per range band.

Table: Spending Advantage and Triumph on Bending Checks

Cost	Result Options
Advantage or Triumph	Recover 1 strain (this option may be selected more than once). Add Bonus to the next allied character's check. Inflict a Critical Injury with a successful attack that deals damage past soak (Advantage cost may vary).
2 Advantage or Triumph	Perform an immediate free maneuver that does not exceed the two maneuver per turn limit (can be used to sustain techniques) Add a Setback dice to the targeted character's next check. Add a Bonus dice to any allied character's next check, including the active character.
3 Advantage or Triumph	Negate the targeted enemy's defensive bonuses (such as the defense gained from cover, equipment, or performing the any stances) until the end of the current round. Ignore penalizing environmental effects on bending such as inclement weather, disadvantageous location, or similar effects until the end of the active character's next turn. When dealing damage to a target, have the attack disable the opponent or one piece of gear rather than dealing wounds or strain. This could include hobbling him temporarily with a blow to the leg, or disarming him. This should be agreed upon by the player and the GM, and the effects are up to the GM. The effects should be temporary and not too excessive.
Triumph	Upgrade the difficulty of the targeted character's next check. Upgrade any allied character's next check, including the current active character. Do something vital, such as hitting the engine of a Satomobile.
2 Triumph	When dealing damage to a target, have the attack destroy a piece of equipment the target is using, such as disintegrating his bow, or destroying a personal shield, or completely penetrate their defense

Table: Spending Failure and Despair on Bending Checks

Cost	Result Options
Failure or Despair	The technique exhausts the character, and they suffer 1 strain
2 Failure or Despair	The character adds one Setback dice to any bending attempts until the end of their next turn The target of an attack gains an additional maneuver on their next turn
3 Failure or Despair	The technique was more powerful than expected. One character of the GM's choice is targeted or otherwise affected by the Form as well The target gains a Bonus dice to their next skill check against the character The character must upgrade the difficulty of any bending attempt until the end of their next turn
Despair	The character's technique completely misses and hits a target of the GM's choice The character adds one Setback dice to any bending attempts until the end of the encounter
2 Despair	The character suffers one Easy or Average Critical Injury of the GM's choosing The character must upgrade the difficulty of any bending attempt until the end of the encounter

# Bending Forms

The Bender class possesses a plethora of unique talents, referred to as Forms. As with the nonbending classes, bender talents are divided into techniques and traits. While Forms work largely the same as Talents do for nonbending classes, Forms are unique in that each form can be upgraded to represent the ways certain techniques can be practiced, enhanced, and mastered over time.

Forms are specialized bending techniques with specific requirements for use. The character may have to suffer a number of strain, perform a certain action, or be controlling a specific amount of their element. See **Table: Penalties When Bending** for some conditions that may make it harder to make a bending check.

Bending can also be risky, and using these abilities can come with consequences. See **Table: Spending Threat and Despair in Bending Checks** on the previous section for some of those consequences laid out. You may note that the consequences tend to be worse than the consequences characters normally suffer. This is deliberate, as a balance for the strain that comes from using one's bending abilities.

Table: Penalties When Bending

Penalty	Condition
1 Setback	The character's actions are hindered by heavy armor or a cumbersome weapon.
2 Setback	The character is gagged, bound, or otherwise unable to move.
Upgrade the difficulty	The character is in circumstances that interfere with their ability to concentrate, such as trying to bend while treading water or hanging from a rope, being buffeted by a sandstorm, or using a Form that doesn't target the character they're currently engaged with.

## Forms

Most benders will use their Forms in the heat of combat utilizing the core mechanic of the game (the dice roll) to determine whether an action succeeds or fails. However, unlike most skill checks, bending is meant to be a fluid and dynamic system, allowing for multiple styles of play for benders. In this section, many of the iconic and widely-used techniques from the *Avatar* series are defined through broad categories of incidentals, maneuvers, and actions also called **Forms**. Each form describes how it might be used in structured encounters (typically combat) as well as narrative encounters.

Some abilities have lasting and devastating consequences, others have passive effects, and others still can be sustained or used as the foundation to perform still more incredible techniques.

Each technique a bender can learn is represented by a unique Form. There are different Forms based on level of expertise. Basic forms are for untrained benders. Advanced forms are indicative of dedication to the bending arts. Some techniques require countless hours of training and meditation to attain, however. These Expert forms contain

some of the most powerful and potent bending abilities seen in the world of Avatar.

### Basic Forms

Newly created bender characters and young learners in the game have only just attained a beginner's understanding of the bending arts. Unseasoned benders still struggle to manipulate even handfuls of the element and have trouble sustaining and controlling the manipulated matter for extended periods of time.

Basic forms are techniques which require 1 - 2 ranks in Bending Arts to acquire and cost 10 XP.

### Advanced Forms

Veteran benders have gained a familiarity over the basics and can more finely manipulate their respective elements. Advanced forms are techniques that start to push the bender to her limits, but enable her to perform more powerful techniques and technical feats. Benders can sustain and chain techniques together for potent combinations.

Advanced forms are techniques which require at least 3 ranks in Bending Arts to acquire and cost 15 XP.

### Expert Forms

Expert bending forms are the result of truly dedicated benders who spend much of their time training and honing their art. Experts have an easy time manipulating their element to their will, can sustain techniques almost indefinitely and can transform them into devastating powers.

Expert forms are techniques which require at least 4 ranks in Bending Arts to acquire and cost 20 XP.

### Master Forms

Certain, rare forms are attainable only in unique circumstances. These are not forms that your average bender can teach themselves, but must be taught or learned through other means. Bending Masters and bending scrolls are two sources for these powerful abilities which can turn benders into a formidable force of nature.

Master forms are techniques which require 5 ranks in Bending Arts to acquire and cost 25 XP to learn.

### Acquiring Forms

Bender characters begin the game with immediate access to their respective **Blast** form **only if they have at least one rank in Bending Arts**. All characters obtain their Blast form when they acquire 1 rank of Bending Arts. Characters may acquire other Basic and Advanced forms at any time. Expert and Master Forms should typically require more than experience to learn, and must be taught or learned through other means. This can provide the Player Characters and the GM with the flexibility to encounter new opportunities throughout the story. A bending scroll can confer the technique after rigorous training. Player characters may stumble upon—or deliberately seek out—a bending master for their element.

## Innate Qualities

Just as with certain specialized weapons, a bender's elemental attack may exhibit certain qualities which are sometimes inherent to the skill itself. While benders can hone their offensive abilities to become more powerful, and thus exhibit more qualities, some of these qualities are **innate** to the technique itself.

If a form or upgrade describes an **innate quality**, the bender does not require 2 Advantage to activate that quality (and any additions or subtractions to that quality) on a successful hit. Innate qualities do not activate on failures, but can still be activated with 2 Advantage on a failure, just like normal weapon and attack qualities.

## Maneuvers and Forms

As with anything else characters might attempt in structured encounters, bending techniques are categorized as either Maneuvers or Actions. Since maneuvers are generally less numerous, they are listed together. Actions are broken into tiers depending on whether they are Basic, Advanced, Expert or Master forms.

The upcoming four sections detail each element, and present example maneuvers and forms that cover some of the most common techniques characters might attempt. A brief narrative description of the ability as depicted in canon is presented, but it should really be up to the players to describe the action at the table.

## Form Layout

Each form can be divided into three aspects: the described technique, its relevant skill check and effects, and its profile. When a character acquires a form, he immediately gains access to the most basic aspect of the technique, listed in its description. The basic form is the bending technique at its simplest, and provides the foundation for all the potential upgrades and training that may accompany the form.

The description of the form contains information regarding the technique's effects, its use, and which attribute governs its success. Different techniques will describe different aspects such as range, damage, innate qualities and other qualities, target number and/or size, even duration. Unlike normal weapon and attack qualities, innate qualities do not require Advantage to activate.

Forms are also classified by whether they allow a bender to **create, control, or transform** the physical properties of the element in question.

**Creation** maneuvers and actions allow a Bender to manifest the element using only their inner chi. Firebending and airbending techniques typically fall under this category.

**Control** reflects the Bender's ability to maintain and maneuver a concentrated manifestation of an element through the material world. Benders either have control over an element or they do not. Some techniques require that the bender character be in total control of an element before they can manipulate it.

**Transformation** refers to technique maneuvers and actions that usually require a pre-existing source of a

particular element to be under a character's control in order for the Bender to manipulate it to her will. Earthbending and waterbending techniques are largely transformative. Techniques that transform the element often mold the element for a specialized purpose.

## Finesse and Mastery Upgrades

Just as we see in the *Avatar* series, a bender's elemental forms can be a reflection of that character's personality and life experience. Players in **The Second Age** can customize their bending forms by spending experience points (XP) to acquire upgrades.

**Finesse** represents how players can modify their forms to serve their needs and their characters' personalities. Finesse is acquired through XP and can be purchased at any time. Each upgrade is listed with its associated cost or other requirements.

Some upgrades listed in the Table may be listed as a **Mastery** in their descriptions. This kind of master finesse is available only to benders who have spent most of their time training and learning to unlock the secrets of the bending arts through experience.

Some forms may be listed with finesse and mastery upgrades which are unique to those forms. Although each upgrade has its own requirements, the GM has the final decision on whether a Master form or upgrade can be acquired given the narrative circumstances. Thus, players should be actively encouraged to seek out narrative justifications to enhance their abilities.

## Types of Form Upgrades

Finesse upgrades are grouped into several different categories, as described here. Although these upgrades are available to be applied generally to all of a bender's forms, not all upgrades will make sense—and some will make more sense than others. For instance, you wouldn't be able to add damage to a form that does not attack a target.

**Power upgrades** are difficulty modifiers that completely manipulate a form's technique, allowing it to take on temporary effects which might augment the potency of a form, bestow certain qualities to the form, or even increase its effective range.

**Manipulation upgrades** are intensity modifiers which affect how strenuous a form bending check will be; these upgrades can also apply to form maneuvers that require the bender to suffer strain. Most modifiers intensify the character's focus when using the form, allowing them to amplify the form's basic effects or to concentrate on more than one task at the same time.

**Mastery upgrades** represent a bender's full grasp of their art when using a specific form. Each master upgrade allows an experienced bender to unlock an extremely potent ability for the form, usually as a permanent upgrade. Some forms may even have unique mastery upgrades.

## Acquiring Form Upgrades

Benders can add upgrades from the Table to each of their forms, paying the listed XP cost to do so. Characters may

also choose to acquire any upgrades listed in the form description. Benders can upgrade their forms a number of times equal to their rank in the Bending Arts skill; at most, each Form can only have five associated finesse upgrades. **Form-specific Finesse and Mastery upgrades apply to this limit.**

For example, a firebender PC who begins the game with Bending Arts rank 1 would have access to Fire Blast. The Fire Blast form can be upgraded once, due to her rank in Bending Arts.

Characters can acquire finesse beyond this, but they **must** be taught by a master or other narrative circumstance, regardless of whether they are Basic, Advanced, Expert, or Master Forms. As with talents, some upgrades may be taken more than once and will specify such in the

description. The cost for the same upgrade is +5 XP for each additional rank. If the first rank was 10 XP, the second will be 15 XP, the third 20, and so on.

### Using Form Upgrades

Before making a bending action, the character may choose to enhance their Form with any Finesse or Mastery they've learned. However, each effect has a certain cost associated with it; you might have to increase or upgrade the difficulty, or suffer additional strain. Some effects may simply impart passive bonuses and have no activation requirements.

You may not upgrade your form skill check if it would increase the difficulty of the check beyond **Formidable (5)** (after any relevant reductions, such as from Talents). Each effect can be added once, unless the effect specifies otherwise.

# Airbending

Airbending is the aerokinetic ability to control and manipulate air. Airbending is notable for being the passive-defensive bending art. Maneuverability and battlefield control are the specialty of the airbender. Unless otherwise specified, all combat-based airbending abilities inflict Stun Damage, dealing strain rather than wounds.

Airbenders have the ability to enhance their movements during battle. They can take giant leaps into the air, move at high speeds, run on water and vertical surfaces, glide on air currents to slow their descent and even spin around like a tornado to move quickly and confuse opponents. They can also create cushions of air to soften and blunt the falls of heavy objects. Airbenders can project powerful gusts of wind from their mouths. Master Airbenders can create vortices to disorient and tornadoes to attack opponents. Airbenders are also capable of projecting solidified constructs of air to knock an opponent off balance or to provide defense from projectile weapons.

Airbending is based on using one's own momentum as a weapon, constantly building up inertia for explosive counterattacks that evoke the unpredictable nature and explosive force of the wind. While being the most dynamic of the bending arts, the style lacks fatal finishing moves, being an almost entirely defensive art.

## Maneuvers

These maneuvers are specific to characters who are skilled in the bending arts, specifically airbending. Like most maneuvers, these don't actually require checks, but affect the character's skill checks.

### Manifest Air [Create]

By channeling their energies, airbenders can manifest an 'object' comprised entirely of controlled and manipulated air. This basic form serves as the foundation for all other airbending techniques.

The bender may suffer 1 strain to manifest one **air object** no larger than **silhouette 0** within **effective range** and bring it under their **control**. A bender's effective range for this maneuver is one range band per rank in Bending Arts. The object lasts until the beginning of the character's next turn and requires Concentration to sustain.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** The character may suffer 1 additional strain to perform this maneuver as an Incidental (5 XP).
- **Finesse:** The character may sustain objects under their control without suffering the Setback dice. This bonus does not apply to active forms (10 XP).
- **Mastery:** The character may suffer a number of additional strain no greater than ranks in Bending Arts to increase the silhouette of one object under their control by that number (15 XP).

### Manipulate Air [Control]

The bender may suffer 1 strain per air object under their control to move, but not attack with, the object within effective range. This can be used to merge two objects into one, increasing the silhouette of the object to 1 more than the highest silhouette of the merged objects.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** The bender may suffer 1 strain as an Incidental to protect oneself or an ally up to medium range from up to 10 fall damage (5 XP).
- **Mastery:** As an incidental (out-of-turn), the character may suffer 1 strain to spend 2 Threat generated by an incoming combat check targeting the character to disarm the attacker (15 XP).

### Ba Gua [Stance]

Once per round on the bender's turn, the character may perform the Ba Gua stance instead of a normal Defensive Stance. The airbender may suffer 1 strain to perform Ba Gua: until the start of the character's next turn, upgrade the difficulty of all ranged combat checks targeting the character by one.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP

### With the Wind [Create]

The bender may suffer 1 strain to upgrade their next Martial Arts combat check. If successful, compressed blasts of air are projected from the hands and feet dealing additional Stun Damage equal to ranks in Bending Arts, in addition to the wounds dealt by melee combat.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Mastery:** The bender may spend 2 Advantage to gain a free movement maneuver, not counting toward the 2-per-round limit (15 XP).
- **Mastery:** The bender may always perform a second maneuver during their turn without suffering strain, not exceeding the 2-per-round limit (15 XP).

### Breath of Wind

The airbender may suffer 1 strain to take a maneuver to enhance the ability to hold their breath. The bender can hold their breath a number of turns equal to their ranks in Bending Arts.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Mastery:** By using this technique, the airbender can also magnify the sound waves generated by a whistle, other instrument, or their own voice (15 XP).

### Air Shield [Create]

The airbender creates a sphere of whirling air surrounding their body, protecting them from ranged attacks.

The bender may suffer 2 strain to add +1 ranged defense until the end of the round. Air Shield requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Mastery:** The airbender may target an ally up to **short range** and protect them with Air Shield (15 XP).

### Suction [Transform]

The bender may suffer 2 strain to bring an object no larger than **silhouette 0** within **short range** into their possession.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to affect objects of a **silhouette** equal to the strain suffered in this way (15 XP).

### Chi Channeling

Once per encounter, the bender may perform the Chi Channeling maneuver. Until the beginning of their next turn, they may perform one bending form without suffering the strain associated with its use. This includes strain they would incur to upgrade or modify the form.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The character may perform Chi Channeling as an incidental (15 XP).

## Actions

All airbending forms that any airbender can learn with the proper training and level of experience is listed here. Each form describes the type of skill check being made, in addition to any requirements. Forms also may be listed with unique **Finesse** and **Mastery** upgrades along with how much they XP they cost to acquire.

### Basic Forms

Even airbenders who are only just discovering their abilities still have access to several basic forms that most beginners discover and explore on their own. They require a basic understanding of the bending arts (rank 1 – 2).

#### Air Blast [Control]

An airbender can create a compressed ball of air by moving their hands together in a circular motion. The user can then make a more offensive maneuver involving a direct pulse or jet of strong wind from the hands, feet, or mouth.

The bender may thrust a single object under their control at a target within **short range**. They must make an **Easy Bending (AGI) check** to deal Stun Damage.

- **Requires:** Bending Arts 1

- **Cost:** This form is acquired for free with the first rank in Bending Arts.
- **Mastery:** Air Blast disorients targets for a number of turns equal to the bender's rank in Bending Arts. Disorient becomes innate (15 XP).

#### Air Kick [Create]

Another more offensive move than is typical of the airbending discipline, air punches or air kicks are small, compressed formations of air that can be fired off the fists or feet of an airbender.

The bender may suffer 1 strain to make an **Easy Bending (BOD) check** to deliver a blustery kick to engaged target, dealing melee damage with innate Stun quality equal to the bender's rank in Bending Arts. The kick can knock back a target on 2 Advantage.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP

#### Air Funnel [Transform]

A small-scale air vortex, airbenders use this technique as a cannon by creating a small air funnel through which small projectiles can be loaded and fired out of the opposite end.

The bender may suffer 2 strain to make an **Easy Bending (INT) check**, attacking a target up to **short range**. This attack requires some sort of projectile to be launched, which may inflict wounds at the GM's discretion. Attacks made with Air Funnel have the **Auto-Fire** quality.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP

#### Air Swipe [Create]

When equipped with a staff or bladed weapon, the bender may create a wave of air, sending it toward an **engaged** target. The air swipe is both a defensive and offensive technique in which an airbender uses a staff or bladed weapon to conjure a crescent-shaped wave of compressed air to stun and knock back opponents or even deflect projectiles.

Attacking with their weapon, the character makes an **Average Bending (BOD) check** to deal melee damage in addition to innate Knock Back. The air swipe can be used as a counter maneuver.

- **Requires:** Bending Arts 2, staff or bladed weapon
- **Cost:** 10 XP
- **Finesse:** Air Swipe can be used to perform Deflect as a counter maneuver.

### Advanced Forms

Advanced forms are usually more capable versions of their basic counterparts, and thus generally require an airbender spend more time practicing their art, in addition to gaining practical experience. Unless stated otherwise, advanced forms require at least 3 ranks in Bending Arts. Depending on the general themes of the campaign, some or all advanced forms may be restricted at the GM's discretion unless the bender finds a teacher, bending scroll, or other narrative explanation for their abilities.

## Air Barrage [Transform]

Some airbenders can create a successive stream of air punches in rapid succession.

Bender may barrage a single target with successive Air Blasts using air objects under their control. The bender may suffer 2 strain to make an **Average Bending (AGI) check**, dealing Stun Damage. This form has the Stun quality rating equal to the bender's rank in Bending Arts. Stun can be triggered with 2 Advantage.

- **Requires:** Bending Arts 3, Air Blast
- **Cost:** 15 XP

## Air Sweep [Transform]

Airbenders who are truly adept in martial arts can use their opponent's weight against them, knocking them to the ground with a swift kick or sweep of a long weapon and a little airbending.

The bender may suffer 1 strain to make an **Average Bending (BOD) check** to sweep the feet of an engaged target with a wind-powered kick. This attack deals wounds damage, innate knockdown, and has the Stun quality rating equal to the bender's rank in Bending Arts. The Air Sweep be chained from an Air Kick with 1 Triumph.

- **Requires:** Bending Arts 3, Air Kick
- **Cost:** 15 XP
- **Mastery:** The bender may spend 1 Triumph on an Air Kick check to perform a follow up Air Sweep check without suffering strain (15 XP).

## Air Jet [Control]

A more advanced Air Blast, the air jet involves a direct pulse or jet of strong wind being projected from the hands, feet, or mouth of the user.

The bender may target an area up to **short range** to blast that area with a constant stream of air. Suffer 1 strain and make an **Average Bending (AGI) check** to inflict Stun Damage to all targets within the area, knocking back any character who ends the round in the area of effect. The airstream lasts until the end of the round and requires Concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** Air Jet can be used as a counter maneuver (5 XP).
- **Mastery:** The bender may spend 1 Triumph on an Air Blast check to perform a follow up Air Jet check without suffering strain (15 XP).

## Air Scooter [Transform]

A spherical "ball" of air that can be ridden balancing on it like a top, this form was invented by Avatar Aang when he was only 12 years old, subsequently earning him the title of master and his airbending tattoos.

Requires a **silhouette 1** air object. The bender may suffer 2 strain to make an **Easy Bending (AGI) check** to successfully balance upon a rotating air sphere for increased maneuverability, speed, and agility.

The scooter grants 1 additional maneuver toward movement only per difficulty level; this does not count toward the 2 maneuver limit per round. The air scooter object lasts for **one round per level of difficulty** until end of the final round. Concentration can sustain the scooter.

If sustained, scooter grants 1 less maneuver than the round before. An Easy scooter, which grants only 1 maneuver, therefore cannot be sustained.

May spend 2 Advantage to treat Rough terrain as normal.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** May spend 2 Advantage to traverse up to 90 degree angles, up to medium height (5 XP).
- **Finesse:** The character may increase the difficulty of this check by one level per rank in Bending Arts (10 XP).
- **Mastery:** The bender may carry one additional target per additional silhouette size of the air scooter (15 XP).

## Air Vortex [Control]

A larger funnel of air, the air vortex can be used to trap or disorient opponents as well as to deflect any objects thrown at it.

The bender may suffer 2 strain to make an **Average Bending (INT) check** to create a **silhouette 1 air vortex object** at a target location up to **short range**.

Targets engaged with the vortex are **disoriented** until they are no longer engaged. All engaged characters suffer 1 strain (ignoring soak) at the beginning of each turn they are engaged with the vortex.

Ranged attacks made through vortex suffer 1 Setback dice.

The air vortex lasts until the end of the round and requires Concentration to sustain.

- **Requires:** Bending Arts 3, Air Funnel
- **Cost:** 15 XP
- **Mastery:** The bender may ride the Air Vortex and use it to double their maneuver effectiveness when applied to movement (15 XP).

## Expert Forms

Truly dedicated airbenders can perfect the use of forms that capture the essence of their element. Benders require at least 4 ranks in Bending Arts to acquire an expert form. Additionally, PCs must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

## Cyclone [Transform]

An extremely talented airbender can transform their vortex into a larger and more powerful cyclone.

From a sustained **air vortex**, the bender may suffer 2 strain to intensify the vortex with a **Hard Bending (INT) check**. If successful, the object's silhouette increases by 1 and all characters **within range** are **disoriented** while they remain within effective range. If the user fails, they may suffer 1

strain to maintain their concentration to sustain the vortex; otherwise, it is destroyed.

Targets within range with the cyclone are disoriented until they are no longer within range. All characters suffer within range suffer 1 strain (ignoring soak) at the beginning of each turn they are engaged with the cyclone.

- **Requires:** Bending Arts 4, Air Vortex
- **Cost:** 20 XP
- **Mastery:** The bender may spend 1 Triumph on an Air Vortex check to perform a follow up Cyclone check without suffering strain (15 XP).

### Astral Projection [Control]

The bender may suffer 2 strain to make a **Daunting Bending (CHI) check** to enter a meditative airbending trance and create a temporary incorporeal version of himself. This projection can be used to communicate with allies up to a range commensurate with the character's rank in Bending Arts. Only at rank 5 should a character be able to communicate with someone across the world.

The projection lasts for as long as the GM and players determine would be appropriate to communicate a vital piece of information.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP

### Air Blade [Create]

When equipped with a staff or bladed weapon, the bender may create a wave of air, sending it toward an opponent. The air blade is a powerful offensive technique in which an airbender uses a staff or bladed weapon to conjure a crescent-shaped wave of compressed air to stun and knock back opponents or even deflect projectiles.

When equipped with a staff or bladed weapon, the bender may create a blade of air, sending it toward a target up to **short** range. Attacking with their weapon, the bender makes a **Hard Bending (BOD) check** to deal melee damage in addition to Stun Damage equal to the bender's rank in Bending Arts. Air Blade has innate Slashing 1 quality.

- **Requires:** Bending Arts 4, Air Swipe, staff or bladed weapon
- **Cost:** 20 XP
- **Finesse:** Air Blade gains the Vicious 1 quality (5 XP).
- **Mastery:** The bender may suffer 1 strain to add the Sunder quality to Air Blade equal to the bender's rank in Bending Arts.

## Master Forms

These abilities are rarely seen among the bending population. Only an experienced and learned airbender can unlock the full potential of their element. These forms require rank 5 in Bending Arts, and the PC must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Tornado [Transform]

Only master airbenders can harness the very essence of nature to produce winds of this magnitude.

From a sustained **air cyclone**, the bender may suffer 2 strain to intensify the cyclone into a tornado with a **Daunting Bending (INT) check**. If successfully, the object's silhouette increases by 1 and all characters within effective range are **staggered** while within range. If the user fails, they may suffer 1 strain to maintain their concentration to sustain the cyclone; otherwise, it is destroyed

Targets within range of the tornado are also disoriented until they are no longer within range. All characters within range suffer 2 strain (ignoring soak) at the beginning of each turn they are engaged with the tornado.

- **Requires:** Bending Arts 5, Cyclone
- **Cost:** 25 XP
- **Mastery:** The bender may spend 1 Triumph on Cyclone check to perform a follow up Tornado check without suffering strain (15 XP).

### Suffocation [Control]

A forbidden airbending technique where the bender manipulates the flow of air within a person's respiratory system, extracting it from the lungs via the nostrils and mouth, and prevents any new intake of breath by forming a ball of air around the head, thus eventually killing the victim by suffocation.

The bender may suffer 3 strain to make a **Hard Bending (CHI) check** against a target up to **medium range**. If successful, the target is **immobilized**, **staggered** and suffers 2 strain per round (ignoring soak). Suffocation requires concentration to sustain. A target may attempt to break suffocation at the beginning of their turn by making a **Hard Resilience check**.

- **Requires:** Bending Arts 5, Suction
- **Cost:** 25 XP

### Weightlessness [Control]

Once thought to be a myth, the great Guru Laghima was the first known airbender to ever let go of his earthly tethers, and fly. They say he did not touch the ground until his death 40 years later.

The bender may suffer a number of strain no greater than their rank in Bending Arts to make a **Daunting Bending (CHI) check**. If they are successful, the character gains **flight** assisted by their airbending for a number of turns equal to strain suffered in this way.

If the character attempts any actions for the duration of their flight, they must upgrade the difficulty of the check by one. If they fail or suffer Despair, the bender loses their concentration and begins to fall, taking damage commensurate to the distance fallen.

- **Requires:** Bending Arts 5
- **Cost:** 25 XP

Table: Airbending Finesse and Mastery Upgrades

EFFECTS	MODIFIER	COST
<b>Power</b>		
<b>Disorient:</b> The form gains innate Disorient 1 quality. This upgrade may be used multiple times to increase the quality and difficulty by 1 each time.	+1 Difficulty	5 XP
<b>Disarm:</b> The form can disarm the target on a successful hit.	+1 Difficulty	5 XP
<b>Range:</b> Increase the effective range of the form by one range band. This may be added multiple times, increasing the range by one range band each time and difficulty by 1.	+1 Difficulty	5 XP
<b>Close Quarters:</b> Increase the difficulty of the check to hit a number of targets engaged with the original target no greater than your rank in Bending Arts.	+2 Difficulty	10 XP
<b>Inner Chi:</b> The form deals additional damage equal to the bender's rank in Bending Arts.	+2 Difficulty	10 XP
<b>Quality Control:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to boost a form's innate quality rating by that number.	+N Difficulty	15 XP
<b>Additional Targets:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to affect that many additional targets. You must have control over the same number of air objects.	+N Difficulty	15 XP
<b>Manipulation</b>		
<b>Good Form:</b> You may suffer 1 less strain to perform this form after adding strain for other intensity modifiers. This upgrade may be added multiple times, decreasing the strain to a minimum of 0.	- 1 Strain	5 XP
<b>Cycling Winds:</b> You may suffer 1 additional strain to increase the form's duration for one additional round per strain suffered in this way. This upgrade may be added multiple times.	+1 Strain	5 XP
<b>Focused Chi:</b> You may suffer 2 additional strain to perform this form to decrease its difficulty by 1 to a minimum of easy. This upgrade may be added multiple times.	+2 Strain	10 XP
<b>Blown Away:</b> You may suffer a number of strain no greater than your rank in Bending Arts to add innate Knock Back quality to your attack equal to the strain suffered in this way.	+N Strain	15 XP
<b>Mastery</b>		
<b>Knock 'Em Down:</b> You may spend a Triumph to knock down your target.	N/A	10 XP
<b>Master Focus:</b> You may concentrate to sustain this form without incurring any Setback dice.	N/A	10 XP
<b>Innate Strength:</b> Permanently increase the damage done by this form by 1. This upgrade may be added multiple times.	N/A	10 XP
<b>Gale Force:</b> The form gains innate Stun 1 quality. This upgrade may be acquired multiple times, increasing the quality by 1 each time.	N/A	10 XP
<b>Impediment:</b> Targets treat all terrain as rough when engaged with or moving through this form.	N/A	10 XP

# Earthbending

Earthbending is the geokinetic ability to manipulate rock and earth in its various forms. Earthbending maintains a balance between offense and defense.

To be in close connection with their element, many earthbenders choose to be barefoot. Like the element of earth itself, earthbenders are almost universally proud, enduring, durable and stubborn. Still, earthbenders can pack a powerful wallop. As one of the more balanced elements, it has a healthy mix of offense and defense and many techniques have a lasting effect. However, it is not perfect. Earthbending relies on being in contact with earth, so an earthbender is at a disadvantage the less earth is nearby, and practically useless in the air or at sea.

Earthbenders use their skills to shield themselves and their allies. Many skilled Earthbenders absorb and intercept attacks before overwhelming the opponent with superior force. Some can tunnel through the earth to outmaneuver their foes. Earthbenders have been known to use objects to augment their bending. Earthbending is not limited to rock or soil alone. A skilled earthbender can even manipulate other earth-based substances including mud, slurry, sand, gemstones and coal. Refined metals, such as tempered iron and steel, are beyond the influence of all but the most powerful earthbenders; however, even they are limited as highly refined metals lose their trace earth contents.

## Maneuvers

These maneuvers are specific to characters who are skilled in the bending arts, specifically earthbending. Like most maneuvers, these don't actually require checks, but affect the character's skill checks.

### Manifest Earth [Create]

Using the stones, pebbles, even the ground beneath their very feet, earthbenders can conjure a mass of earth and manipulate it to their will.

The bender may suffer 1 strain to manifest one **earth object** no larger than **silhouette 0** within **effective range** and bring it under their **control**. A bender's effective range for this maneuver is one range band per rank in Bending Arts. The object lasts until the beginning of the character's next turn and requires Concentration to sustain.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** The character may suffer 1 additional strain to perform this maneuver as an Incidental (5 XP).
- **Finesse:** The character may sustain objects under their control without suffering the Setback dice. This bonus does not apply to active forms (10 XP).
- **Mastery:** The character may suffer a number of additional strain no greater than ranks in Bending Arts to increase the silhouette of one object under their control by that number (15 XP).

### Manipulate Earth [Control]

Earthbenders can easily destroy rocks and boulders with punches and kicks, even if they have a small amount of muscle mass. This technique is useful when facing other earthbenders, as it allows the earthbender to destroy any earthen projectiles sent at them and break out of imprisoning techniques.

The bender may suffer 1 strain per earth object under their control to move, but not attack with, the object within effective range. This can be used to merge two objects into one, increasing the silhouette of the object to 1 more than the highest silhouette of the merged objects.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** As an incidental (out-of-turn), the bender may suffer 1 strain to resist being knocked back, knocked prone or staggered (10 XP).
- **Mastery:** As an incidental (out-of-turn), the bender may suffer 1 strain to spend 2 Threat generated by an incoming combat check targeting the bender to knock back the attacker with their earthbending (15 XP).

### Hung Gar [Stance]

Once per round on the character's turn, the character may perform the Hung Gar stance instead of a normal Defensive Stance. He may suffer 2 strain to perform Hung Gar: at the start of the character's next turn, upgrade the difficulty of all melee combat checks targeting the character by one.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP

### Earth Structure [Transform]

An earthbender with a decent grasp of sculpting can craft a variety of objects from walls to columns, even replicas of human appendages or bodies from any rock source and move them from place to place. This form can also be used by earthbenders to create a shelter or dome which can provide an instant shelter in the wilderness.

The bender may suffer 1 strain to create a wall or column, or other basic geometric shape out of any earth object under their control. Earth structures like walls or columns can provide cover to an object with silhouette equal to or less than the silhouette of the earth object used to make the structure. Objects created in this way are permanent and do not require concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 5 XP
- **Finesse:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to create the same number of earth objects (10 XP).
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to add the same number as a soak

value bonus. This bonus applies to characters who use the structure for cover (15 XP).

### Earth Gauntlet [Transform]

The gauntlet is a much less advanced version of earth armor that can be used to throw back opponents with hard solid force. The technique is useful in that it grants some level of the protection of earth armor but allows the rest of the body to remain flexible.

The earthbender may suffer 2 strain to cover one arm with earth until the beginning of their next turn. While active, the Earth Gauntlet adds +1 melee defense to the wearer. This form may be sustained through concentration.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Mastery:** Melee attacks made with the Earth Gauntlet gain the innate Stun quality with a rating equal to the character's rank in Bending Arts (15 XP).

### Earth Armor [Transform]

Adept earthbenders can bring rocks, dust, pebbles, or crystals around them and mold them to fit their body and create something similar to armor. They can also hide inside the earth by bending the rock around them as a shell. This earthbending move is great for defense, especially against fire. It is not as effective for offensive moves, since it limits the practitioner's range of motion.

The earthbender may suffer 2 strain to encase their entire body with rocks, pebbles, or other earth until the beginning of their next turn. While active, Earth Armor adds +1 melee and ranged defense and the wearer gains 1 soak. The bender moves at reduced speed and counts as a structure for cover.

- **Requires:** Bending Arts 3, Earth Gauntlet
- **Cost:** 15 XP
- **Finesse:** The bender may suffer 2 additional strain to compress the earth and harden the armor, increasing its defensive bonus by 1 (10 XP).
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to add the same number as a soak value bonus (15 XP).

### Seismic Sense [Transform]

A technique originally developed by the blind badgermoles, skilled earthbenders are able to sense vibrations through the ground, "seeing" by sensing their surroundings and making a mental image of it. It allows for a 360 degree field of "vision", outside of normal line-of-sight. Earthbenders must be directly touching the ground to utilize this technique.

The bender may use Seismic Sense to replace their **Perception** or **Instinct** checks. If they so choose, the bender instead rolls a **Bending Arts** check.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP

- **Mastery:** The earthbender may invoke Seismic Sense to upgrade the difficulty of any **Deception checks** for which they are the target a number of times equal to their rank in Bending Arts (15 XP).

### Chi Channeling

Once per encounter, the bender may perform the Chi Channeling maneuver. Until the beginning of their next turn, they may perform one bending form without suffering the strain associated with its use. This includes strain they would incur to upgrade or modify the form.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The character may perform Chi Channeling as an incidental (15 XP).

### Sandbending [Transform]

The earthbender has learned to adapt to adverse conditions commonly found in the Si Wong Desert. Most, if not all, earthbenders can learn to manipulate sand, but the loose nature of the material makes the transition difficult. Native sandbender characters can acquire Sandbending and related forms with 2 fewer required ranks in Bending Arts and for 10 XP less than the listed cost.

The bender can use Manifest Earth and Manipulate Earth maneuvers to work with sand instead of compact earth.

The bender may suffer 2 strain to turn earth under their control into sand or vice versa as a maneuver.

If the bender attempts an earthbending form with sandbending, upgrade the difficulty of that check by 1. This represents the difficulty with which nearly all earthbenders struggle to learn to manipulate sand. Native Sandbenders do not suffer this penalty.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Finesse:** The bender may shift sand into stone or stone into sand as an Incidental (5 XP).
- **Finesse:** Form skill checks made with Sandbending have the innate Sunder quality (10 XP).

### Metalbending [Create]

Metalbending is a specialized sub-skill of earthbending that allows an earthbender to bend earthen impurities found within metal in a similar fashion to bending regular earth. Although this talent requires a lot of training, it is becoming much more common among earthbenders, especially those who spend any amount of time in Zao Fu.

The earthbender may suffer 3 strain to bring 1 **metal object** no larger than **silhouette 0** within their control. The character may suffer 1 additional strain per rank in Bending Arts to increase the silhouette by 1 per strain suffered in this way.

The metal may be used to perform any earthbending check so long as it makes sense to the players and the GM that the metal under control could achieve the end result. Upgrade the difficulty of an earthbending form check made

with metalbending by one per silhouette size of the metal object under the character's control.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Finesse:** Offensive form checks made with metalbending have innate Slashing 1 quality (10 XP).
- **Finesse:** Defensive form checks made with metalbending confer +2 soak where appropriate (10 XP).
- **Mastery:** The bender may suffer a number of strain no greater than their rank in Bending Arts to sharpen all metal objects under their control as an incidental. The object gains Pierce quality equal to the strains suffered in this way. Not innate (15 XP).

### Lavabending [Transform]

Certain earthbenders are able to change the phase of the earth they are manipulating, melting it into lava for more versatility in battle, similar to what waterbenders do with ice. A bender using this ability can form the lava into different weapons or summon magma from the ground. So rare is this ability, that only two earthbenders have ever been known to do it: Bolin and Ghazan.

Because of its freeform and difficult nature, lavabending requires a **Daunting Bending Arts check** to perform actions the player may attempt which are not outlined by typically earthbender forms.

If the bender attempts an earthbending form with lavabending, upgrade the difficulty of that check by 2. This level of difficulty reflects the unstoppable momentum of natural forces like shifting the states of the earth.

Lavabending attacks have innate Burn 3 quality.

- **Requires:** Bending Arts 5
- **Cost:** 25 XP

## Actions

All earthbending forms that any earthbender can learn with the proper training and level of experience is listed here. Each form describes the type of skill check being made, in addition to any requirements. Forms also may be listed with unique **Finesse** and **Mastery** upgrades along with how much they XP they cost to acquire.

### Basic Forms

Even earthbenders who are only just discovering their abilities still have access to several basic forms that most beginners discover and explore on their own. They require a basic understanding of the Bending Arts (rank 1 – 2).

### Earth Blast [Control]

The most common earthbending technique involves levitating nearby pieces of earth and stone of various sizes and propelling them at foes with punching or kicking motions.

The bender may launch a single object under their control at a target within **short range**. They must make an **Easy Bending (BOD) check**.

- **Requires:** Bending Arts 1
- **Cost:** This form is acquired for free with the first rank in Bending Arts.

### Earth Tremor [Transform]

Striking the ground with their feet, fists, or even hammers, earthbenders can create a localized tremor to throw opponents off-balance.

The earthbender may suffer 2 strain to perform an **Easy Bending (BOD) check**. If successful, the character creates a tremor emanating up to **short range** from the bender. Terrain within effective range becomes rough. All characters engaged with the target are disoriented until the end of the round. Earth Tremor requires concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP

### Earth Slam [Control]

One of the most basic offensive earthbending techniques, practitioners can use any object under their control to slam their opponents with surprising force.

The earthbender may suffer 1 strain to push an earth wall, column or other medium or larger object they control into their opponent, dealing Stun Damage with an **Easy Bending (BOD) check**. Earth Slam can be used as a counter maneuver.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP
- **Mastery:** The bender may increase the difficulty by 2 to surround the target with four small earth structures to immobilize them for a number of rounds equal to their rank in Bending Arts. The target may break free by making a **Hard Athletics check** (15 XP).

### Immobilize [Create]

More advanced earthbenders can forcibly sink their opponents into the ground, or use the ground beneath their feet to briefly imprison them. With proper timing, an earthbender can bind an opponent's arms with slabs of earth. This technique is generally used if the opponent is in a vulnerable position, for example on their knees.

The bender may choose one target up to **short range** and suffer 2 strain to make an **Average Bending (CHI) check**. If successful, the target is immobilized until the end of the round. Immobilize requires concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Mastery:** The bender may suffer an additional number of strain no greater than their rank in Bending Arts to immobilize the target for that many additional rounds. Immobilize only needs to be sustained at the end of its duration, and must be sustained each subsequent round (15 XP).

## Stone Fist [Transform]

Although it shines as a defensive technique, earthbenders can use their gauntlet technique to deliver a serious blow to their opponents.

The earthbender may suffer 1 strain to make an **Easy Bending (BOD)** check to perform a melee attack, dealing base damage with knock back. The character must have an Earth Gauntlet.

- **Requires:** Bending Arts 2, Earth Gauntlet
- **Cost:** 10 XP

## Advanced Forms

Advanced forms are usually more capable versions of their basic counterparts, and thus generally require an earthbender spend more time practicing their art, in addition to gaining practical experience. Depending on the general themes of the campaign, some or all advanced forms may be restricted at the GM's discretion unless the bender finds a teacher, bending scroll, or other narrative explanation for their abilities.

## Crystal Therapy [Transform]

The glowing crystals that form beneath Ba Sing Se have been a staple of its culture for millennia. More than just luminescent rocks, these crystals (like all others) can be manipulated through earthbending. Ancient earthbenders relied heavily on the crystals' spiritual properties, and have been used in relatively obscure healing rituals.

The bender may suffer 2 strain to consume a glowing crystal under their control to make an **Average Bending (INT) check**. On success, the bender restores 1 strain to an engaged target character per each net Success.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The target recovers from one status effect (5 XP).
- **Mastery:** Increase the difficulty of the check by 1 to restore a number of additional strain equal to the character's rank in Bending Arts (15 XP).
- **Bottled Up (Mastery):** When you would consume a glowing crystal to heal strain or remove status effects, that glowing crystal instead transforms into a **dark crystal** earth object of the same silhouette. If an Earthbending attack using that object hits a target, the Earthbender can choose to afflict that target with the healed strain (as equivalent stun damage) or removed status effect (15 XP).

## Earth Piston [Transform]

A more powerful version of rock projectiles, this technique involves forcing columns of rock out of the ground at high velocity. An earthbender can shoot a stream of small ruts and protrusions from underground at their opponent. Skilled earthbenders can also use this ability to enhance their jumps. It is, however, limited to the ground and does not have the same range as a rock projectile.

The earthbender may suffer 2 strain to perform an **Average (AGI) check**. If they are successful, the bender creates a tall pillar object at target location up to **short range**. This

pillar erupts from the ground and slams any target at its location, dealing Stun Damage. Pillars have innate Stun quality equal to the bender's rank in Bending Arts. This damage is done to all characters engaged with the pillar at the time it erupts. Pillar objects disintegrate at the end of the round.

- **Requires:** Bending Arts 3, Earth Structure
- **Cost:** 15 XP
- **Finesse:** May spend 2 Advantage to knockdown the target (5 XP).
- **Finesse:** The earthbender may instead perform this check to enhance their jump. If successful, the bender leap up to the form's effective range (10 XP).

## Earthquake [Transform]

Powerful earthbenders can strike the ground with feet, fists, or even hammers, to create localized earthquakes or fissures to throw opponents off-balance. More advanced earthbenders can make narrow fissures for precise attacks.

The earthbender may suffer 3 strain to make a **Hard Bending (BOD) check** to damage all characters within **medium range**, immobilizing and disorienting them. The terrain within medium range of the bender becomes rough. Earthquake and its effects can be sustained through concentration; **concentration does not cause Earthquake to do additional damage in subsequent rounds**.

- **Requires:** Bending Arts 4, Earth Tremor
- **Cost:** 20 XP
- **Mastery:** The bender may increase the difficulty of the check by 1 to cause Earthquake to do 1 stun damage (ignoring soak) to any character in range of the Earthquake at the end of the round (15 XP).
- **Mastery:** The bender may spend 1 Triumph on an Earth Tremor check and sustain it into the following round without suffering strain to use the Earthquake form (15 XP).

## Quicksand [Transform]

Earthbenders turn certain surfaces to quicksand to immobilize an enemy, or to create a soft landing for themselves should they fall from a height. They have a difficult time doing the reverse, however.

The bender may suffer 2 strain to make an **Average Bending (INT) check** to immobilize one target up to **short range**. This creates a small area of sand beneath the target's feet and they must spend twice as many maneuvers moving through it, or to get out.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The bender may suffer a number of strain no greater than their rank in Bending Arts to enlarge the area affected by Quicksand (10 XP).
- **Mastery:** The bender can also do the reverse of this if they have Sandbending, compacting sand together to create harder projectiles or a firmer grip on the ground (15 XP).

## Expert Forms

Truly dedicated earthbenders can perfect the use of forms that capture the essence of their element. Benders require at least 4 ranks in Bending Arts to acquire an expert form. Additionally, PCs must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Crystal Ward [Control]

Proficient earthbenders can use their abilities to vibrate glowing crystals, amplifying their energy and repelling the influence of dark spirits in the area.

The earthbender may suffer 3 strain to use glowing crystals under their control to make a **Hard Bending (INT) check** to cause the crystals to resonate, immobilizing all spirits within **medium range** until the end of the round. Crystal Ward requires concentration to sustain.

- **Requires:** Bending Arts 4, Crystal Therapy
- **Cost:** 20 XP

### Earth Wave [Control]

High level earthbenders can create and control a wave of earth to ride on and use it as a form of transportation. Earth Wave takes a lot of energy to produce, as well as intense concentration; the slightest distraction could cause the user to lose control of the wave. The wave can also be forced outward and used as an extremely devastating attack.

The bender may suffer a number of strain no greater than their rank in Bending Arts to make a **Daunting Bending (CHI) check**. If they are successful, the character creates a large (**silhouette 2**) wave of earth beneath their feet increasing their movement for a number of turns equal to strain suffered in this way.

When riding the wave, the earthbender can make a number of movement maneuvers equal to strain suffered. If a target is in the way, they must make a **Hard Athletics check**, being knocked back and prone on a failure, as well as suffering a number of damage equal to the bender's rank in Bending Arts. Earth Wave can also be used as an attack up to medium range, having the same innate Knock Back and Knockdown qualities.

If the character attempts any actions for the duration of their ride, they must upgrade the difficulty of the check by one. If they fail or suffer Despair, the bender loses their concentration and begins to fall, taking damage commensurate to the distance fallen. An Earth Wave requires concentration to sustain.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP

### Fissure [Transform]

Advanced earthbenders can make narrow fissures in the ground for precise attacks.

The earthbender may suffer 2 strain to make a **Hard Bending (INT) check** to create a direct path in the ground up to a target location or character at short range. The fissure follows this path, pushing through any targets in the

way, immobilizing them until the beginning of their next turn and dealing damage to all affected characters.

- **Requires:** Bending Arts 4, Earthquake
- **Cost:** 15 XP
- **Finesse:** The character may increase the difficulty of this check by 1 to stagger characters affected by Fissure (10 XP).

### Sand Spout [Control]

Like both the water and the air spout, an earthbender can manipulate the fine sand particulates to form a whirling column. Sandbenders use this technique to propel their sand sailors through the Si Wong Desert.

The bender may suffer 3 strain to make an **Average Bending (AGI) check** to create a **silhouette 1** sand spout object at a target location up to **short range**.

Targets engaged with the spout take damage, and are disoriented until they are no longer engaged. All engaged characters suffer 1 Stun Damage (ignoring soak) at the beginning of each turn they are engaged with the spout.

Ranged attacks made through spout suffer 1 Setback dice.

The sand spout lasts until the end of the round and requires Concentration to sustain.

- **Requires:** Bending Arts 4, Sandbending
- **Cost:** 20 XP
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts strain to increase the Stun Damage of the spout by that number (15 XP).

### Tectonic [Transform]

This same form used to master earthquake can enable incredibly skilled earthbenders to sculpt a landmass or to slice large chunks of rock clean off a surface to create avalanches or rock falls.

The earthbender may suffer 3 strain to make a **Hard Bending (CHI) check**. Choose a small area up to medium range to cause the ground to rise or sink sharply by 5 feet. All characters within the area must pass a **Hard Acrobatics check**, falling prone if they fail.

- **Requires:** Bending Arts 4, Earthquake
- **Cost:** 20 XP

### Zao Fu Style [Transform]

The earthbender may suffer 4 strain to make a **Hard Bending (CHI) check**. Select a number of targets up to **short range** no greater than your rank in Bending Arts to Sunder their weapon or a piece of their armor, if it is made of metal other than platinum.

- **Requires:** Bending Arts 4, Metalbending
- **Cost:** 20 XP
- **Finesse:** Increase the Sunder rating by 1. This upgrade may be purchased multiple times, adding 5 XP to the cost each time (10 XP).

## Master Forms

These abilities are rarely seen among the bending population. Only an experienced and learned earthbender can unlock the full potential of their element. These forms require rank 5 in Bending Arts, and the PC must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Dust Cloud [Control]

By shaking the ground back and forth, earthbenders can use sand to create dust clouds to provide cover, the particles of which can also be manipulated themselves.

The bender may suffer 2 strain to make a **Hard Bending (INT) check** to create a **silhouette 2** cloud of dust covering a small area around the bender. Characters who make melee combat checks within the Dust Cloud, or who make ranged combat checks into the Dust Cloud, suffer 2 Setback dice on their checks.

- **Requires:** Bending Arts 5, Sandbending
- **Cost:** 25 XP

### Rock Gloves [Transform]

Similar to an earth gauntlet, highly-adept earthbenders can cover their hands in small rocks and launch them at a target as small projectiles or compacted fists to bludgeon an opponent. A more refined and favored method however is to use them as detachable hands, maintaining the hand shape and literally grabbing and restraining the opponent from a distance.

The earthbender may suffer 2 strain to make a **Hard Bending (AGI) check** to ensnare a target up to **medium range** with hand-shaped rock projectiles.

Rock Gloves may be used to make a ranged Stone Fist attack.

- **Requires:** Bending Arts 5, Stone Fist
- **Cost:** 25 XP.
- **Mastery:** The bender may suffer 1 additional strain to deal stun damage equal to the character's rank in Bending Arts (15 XP).
- **Mastery:** The earthbender may perform a Rock Gloves check to instead attach to stone surfaces and remain suspended for a number of turns equal to their rank in Bending Arts. Rock Gloves can thus aid earthbenders in climbing rock or stone surfaces (15 XP).

### Separation is Illusion [Transform]

Through their training, master earthbenders have come to understand that earth impurities are all around, within and without, permeating nearly all facets of the natural world.

The earthbender may suffer 3 strain to make a **Daunting Bending (CHI) check**. If they are successful, this ability allows the bender to warp metal with a single touch, permanently destroying the object, disfiguring it, or otherwise affecting its shape, form, or integrity. A metal door can swing open. A ship hull could spring a leak.

- **Requires:** Bending Arts 5, Metalbending
- **Cost:** 25 XP

Table: Earthbending Finesse and Mastery Upgrades

EFFECTS	MODIFIER	COST
<b>Power</b>		
<b>Hard Impact:</b> The form can disorient the target on a successful hit, staggering them for one round. This upgrade may be added multiple times, increasing the number of rounds the target is disoriented, upgrading the difficulty each time.	+1 Difficulty	5 XP
<b>Range:</b> Increase the effective range of the form by one range band. This may be added multiple times, increasing the range by one range band each time.	+1 Difficulty	5 XP
<b>Wrecking:</b> The attack gains the Knockdown quality.	+1 Difficulty	5 XP
<b>Close Quarters:</b> Increase the difficulty of the check to hit a number of targets engaged with the original target no greater than your rank in Bending Arts.	+2 Difficulty	10 XP
<b>Inner Chi:</b> The form deals additional Stun Damage equal to the bender's rank in Bending Arts.	+2 Difficulty	10 XP
<b>Rooted Feet:</b> The form affects one additional target within effective range. You may spend 1 Advantage to affect one additional target within effective range, and you may affect multiple targets in this way, spending Advantage each time.	+2 Difficulty	10 XP
<b>Quality Control:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to boost a form's inherent quality rating by that number.	+N Difficulty	15 XP
<b>Additional Targets:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to affect that many additional targets. You must have control over the same number of earth objects.	+N Difficulty	15 XP
<b>Manipulation</b>		
<b>Good Form:</b> You may suffer 1 less strain to perform this form after adding strain for other intensity modifiers. This upgrade may be added multiple times, decreasing the strain to a minimum of 0.	- 1 Strain	5 XP
<b>Compression:</b> You may suffer 1 additional strain to compress the earth for this form, causing it to hit harder. Attacks gain innate Stun 1 quality. This upgrade may be added multiple times.	+1 Strain	5 XP
<b>Focused Chi:</b> You may suffer 2 additional strain to perform this form to decrease its difficulty by 1 to a minimum of easy. This upgrade may be added multiple times.	+2 Strain	10 XP
<b>Shape the Earth:</b> You may suffer a number of strain no greater than your rank in Bending Arts to add the Slashing quality to your attack equal to the strain suffered in this way.	+N Strain	15 XP
<b>Mastery</b>		
<b>Master Focus:</b> You may concentrate to sustain this form without incurring any Setback dice.	N/A	10 XP
<b>Innate Strength:</b> Permanently increase the damage done by this form by 1. This upgrade may be added multiple times.	N/A	10 XP
<b>Stunning Slam:</b> You may spend 2 Advantage to knock your target back one range band or disorient them.	N/A	10 XP
<b>Scaling Intensity:</b> The form's inherent quality rating increases by 1 rank per size of the earth object's silhouette. If the form's inherent quality rating is larger than its silhouette, retain that value instead.	N/A	10 XP
<b>Impediment:</b> Targets treat all terrain as rough when engaged with or moving through this form.	N/A	10 XP

# Firebending

Firebending is the pyrokinetic ability to control fire. Among the bending arts it is unique in that it is the only element in which the user can spontaneously generate the element. Firebending is the most aggressive and damaging of the four elements. However, it has very few defensive moves and it is also the most unwieldy of the elements as many of its techniques impose an inherent difficulty overcome only by masters of the art.

The philosophy of firebending, when it was first created, differs radically from that of the present-day Fire Nation. Originally representing warmth, energy and life, the Fire Nation had become fueled by greed and rage. Firebending is not totally devoted to unleashing the power of fire on one's enemies. In practice, the focus is placed upon balance. Firebending, however it is accomplished, is about decisively acting on one's desires or goals. Some firebenders do so by becoming one with the harmony of life, treating the flame as a living, breathing thing. Others use their anger as a source of destructive power, a crude but effective path.

Breath control is one of the first things taught to young firebenders as without control of breathing, they are more prone to lose control of the fire that they are creating or manipulating, leading to disastrous results. Firebending hinges on inner calm, discipline, and emotional and physical stability such as a firm balanced form, rhythmic breathing and good health. Unlike other benders who depend on external sources of their elements to bend, firebenders can create fire using their internal heat source in addition to controlling already existent flames.

## Maneuvers

These maneuvers are specific to characters who are skilled in the bending arts, specifically firebending. Like most maneuvers, these don't actually require checks, but affect the character's skill checks.

### Manifest Fire [Create]

Firebenders use their chi as a source for their bending. This facet of firebending is a sharp contrast to the other bending arts, which manipulate already present sources of their element. As a result, summoning fire is a little more taxing for firebenders.

The bender may suffer 2 strain to manifest one **fire object** no larger than **silhouette 0** within **effective range** and bring it under their **control**. A bender's effective range for this maneuver is one range band per rank in Bending Arts. The object lasts until the beginning of the character's next turn and requires concentration to sustain.

However, fire's persistent nature all but guarantees a constant source of fire for nearly any engagement. Firebenders do not suffer Setback dice to maintain fire objects. This bonus does not apply to active forms.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.

- **Finesse:** The character may suffer 1 additional strain to perform this maneuver as an Incidental (5 XP).
- **Mastery:** The character may suffer a number of additional strain no greater than ranks in Bending Arts to increase the silhouette of one object under their control by that number (15 XP).

### Manipulate Fire [Control]

Firebenders can control or enhance nearby flames with relative ease.

The bender may suffer 1 strain per fire object under their control to move, but not attack with, the object within effective range. This can be used to merge two objects into one, increasing the silhouette of the object to 1 more than the highest silhouette of the merged objects.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** The bender is immune to Burn effects (5 XP).
- **Mastery:** Once per round, the firebender may suffer 2 strain as an incidental (out-of-turn) to destroy an oncoming ranged projectile (15 XP).
- **Mastery:** As an incidental (out-of-turn), the character may suffer 1 strain to spend 2 Threat generated by an incoming combat check targeting the character to perform a firebending counter maneuver (15 XP).

### Shaolin [Stance]

Once per round on the character's turn, the character may perform the Shaolin stance instead of a normal Defensive Stance. He may suffer 2 strain to upgrade the one ability dice of his next melee combat check by one.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP

### Fire Strikes [Create]

A prolific ability, firebenders can use their jabs, kicks and punches produce miniature fireballs, flame missiles, or streaks of flame.

The firebender may suffer 2 strain to increase the difficulty of their next **Martial Arts** combat check. Small fireballs are projected from the hands and feet. A successful combat check has innate Burn 1 quality.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Finesse:** The bender may spend 1 Advantage to stack 1 additional rating of the Burn quality (10 XP).
- **Fire Dagger (Mastery):** The bender may suffer 2 additional strain to increase the innate Burn quality to a number equal to their rank in Bending Arts (15 XP).

## Hot Step [Transform]

Skillful firebenders can use their abilities to enhance their movement and agility.

The bender may suffer 3 strain to use their firebending to enhance their movements for a number of rounds equal to their rank in Bending Arts. Each maneuver allows the character to move twice as far.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The bender may suffer 1 additional strain to treat rough terrain as normal (5 XP).
- **Finesse:** The bender may suffer 1 additional strain to perform Hot Step as an incidental (10 XP).
- **Mastery:** The bender can make a free maneuver that does not count toward the 2-per-round limit (15 XP).
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to gain one maneuver per strain suffered in this way. These maneuvers can only be used for movement and do not count toward the 2-per-round limit (15 XP).

## Chi Channeling

Once per encounter, the bender may perform the Chi Channeling maneuver. Until the beginning of their next turn, they may perform one bending form without suffering the strain associated with its use. This includes strain they would incur to upgrade or modify the form.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The character may perform Chi Channeling as an incidental (15 XP).

## Fire Spin [Transform]

The firebender may suffer 4 strain to spin in place vigorously, twirling fire around them in a burst up to **short range**. All characters within effective range of the bender must make a **Hard Resilience check**. Those who fail take damage equal to the bender's rank in Bending Arts, ignoring soak.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The bender may spend 1 Triumph on a Fire Sweep check to perform a follow up Fire Spin maneuver without suffering strain. (15 XP).

## Lightning Generation [Create]

Firebenders who have mastered their inner turmoil are able to generate and manipulate lightning by separating the yin and yang energies. If a firebender who harbors inner turmoil tries to generate lightning, the results could backfire.

The firebender may suffer 4 strain to focus their inner peace, separating positive and negative energies within. The bender makes a **Hard Meditation check**; on success, the bender acquires buildup of energy which may be discharged with Lightning Blast.

If the bender is targeted by a melee attack before they can discharge, the attacker must make a **Hard Resilience check**, taking damage equal to the firebender's rank in Bending Arts (ignoring soak) if they fail.

If the bender fails their check, it means they cannot focus and their turmoil has overwhelmed their chi. Threat might cause the bender to suffer even more strain, while Despair could have disastrous consequences for the firebender.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP

## Lightning Redirection [Transform]

Once per encounter, if the firebender has not reached their maneuver limit, they may suffer 4 strain to redirect incoming electricity or lightning away from the target and the source.

- **Requires:** Bending Arts 5
- **Cost:** 25 XP
- **Mastery:** The bender may redirect back to the source (15 XP).

## Actions

Below is a list of forms that any firebender can learn with the proper training and level of experience. Each form describes the type of skill check being made, in addition to any requirements. Forms also may be listed with unique **Finesse** and **Mastery** upgrades along with how much they XP they cost to acquire.

### Basic Forms

Even firebenders who are only just discovering their abilities still have access to several basic forms that most beginners discover and explore on their own. They require a basic understanding of the Bending Arts (rank 1 – 2).

### Fire Blast [Control]

A basic short-range attack, firebenders can manipulate a fireball at the end of a limb and thrust the flame creating an explosive blast in any direction.

The bender may project a single fire object under their control at a target within **short range**. They must make an **Easy Bending (CHI) check**. Fire Blast can be used as a counter maneuver.

- **Requires:** Bending Arts 1
- **Cost:** This form is acquired for free with the first rank in Bending Arts.
- **Mastery:** Upgrade the difficulty by 1. Fire Blast gains the Blast quality equal to its silhouette. This effect can stack with other sources of this quality.

### Fire Kick [Create]

Spinning kicks or sweeping arm movements create rings and arcs to slice larger, more widely spaced, or evasive targets.

The firebender may suffer 2 strain to make an **Easy Bending (BOD) check** to deliver a fiery kick to an engaged target, dealing melee damage in addition to the form's innate Burn 1 quality.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP
- **Finesse:** The bender may spend 2 Advantage to knock back the target (5 XP).
- **Blazing Arc (Mastery):** The bender may upgrade the difficulty of Fire Kick by 1 to instead launch an arc of fire forward at a target up to **short range**. If successful, the fire arc knocks the target back and deals damage (15 XP).

### Fire Stream [Create]

Firebenders can shoot continuous streams of fire from their fingertips, fists, palms, or legs. These streams can be widened to create techniques that mirror modern day flamethrowers.

The firebender may suffer 2 strain to make an **Easy Bending (INT) check**. The bender may user their hands, feet, or even mouth to create a stream of fire in a straight line up to **short range** which lasts until the end of the round. The stream damages anyone in range, as well as any characters who pass through it. This form requires concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Finesse:** Fire Stream gains innate Burn 1 quality (5 XP).
- **Mastery:** Using Two-Weapon Fighting rules, the bender may suffer 1 additional strain to create another stream which can be targeted in a different direction (15 XP).

### Advanced Forms

Advanced forms are usually more capable versions of their basic counterparts, and thus generally require a firebender spend more time practicing their art, in addition to gaining practical experience. Unless stated otherwise, advanced forms require at least 3 ranks in Bending Arts. Depending on the general themes of the campaign, some or all advanced forms may be restricted at the GM's discretion unless the bender finds a teacher, bending scroll, or other narrative explanation for their abilities.

### Energy Reading [Transform]

In a similar way to healing, firebenders are capable of using fire to sense chi paths and interpret spiritual energies. Fire sages can use this technique to ascertain and purify ailments, even to identify the influence or presence of dark spirits.

The firebender may suffer 2 strain to make a **Hard Bending (CHI) check**. Using a small flame, the character may heal a target ally of all status effects.

If the target is a spirit up to **short range**, the character uses their firebending to read the spirit's aura, gaining an understanding of its being. All bending form attacks against the spirit have innate Pierce equal to the firebender's rank in Bending Arts.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP

- **Finesse:** Attacks against the target spirit generate an automatic 1 Advantage (10 XP).

### Heat Wave [Transform]

Certain advanced firebenders appear to have the ability to control heat. Using this technique, firebenders can heat a wide range of liquids, like water or tea, heat metal to scalding temperatures, or melt ice. Heat direction has also been performed.

The firebender may suffer 3 strain to make a **Hard Bending (CHI) check**. If successful, the burst of heat will disorient all engaged opponents and deal Stun Damage.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP

### Fire Whip [Control]

This technique is a variant of the Fire Stream; this continuous flame has a semi-tactile quality and can be utilized as a whip.

The firebender may suffer 2 strain to create a whip from fire under their control. The whip has all the qualities of a normal whip except it inflicts Burn 1 against unarmored opponents and its **short range** may be increased. Attacks made with Fire Whip are performed with an **Average Bending (AGI) check**. Fire Whip requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The bender may spend 2 Advantage to add the Sunder quality to their attack (5 XP).
- **Finesse:** The bender may suffer additional strain to create a second whip. Two-Weapon Fighting rules apply, raising the attack difficulty to **Hard** (10 XP).
- **Mastery:** The bender may upgrade 1 difficulty dice to add the Blast quality with a rating equal to their rank in Bending Arts (15 XP).

### Fire Sweep [Transform]

Typically through an extension of their kick, adept firebenders can perform devastating combinations of melee attacks that leave a target knocked prone.

The firebender may suffer 2 strain to make an **Average Bending (BOD) check** to sweep the feet of an engaged target with their feet or any weapon with Reach quality. The attack deals melee damage, has innate Burn 1, and knocks down the opponent.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Mastery:** The bender may spend 1 Triumph on a Fire Kick check to perform a follow up Fire Sweep attack without suffering strain. (15 XP).

### Expert Forms

Truly dedicated firebenders can perfect the use of forms that capture the essence of their element. Benders require at least 4 ranks in Bending Arts to acquire an expert form. Additionally, PCs must learn the form through a bending

scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Wall of Flames [Control]

One of a firebender's few defensive techniques, either a situated explosion or controlled inferno, this wall of concentrated flames acts as a barrier to incoming attacks. It not only protects against attacks, but at the right time, can be used to escape from foes.

The bender may suffer 3 strain to make an **Average Bending (INT) check** to create a large (**silhouette 2**) **fire column or wall** at a target location up to **short range**.

Targets engaged with the object take damage, and are inflicted with the attack's innate Burn 1 quality. All characters gain Burn 1 at the beginning of each turn they are engaged with the wall or inferno column; this effect stacks.

Ranged attacks made through the object suffer 1 Setback dice. The object lasts until the end of the round and requires concentration to sustain.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The bender may suffer 1 strain to increase the Burn quality of the object by their rank in Bending Arts (15 XP).

### Rocket Feet [Create]

Truly skilled firebenders are able to conjure huge amounts of flame to propel themselves at high speeds on the ground or through the air.

The firebender may suffer 3 strain to perform a **Hard Bending (AGI) check** to leap up to **medium range** in a single maneuver.

- **Requires:** Bending Arts 4, Hot Step
- **Cost:** 20 XP
- **Finesse:** Until the end of the round, add 1 Setback dice to all incoming combat checks (10 XP).

### Lightning Blast [Control]

Lightning, also known as "the cold-blooded fire", is considered the most powerful firebending technique, and its use was initially available only to a select few firebending prodigies and masters. However, seventy years later, the art has evolved to a well-known (and often feared) skill.

If the firebender has performed the Lightning Generation maneuver, they may perform a **Hard Bending (CHI) check** to send a bolt of lightning up to **medium range**, dealing damage to target's wound and strain thresholds. The attack has the following innate qualities: Pierce 2, Vicious 1, and Concussive 1.

- **Requires:** Bending Arts 4, Lightning Generation
- **Cost:** 20 XP

## Master Forms

These abilities are rarely seen among the bending population. Only an experienced and learned firebender can unlock the full potential of their element. These forms require rank 5 in Bending Arts, and the PC must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Combustion [Create]

A rare ability known only to those of the 'Third-Eye Tribe' which allows the firebender to ignite objects with their mind instead of traditional firebending methods. Benders concentrate the energy through a tattooed third eye to project a ray of heat which detonates with great force, producing situated explosions with a great deal of precision. This technique is extremely effective and very destructive, capable of use at close and long-range; it can completely disintegrate hill-sized boulders and instantaneously evaporate large bodies of water with ease. It can even be employed to burn things without setting an explosion, similar to a lens focusing sunlight.

The firebender may suffer 4 strain to spend a maneuver focusing their breath. As a follow up action, they may attack a target any location up to **medium range** and make a **Hard Bending (CHI) check**. A successful hit has an innate Blast 5 quality, and Concussive 1. The bender must have a clear line of sight to the target.

- **Requires:** Bending Arts 5
- **Cost:** 25 XP
- **Finesse:** The attack also deals equivalent Stun Damage (10 XP).
- **Mastery:** The bender may upgrade the difficulty of the check by 1 to target around corners (15 XP).

### Rocket Flight [Control]

Normally, Rocket Feet can only be used for short periods of time by regular firebenders; for few masters, however, the technique can be used for sustained levitation and flight.

The bender may suffer 4 strain to make a **Hard Bending (CHI) check**. If they are successful, the character gains limited **flight** assisted by their firebending for a number of turns equal to strain suffered in this way.

Flight requires concentration to sustain, but is more strenuous than usual; sustain Rocket Flight thus imposes 2 Setback dice instead of the usual 1 to sustain forms.

The bender may attempt other actions during flight, but must upgrade the difficulty of the check by 1.

- **Requires:** Bending Arts 5, Rocket Feet
- **Cost:** 25 XP
- **Mastery:** The bender only suffers 1 Setback dice to sustain Rocket Flight (15 XP).

Table: Firebending Finesse and Mastery Upgrades

EFFECTS	MODIFIER	COST
<b>Power</b>		
<b>Searing:</b> The form's attack gains the Pierce 1 quality. This upgrade may be added multiple times, increasing the difficulty each time.	+1 Difficulty	5 XP
<b>Range:</b> Increase the effective range of the form by one range band. This may be added multiple times, increasing the range by one range band each time.	+1 Difficulty	5 XP
<b>Close Quarters:</b> Increase the difficulty of the check to hit a number of targets engaged with the original target no greater than your rank in Bending Arts.	+2 Difficulty	10 XP
<b>Blast:</b> The form gains the Blast quality equal to the bender's rank in Bending Arts.	+2 Difficulty	10 XP
<b>Wide Flame:</b> Increase the form's area of effect by one range band, or one unit. The form affects additional targets within effective range.	+2 Difficulty	10 XP
<b>Quality Control:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to boost a form's inherent quality rating by that number.	+N Difficulty	15 XP
<b>Additional Targets:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to affect that many additional targets. You must have control over the same number of earth objects.	+N Difficulty	15 XP
<b>Deadly:</b> The form's attack has a Critical Rating of 2. The attack also gains the Vicious quality rating equal to the character's rank in Bending Arts.	Upgrade 1 Difficulty	20 XP
<b>Manipulation</b>		
<b>Good Form:</b> You may suffer 1 less strain to perform this form after adding strain for other intensity modifiers. This upgrade may be added multiple times, decreasing the strain to a minimum of 0.	- 1 Strain	5 XP
<b>Pressurized:</b> You may suffer 2 additional strain to increase the damage output of this form by 1 per rank in Bending Arts.	+2 Strain	10 XP
<b>Focused Chi:</b> You may suffer 2 additional strain to perform this form to decrease its difficulty by 1 to a minimum of easy. This upgrade may be added multiple times.	+2 Strain	10 XP
<b>Bring the Heat:</b> You may suffer a number of strain no greater than your rank in Bending Arts to add the Burn quality to your attack equal to the strain suffered in this way.	+N Strain	15 XP
<b>Mastery</b>		
<b>Deep Burn:</b> You may spend a Triumph to ignore the target's soak.	N/A	10 XP
<b>Master Focus:</b> You may concentrate to sustain this form without incurring any Setback dice.	N/A	10 XP
<b>Innate Strength:</b> Permanently increase the damage done by this form by 1. This upgrade may be added multiple times.	N/A	10 XP
<b>Residual Heat:</b> You may spend 2 Advantage to inflict Burn 1.	N/A	10 XP
<b>Scaling Intensity:</b> The form's innate quality rating increases by 1 rank per size of the fire object's silhouette. If the form's innate quality rating is larger than its silhouette, retain that value instead.	N/A	10 XP

# Waterbending

Waterbending is the hydrokinetic ability to control water in its various forms. Relying on fluid and graceful movements, this bending acts in concert with the environment around them, turning their defense into their offense and using their own opponents force against them. Waterbenders can also manipulate the molecular cohesion of water for cutting and grasping objects or running on water. Water is the most versatile of the four elements. Many waterbending techniques have an ice variant with varying effects and damage; waterbenders also have a good variety of support techniques to defend their allies or hamper their enemies.

Unlike some other bending disciplines, waterbending focuses on turning an opponent's own strength against themselves, rather than direct strikes. Since water can exist in different physical states, waterbenders can freeze, melt, evaporate, sublimate or condense water. The ability to alter the physical state of water gives waterbenders an array of defensive, evasive and offensive techniques in battle such as encasing an opponent in ice, hiding behind a wall of mist, surfing on bodies of water on a platform of ice, and battering enemies with lashing whips and waves.

While a bender's victory in battle is usually based on skill and technique, a waterbender gains a notable advantage or disadvantage over other bending arts depending on the amount of water in their vicinity. Waterbenders are more powerful at night than during the day due to their spiritual connection with the moon. Waterbenders are at their most powerful during the full moon, and are powerless during a lunar eclipse or when the Moon Spirit is in danger. Waterbenders also have the added benefit of Pierce on some of their attacks which negates damage resistance from armor. However, they do rely on their element being present for their attacks so it is recommended that a waterbender carry around a flask or gourd to carry some with them.

## Maneuvers

These maneuvers are specific to characters who are skilled in the bending arts, specifically waterbending. Like most maneuvers, these don't actually require checks, but affect the character's skill checks.

### Manifest Water [Create]

Using nearby sources, no matter the size of this body of water, waterbenders can conjure a bubble of water and manipulate it to their will.

The bender may suffer 1 strain to manifest one **water object** no larger than **silhouette 0** within **effective range** and bring it under their **control**. A bender's effective range for this maneuver is one range band per rank in Bending Arts. The object lasts until the beginning of the character's next turn and requires Concentration to sustain.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Finesse:** The character may suffer 1 additional strain to perform this maneuver as an Incidental (5 XP).

- **Finesse:** The character may sustain objects under their control without suffering the Setback dice. This bonus does not apply to active forms (10 XP).
- **Mastery:** The character may suffer a number of additional strain no greater than ranks in Bending Arts to increase the silhouette of one object under their control by that number (15 XP).

### Manipulate Water [Control]

Almost all forms of waterbending involve moving and shaping a body of water to the waterbender's desire. By simply levitating a large mass of water, waterbenders can move water anywhere they wish, even parting it under the surface of a lake or sea, allowing them to walk along the bottom of a basin without the need to swim.

Water controlled by waterbenders can also be used as weapons, either by shaping them into gigantic whips, swung repeatedly at a target as a snake-like body, formed momentarily into a razor-sharp edge that can cut through even metal, or simply dropped onto an opponent to smother them or put out a fire.

The bender may suffer 1 strain per object under their control to move, but not attack with, the object within effective range. This can be used to merge two objects into one, increasing the silhouette of the object to 1 more than the highest silhouette of the merged objects.

- **Requires:** Bending Arts 1
- **Cost:** This maneuver is acquired for free with the first rank in Bending Arts.
- **Water Shield (Mastery):** Once per round, the waterbender may suffer 2 strain as an incidental (out-of-turn) to destroy an oncoming ranged projectile (15 XP).

### Tai Chi [Stance]

Once per round on the character's turn, the character may perform the Tai Chi stance instead of a normal Defensive Stance.

The waterbender may suffer 2 strain. Until the start of the character's next turn, on all combat checks, add one Bonus dice to checks made by the character and one Setback dice to checks made against the character.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP

### Cool Breath [Transform]

One of the first steps a waterbender takes in learning to manipulate water and turn it into ice is breath control. A waterbender can use their breath to freeze objects, or opponents. Advanced versions of the technique require the bender to take a deep breath and exhaling a cloud of freezing mist.

The bender may suffer 2 strain to slowly freeze an object no larger than **silhouette 0**. The object must be wet, submerged, or have some water in its composition.

- **Requires:** Bending Arts 1
- **Cost:** 5 XP
- **Finesse:** The bender may suffer 1 additional strain to freeze an object with **silhouette** equal to their rank in Bending Arts (10 XP).
- **Mastery:** The bender may target character's and perform an **Average Bending Arts check** to immobilize the target until the end of the round (15 XP).

### Phase Shift [Transform]

Waterbenders also possess the ability to alter the physical state of the water they manipulate, between liquid, solid and gas, at will. Changing the phase of water allows for multiple techniques in the course of a battle, from encasing an opponent in ice to hiding behind a wall of mist.

The waterbender may suffer 1 strain to turn water under their control into ice or vapor. The bender can perform Phase Shift again to transform the ice or vapor back into water. The bender cannot take one maneuver to skip two states of matter (solid > gas, skipping liquid or vice versa).

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Finesse:** The bender may shift between any state of matter with one Phase Shift (10 XP).
- **Mastery:** The bender may perform Phase Shift as an incidental (15 XP).
- **Cold Feet (Mastery):** As an incidental (out-of-turn), the character may suffer 1 strain to spend 2 Threat generated by an incoming combat check targeting the character to knockdown the attacker with their waterbending (15 XP).

### Ice Sculpture [Transform]

The waterbender may suffer 2 strain to create a wall or column, or other basic geometric shape out of any ice object under their control. Ice structures like walls or columns can provide cover to an object with silhouette equal to or less than the silhouette of the earth object used to make the structure. Objects created in this way are temporary and do not require concentration to sustain. Ice objects last for a number of rounds equal to the silhouette of the object.

- **Require:** Bending Arts 2
- **Cost:** 10 XP
- **Finesse:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to create the same number of ice objects (10 XP).
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to add the same number as a soak value bonus. This bonus applies to characters who use the structure for cover (15 XP).

### Flow like Water [Transform]

Skillful waterbenders can use their abilities to enhance their movement and agility, they might create a sled or ramp of ice to slide across, or they could use the tides to propel themselves.

The bender may suffer 3 strain to use their waterbending to enhance their movements for a number of rounds equal to their rank in Bending Arts. Each maneuver allows the character to move twice as far.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The bender may suffer 1 additional strain to treat rough terrain as normal (5 XP).
- **Finesse:** The bender may suffer 1 additional strain to perform Flow like Water as an incidental (10 XP).
- **Mastery:** The bender can make a free maneuver that does not count toward the 2-per-round limit (15 XP).
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts to gain one maneuver per strain suffered in this way. These maneuvers can only be used for movement and do not count toward the 2-per-round limit (15 XP).

### Water Boxing [Control]

A prolific ability, waterbenders can use the nature of water to enhance their jabs, kicks and punches to produce maximum impact.

The waterbender may suffer 1 strain to increase the difficulty of their next **Martial Arts** combat check. Successful attacks deal Stun Damage equal to the bender's rank in Bending Arts in addition to wounds inflicted. Water Boxing requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP

### Water Tentacle [Transform]

Some waterbenders can engulf an entire arm in water to form a tentacle-like tendril extending the bender's reach. The Bender can extend these tentacles to great lengths without jeopardizing strength or control to slam, trip, or disarm opponents.

The waterbender may suffer 2 strain to create a **silhouette** 1 water tentacle from one free hand. Tentacles can be moved independently with one maneuver to interact with objects up to **short range**. A water tentacle can be used to perform a counter or grapple maneuver. Tentacles may also be used to slam, trip, or disarm opponents. The tentacle lasts until the end of the bender's next turn and requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** The bender may suffer 1 additional strain to perform this maneuver as an Incidental (5 XP).
- **Mastery:** Water tentacles under the bender's control can reach up to 1 additional range band for each additional size silhouette (15 XP).

### Chi Channeling

Once per encounter, the bender may perform the Chi Channeling maneuver. Until the beginning of their next turn, they may perform one bending form without suffering the

strain associated with its use. This includes strain they would incur to upgrade or modify the form.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Mastery:** The character may perform Chi Channeling as an incidental (15 XP).

### **Ice Gauntlet [Control]**

An experienced martial artist can use their waterbending to freeze water around their hands, turning it into a large gauntlet to slam or impale their opponent.

The waterbender may suffer 2 strain to cover one arm with ice until the end of the round. While active, the Ice Gauntlet adds Stun Damage equal to the bender's rank in Bending Arts to all unarmed melee attacks. Ice Gauntlet adds Pierce 1 quality to unarmed attacks, requiring 2 Advantage to trigger.

This form must be sustained through concentration.

- **Requires:** Bending Arts 4, Phase Shift
- **Cost:** 20 XP
- **Finesse:** The bender may suffer 1 additional strain to perform the Ice Gauntlet maneuver as an Incidental (5 XP).
- **Mastery:** Pierce becomes an innate quality equal to the bender's rank in Bending Arts (15 XP).

### **Plantbending [Create]**

When the Avatar found his tribe, Master Huu of the Foggy Swamp illustrated that talented waterbenders can manipulate plant life. Plantbending has enables benders to control and manipulate every form of plant life from the highly water-saturated vines and roots found within the swamp lands to seaweed from the ocean floor

The waterbender may suffer 3 strain to bring 1 **plant object** no larger than **silhouette 0** within their control. The character may suffer 1 additional strain per rank in Bending Arts to increase the silhouette by 1 per strain suffered in this way.

The plant matter may be used to perform any waterbending check so long as it makes sense to the players and the GM that the plants under control could achieve the end result.

Upgrade the difficulty of a waterbending form check made with Plantbending by one per silhouette size of the plant object under the character's control.

Attacks made with Plantbending have innate Stun quality equal to the object's silhouette.

- **Requires:** Bending Arts 4
- **Cost:** 20 XP
- **Finesse:** The bender may concentrate to sustain one Plantbending form without incurring a Setback dice.
- **Finesse:** Form checks made with Plantbending have can Ensnare on 2 Advantage (10 XP).
- **Mastery:** The bender may suffer a number of strain no greater than their rank in Bending Arts to shape all plant objects under their control as an

incidental. The object gains innate Slashing quality equal to the strain suffered in this way (15 XP).

### **All Around Us [Create]**

Going a step beyond plantbending, a skilled waterbender is can also separate and completely extract the water from plant life. This process will leave behind the withered remains of all the affected plant life or even making them collapse in the case of large trees. The degree of skill in manipulating plant life depends on the experience of the bender and whether or not a full moon is present.

The waterbender may suffer 3 strain to bring a silhouette 0 water object within their control from living plants or damp environments within **medium range**.

- **Requires:** Bending Arts 4, Plantbending
- **Cost:** 25 XP
- **Mastery:** The bender may suffer 1 additional strain to bring a small amount of water under their control from the water vapor in the air, or unconventional sources like vats perfume, or even the bender's own sweat (15 XP).

## **Actions**

Below is a list of forms that any waterbender can learn with the proper training and level of experience. Each form describes the type of skill check being made, in addition to any requirements. Forms also may be listed with unique **Finesse** and **Mastery** upgrades along with how much they XP they cost to acquire.

### **Basic Forms**

Even waterbenders who are only just discovering their abilities still have access to several basic forms that most beginners discover and explore on their own. They require a basic understanding of the Bending Arts (rank 1 – 2).

### **Water Blast [Control]**

The waterbender bends a large amount of water and sends it in a forceful blow toward their target.

The bender may project a single water object under their control at a target within **short range**. They must make an **Easy Bending (INT) check**. Water Blast inflicts Stun Damage and can be used as a counter maneuver.

- **Requires:** Bending Arts 1
- **Cost:** This form is acquired for free with the first rank in Bending Arts.
- **Mastery:** Increase the difficulty by 1. Water Blast gains the Blast quality equal to its silhouette. This effect can stack with other sources of this quality.

### **Ice Slam [Control]**

Manipulating the water, snow, or ice in the surrounding area, waterbenders can use a mass of it to shove an opponent off to the side.

The bender may suffer 2 strain to push an ice wall, column or other medium or larger object into their opponent, dealing Stun Damage with an **Average Bending (BOD) check**. Ice Slam can be used as a counter maneuver.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP

### Water Whip [Control]

The water whip is a commonly used move that involves creating a lashing tendril of water to swipe at an opponent. The shape, size, and length are all determined by a waterbender's control, and more powerful benders can create larger whips, or ones of greater finesse.

The waterbender may suffer 1 strain to create a whip from fire under their control. The whip has all the qualities of a normal whip except it inflicts Stun 1 against unarmored opponents and its **short range** may be increased. Attacks made with Water Whip are performed with an **Average Bending (AGI) check**. Water Whip requires concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Finesse:** The bender may spend 2 Advantage to add the Sunder quality to their attack (5 XP).
- **Finesse:** The bender may suffer additional strain to create a second whip (10 XP). Two-Weapon Fighting rules apply, raising the attack difficulty to **Hard**.
- **Mastery:** Water Whip may be performed with a Water Tentacle. The difficulty of the attack increases to **Hard** and a successful hit deals Stun Damage equal to the bender's rank in Bending Arts (15 XP).
- **Vine Whip (Mastery):** With Plantbending, the bender may suffer 2 additional strain when creating a whip to create a vine whip. The whip has innate Slashing 1 and can ensnare targets on 2 Advantage (15 XP).

### Water Spout [Control]

Similar to the air vortex but on a smaller scale, a waterbender can manipulate a mass of water, swirling it to form a whirling column.

The bender may suffer 2 strain to make an **Average Bending (INT) check** to create a **silhouette 1** water spout object at a target location up to **short range**.

Targets engaged with the spout take Stun Damage, and are disoriented until they are no longer engaged. All engaged characters suffer 1 Stun Damage (ignoring soak) at the beginning of each turn they are engaged with the spout.

Ranged attacks made through spout suffer 1 Setback dice.

The water spout lasts until the end of the round and requires Concentration to sustain.

- **Requires:** Bending Arts 2
- **Cost:** 10 XP
- **Mastery:** The bender may suffer a number of additional strain no greater than their rank in Bending Arts strain to increase the Stun Damage of the spout by that number (15 XP).

## Advanced Forms

Advanced forms are usually more capable versions of their basic counterparts, and thus generally require a waterbender spend more time practicing their art, in addition to gaining practical experience. Unless stated otherwise, advanced forms require at least 3 ranks in Bending Arts. Depending on the general themes of the campaign, some or all advanced forms may be restricted at the GM's discretion unless the bender finds a teacher, bending scroll, or other narrative explanation for their abilities.

### Water Cloak [Control]

Waterbenders can bring water under their control toward their body, the water hugging their body to provide a protective layer.

The bender may suffer 2 strain to make an **Average Bending (CHI) check**. On success, the bender gains a bonus to their soak value equal to their rank in Bending Arts. Water Cloak's bonus lasts until the character takes damage or the end of the round. Water Cloak requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP

### Water Volley [Transform]

Advanced waterbenders can barrage a single target with successive blasts of water.

The bender may suffer 2 strain to target an opponent up to **short range** and make an **Average Bending (AGI) check**. If successful, they may repeatedly hurl a number of objects under their control no greater than their rank in Bending Arts, dealing Stun Damage to a target.

Attacks made with Water Volley can trigger the **Auto-Fire** quality.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Mastery:** The bender may spend 1 Triumph on a Water Blast check to perform a follow up Water Bullet attack without suffering strain (15 XP).

### Ice Blade [Transform]

Using a substantial portion of water, waterbenders can create a sword-like blade of ice to slash, jab, or swing at opponents.

The bender may suffer 2 strain to make a **Hard Bending (INT) check** to transform water under their control into a small blade-like object. The blade has innate Slashing 1 quality and acts as a melee weapon. It adds 3 damage to attacks and has a Critical Rating of 3.

The blade requires concentration to sustain.

- **Requires:** Bending Arts 3, Phase Shift
- **Cost:** 15 XP
- **Mastery:** The bender may suffer 1 additional strain to create a larger blade with Reach and Defensive 1 qualities. More water is required to create a larger blade (15 XP).

### **Ice Shards [Control]**

Waterbenders are able to rapidly shoot shards of ice at their opponents. Shards can be elongated or created rapidly to damage or incapacitate targets. Benders can also freeze streams of water into a spike and firing it at the intended target.

The bender may suffer 3 strain to make an **Average Bending (AGI) check** to throw shards of ice at a target up to **short range**. Shards have innate Pierce 1 and innate Slashing 1. The bender must have ice under their control.

- **Requires:** Bending Arts 3, Phase Shift
- **Cost:** 15 XP
- **Ice Pin (Mastery):** The waterbender may instead increase the difficulty by 1, and attempt to ensnare a target up to **medium range** to a nearby surface in which a thrown weapon could stick (15 XP).

### **Soothing Waters [Transform]**

Skilled waterbenders can use their abilities to heal a sick or injured person with water, which glows during the process.

The bender may suffer 2 strain to make an **Average Bending (INT) check** to heal a target character. The target recovers one strain per Success.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** Upon success, the bender heals 1 wound per uncanceled Success, and 1 strain per uncanceled Advantage (10 XP).

### **Calming Mist [Control]**

Tapping into their inner chi, some waterbenders can align their energy with that of their allies, potentially reducing their stress or heightening their situational awareness.

The bender may suffer 3 strain to make an **Average Bending (CHI) check** to cover a small (**silhouette 2**) area up to **short range** with an invigorating mist. Allies within the area of effect immediately recover a number of strain equal to the bender's rank in Bending Arts. Allies recover 1 additional strain at the beginning of each turn they begin shrouded in mist. Soothing Mist lasts until the end of the round and requires concentration to sustain.

- **Requires:** Bending Arts 3
- **Cost:** 15 XP
- **Finesse:** Select one ongoing status effect the target is suffering. That effect ends immediately (10 XP).
- **Mastery:** Suffer 1 additional strain when performing Soothing Mist to add 1 Bonus dice to all checks made by allies shrouded by the mist (15 XP).

## **Expert Forms**

Truly dedicated waterbenders can perfect the use of forms that capture the essence of their element. Benders require at least 4 ranks in Bending Arts to acquire an expert form. Additionally, PCs must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### **Iceberg Spike [Transform]**

Waterbenders can cause a giant spike to protrude from a large source of water. The Northern Water Tribe employs these as a primary defense of their homeland when enemy ships are sighted.

The bender may suffer 3 strain to make a **Hard Bending (BOD) check** to create a **silhouette 3** ice glacier object, erupting from the surface of a target small area up to **short range**. This form requires at least **silhouette 2** of water to transform.

The object deals damage to all engaged targets, and deals additional Stun Damage equal to the bender's rank in Bending Arts. Terrain within short range of the iceberg becomes rough.

Objects created in this way are temporary and do not require concentration to sustain. Ice objects last for a number of rounds equal to the silhouette of the object, but will last longer if sustained.

### **Octopus Form [Create]**

A body of water formed around the bender with a number of Water Tentacles which can be used to grasp or strike an opponent or to intercept incoming attacks.

The bender may suffer 3 strain to make a **Hard Bending (CHI) check**. Upon a success, an additional Water Tentacle is created from a free appendage, or at the feet of the bender. Tentacles require at least **silhouette 1** water. The bender is required to perform only one concentration maneuver to sustain any number of Tentacles created by Octopus Form.

- **Requires:** Bending Arts 4, Water Tentacle
- **Cost:** 20 XP
- **Finesse:** The bender may spend 2 Advantage to create an additional Water Tentacle.

### **Water Vortex [Control]**

This high-level technique involves controlling a whirlpool-like pillar of water or snow, rotating it and directing its movements at the same time, making it easier for the user to dodge attacks.

From a sustained **water spout**, the bender may suffer 2 strain to intensify the spout with a **Hard Bending (INT) check**. If successful, the object's silhouette increases by 1 and all characters within range are **disoriented** while they remain within effective range. If the user fails, they may suffer 1 strain to maintain their concentration to sustain the spout; otherwise, it is destroyed. All engaged characters suffer 2 Stun Damage (ignoring soak) at the beginning of each turn they are engaged with the spout.

- **Requires:** Bending Arts 4, Water Spout
- **Cost:** 20 XP
- **Mastery:** The bender may spend 1 Triumph on a Water Spout check to perform a follow up Water Vortex attack without suffering strain (15 XP).
- **Mastery:** The bender may ride the Water Vortex and use it to double their maneuver effectiveness when applied to movement (15 XP).

## Healing Waters [Transform]

With extensive training, waterbenders can heal injuries by redirecting chi throughout the body, using water as a catalyst. They lay their hands upon another living creature and channel positive energy to them through the water under their control.

The bender may suffer 2 strain to make a **Hard Bending (INT) check** to heal a target character. The target recovers one Critical Injury.

- **Requires:** Bending Arts 4, Soothing Waters
- **Cost:** 20 XP
- **Finesse:** Select one ongoing status effect the target is suffering. That effect ends immediately (10 XP).
- **Rejuvenation (Mastery):** Once per game session, the bender may suffer 2 strain and upgrade the difficulty to instead target individuals who are incapacitated and rejuvenate them to just 1 above their wound and strain thresholds (15 XP).

## Master Forms

These abilities are rarely seen among the bending population. Only an experienced and learned waterbender can unlock the full potential of their element. These forms require rank 5 in Bending Arts, and the PC must learn the form through a bending scroll, a master, or must otherwise be able to narratively support how they came to hone this ability.

### Bloodbending [Control]

Bloodbending is a rather sinister application of the principle that water is present in every living organism, thus making them bendable objects themselves. Initially, it was thought that bloodbending could only be done during the full moon, where waterbenders are at their most powerful. However, it has been shown that mastery of bloodbending does not require a full moon to practice the ability. This was demonstrated by Yakone, and later his sons, Noatak and Tarrlok.

The bender may suffer 4 strain to make a **Hard Bending (CHI) check** to target one character within **short range**. Until the end of the round, whenever that character would take a maneuver, the waterbender chooses their maneuver for them.

For narrative purposes, Bloodbending should be restricted to use only during a full moon (or for practical purposes, once per game session, just assuming the session took place during a full moon).

- **Requires:** Bending Arts 5, All Around Us
- **Cost:** 25 XP
- **Mastery:** The bender may perform Bloodbending without requiring a full moon (15 XP).

- **Mastery:** The bender may suffer 2 additional strain to make a **Hard Bending (CHI) check** instead to force the target to perform one action of the bender's choosing. The difficulty of the check is upgraded a number of times equal to the target's rank in Resilience (15 XP).

### Plant Armor [Transform]

The waterbender covers their entire body with plant matter, providing them with limited protection. More substantive uses of this form create large 'plant suits' surrounding the entire body and providing strong defensive and offensive capabilities.

The bender may suffer 3 strain to make a **Hard Bending (INT) check** to transform at least **silhouette 1** of plant matter under their control into plant armor. While active, the Plant Armor provides an additional +1 range and melee defense, as well as +3 bonus soak value per **silhouette**. The bender's movement is hindered.

When the bender takes a successful hit while Plant Armor is active, the armor's bonus soak value decreases by 1. The armor also deteriorates 1 bonus soak at the end of each round and lasts until the end of the bender's next turn. Plant Armor requires concentration to sustain.

- **Requires:** Bending Arts 5, Plantbending
- **Cost:** 25 XP
- **Finesse:** Attacks made with Plantbending while Plant Armor is active deal additional Stun Damage equal to the armor's **silhouette** (10 XP).
- **Mastery:** As an incidental each round, the bender may suffer 2 strain to replenish +2 bonus soak up to the maximum soak permitted by silhouette size (15 XP).

### Spiritbending [Transform]

A variation of the healing technique with the addition of spiritual knowledge and a true master's experience. By encircling spirits with water, one is able to induce a change between the positive and negative energies, creating balance or imbalance within the target.

The bender may suffer 3 strain to select a target up to **short range** and make a **Daunting Bending (CHI) check**. If successful, and the target is human, the target suffers Stun Damage with innate Pierce 3 quality. If the target is an ally, they immediately recover a number of strain equal to their rank in Meditate plus 1 strain for each success.

If the target is a spirit, the bender may shift the target's spiritual balance and calm a non-Nemesis Dark Spirit into its natural state, or enrage a non-Nemesis Spirit into a Dark Spirit.

- **Requires:** Bending Arts 5, Healing Waters
- **Cost:** 15 XP

## Table: Waterbending Finesse and Mastery Upgrades

EFFECTS	MODIFIER	COST
<b>Power</b>		
<b>Hard Impact:</b> The form can disorient the target on a successful hit, staggering them for one round. This upgrade may be added multiple times, increasing the number of rounds the target is disoriented, upgrading the difficulty each time.	+1 Difficulty	5 XP
<b>Range:</b> Increase the effective range of the form by one range band. This may be added multiple times, increasing the range by one range band each time.	+1 Difficulty	5 XP
<b>Wrecking:</b> The attack gains the Knockdown quality.	+1 Difficulty	5 XP
<b>Wide Effect:</b> Increase the form's area of effect by one range band, or one unit. The form affects additional targets within effective range. This upgrade may be added multiple times, increasing the difficulty each time.	+2 Difficulty	10 XP
<b>Close Quarters:</b> Increase the difficulty of the check to hit a number of targets engaged with the original target no greater than your rank in Bending Arts.	+2 Difficulty	10 XP
<b>Cutting Ice:</b> The form gains the Slashing quality equal to the bender's rank in Bending Arts.	+2 Difficulty	10 XP
<b>Quality Control:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to boost a form's inherent quality rating by that number.	+N Difficulty	15 XP
<b>Additional Targets:</b> Increase the difficulty of the check a number of times no greater than your rank in Bending Arts to affect that many additional targets. You must have control over the same number of water or ice objects.	+N Difficulty	15 XP
<b>Deadly:</b> The form's attack has a Critical Rating of 2. The attack also gains the Vicious quality rating equal to the character's rank in Bending Arts.	Upgrade 1 Difficulty	20 XP
<b>Manipulation</b>		
<b>Good Form:</b> You may suffer 1 less strain to perform this form after adding strain for other intensity modifiers. This upgrade may be added multiple times, decreasing the strain to a minimum of 0.	- 1 Strain	5 XP
<b>Drench:</b> You may suffer 1 additional strain to give the form innate Disorient quality with a rating equal to your rank in Bending Arts. This rating stacks with the Disorient quality of other sources.	+1 Strain	10 XP
<b>Focused Chi:</b> You may suffer 2 additional strain to perform this form to decrease its difficulty by 1 to a minimum of easy. This upgrade may be added multiple times.	+2 Strain	10 XP
<b>Shape the Ice:</b> You may suffer a number of strain no greater than your rank in Bending Arts to add the Slashing quality to your attack equal to the strain suffered in this way.	+N Strain	15 XP
<b>Mastery</b>		
<b>Disarm:</b> You may spend 2 Advantage to disarm your target.	N/A	10 XP
<b>Master Focus:</b> You may concentrate to sustain this form without incurring any Setback dice.	N/A	10 XP
<b>Innate Strength:</b> Permanently increase the damage done by this form by 1. This upgrade may be added multiple times.	N/A	10 XP
<b>Stream the Water:</b> You may spend 1 Triumph to perform a second Form.	N/A	10 XP
<b>Frostbite:</b> You may spend 1 Advantage to add Pierce 1 to your attack.	N/A	10 XP
<b>Stunning Slam:</b> You may spend 2 Advantage to knock your target back one range band with ice.	N/A	10 XP

# IX – GAME MASTER

Welcome to the first step in becoming an **Avatar: The Second Age** Game Master. While running a roleplaying game can be challenging, it can also be rewarding in ways different from those associated with playing individual characters. This chapter walks new GMs through the information needed to become an accomplished an entertaining *Avatar* GM. Novice and experienced GMs alike should still find useful information and advice for running this game from both a storytelling and mechanical point of view.

The GM has many responsibilities when running a successful game session. The GM creates the overall storyline for the adventure. He interacts constantly with the players, describing the details their characters need to understand to enjoy the game. The GM plays the part of everyone the characters meet, and describes everywhere they go. He must think on his feet, and be ready to improvise with characters and changing situations on the fly. The GM must interpret the game rules and be ready to apply them in a fair and consistent manner.

This sounds like a lot, but fortunately, a GM need not be perfect in every respect, especially when first starting out. Running a roleplaying game for friends doesn't have to be like refereeing a sports event. The GM should want to adjudicate the rules and run the best game possible, but it is more important that everyone has a good time. When the

GM hits an unexpected situation, or needs a ruling on a game mechanic, making a quick judgement call and assessing the results later is perfectly acceptable.

The GM's primary goal is to create an entertaining and memorable game during which everyone has fun. There are numerous ways to achieve this end, and there can be many challenges along the way. GM and player cooperation creates the best environment for an entertaining game. Great ideas from any of the participants should not be overlooked.

This chapter delves into specific methods for GMs to run and plan their games. It provides guidance in preparing and running the first game session, using published adventures, creating new stories, and developing a full-fledged campaign. It includes adventure creation guidelines and mechanical advice for good encounter design. It provides advice for dealing with players and group dynamics in and out of the game. It gives specific GM guidance for using Honor and Motivations in character and story creation. It also advises on dice pool interpretation, and how to maximize its use during the game.

Finally, this chapter includes advice on what makes an adventure or campaign fitting for the *Avatar* setting. It discusses the story elements and types that fit into navigating the planet's geography and turmoil.

## How to Run a Game

Running a game in **Avatar: The Second Age** requires players, planning, rules knowledge, and an interest in creating a great deal of fun. This section guides new and experienced GMs through a typical game, from the first game session onward. The first several sections are intended for beginner GMs. The advice in the remaining sections is intended for GMs with a session or two of experience and can be safely skipped by GMs preparing for their first game.

### Preparing and Running the First Session

Game preparation is one of the GM's key duties. Detailed advice is provided later in this chapter. For now, read the rules. The GM doesn't need to memorize all of them or understand all their intricacies for the first game session. His familiarity with the rules will grow with every game he runs. Focus on character creation rules, as this is the first contact most players have with the game mechanics. They will usually look to the GM for guidance.

The GM should review any specific or unusual rules used in the adventure. He should write notes regarding their use, along with page numbers of quick reference. This helps to speed play. Everyone learns the game more quickly by playing, so playing in a session run by another GM can improve practical application of the rules. It might also help

the GM find ideas for how he may or may not want to run his own sessions.

The GM should learn basic combat rules—attacks, movement, and damage. Combat is likely in each game session. One of the GM's primary responsibilities is to play the part of all the adversaries, enemies, allies, and bystanders during the fight. Though the GM battles the Player Characters tactically, **he is not their enemy**. He must roleplay the combatants, making their tactical decisions based on what each one knows about the situation, and what their goals are. While there are plenty of scenes where the enemies will stop at nothing to eliminate the player party, this isn't always the case. There are plenty of other entertaining ways to end a scene, without necessarily killing everyone on one side.

Next, read the adventure. For the first game, using a published adventure is highly recommended, such as the adventure included in this rulebook. Using a published adventure allows the novice GM to focus on learning how to run the game, without the pressure of creating a good plot line from scratch. The GM should highlight or jot down reminders about important plot points. Adventure and campaign creation will be covered later in this chapter.

The GM also prepares anything needed at the table such as maps or player handouts. The table should be big enough for everyone to have space to write and roll dice, with space in the center if the GM plans to use a map during

combat. It is always a good idea to have extra dice and blank character sheets around. The GM should consider creating a couple of PCs prior to play. These can be used by players who don't have one, don't want to create one, or arrive late. Extra characters can always be used as NPCs, if needed.

## Dice Etiquette and Protocol

Dice rolling is central to playing **The Second Age**. The dice used in this game go beyond a simple indication of success or failure. The GM and players use the results to inform the story.

Players should always roll the dice where everyone can see the results. While this prevents players from cheating, it allows the GM to see the exact die symbol results. The GM should normally roll his dice in the open. Like the players' rolls, the GM's results are open to interpretation. More importantly, the players have ways to influence the dice pool, and therefore need to see it most of the time. There are times when the GM may want to conceal the results. Occasionally, an adversary will try something that may affect the PCs, but they would only become aware of it if the roll doesn't go the adversary's way. In this case, the GM probably doesn't want to tip the adversary's hand by revealing the results.

Rolling dice in private affects the game in several ways. If the GM always conceals the roll, the players cannot influence rolls as the system expects. Often, GMs interpret rolls in the name of providing a better game experience for everyone at the table.

## Character Creation

The GM should work with the players as they create their characters. Before beginning, the GM needs to convey the type of story anticipated in the session. This includes the starting location, time frame, backstory, and other details that would influence the selection of character class, background, and origin.

The players will have their own ideas about the characters they want to play. If the GM finds that their character concept significantly conflicts with the intended plot line, or doesn't mesh well with the rest of the group, it is his call whether to permit the character in the adventure or campaign. However, most players are willing to adjust their character concepts enough to satisfy the needs of the story, and still work with the party. It is often useful to create characters around a group or concept.

The GM should encourage the players to develop at least a basic background for their character, including their Honor and Motivation. The amount of information needed depends largely on the GM's playstyle. Backgrounds can be as detailed or as basic as the GM and players want them to be. The GM can and should use suggestions and plot points from the character backgrounds to tie them into the storyline.

Players throw unusual twists at every GM. One might want to play a secret Bender character, while another might be an underhanded pirate out to make money by selling private information to anyone with the coin. Backgrounds that

conflict with each other can make for interesting storylines and drama, but the GM needs to be careful that it doesn't divide the party and the players so much that it ruins all enjoyment of the game.

One aspect of character creation requires direct GM involvement: Honor. Any vow of Honor the characters take on contributes directly to the story aspects the GM must eventually address. For the first game session, the GM should simply note the total and types of Honor for later use.

## Learning the Game

Over the first few sessions, focus naturally falls on learning the mechanics of the game system. As the GM and players become more proficient, less time is needed for rules discussion and learning, and more can be spent on roleplaying and story advancement. Players will look to the GM for rules explanations and interpretations, but he shouldn't feel he must make a ruling in a vacuum. The GM may ask for the player's point of view, especially if everyone is learning the game at the same time. The GM should be fair and impartial, and take the players' points into account. In the end, however, the GM's word is final.

## Running the First Session

The first session normally begins with character creation. Some GMs use the entire first session to create characters. This gives the players ample opportunity to familiarize themselves with the character creation process and their options. It also allows them to discuss their character ideas in detail, and devise preliminary background histories, keeping their starting Honor and Motivation in mind. The GM should quickly review finished characters, mainly looking for obvious mistakes.

Starting the first adventure during the session is highly recommended, even if it is only to introduce the characters to each other and experience a quick encounter. As play progresses, the GM should try to move the story along, and not get too hung up looking up rules for every action. Rules proficiency comes with time, and the intricacies become clearer with practice.

If the GM uses a published adventure, it will guide the story. If the GM creates his own story, he should keep it simple. Introduce new actions and concepts a little bit at a time. Plan at least one personal scale combat encounter, a roleplaying focused encounter, and some time for the PCs to interact with and get to know each other. Later, the GM can add naval or vehicle combat, more intense encounters, and other specialized rules. Note that it is natural for character creation and combat to run slower for the first few sessions.

## Roll the Dice

The custom dice and symbols, a system borrowed from Fantasy Flights, will likely be unfamiliar and intimidating to new players. The GM can get comfortable with this part of the system by running them through a few example die rolls. Before the adventure, and perhaps before character creation, the GM should roll the following sample checks, using stats from pre-generated characters or beasts:

- Melee Attack

- Ranged Attack
- Skill Checks
- Initiative

## Continuing the Story

Once the first adventure is completed, what happens next? First, the GM should find out if the players had fun and discuss how the next session might be improved. If the campaign is to continue, the GM should also award XP and other rewards such as coins or equipment.

Next, the GM should give the players the opportunity to alter, adjust, or scrap their characters if they so desire. Players should not be burdened with characters they do not like, especially when they are first learning the game. As players try out their characters, they may decide their original choices do not match their play style or see other options they like better or simply find more fun to play. Players changing or creating new characters should not be penalized for doing so.

The GM is free to follow up on the storyline from the first adventure, or encourage the characters to move to a different storyline. This might be another adventure or one of the GM's own creations.

## Managing the Party

Managing and maintaining a gaming group takes work, even when the players are friends. Sometimes schedules conflict with game times. Sometimes there are distractions during the game. Personality differences may come to the forefront due to differing play styles, or in reaction to issues brought up in an adventure's storyline. Players may become angry when things go badly for their characters, particularly if they feel victimized by another player's actions.

Most of the time, none of these issues are enough to derail a campaign or split up a group. However, it can happen. Conflict can still make for some uncomfortable sessions, even when properly addressed.

## Group Dynamics

There are two major group dynamics in play at the gaming table. One is between the players, while the second is between their characters. Both are important to having fun during the game. Ideally, the players enjoy playing with each other, and their characters have enough in common to associate with each other without large amounts of tension. Disruptions to either of these cases can diminish the fun of playing.

## When the Party Disagrees

Roleplaying is highly situational. As a story unfolds, the party often debates the desired course of action. This normally works itself out as the party discusses its options. Disagreements due to roleplaying individual characters can be great moments in the game and the Honor system will sometimes facilitate conflicting interests. If a disagreement grows to the point that it disrupts the fun of the game, it's usually a good time to take a break. Breaks may last just a few minutes or may suspend the game until the next session.

Sometimes, the GM can alter the in-game situation enough to provide a more obvious or agreeable path forward. Compromise from the GM or other players to move the story along is normally acceptable and desirable, especially if the situation is making one or more players uncomfortable at the table. The party should be careful to avoid lingering disagreements, as they can lead to bad feelings and possibly break up the group.

## When the Party Splits Up

Sometimes the best course of action is for the party to split up in the game. This normally happens when the action is spread out and the party needs to be in more than one place at the same time. This can also be used to diffuse situations in which the party greatly disagrees on the correct course of action.

No matter the cause, splitting the party also splits the attention of the GM. This naturally focuses the GM's attention on one part of the group at a time, leaving the rest to wait until the spotlight returns to them. The GM must be careful not to let too much downtime pass between groups. In some cases, the players might leave the table and go to different rooms or areas to avoid overhearing or disrupting a scene that their characters are not a part of and cannot influence.

## When the Party Goes Off the Rails

One of the great attractions of roleplaying games for players is the freedom to play their characters as they see fit. The players almost always push the story in unexpected but perfectly logical directions. One of the joys and responsibilities of the GM is to keep the story moving when the unexpected happens.

Sometimes, the party's actions completely depart from the prepared storyline. How strictly the GM tries to keep to the envisioned storyline depends on the GM's philosophy. Most allow the characters to pursue their own course for a while, inserting clues, new NPCs, or events that eventually bring them back to the planned plot. More freewheeling GMs might forgo their storyline entirely and react to the characters' new actions and goals. Flexibility within the story is one key to great gaming sessions. Neither approach is wrong, unless the players become unhappy with the outcome.

## Absent and New Players

Absent and no-show players are a common problem. Such absences can disrupt or derail a storyline, so it is best if the GM plans to deal with absences ahead of time. If the player isn't there, find a reason for the character to be off-screen during the session. Many plausible reasons exist: perhaps he is sick, wounded, training, or taking care of other business, repairing the ship, or even detained by authorities.

If the absent player's character is central to the session, someone else may run the character. If the character holds secret knowledge unknown to the rest of the group, the GM may run the character. It is considered bad form to allow serious injury or death to occur to the character while being controlled by someone else.

If the character is critical to the storyline, sometimes it is best to cancel the session and play when everyone can attend, especially if the storyline is something that every player wants to experience.

Sometimes players leave a group permanently, while others join mid-session. Bringing a new player into the fold can be exciting. It is often necessary to replace players who leave during a long campaign. The addition of a new character shakes up the group dynamics and brings out new or unexpected opportunities within the game. However, not all additions go smoothly, and considerations should be made regarding the storyline and the enjoyment of the group.

Before adding a new player, the group should discuss whether that person meshes well with the current game and group. The GM could discreetly discuss the situation with each player to minimize hurt feelings if some players object. When the new player arrives at the table, the group and GM should bring him up to speed on the current story, table rules, and any house rules in use.

Naturally, a new character's arrival should be accompanied by a story reason for him to join the group. The GM or the player may create it, but it works best when it includes ideas from the new player and the existing group.

## Planning Game Sessions

Planning each game session takes time and effort. While some GMs create highly detailed outlines and plans, others run their games free-form, with minimal notes. Each GM eventually settles on a method that works for him with the time that he has. Different aspects of game planning rise and fall in importance as the GM's style, proficiency, and storytelling develop. The novice GM should start with the guidance given above about the first session and then integrate the following advice when the game or story requires it.

## Styles of Play

Different groups and GMs enjoy different ways of playing the game. The GM should learn his group's preferences and prepare sessions that enhance, if not cater to, their expectations. The GM should still feel free to use other play styles if a specific scene or encounter warrants it. Major play styles can be exploration and storytelling-focused or combat-focused. Typical **Avatar: The Second Age** adventures will be a mix of all three with an emphasis on combat.

Exploration and storytelling focus more on the overall plot and the characters' interactions with the fantastic locations, events and adversaries of the larger *Avatar* universe. Entire sessions or more could pass without punching a single NPC. Conflict comes usually because of environmental factors or NPC plans and reactions. Plot lines may be more intricate or may tie into character backstories to a much greater degree.

Combat-focused play concentrates more on the tactical moments of the game, with combat in nearly every session. Fighting uses a significant portion of play time, limiting the depth and complexity of other scenes. The players

generally like battling their foes directly by tactically outsmarting or overwhelming them. Large-scale combat with military ground forces and armadas is not too common.

## Storytelling

The core of every roleplaying game is the storyline. The Player Characters are the main actors in a plot of the GM's devising. The complexity of depth of the story depends greatly on the desires of the gaming group. A good story is an entertaining one, not necessarily the most complex.

The GM needs to create at least a basic plot for the adventure he wants to run. He should take ideas from the player character's backgrounds to tie them closely into the storyline. For example, a character's response to an attacking pirate might be quite different if the pirate turns out to be a former colleague or a nemesis. Unexpected revelations, conflicts of interest, and more increase the complexity and potential enjoyment of the plot.

## That Avatar Feeling

A crucial aspect of running an *Avatar* game is making it feel like something that could have been seen on the television screen. The game and plot should be fast-paced, entertaining, with intermittent humor, and feature moments of high drama or tension.

The GM should limit or avoid plots that run counter to expectations. It is also worth noting that if the GM wants to explore new ideas, a brief chronology is provided at the end of the book detailing the history of the *Avatar* universe.

## Running the Game

Running the game means more than managing the story. The GM must also attend to the mechanical means of keeping the game going. This section provides guidance on how to handle specific rules and other elements during the game session, and on how the rules and elements interact.

## Rules Adjudication

The GM is the final arbiter of all rules discussions. It is important that he listens to points the players might argue for their side of an interpretation. However, rules discussions should not dominate playing time. After a short discussion, the GM should make a ruling to keep the game moving and should review the rule in detail later. If the ruling was incorrect, the GM may try to make it up to the player or group in question in a future session, or he may simply acknowledge the mistake and chalk it up as a lesson learned.

Sometimes the GM feels the rules are unclear or that he has an unusual situation. The GM may create a house rule to address the issue. He might also gain further insight from discussing the issue with other GMs or rules-proficient players, in person or in online gaming forums. However, rules lawyering—using the minutia of the rules to gain an unfair, unexpected, or unintended advantage in a game—should be avoided by both players and GMs.

## Interpreting the Dice Pool

One of the GM's primary responsibilities is to interpret the results of the dice rolls. Given that the exact makeup of

each dice pool varies wildly, the GM and the players have many opportunities to translate the results into narrative effects. During the heat of the game, the players may rapidly assess a roll of the dice only for success or failure then quickly pick up the dice for the next check. The GM should discourage this, especially if the story is at a critical juncture. While not every dice roll needs extensive interpretation, important moments should always be influenced by the dice results.

The die symbols generated by each check go well beyond the simple task of indicating success or failure. Success indicated by a Mastery dice can mean something different than if it occurs on an Ability or Bonus dice. In the case of a Mastery dice, a success might indicate the character's skill overcame all other challenges. If the same result occurred using a Bonus, fortune may have stepped in at the right moment. The GM should inform the story via the dice whenever possible.

## The Dice

**Bonus** and **Setback** dice indicate the influence of fortune and misfortune in the results. Failure indicates that the inherent difficulties of the situation, terrain, or task at hand were too much to overcome. Success indicates that luck, the Spirit World, or a beneficial circumstance affected the outcome.

**Ability** and **Difficulty** dice represent the battle between a character's natural abilities and knowledge versus the inherent difficulty of the task at hand. Failure indicates that the task was just too hard to accomplish this time around.

**Mastery** and **Challenge** dice represent the character's trained skilled versus the most difficult challenges. Like the Ability and Difficulty dice, success indicates the character's training has prevailed, while failure indicates the circumstances were just too difficult to surpass.

## The Results

**Advantage** and **Threat** results are often less clear-cut in their influence on the dice pool. Sometimes they may trigger certain talents, abilities, or effects. They give the GM or player the opportunity to describe how the results place the character in a better or worse position than before the action.

**Triumph** and **Despair** indicators should generate excitement at the game table. Triumph indicates a critical success that should also grant the character a great advantage in the encounter. Despair indicates a critical failure which should disrupt the character and make the situation much worse.

Instead of (or alongside) a narrative effect, many dice results may be spent per the tables referenced in **Chapter VI**. Usually, the makeup of the dice pool does not even align die types that are in direct opposition to each other. Instead, successes, failures, and other indicators are spread across different dice in different amounts. It is often up to the GM to decide which of the successes or failures is most relevant to the story interpretation.

## Using Bonus and Setback Dice

Bonus and Setback die are basic GM tools for manipulating fortune and misfortune in the game. Beyond the normal guidelines for setting difficulty within the dice pool, Bonus and Setback enable the GM to allow characters to try unusual or outright insane ideas during play. The players enjoy the chance to try creative solutions within the game, and the GM can regulate the difficulty through adding more Setback instead of saying no to the idea. Note that Bonus and Setback dice are not normally upgraded to other types of dice.

Alternatively, Bonus may be used to reward a PC for good planning or creative thinking. Bonus may also be used in situations not covered by the rules. If the PC comes up with a good idea and the GM wants to allow it, he may add a Bonus. This is especially encouraged if the idea is in keeping with the spirit of the Avatar stories.

## Using Strain

Strain is a non-lethal way for characters to suffer physical and psychological effects. For the GM, strain represents an opportunity to add mechanical emphasis and consequences to narrative aspects of the scene or combat.

In combat, the GM should not (often) overwhelm the PCs with stain, so that they have the opportunity to voluntarily take on strain to make additional maneuvers or to use talents. This is especially significant for bender characters whose elemental abilities often require them to suffer a great deal of strain. Extreme environments or circumstances may occasionally increase the amount of strain the GM inserts into the encounter. Environmental strain should be less of a concern during average combat.

Suffering strain emulates reacting to harmful environmental effects. Enduring long periods of exposure to heat, cold, or unusual weather like sandstorms may cause strain. Psychological pressure may also induce strain. It may come from a strong emotional reaction to loss, extreme anger, frustration, or other issues that distract a character from the task at hand.

Characters using certain talents may voluntarily suffer strain to mitigate damage and possibly other effects during combat. The details are described in each relevant talent description. Benders, specifically, are often required to suffer strain to use their bending forms. Airbenders notoriously cannot deal physical damage with their abilities and instead deal damage directly to an opponent's strain threshold. Suffering strain to perform techniques represents the physical and mental fatigue of fighting. It is possible to win or lose a fight due to incurring too much strain.

When assigning strain, the GM should consider how different sources may interact in an encounter or scene. Creating a scene in which strain is a primary component is perfectly fine, but having a scene accidentally become overwhelmed with strain can alter the narrative in unexpected ways. Typically, the GM should assign one or two points of strain for a given effect. When environmental conditions inflict strain, the amount of strain inflicted can serve as an indicator of how dangerous the environment is.

## Character Death

Death is a significant part of any roleplaying game. While Player Character death is unlikely to happen in most game sessions, the threat of death builds tension. How a player reacts to his character's demise depends largely on the player. Some take it in stride and are soon ready to create a new one. Other players may be disappointed, upset, or angry, especially those with a lot of time and effort invested into the character. The player may be particularly frustrated if the character's death is meaningless or cheap, or feels unfair. While the GM may try to prevent a character death through subtle or obvious means, such aid should be backed up by solid reasoning. Perceived favoritism in the GM's handling of different deaths between different PCs can lead to hurt feelings and angry players.

## Player Knowledge vs. Character Knowledge

Players generally know a lot more about a given situation than the characters they are playing. It is important that they differentiate between information learned outside of the game and information that their characters are aware of. To aid in the suspension of disbelief, players should not use information their characters cannot logically know within the game.

This is particularly true when the party is split, with characters in different locations. For ease of play, the GM may allow all players to remain at the table while they play their individual scenes. However, the uninvolved players should not have their characters act upon any information gained by listening to the interaction between the GM and the rest of the group. On the other hand, in certain circumstances, the GM may allow PCs from one group to communicate the information with PCs of another group.

Additionally, players may know a great deal about the *Avatar* universe. While the use of such knowledge can add great details to the game, players must be careful not to use information their characters do not know about the universe or political situation. It is highly unlikely, for instance, for the characters to know about Kuvira's plot to rule the Earth Kingdom while fans of the *The Legend of Korra* are certainly familiar with the show's plot.

## Playing the Role

GMs should always remember that they are playing the role of NPCs motivated by their own desires, fears, relationships, and orders. How far the GM goes in portraying and performing the character depends on the GM's comfort level in acting out the role. It is acceptable to speak in third person, such as "the chi blocker attempts to threaten to push your temporarily paralyzed companion into the bay unless you surrender." However, it is more engaging and immersive to perform using an in-character voice or accent, speaking directly to the characters as the NPC. The same scenario could then be said as, "Drop your weapons now or your friend is going to rest at the bottom of the bay." Most GMs use a mixture of these two methods.

## Improvising

Becoming a good GM requires many improvisational skills that are used throughout the game session. For the GM, improvisational acting occurs when he plays the roles of NPCs reacting to character questions and actions. Improvisational story changes occur regularly, as the GM makes constant behind-the-scenes adjustments to keep the plot moving forward. If the characters move in an unexpected yet logical direction, the GM must be able to create new scenes or characters on the fly. Fortunately, these skills improve with time and practice.

## Awarding and Spending Experience Points

The GM should award experience points after every session. The target amount to award per session varies depending on how fast the GM wants the characters to advance. A slower rate of advancement is typically 10 to 15 XP per PC per session. This enables players to spend their XP about every other session. Moderately paced advancement sets the target at about 20 XP, which enables the player to buy a new talent, raise a skill, and so on once per game session. Quickest advancement would place the target reward at 25 XP. It is better suited for shorter campaigns and becomes hard to sustain in the long run.

The amount awarded each session is typically 10 to 20 XP per character (adjusted for rate of play) for a game of two or three major encounters and a handful of minor ones. An additional bonus of 5 XP may be granted for reaching key milestones or completing story arcs. Playing to a character's Motivation should also be rewarded with 5 XP per session. The GM may also consider awarding extra XP for exceptional roleplaying or highly clever thinking.

The GM should give the players an idea of the source of their XP. Any bonus XP that is awarded should be explained to the players so they may aspire to those standards in future sessions.

## Managing Records and Downtime

Between sessions, the GM and the players should maintain certain records. The GM and players should track XP (and it should be awarded as needed). The GM should alter the group's Honor if necessary. The players should update their character sheets, particularly if they increase their abilities or need to adjust their listed equipment. It is also helpful if the GM or a player keeps a journal or notes about each session. This makes it easier to remember the events of the story so far and track the movements or names of NPCs.

Not every new adventure picks up immediately where the previous one leaves off. Most should include downtime for the characters. This allows them to gain needed training and carry out tasks that don't need to be played out at the table. There is no need to play out mundane events. The GM and players should be ready to summarize what has occurred during the downtime between adventures.

## Feedback and Improvement

Constructive feedback is critical for GMs, particularly new GMs, to learn what they can do to improve the gameplay

for everybody. The GM should ask for feedback after every few sessions, or after a particularly difficult or dull game. Feedback may be taken as a group at the table, but many players find it easier to discuss difficult situations one on one with the GM. Feedback may reveal issues mishandled by the GM or players. However, feedback more commonly helps the GM alter his game to better fit player expectations, or vice versa.

Players should feel free to bring up rules that they don't quite understand so the GM can both clarify and plan for the future, and they should provide feedback about how they think the game is going. Feedback goes both ways. If the GM believes that a player isn't having fun or is disrupting the group in some way, then he should pull that player aside and address the issue. The goal of this feedback is to improve the way that the game is played and increase everyone's enjoyment.

## Game Master Rules and Options

This section presents Game Master specific rules, such as fear, and possible alternate versions of some rules. In addition, it discusses the adjudication of some of the common gray areas in certain rules, such as those involving Honor and Motivations.

### Using Honor

Honor is a core narrative element and game mechanic in **Avatar: The Second Age**. Honor influences both the characters and the adventure, often in unexpected ways. It can introduce new and unplanned alterations to the current circumstances. It also mechanically reinforces the concept that the universe responds to the characters' actions and that their decisions mean something beyond both the GM and players' immediate control, introducing unexpected opportunities and plot twists.

GMs are encouraged to use Honor creatively throughout the course of the adventure and campaign. Since the Player Characters gain additional benefits through earning Honor, it is partly a player resource that should have a narrative or mechanical cost during the game. PCs gain Honor at character creation, but they can also earn it through their actions and GMs should make sure to reward players with high Honor scores for their renown and prestige. This can be done through tangible rewards, or by integrating more plot hooks for the PC based on his Honor triggering. The GM should take every opportunity to use these hooks during the adventure or campaign.

### Guiding Starting Honor Selection

During character creation, each player selects their character's Honor type in whichever manner they prefer. Parties may end up with a wide variety of Honor or a limited number of types shared between PCs. The GM generally should not limit the types of Honor in a game but may want to work with the players if they want to use it to craft a specific, interesting backstory for their characters.

The players should not be permitted to optimize or manipulate Honor to gain a substantial benefit from it. Honor is meant to grant periodic, large rewards that incentivize good roleplaying and character progression.

Alternatively, the GM (or players) may select or come up with new types of Honor to fit a specific campaign or story arc. The Honor may be a driving force behind an adventure or campaign, rather than a periodic responsibility. The GM should make sure that any PC with an Honor less important to the plot are not forgotten and are highlighted from time-to-time.

### Using the Honor Check

Before each game session, the GM makes an Honor check. The greater the group's Honor is, the greater the chance that it will come directly into play during that session. When triggered, the GM should note which Player Character's Honor is activated and how that Honor has come into play.

The mechanical bonuses of the Honor check on some PCs can be significant. A particularly exciting result (rolling doubles) should have a major story impact during the session. If the Honor affects more than one PC, the GM should consider altering the plot for the session to reflect the sudden change. However, if the GM decides it would derail the story at a critical juncture, he can delay the actual encounter. The mechanical bonuses should remain in effect—perhaps the PCs become informed of the possible opportunity and are excited about it.

### Player Motivations

Motivations are built-in story and roleplaying hooks for both the player and the GM. The player uses Motivations to inform his character's reactions to specific situations, offering a level of thought or detail beyond simply responding to the situation as presented. The GM uses Motivations to link the characters more intimately with the ongoing storyline. Players adhering to their characters' Motivations should be rewarded with additional XP, as well as more interesting plotlines.

### Managing Motivations

The GM should track player Motivations and how they may interact with a prepared adventure. Motivations, especially those determined randomly, may conflict with the PC goals of an adventure. After initial character creation, the GM should be able to better predict how their Motivations may interact with the intended plot.

Players may keep their Motivations secret, possibly going as far as establishing a decoy Motivation to cover their real one. Secret Motivations add to the depth and tension of the game, but also harbor possible story (and party) disruption when the secret is revealed. If the party has widely divergent Motivations, the GM should be prepared to step in should player feelings be hurt if opposing Motivations are revealed.

The GM may simplify the impact of Motivations on the story by encouraging characters with similar or compatible Motivations to combine them. Some Motivations also work well with certain types of Honor. If the characters have divergent Motivations and types of Honor, the GM may

minimize the story complexity by de-emphasizing Motivation for those players who seem less interested in using the mechanic, or by incorporating it into fewer adventures.

Characters should not change their Motivation often. When they do so, it should be for compelling story reasons, not because the bonus XP is too difficult to gain. Some Motivations may naturally end because the characters conclude a story integral to the Motivation. Some Motivations change slowly, as a new Motivation begins to dominate the character's life or thinking. Change to Motivations should also be reflected in the adventure or campaign.

## Incorporating Motivations into The Story

The GM should allow the player to dictate how important his character's Motivation is to his experience. Whereas Honor is intended to be an outside force that permeates character interaction and the ability to function within the adventure, Motivation focuses on the character's internal drive and how that influences his interaction with the world. If the player wants to focus on his personal story, or consistently gain the XP awards from adhering to his Motivation, the GM is encouraged to incorporate his Motivation in the adventure more often.

Not all Motivations need to provide deep story hooks. If a player is more comfortable reacting to situations as they unfold, rather than dealing with a super-secret background history with surprise appearances by past enemies or events, then the GM should allow them to play that style. Some players are happy to simply use their Motivation to justify their current actions.

The potential interaction of character Motivations and Honor can inspire the GM to weave a complex storyline, complete with surprises from past or unknown connections between characters. This approach works best if the details trickle out during the adventure, foreshadowing larger revelations. However, an unexpected connection or reveal can add more tension or shock to an already climactic scene.

## Rewarding Motivations

Players should be rewarded for sticking to their Motivations, especially when circumstances in the game cause them to stray from their ideals. Outside of the XP rewards given at the end of a session, a player who adheres to his character's Motivation should receive some sort of in-game reward, such as a useful item, helpful information, or an advantageous situation. This reward works best when the character adamantly sticks to his Motivation, even if it runs counter to the goals of the group or otherwise impacts play.

Conversely, characters not sticking to their Motivations should not be penalized. Motivations are there to guide a character's choices, not dictate them. In fact, there are many times in which a character must set aside his own Motivation for the betterment of the group or to move the story along.

Mechanically, the reward for adhering to a Motivation is simple: 5 XP per session, with a rare chance for a 10 XP reward for an exceptional session. Additional rewards are

not usually necessary, as they become regular awards normally integrated into the campaign.

Motivation XP bonuses should not be automatically achievable in every game session. If possible, the GM should use rewards or story issues to make sticking to a Motivation a real choice. The character gains the bonus XP, but loses out on some other reward and causes difficulty with the plot or other characters. Sticking to a Motivation should be an interesting, and sometimes difficult, choice. Otherwise, the bonus XP is too easily achievable.

## Using Fear

The world is filled with frightful creatures, situations, and even people. Wild creatures like the moose lion hunt their prey relentlessly. Equalists, still bitter at the loss and betrayal of their leader Amon, use the fear of benders as a motivation and wield it as a weapon against their enemies. War, combat, intimidating adversaries, and environmental hazards may instill fear in anyone, anywhere. Fear interferes with character actions and goals. It may reduce a character's effectiveness, make him hesitate, or even cause him to flee.

Within the game, fear is countered by the Discipline skill, and occasionally the Instinct skill. Like any other skill check, the GM sets the difficulty and adds the appropriate dice to the character's dice pool. Interpreting the dice pool results is key to determining the effects of fear, even on a successful roll. The Discipline or Instinct skill check represents the character's ability to act in the face of fear, not necessarily the level of fear a character may feel.

## When to Make a Fear Check

Any time Discipline or Instinct is used to counter fear it is called a **fear check**. Not every frightening situation requires a fear check; they should be restricted to unusual circumstances or the first time a character experiences a particularly frightening situation. A character fighting a pirate thug probably doesn't need to make a check. But if the pirate's infamous captain turns the corner, a check may be appropriate.

The frequency of fear checks is determined by the GM. Typically, once a fear check is rolled, the GM should not require another check for the same source of fear during the same encounter, unless the circumstances significantly change. The GM might require more fear checks in a story where fear is a key element. A character who is constantly afraid of losing his ship or a loved one might be required to make more checks to reflect his ongoing concern and stress.

Typically, the effects of fear are determined by the results of a Discipline check. However, if the character has had time to prepare for the situation, and is not taken by surprise, the GM may allow the character to use an Instinct check instead.

## Determining Fear Difficulty

The difficulty of a fear check is a combination of circumstance and the individual experiencing the fear. No two people respond the same way to a frightening situation. Where an untrained civilian might freeze in fear when a fight

breaks out, a trained soldier may act with confidence and effectiveness. This is not to say that the soldier is unafraid; it means that he is better trained to deal with the fear.

Example circumstances and difficulties are shown in the table below. The difficulty is initially set reflecting a frightening situation for a person without prior experience in the events in question. The difficulty of the check can also

TABLE: FEAR LEVELS

State of Fear	Check Difficulty	Example(s)
Startled	Easy (1)	Something momentarily frightening, such as someone leaping out of a closet to surprise you, or unsettling circumstances like being alone in a spiritual place.
Spooked	Average (2)	Confronting something supernatural or spiritual, such as furniture that moves when you're not looking, or voices in an empty place, being stalked by a dangerous animal.
Frightened	Hard (3)	Actual dark spirits and other obviously spiritual occurrences, being hunted by a pack of wild animals or malevolent humans, danger that appears eminent or could be mortal.
Mortally Afraid	Daunting (4)	Being actively hunted by a malevolent being or creature, or facing a situation likely to result in your death.
Utterly Terrified	Formidable (5)	A hopeless and utterly terrifying situation, combat against incomprehensible beings.

## Effects of Fear

The GM should interpret the results of the dice pool. Some creatures or talents may dictate aspects of the results of a fear check they trigger. The GM may also create additional effects. Threat and Advantage carry effects regardless of success and failure. If multiple fear checks are needed, these results may cancel out effects from earlier rolls.

Some suggested effects are as follows:

- **Failure:** The character adds Setback to each action he takes during the encounter.
- **Threat:** The character suffers a number of strain equal to the number of Failures. If the check generates three Threat or more, the character can be staggered for his first turn, instead.
- **Despair:** The character is incredible frightened and increases the difficulty of all checks by one until the end of the encounter.
- **Success:** The character avoids any fear effects except those triggered by Threat.
- **Advantage:** Gain a Bonus on the character's first check. If multiple Advantage, grant a Bonus to an additional player's first check.
- **Triumph:** Can be spent to cancel all previous penalties from fear checks, or spent to ensure the character need not make any additional fear checks during the encounter, no matter the source.

## Animal Companions

Several classes have the Animal Companion talent which allows them to acquire a permanent creature companion for as long as the creature survives.

be upgraded depending on the circumstances at hand. Upgrades usually depend on the circumstances of the check or the details of the creature or character causing the fear. The GM may add Setback to represent other aspects of the situation, such as surprise. The GM may also add Bonus and other beneficial dice if the character's resolve is supported by powerful allies or other beneficial aid.

When a character acquires the Animal Companion talent, the character must first find an animal and befriend it before it can be trained. The Game Master and player should agree on how long it would take to first find and befriend an animal, as well as how long it would take to train the animal before it can be used as a Companion.

Animal Companions can be powerful allies in combat as well as social encounters. When engaged with the character, the companion might grant a Bonus dice on certain checks or impose a Setback dice against opponents (or remove them from the character). Ultimately, a companion can be used for whatever the player and the GM agree upon. The player should decide with the GM what small bonus might be conferred when the companion is first gained.

## Mounts

The mount companion is typically an ordinary creature trained to work as draft animal. All mounts are treated as animal companions, but not all animal companions can be mounts. If a character loses his mount in some way, he can spend some time to befriend and train a new one, or buy an already trained mount. Any mount the character rides can function as a pet; the GM may assign Setback dice to **Animal Handling** checks to control a mount the character has just met and attempts to ride.

## Using Creatures as Vehicles

As animal companions they can perform maneuvers and actions of their own, but when used as mounts they need to be treated more like vehicles. In cases where characters wish to use beasts as their mount, those creatures are given several stats normally reserved for vehicles which includes values for **Silhouette**, **Speed**, and **Handling**. However, riding animals is not the same as driving a Satomobile or motorcycle. These are living, breathing creatures with their

own minds and instincts and a rider must constantly work to succeed. Their bond with the animal is important.

Unless otherwise stated, a mountable creature's silhouette is generally 2. Any animal with a silhouette 1 or smaller cannot be used as a mount unless stated.

Creatures, unlike vehicles, can maintain their speed over most terrain, including rough and hilly landscapes. Certain mounts like caribou deer or the polar-bear dog are truly built for cold environments and will outperform any other animal in these circumstances.

A beast's stat block is the same as any other adversary. Wound and strain thresholds remain the same, along with defense and soak value. Attacks against the beast are resolved as normal in personal scale combat.

If a Mount is taken out while carrying a rider, it and the rider fall to the ground. The rider will suffer 2 damage and 2 strain, plus 1 additional point per point of Silhouette.

### Training a New Mount

Animal companions can be trained to acquire the **Trained Mount** ability; each rank of this ability confers an additional Bonus dice to any **Animal Handling** checks made while the creature is mounted. These dice are *in addition* to the Bonus or Setback dice indicated by the handling characteristic, if any.

Normally, training a beast for riding takes approximately four weeks of working with the animal. In the context of the game, this would usually happen during downtime and should not occur more than once per session. The PC acting as the trainer makes a **Hard Animal Handling check** against the beast. The check difficulty is upgraded a number of times equal to the creature's Guile.

A successful check adds **Trained Mount 1** to the mount's abilities. Advantage may reduce the time it takes to train the mount, while Threat extends the time. Triumph can indicate a particularly successful training conferring **Trained Mount 2**. Despair may inflict a Critical Injury on the creature, the trainer, or both. A mount can never be trained higher than **Trained Mount 4**.

### Mounted Maneuvers and Actions

Riding a beast and piloting or sailing a vehicle are functionally the same, but with several key differences. The first is that **Animal Handling** is used instead of **Piloting** or **Sailing** for all relevant skill checks. If a mount does not have the right saddle or riding gear, the check difficulty is upgraded. Like vehicles, mounts do not have their own initiative slot, unless during the course of action they are rendered riderless, in which case they revert back to their personal profile and function as an NPC.

When it comes to maneuvers and actions, a rider may perform any maneuver or action listed in **Chapter VII: Vehicles** provided the action or maneuver makes sense. Players and the GM should employ common sense as to what can and cannot be done by a particular creature.

In addition to the above maneuvers and actions, rider and mount may also perform the following actions:

### Climb or Jump

Riding beasts of silhouette 3 or less that have the **Climb** special ability can be used to climb or leap over obstacles on a successful **Hard Athletics** check.

### Push

Large, bulky animals of silhouette 2 or larger are capable of using their weight as a weapon. A rider mounted on a creature that has the **Trample** attack may convince the animal to push through solid objects or vehicles, knocking them out of the way. The base difficulty for a Push action is a **Hard Animal Handling check** for the rider if it is against an object or creature of the same silhouette. Difficulty is reduced by one for every silhouette smaller the target is when compared to the beast. The animal may attempt to move an object only one silhouette larger by upgrading the check to **Daunting** difficulty.

### Wounds and Strain

Animal Companions retain their wound and strain thresholds as described in **Chapter XII: Adversaries & Creatures**.

When a companion is reduced to 0 wound or strain, it runs away and hides until the encounter has ended; if either of the pet's thresholds are reduced to 0 by a Critical Injury, the animal companion is killed.

A pet can recover wounds and strain the same way a character does. After an encounter, the character may make an **Easy (1) Medicine skill check**. Each success recovers 1 wound. After a good night's rest, a pet will recover all strain unless critically injured.

When a pet suffers from a Critical Injury, it will need medical attention before it can heal the injury.

If a mount suffers a critical injury, the difficulty of all skill checks to ride or control the mount is upgraded once per Critical Injury. A mount that suffers a Critical Injury of Hard severity or higher cannot function as a mount until the injury has been healed.

### Controlling the Companion

Pets do not have skills like characters do. Whenever a companion would perform a skill check, the character must make an **Animal Handling** skill check. During skill checks, two Advantage may be used to recover 1 strain while two Threat may, at the GM's discretion, cause the pet to suffer 1 strain.

### Companions in Combat

In structured play, a pet may perform one action and one maneuver. The controlling character can also spend one of his own maneuvers to grant the pet a second maneuver; the pet may also gain a second maneuver on an **Animal Handling** check that generates two Advantage or more. Regardless of the source, a pet may not perform more than two maneuvers during its turn.

In combat, a pet will remain engaged with the controlling character unless instructed otherwise. To direct the pet to take actions or maneuvers, the controlling character must roll an **Easy (1) Animal Handling check** as a maneuver. A

mount requires an **Average (2) Animal Handling skill check** to control. The difficulty is increased by one if the character commands the pet to attack.

## Pet Commands

Whenever a character uses Animal Handling, he can direct the pet with the following commands:

**Assist:** The pet can take the Assist maneuver and aid the character she is engaged with. It is up to the GM and player to agree upon what the creature can and cannot do.

**Attack:** The companion will attack the targeted opponent. In the case of a mount, its attack replaces the character's attack while the character is mounted. If the character is not mounted, the companion can make a separate attack.

**Come:** As an incidental, the character can instruct the pet to spend its maneuver to return to the character.

**Distract:** The companion will perform a Distract maneuver. The pet may fly around the target's head or nip at his ankles or otherwise distract the target. All checks the target makes while distracted receive an additional Setback dice.

**Guard:** The pet will perform the Guard action. The pet moves around the target and makes a threatening display to opponents, trying to prevent them from running away. The controlling character must make an **Opposed Animal Handling v. Discipline check**. If the check is successful, the target is immobilized. On the target's next turn, he can

## Masters

In **The Second Age**, many characters are emergent in their bending abilities, only just beginning to discover their connection to the natural world and the spirits. Many in this era are unaware of their true potential, because for modernity bending has become a mundane spectacle and utilitarian resource. Benders are forced to learn what they can on their own, or search for guidance in ancient, hard-to-find documents. However, a lucky (and sometimes wealthy) few enjoy the guidance of a master who teaches students how to control and shape the elements.

Below you will find guidance for using masters in **The Second Age** campaigns, exploring how the master archetype is used in *Avatar* to enhance a story. A suggested process is provided for creating master NPCs with rich histories and personalities, as well as guidance for creating a master's stat block.

## Guiding Voice

The master is a classic literary archetype common to heroic fiction throughout the ages. The primary role of masters is to share their knowledge and wisdom with less experienced heroes. *Avatar* has many such characters throughout its canon, the most iconic of whom may perhaps be the Dragon of the West, Uncle Iroh. However, masters can have a darker counterpart who tempts and lures the hero toward a less noble path. In mythology, this is the Trickster, another timeless archetype. This character also possesses secret knowledge and experience. *Avatar*'s trickster would be Princess Azula, who tempts and taunts Prince Zuko throughout his development.

### Don't forget the Setback Dice!

Many talents grant a benefit that removes one or more Setback dice from a skill check. However, since Setback are not normally automatically included in the dice pool for a given check or task, it is up to the GM to add them in. GMs should develop a habit of regularly applying (or at least considering) Setback dice to skill checks, so it does not become a game of applying a penalty simply to let the character take it away. While some checks automatically add Setback, this tends to happen less often in social encounters than it does in combat or piloting and sailing.

try to get away by making the opposed check again. If the pet performs any other action while guarding a target, the Immobilized effect ends.

**Protect:** While engaged with the character or an ally, the pet will take the Protect maneuver. Any opponent attacking the character receives one Setback dice on their attack dice pool.

**Retrieve:** The pet can bring an item to either the character or an ally. A companion cannot carry an item with an encumbrance rating larger than its silhouette plus 2. A pet can also be instructed pick up a specific item or drop it in a location.

Researching classic literary mentors can be helpful in designing mast figures for **The Second Age**, and GMs with well-designed and well-played masters can elevate a good game to a great one. Masters can have their own story arcs that allow their relationships with their students to grow and evolve over the course of a campaign. They can also have storied histories, which the GM can reveal in bits and pieces over the course of play. These elements can combine to form a satisfying subplot that helps provide continuity between adventures while also providing tangible benefits to the party.

### Iconic Masters

The *Avatar* universe is brimming with classic mentor figures from which GMs can take inspiration to craft their own, unique masters and instructors. Noble rulers like King Bumi, and humble heroes like General Iroh, or Toph Beifong, or even nonbenders like Guru Pathik. Apprentices, especially the Avatar, owed their masters a debt of gratitude and likely would not have triumphed without the wisdom and knowledge of their teachers. Many would later go on to become mentors to other young benders, as well.

Masters generally follow three narrative archetypes...

### Creating a Master

Masters can be pivotal figures in any bender's story (even nonbenders can benefit from masters), making the creation of masters an important step for any game that intends to include them. This section helps GMs create masters with colorful histories, rich personalities, and unique statistics.

While this section allows quick master generation, it is wise to carefully consider how a mentor figure fits into a campaign. GMs could further enrich masters with Backgrounds and Motivations.

While most masters are powerful benders, some might not be able to bend the elements at all. Perhaps the mentor is a master swordsman, or an eccentric inventor, or a renowned martial artist. Masters might have worked closely with benders, as Master Piandao did in his work with the White Lotus. A scholar who has studied the history of the Four Nations can also be a suitable mentor. Masters who are nonbenders can still benefit substantially from the creation process.

## Master History

Masters aren't born as such; they're former students with a history of their own filled with adventures, mistakes, and lessons learned. GMs should consider three important questions to summarize a master's pertinent history: First, how did the master acquire their skills? Second, what did the master do during (or after) the Hundred Year War? Finally, how has the master integrated to the general peacetime which followed?

Even the most broad and basic answers to these open-ended questions should provide GMs with a framework of the master's prior experiences. After each question, potential answers are explored to guide and inspire GMs to create unique histories. Even if the mentor has little interest in reminiscing with the PCs, considering these questions provides something to latch onto when playing the character.

## Master Personality

To get a sense of a master's personality, there are some general mentoring styles and complications to consider as a starting place. Creating a teaching style to define how the master interacts with their students can guide the GM into acting as the character.

### Teaching Style

All teachers seek to share knowledge and wisdom, but there are as many approaches to teaching as there are grains of sand in the Si Wong Desert. When creating a master, the GM should carefully consider what their teaching style is meant to reflect. The GM might decide that the master behaves differently toward specific members of the party. Some masters might have a different style for each student, tailoring methods to get the best from each.

### Teaching Complications

Few mentors are perfect. Most have already seen war, experienced great loss, and endured traumatic events. Some wear the scars of the past physically, but most carry wounds much deeper. When bending students seek instruction, they may find their mentor needs rescuing from inner demons before they can receive any instruction.

GMs should use complications as an opportunity to explore a master's character flaws. Complications can later the means by which PCs interact with their master, or create new problems for the PCs that can serve as adventure hooks or complicate existing quests.

Complications are also an excellent way to help the GM create a character arc for a master. Overcoming one complication while adding more creates a sense of narrative thrust as the mentor grows and changes. A master might overcome a fear of the Fire Nation only to replace it with anger. The master's actions might lead to suffering a terrible wound in combat. GMs can use complications like this to serve as milestones for mentor development, creating memorable scenes along the way.

## NPC Masters

Master stat blocks should be as unique as master personalities, and below is some basic guidance for creating masters. To start, all Masters should be nemesis-level NPCs. GMs should feel free to create their own nemesis-level NPCs or even modify the stat blocks included in **Chapter XII: Adversaries & Creatures** to create their own masters.

### Master Skills

When building a master for the party, the GM should look at the master's skill suite, choose half of the skills listed, and give the master two ranks in each of those skills. The GM should take the other half of the skills listed and give the master four ranks each in those skills.

Finally, the GM should select two skills not listed in the skill suite. The master should gain one rank each in those skills, to represent how diverse and well-rounded their experiences are.

### Master Talents

In addition to the talents listed for any particular nemesis template, GMs can select an additional five talents, ignoring tree prerequisites. However, if a talent requires having another talent to activate (such as an Expert or Master talent), the improved talent cannot function without the base talent.

### Master Bending Forms

To determine what Forms and upgrades a master possess, the master first gets all of the Basic Forms of the appropriate element. Then, add the PCs' collective ranks in **Bending Arts**. The GM can select a number of upgrades for the master equal to the party's combined ranks in **Bending Arts**.

## Using a Master

Once per game session, a Player Character may attempt to learn their next skill rank, Bending Form, Form upgrade, or talent from their master at a reduced XP cost. The attempt to learn is based on a skill check with a difficulty equal to the cost of the Skill, Form, Talent, or upgrade divided by 5. Doing this signifies that you are buying that ability during the session, regardless of success, and requires you to have enough XP to buy the ability at normal XP cost.

This applies for any PC who knows an NPC who can teach them, such as a bending Master, a war veteran, a scholar, or anyone who has the ability and is willing to teach the PC.

The check takes 24 in-game hours and represents the character investing the time and effort toward learning from their instructor. This amount of time can be broken up over

the course of several in-game days. The PC will benefit from this once the in-game time requirement has been satisfied, or the end of the game session occurs, whichever comes first. Depending on how well the PC trains, they could master the new ability quickly. Additional results can be applied narratively and mechanically to show how well

or how poorly the training goes, whether any strain is recovered or suffered during the process, etc.

Success on these checks represent the training going well and allows the character to purchase the new ability for 5 fewer XP, to a minimum of 5 XP. Failure means the PC must still purchase the ability, but at normal XP rates.

# Creating Encounters, Adventures, and Campaigns

Adventures are the core of each game session. Creating new adventures can be one of the most exciting and enjoyable aspects of becoming a Game Master. Creating an interesting story that is also fun and mechanically balanced is challenging. This section will help the GM create his own game using its three core elements: **encounters**, **adventures**, and **campaigns**.

## The Second Age Adventures

**Avatar: The Second Age** is focused on the period of upheaval and uncertainty after Avatar Korra let the Spirit Portals remain open following the Harmonic Convergence. This time frame fits into the narrative of Season 3 of *Avatar: The Legend of Korra* in which the Earth Queen is assassinated by an airbender known as Zaheer. The world is out of balance, with Equalists still working from the shadows, minor Earth kings vying for the throne against the 'Great Uniter', pirates raiding the coasts, and general unrest among the nations of the world.

## Building Stories

Georges Polti wrote a book in which he claimed there were only *Thirty-Six Dramatic Situations* and that all plots stem from one of these 36, or are a combination of several. These are not a full list of the only possible plots to exist, but are merely guidelines for developing plot hooks and understanding crucial narrative components.

Along with each dramatic situation are the key elements required for each plot. For instance, in order to run an abduction scenario, at the very least an abductor NPC, an abducted NPC (alive or otherwise), and a guardian NPC (to jumpstart the party's search) are all required. Beyond that, any additional NPCs are the result of the character's interaction with the world and the whims of the GM.

## The 36 Writer Plots

Abduction – Abductor, Abducted, Guardian

Adultery – Deceived partner, Two Adulterers

All Sacrificed for Passion – Lover, Object of Passion, person or Thing Sacrificed

Ambition – Ambitious Character, Coveted Thing, Adversary

Conflict with a Spirit – Mortal, Immortal

Crimes of Love – Lover, Beloved, Separating Force

Daring Enterprise – Bold Leader, Goal, Adversary

Deliverance – Unfortunates, Threatener, Rescuer

Disaster – Vanquished, Victor, Messenger

Discovery of Dishonor – Discoverer, Guilty

An Enemy Loved – Beloved Enemy, Lover, Hater

Enigma – Interrogator, Seeker, Problem

Familial Hatred – Two Conflicting Family Members

Familial Rivalry – Preferred Kinsman, Rejected Kinsman, Object

Fatal Imprudence – Imprudent person, Victim or Lost object

Faulty Judgment – Mistaken One, Victim of Mistake, Author of Mistake, Guilty Person

Involuntary Crimes of Love – Lover, Beloved, Revealer

Loss of Loved Ones – Family or Friend slain, Witness, Executioner

Madness – Madman, Victim

Mistaken Identity – Victim, Clueless Killer, Revealer

Mistaken Jealousy – Jealous one, Object of Jealousy, Supposed Accomplice, Author of Mistake

Murderous Adultery – Two adulterers, the Betrayed

Obstacles to Love – Two lovers, Obstacle

Obtaining – Two or more Opposing Parties, Object, Arbitrator

Pursuit – Fugitive from Punishment, Pursuer

Recovery of Lost – Seeker, Object or Person found

Remorse – Culprit, Victim, Interrogator

Revenge – Avenger, Criminal

Revolt – Tyrant, Conspirator(s)

Rivalry Between Master and Apprentice – Master, Apprentice, Object

Sacrifice of Loved Ones – Heroes, Beloved Victim, Need for Sacrifice

Self-Sacrifice for Ideal – Hero, Messenger, Person or Thing sacrificed

Usurpation – Persecutor, Usurper, a Power in Authority

Vengeance by Family upon Family – Avenging Kinsman, Guilty Kinsman, Relative

Victim of Cruelty or Misfortune – Unfortunates, Master or Unlucky Person

You are probably already familiar with some, if not most of the thirty-six plots outlined above; at the very least you may have heard of them before. But what do you do with this information now? There are nearly unlimited ways to interpret each of these plots, and a myriad of options for the structure of the plots themselves. It would take a lifetime to explore them all. Instead, let's look at one of the plots and devise some possible options based off that template.

Take the **Revolt** plot, for instance. This is not a typical adventure plot, but it would allow us to build an adventure around the entire party, not just a single character. This plot requires two major players – a tyranny, and any number of conspirators. Giving the tyrant some Rival-level henchmen

won't hurt either, but may not always be necessary for the drama. Spending just a few minutes brainstorming, we have the following plot possibilities:

- In a coastal village, disparate laborers of the former Fire Nation colony have determined that the provincial Earth king has become corrupt and needs to be put down, and they enlist the aid of the PCs in their gambit.
- One of the PCs has gone too far in his dealings with others and once-loyal servants now seek to overthrow them.
- The PCs own reputation is not well-respected, looking very dishonorable to the nobility surrounding the king. If the PCs don't step up, it might be too late for them as well.
- An NPC leading the revolt takes matters into his own hands, leading a rebellion against the king.
- One of the PCs instigates a revolt as a power grab – does anyone know he's behind it?
- An entire region of the Earth continent is engulfed in civil war. How is this possible? Who started this? Will other towns, cities, and villages follow suit? What role do the PCs play and which side do they take?

As you can see, many of these plots play with the traditional notion of PCs as protagonists and switch up their roles and, by extension, the structure of the story. The fifth plot point could open with the PCs in the middle of a riot, not aware that one of their own has started this. This works especially well in a group where private note-passing is common, or one in which players can meet early (even on a different day) to work out covert details.

The first plothook, by contrast, is a stereotypical, mission-based adventure, and the fourth and sixth are most likely combat-intensive. Thus, a good GM can come up with many different types of campaigns just from one basic plot thread.

Using the thirty-six plots means more than just handing the PCs a mission and telling them to "fetch." It's about cultivating stories you normally couldn't tell in other mediums, and prompting the PCs to take a more personal stake in the events of their characters' lives. The adventure who sits in a tavern waiting for a character to hand him something to do is less likely to be moved by the events of his life than the adventure who strikes out to right the wrongs going on in his own backyard.

## Setting the Stage

**The Second Age** is built around three types of settings: encounters, adventures, and campaigns. Encounters are individual scenarios during a gaming session that together make up an adventure. Adventures are grouped together to comprise campaigns.

Regardless of the scenario, every game of **The Second Age** has fundamental building blocks that help define the mode of a game, along with the types of NPCs the Player Characters will encounter and ways for the GM to start, progress the story, and finish. This section describes the basic points found in any game and how to make encounters, adventures, and campaigns fun and exciting.

## Modes of Play

Before the GM begins any adventure or campaign, he and the players should decide what mode or style of play they want from the game. Are they looking for non-stop action, full of combat and suspense? Are they more interested in role playing, dialogue, and intrigue? Do they want to span the world or stick to a few key locations? Determine the mode of play goes a long way in shaping everything about any encounter, adventure, or campaign. There are two main modes of play: one that focuses on roleplaying and the other concerned with combat and action. Neither is better or worse, and most games should use a blend of the two, either within individual encounters, or alternating intense action sequences with deep plot interaction among the characters.

### Roleplaying

These types of games put the players deep in a tapestry of characters, intrigue, and interwoven narratives. The story is the priority, as players are focused on finding out the how and why of a situation than on merely fighting their way through.

This mode of play encourages dialogue between players and the GM. Improvisation and quick thinking are critical, as players tend to ask questions that are unexpected or can potentially derail the plot. Lots of talking takes up time as well, and particularly chatty players could keep the story moving at a very slow rate unless the GM makes a conscious effort to move things along.

Players who want to play a game emphasizing roleplaying tend to invest a great deal of time and effort into their character's personality and backstory, so the GM should be prepared to craft adventures and campaigns around the players more than on providing set pieces for the PCs to explore. The GM should also make it clear that all types of characters are necessary for the game. Combat-oriented characters should still be given chances to use their impressive martial skills whenever possible and not get left behind when dealing with NPCs.

### Combat-Focused

This style of play focuses on everything combat-related. The Player Characters solve most of their situations with violent encounters. These encounters are built around moving from one combat to the next, with enough variety to allow characters with different fighting styles, such as hand-to-hand or vehicle combat, to shine. Overall, this mode of play focuses around the mechanics of the game, letting roleplaying move slightly further into the background.

This is not to say that roleplaying is not an important part of the game. It just means that the players spend their time describing their actions in detail, painting a vibrant, action-packed scene for everyone to add to. Missions are straightforward: go assault this compound, take out the fleet's flagship, defend a merchant caravan from attack. As with roleplay-focused games, combat-oriented games still need a variety of character types to move the story along. No character should be penalized for creating a character that isn't solely geared toward fighting everyone and everything.

## TABLE: PERSONALITY TRAITS

If you're having trouble coming up with something unique about a Non-Player Character, roll on the table below once or twice to find a jumping-off point for a character personality. Ignore opposing or nonsensical results—or don't.

d100	Personality Trait	d100	Personality Trait
01 – 02	Angry	51 – 52	Easily startled
03 – 04	Morose	53 – 54	Jovial
05 – 06	Perky	55 – 56	Nervous tic
07 – 08	Allergic	57 – 58	Grossly overweight
09 – 10	Suspicious	59 – 60	Aggressive
11 – 12	Fidgets	61 – 62	Bad breath
13 – 14	Bad odor	63 – 64	Flirtatious
15 – 16	Helpful	65 – 66	Condescending
17 – 18	Easily distracted	67 – 68	Missing limb
19 – 20	Vain	69 – 70	Trails off
21 – 22	Raspy voice	71 – 72	Very old
23 – 24	Silent	73 – 74	Unusual voice
25 – 26	Brown noser	75 – 76	Germophobic
27 – 28	Out of style	77 – 78	Laughs inappropriately
29 – 30	Childish	79 – 80	Clueless
31 – 32	Chatty	81 – 82	Hates benders
33 – 34	Dry-humored	83 – 84	Dim-witted
35 – 36	Absent-minded	85 – 86	Snobby
37 – 38	Gluttonous	87 – 88	Brash
39 – 40	Flamboyant	89 – 90	Gearhead
41 – 42	Bored	91 – 92	Partially deaf
43 – 44	Severe cough	93 – 94	Gruff
45 – 46	Xenophobic	95 – 96	Conniving
47 – 48	Rude	97 – 98	Missing eye
49 – 50	Walks with limp	99 – 00	Hiding something

Following the rules and mechanics of **The Second Age** is critical to keeping this mode of game moving forward. The GM should become very familiar with both the combat rules and how talents and skills work to keep the action from losing momentum. Stopping to read about the basics of combat is guaranteed to frustrate most players who enjoy this kind of game.

## Assembling the Cast

Every story needs a cast of memorable characters. Sometimes, the major characters are outlined first, with the story developing around their goals and actions. Sometimes the plot comes first, generating characters to fulfill certain roles or cover aspects of the story. Usually, the characters and plot are developed together and complement each other.

## Creating Non-Player Characters

The Game Master is responsible for portraying all the other characters in the game. Populating the world with a variety of unique characters may seem daunting, but it is simpler

than it appears. There are three major types of Non-Player Characters in **The Second Age**, described below.

To keep things interesting, the GM should strive to inject most NPCs with a modicum of personality to make them memorable and less bland than NPCs before them. Something as simple as an accent or a quirk will make even the plainest of NPCs something that the PCs will remember.

### Stock NPCs

Stock NPCs are the unnamed masses the Player Characters encounter, negotiate with, and battle in most game sessions. They are often minions or rivals. Stock NPCs in **The Second Age** include the average cabbage merchant, chi blocking henchman, foot soldier, and highway bandit. Many stock NPCs don't even need statistics, or can rely on standard stats provided in this book. Stock NPCs usually don't have much of a backstory, or at least not one that directly influences the adventure. They tend to be short-term contacts or adversaries.

## Villains

Most adventures and campaigns include one or more major villain opposing the Player Characters. While the villain could be something generic, like the Earth Army, it is much more effective to make him or her an individual person or small group roughly equal in power. This puts a face on the action of which the villain is a part. This is especially helpful when the faction is unlikely to be defeated by the Player Characters. The villain can be defeated, even if the overall organization cannot. The villain may be known from the beginning or revealed as the plot develops.

Major villains must be memorable. They are most effective if their handiwork is seen in operation, even when they are not around. Villains must antagonize the party at every opportunity to motivate the PCs and set up a rivalry for good role playing. That's not to say every villain must be outlandishly evil, but major villains should be worse than the average bad guy.

Villains in any adventure for **The Second Age** usually come about as a means to an end (bringing 'order' to a chaotic world, uniting a divided people, ravishing a countryside, etc.). Contenders include very powerful benders, accomplished pirates, mercenaries, or even a politician.

## Recurring Characters

Recurring characters are those whom the PCs encounter on a regular basis. They usually have names and often the GM will create specific stats for each. Recurring characters might be enemies or allies of the party. They can be anything from a stock NPC to a major villain. Rivals and nemeses are typically recurring characters.

Recurring Characters help make the world a more familiar place. They also save the GM a lot of planning time. It is much easier to rely on an old favorite character than to come up with a new one for every session. The GM should find ways to integrate them into the storyline. Turning background characters into leading characters is a way to build a more layered and interesting story. It may also encourage players to take a greater interest in the characters overall.

## Creating Memorable NPCs

Creating an entertaining and memorable ally or enemy is challenging. An NPC must engage the interest of the players; it is usually worth the extra effort. Ideally, players should enjoy interacting with these characters and recall them fondly well after the game is over.

There is no single formula for creating a successful character. Books and other resources that discuss characters in novels and stories are equally helpful when researching better character creation. However, there are character elements with which every GM can start.

Select the character's background, including their place of origin. Most locations have distinct cultural elements that enhance or limit their role in the game. The chances of the PCs encountering an airbending warrior, for example, are nigh impossible. Select the character's most influential experience from home and what they learned from it. Even characters who move around the world are influenced by the attitude or environment of their place of origin.

What is the character's current and former profession? Specifically focus on how the character's current profession influences his actions. Even NPCs have a past to be exploited by the GM or other players. Flesh out the character's personality. This is a wide-open category. Personality traits run the gamut from arrogant and overbearing to kind and wise. Pick a few basic traits and highlight them when interacting with the Player Characters.

Give the character a distinct physical appearance: tattoos, scars, distinctive armor or clothing, unusual hair, and other memorable physical attributes. Major characters should be immediately recognizable. This is especially true of villains. Develop the character's voice. Selecting an accent, pitch, or tone of a voice is a crucial element in differentiating them from other characters. If the GM is not good at or comfortable with accents or other voices, he should at least describe the character's voice from time-to-time.

Outline how the character treats others. Plan not only how the NPC will interact with the Player Characters, but how his friends and enemies will as well. The NPC may not treat everyone the same or fairly, and the differences can reveal more layers of the character to the players.

## Playing a Character as the GM

Like all roleplaying games, in **The Second Age**, each player takes on the role of a character in the *Avatar* universe. It is the Game Master's role to play the part for every other character in the game. Breathing life into a character is one of the most rewarding parts of the game; each player should strive to make his character unique and memorable.

## Giving Your Character a Voice

One of the most entertaining parts of playing any roleplaying game is making characters come to life through unique traits or qualities. Players have the advantage of focusing on a single character at a time and may invest a significant amount of time into creating a character's backstory, personality, and quirks. The character's Honor and Motivation are driving forces behind his personality. The GM should encourage players to use these tools as a skeleton on which to add interesting touches. Many players even enjoy changing their voice, adopting an accent when their character speaks. Not everyone has such skill, of course. For players who want to play straight, using the player's own voice is perfectly acceptable.

## Cast of Thousands

For some GMs, the idea of portraying every other person on the planet may seem impossible. However, the job of the GM is to move the story along and let the players have fun, not create an entirely unique personality and backstory for every NPC they meet.

The exceptions, of course, are the antagonists and important NPCs, who should be created using the same character creation rules as those for the PCs. These NPCs should be well-defined in both personality and purpose.

For "stock" NPCs, it is sufficient to give them one particular personality trait to help PCs remember them. Archetypes work well here: the exceedingly bored bureaucrat,

aggressively rude bounty hunter, or naïve celebrity. However, to make even stock NPCs notable, it is fine to break from the norm. Not every character needs a unique voice, but small changes in speech can help.

### Improvising

One of the most important skills for any GM to master is improvisation, both for dialogue and for thinking on one's feet due to changes in the story. Even when running another a pre-scripted adventure with NPC dialogue and plotted-out stories, there are still many times when the GM must react to unexpected questions or actions. The GM should prepare to alter the adventure based on the way the game plays out in order to keep the plot moving forward. If the players come up with something for which the GM is unprepared, he must be able to improvise entirely new scenes or NPCs on the fly.

## Creating and Running Encounters

Encounters are the building blocks of adventures, which in turn are used to assemble campaigns. Encounters represent a single, notable event in the game, such as combat or a roleplaying scene that involves making several skill checks to move the story along. Depending on the group's play style and the amount of time available, a session typically includes anywhere from two to four encounters. This section describes ways to craft fun, exciting, and interesting encounters for your adventure.

### Keeping Encounters Exciting

One of the key tasks for the GM is to keep encounters exciting and the players engaged. Even the most intense fight scene can sometimes devolve into both sides rooting themselves and throwing ranged attacks in the hopes of doing some damage, forcing the encounter to slow to a crawl. The best way to keep combat exciting is to inject unexpected events: the rock the players are hidden behind suddenly disintegrates as an earthbending adversary enters the scene. Anything that makes the players think on their feet in the heat of the moment is good for combat.

During play, the GM should always watch for signs that players might be getting bored or are stuck in a rut. Are they talking amongst themselves rather than focusing on the encounter? Are they distracted by something outside the game table? Are they lost in thought when you call their name to let them know it's their turn? If the GM sees these signs, he should ramp up the action and throw something unexpected at the Player Characters.

### Controlling Encounter Difficulty

Building a balanced and fair encounter is an exercise in controlling combat and environmental difficulties. While not every encounter needs to be a fair fight, most of the time, the player characters should have a decent chance of winning or escaping. Adversaries in combat encounters consist of minions, rivals, and nemeses. When selecting adversaries, the GM must compare their attack skills and defense with those of the Player Characters. If they use comparable dice, they are appropriate individual opponents. If the PCs are outnumbered, their opponents should include more minions and rivals, which are less of a threat individually, but are more effective in numbers.

Individually, their combat abilities should be one or two dice lower than those of the PCs.

Balancing narrative scenes is less of a concern. Mechanically, such scenes are usually focused on skill checks. The GM simply needs to confirm that any adversaries he selects have a roughly even chance of opposing the Player Characters' skill checks. However, it is perfectly acceptable for opponents to have greater skills and abilities in these scenes, especially when dealing with new PCs.

### Using Other Dangers

Beyond the threat of adversaries, encounters might involve other types of situations that prove just as dangerous. Environmental hazards, such as lava, sandstorms, or harsh weather, pose just as much of a threat as a ranger with a longbow. In these types of encounters, the skills and abilities of the characters are more important than combat skills: Athletics to swim across a raging river, Sailing to steer the PCs' frigate through dangerous waters, or Acrobatics to cross a narrow ledge to get to safety.

Environmental or situational hazards can also be added to a combat encounter to make it even more dangerous. As a rough guide, the inclusion of some hazards, such as a blazing fire, should count as a single adversary in its own right when determining the number of enemies the PCs will face in an encounter. Of course, if the intention for the encounter, especially a climactic scene, is to up the risk, then additional dangers may simply be added to make the PCs' task more daunting.

### Pacing in Encounters

While most encounters will be very straightforward on the surface, many have their own internal pacing to allow multiple events to occur. Even a 'simple' combat could have certain stages when things happen, such as the arrival of reinforcements, a countdown of turns until a bomb goes off, or until some enemy escapes during a chase. When planning encounters, the GM should note when events occur or what conditions trigger them, in addition to creating conditions that end the encounter beyond the death of one side or the other.

The narrative structure of the dice pool should always serve as a guide for coming up with ideas to make encounters exciting. A particularly good or bad roll should signal an abrupt change in the dynamic. When things get slow in a scene, a classic trick from old noir novels and adventure serials is having someone 'kick in the door'. An unexpected event breaks the slow pace or even boredom of a scene by forcing the PCs to act.

This trick should be used sparingly and only when it makes sense. Doing it too often means the PCs may never get a chance to rest, regroup, or come up with their own solutions to move the story forward. Make sure it also makes sense in the context of the situation; it would be ludicrous if the characters' ship was boarded when there are no nearby vessels floating around.

### Producing the Plot

Creating a good adventure means concocting an entertaining and plausible plot. Adventure ideas may come

from a variety of sources, but it takes the GM to weave them into a playable game session. Complicating matters is the fact that player actions alter the plot almost immediately. Since players have a habit of moving the story in unexpected directions, it falls to the GM to create an adventure that can adapt to change and to take multiple possible outcomes into account.

## The Story Arc

Much like a novel or other story, an adventure story arc should contain a beginning, middle, and a climactic end. The beginning introduces the situation and the antagonists. The middle develops the events and the character actions. The end ties up the major plot points in a dramatic finish.

## Building Encounters

After outlining a plot and noting adversaries, the GM should divide the major plot points into encounters. Adventures usually handle encounters one of two ways. They can be highly linear in nature, with one encounter leading directly into the next, or they can be more free-form, with the next encounter dependent on the exact outcome of the one before it. Of the two types, the free-form variety allows for the most flexibility during the session. Highly linear adventures run the risk of making the players feel like they've been railroaded into specific situations, with no control over their own actions. Giving the players at least the illusion of free will is critical to maintaining the fun.

## Adventure Pacing

*Avatar* adventures should be fast-paced, much like the television show. While there is a place for investigation, political intrigue, or slower events, they should be interspersed among skirmishes, chase scenes, dramatic confrontations, and outright battles. The GM should keep the action moving along at all times. Action does not always mean combat, however. The GM should dispense with any encounter or scene that feels overly mundane, especially if it can be explained in a narrative.

Adventures are often at their best if the GM keeps the action fast-paced and quick-moving. If the players are at a loss as to how to proceed, the GM should feel free to give them just enough additional information to move them along to the next scene. If the players spend too long mulling over a certain situation or become stalled over a specific plot point, the GM can introduce something new to which the PCs must react. The other benefit of doing this is that it makes the players feel like they are part of a larger world that moves forward even when they do not.

## Dramatic Action

Not every scene or encounter must involve high drama. However, major events should have a dramatic focus. The GM should create major moments that significantly impact the overall storyline. The outcomes of these encounters should have real consequences for the plot. The characters will lose their means to escape from a villain if they don't capture the frigate. If every chi blocker isn't detained, the Equalists will be alerted to the presence of the characters' group, putting the whole party in jeopardy. Most dramatically, some characters may not make it through an encounter alive. If the players are truly concerned about the outcome of the encounter and its effects on their characters, it quickly raises the level of drama in the scene.

Failure to succeed in one part of an adventure sets up a chain of events, making it more difficult or almost impossible to succeed as the storyline progresses.

## Encounter Variety

Each adventure includes a variety of encounter types, but **The Second Age** games should feature exploration just as often as combat. This gives a greater opportunity for characters of every type to contribute significantly to the story. Most adventures should be a mixture of combat, role playing, exploration, and confrontation encounters. Some may mix in investigation, training, and other forms of play less common in typical role playing games. Encounters should also vary in location and adversaries.

## Developing Individual Adventures

When creating the campaign, it is not necessary to fully flesh out all adventures at the beginning. The GM may elect to develop each adventure in order of play. By waiting until the adventure is needed, the GM may adapt the specifics to the exact situation as it has developed in the game. At this point, the adventure concept should be outlined and developed. New locations should be mapped out and the appropriate NPCs created or noted.

## Boring Battles

Battle scenes and skirmishes may happen in most any locale. However, some locations are naturally more available during the campaign. Setting too many encounters in these locations quickly becomes monotonous and restrictive. They should be ignored or abandoned, but limited and controlled by the GM, spontaneous battles notwithstanding. Likewise, if PC tactics become too predictable from skirmish to skirmish, the GM should introduce surprise elements to break the PCs out of their routing.

**Corridor, doorway, and hallway fights should be minimized or eliminated whenever possible.** These battles typically discourage movement, as characters take cover or clog the doorway. A better solution is to get the characters into the larger (and hopefully more interesting) room or space beyond the threshold before the battle begins.

**End boring chases quickly.** Chases should be fast, exciting, dangerous, and finish quickly. If it becomes apparent one side will never catch the other, the GM should find a way to end it and move on to the next scene. Unexpected obstacles, a sudden burst of speed, or a mysterious disappearance behind a momentary impediment can halt a chase immediately.

PCs who consistently use the same Initiative order or choices may be making good tactical moves, but might also be irritating to those who never go first. The GM can mitigate this issue by initiating battles with those who normally act later, while the rest are otherwise occupied.

## Directing the Session

A session of **The Second Age** should focus on the uncertainty of this familiar, but strange world where the Avatar is struggling to cope with her identity and humanity must live alongside the Spirit World once again. While the Player Characters are free to go about their business as

they wish, they should be driven to achieve a better understanding of the spirits and a sense of personal growth. While the PCs may be tempted and even encouraged to act heroic in these uncertain times, their noteworthy and Honorable (or dishonorable) deeds should generate a reaction from the world around them. GMs should keep this in mind when playing NPCs and improvising new characters and situations on the fly.

GMs must remember that the Player Characters are the stars of the show. No matter how complex or exciting the plot, the PCs should always feel they are the center of attention. Following this notion, each individual player should get a moment to shine within an adventure. It is common for players to create characters focused on roles they enjoy playing, often with an effort to diversify the party and make sure all potential bases are covered. When crafting an adventure, the GM should build in moments for each of those character types, or specific characters, to significantly contribute to the story. In short, give players a chance to shine both in-game and out.

### Prior to the Start of Play

Character creation or adjustment should be completed before the start of play. Honor adjustments should also be discussed and completed at this time. The GM makes the honor check, and determines whether the group's Honor triggers and, if so, which player's Honor triggers specifically. The GM then decides whether she wants to bring up that character's Honor in the adventure or leave it alone, with any possible negative consequences. Honor can often be a good tool to inject drama into an adventure, as it leaves the players wondering whether their actions have had an impact on the characters around them.

### The Opener

In Fantasy Flight Games' *Edge of the Empire*, the GM is expected to reflect the immediate situation and setting of the adventure with an 'Opening Scroll' akin to every *Star Wars* movie. In *Avatar*, each episode is specifically titled as the chapter of a book and each season represents a complete book in the series. The GM should strive to create this narrative backdrop for the party so that they can become immediately familiar with the setting and so they know what they might expect.

For example, the campaign included with this rulebook is a 'book' titled *The Great Uniter* and its constituent adventures are the episodes within that book.

### Ending the Session

Ending a session is different than ending the adventure. Ending a session occurs midstream, when the players do not have enough time to complete the adventure in one sitting. The players should note the status of their characters, and jot down the exact situation they left to easily remind everyone where the game should pick up next time. Sessions are often ended on cliffhangers, to keep the suspense and excitement alive until the next session. The GM may decide to award XP for longer adventures. Otherwise, he may elect to award it all at once, when the adventure is complete.

## Concluding the Adventure

An adventure is typically finished once the major plotline is complete. If the adventure is part of a larger campaign, some subplots or story elements may carry over to the next adventure. As stated before, campaign story arcs typically span multiple adventures. The GM should award XP and grant other rewards at this time. Players are free to advance their characters between adventures.

## Running a Full Campaign

Campaigns are to adventures what the *Avatar* books are to individual episodes. A campaign is a long-term story arc in which the action that occurs within the story of each adventure is just a piece of the puzzle of the overall story. Campaigns give the players time to play, develop, and advance their characters. Running a highly detailed campaign is not necessary; a GM might opt to run largely unconnected adventures with the Player Characters as the only constant. However, developing a larger story arc gives the players the chance to attain a greater goal than what can be accomplished in a single adventure.

### Defining the Campaign

Campaigns in **The Second Age** are an opportunity to explore a new world, where every character and every nation teeters on the edge of uncertainty due to the actions of Avatar Korra. The Spirit Portals are left to remain permanently open after the Harmonic Convergence. Airbending has been reintroduced to the world. Spirits and mankind alike must once again find a way to live together in peace. How the Player Characters decide to live and react to this world is the driving factor of the story and their actions (or inaction) reflect mechanically in the game as they fulfill or neglect their Honor.

Characters may come from all walks of life. Some characters may have a shady past, or perhaps they are downright corrupt and dangerous. Other characters may simply want to acquire wealth through legitimate means, or explore the world in search of ancient relics and cultural artefacts. Still others may want to hone their abilities and become a bending master, perhaps even attempt to discover yet unknown techniques. Depending on the type of campaign the GM wants to run, the PCs could find themselves on the frontlines of a war between two peoples, or amid a skirmish at sea. Alternatively, the GM could send the PCs on a hunt to recover lost knowledge. Exploration of the self and of the world are key to successful campaigns in **The Second Age**.

### Outlining the Campaign

Campaigns are made of multiple adventures, usually three or more, that require multiple game sessions to complete. Some campaigns may last weeks, months, or even years in real time. When creating a new campaign, the GM should outline the major events, locations, and characters of the story arc. It isn't necessary to understand every connection to every story idea from the beginning. A loose, logical progression of major events will form a skeletal plot that can be detailed as play proceeds, especially when creating individual adventures. Much like adventures, campaigns usually have a beginning, middle, and end, though it may use multiple adventures within each act.

## Linear and Non-Linear Campaigns

Like adventures, campaigns may use a linear or non-linear progression of stories. Linear progressions allow one story to build directly on the events of the previous adventure. However, they tend to restrict Player Character freedom to take the story in unexpected directions. The GM must spend time and resources to keep the PCs on track and the players might feel railroaded if it disrupts their illusion of choice too much.

A non-linear campaign takes more planning, but allows for a lot more flexibility in play. In a non-linear campaign, the results of an adventure dictate which adventure comes next. When outlining the campaign, the GM can create a flowchart or tree of adventures where a positive, negative or other outcome links up with an adventure that is based on that result. Some adventures may be skipped by the Player Characters, depending on the exact layout of the flowchart. GMs that like to give the players a lot of leeway in the direction of the campaign may find that the non-linear approach allows the story arc to proceed easily, even if the circumstances or specifics change.

## Including a Major Villain

Like adventures, campaigns usually include at least one major villain opposing the Player Characters. Creating such a villain and including them in individual adventures was described earlier in this chapter.

The Game Master needs to keep a few factors in mind when creating and using a major villain for a campaign. Like Player Characters, major villains (or any important NPCs) gain XP and increase their skills and abilities over time. As the PCs grow in power, so too should the villain on a one-to-one basis to keep them strong enough to be a threat to the PCs. Even in sessions where the PCs didn't directly confront the villain, the GM should grant XP to the villain to take into account training and other adventures they were engaged in off-screen.

Of course, a major villain could merely serve as an 'invisible' threat, making the PCs' lives miserable, but rarely appearing in person. In this scenario, the villain makes their presence known through proxy agents, distinctive messages, or even communication directly with the PCs. This saves the villain for direct confrontation in later scenes. In this scenario, the villain may be intentionally built up with far more power than the PCs in early sessions, being roughly equal in abilities by the time the PCs meet up face-to-face.

## Including a Master

In **The Second Age**, many characters are emergent in their bending abilities, only just beginning to discover their connection to the natural world and the spirits. Many in this era are unaware of their true potential, because for modernity bending has become a mundane spectacle and utilitarian resource. Benders are forced to learn what they can on their own, or search for guidance in ancient, hard-to-find documents. However, a lucky (and sometimes wealthy) few enjoy the guidance of a master who teaches students how to control and shape the elements.

## Selecting Locations

The world of *Avatar* is filled with fantastic locations as well as exotic, and sometimes familiar, environments. GMs should select spectacular locations when creating their adventures and campaigns. For example, the harsh conditions of the Si Wong desert, the frozen tundra of the South Pole, or even the dense forests of the Foggy Swamp all offer drastically different environments with their own flavor and hazards. While some adventure types may be run at any of these locations, they will otherwise be enhanced by selecting one that complements the NPCs and envisioned plot. Even if a location itself isn't particularly dangerous or exotic, the inhabitants might be, providing even more ideas for the GM to use in creating encounters and adventures.

Selecting individual encounter locations is also important. They should be interesting in some fashion, whether through location, layout, environmental effects or hazards, or even the characters or creatures encountered. Avoid setting final battles or encounters in mundane locales and hallways. These should be epic locations that add greatly to the atmosphere and actual gameplay.

## Adventures & Encounters Inspired by Honor and Motivation

The flexible nature of the campaign format allows GMs to insert adventures or encounters prompted by sudden character actions, which are informed by their Motivation or Honor. When planning a campaign, the GM should outline several encounters and a couple of adventures appropriate to the PCs' Honor and Motivation incentives. Prepared encounters make these spontaneous actions easier for the GM to deal with on the fly.

If the GM prefers a style of campaign that relies much more on player decisions than on GM plotting, he should regularly mine the PCs' Honor and Motivation for encounter ideas. Entire adventures and campaigns may be constructed around these two mechanics and the situations they produce.

## Planning Rewards

Every adventure in the campaign should have built-in rewards. Rewards may be money, equipment, vessels, influence, or even new skills or talents. Receiving a favor, being introduced to an influential figure are both examples of intangible, but valuable, rewards. Having a debt forgiven or access to a safe area are other examples.

Story rewards are also a must for adventures. Completing an adventure should alter the characters' Honor, immediate situation, or both. Rewarded players for adhering to their characters' Motivations also keeps the party happy.

Rewards that occur at the end of a campaign should be impressive and grander in scale. They should significantly improve the party's situation, tie directly to the overall plot, and be impressive enough to satisfy or impress the players. If the PCs continue in a follow-up campaign, be careful when doling out the rewards and be ready for them to come into play in the next campaign.

## Dealing with Party Changes

Long-running campaigns increase the likelihood that players must leave before the campaign is finished. Fortunately, extended storylines provide multiple situations for a character to leave and a new character to be introduced. GMs should look for natural opportunities to do so, such as between adventures or when the players are in a port city or other location where they might meet a new addition to the crew or party.

Usually, a player leaves due to scheduling conflicts, as other life events influence playing time. However, if one or more players leave because they are not enjoying the game, the GM should get feedback from them and the remaining players and consider altering the game. If the remaining players are okay with the current direction and there is little the GM can do to keep the departing players, there may not be much to change.

## Keeping the Campaign on Task

Keeping the campaign moving forward can be challenging when the players take the story in unexpected directions.

Remember, most campaign outlines can withstand a lot of flexing and adjustment. Feel free to insert additional adventures, perhaps special adventures to deal with an unexpected twist, into the outline at any time. If the players want their characters to follow a path that is completely inappropriate for the campaign or create subplots along the way, it is usually time to run an individual adventure or series of encounters to play out the situation.

## Concluding the Campaign

The conclusion of a campaign should be the highlight of the entire story arc. Being *Avatar*, it should include an impressive skirmish or battle, along with a dose of drama for the characters. All major plot points should be resolved logically and satisfactorily for the players.

Many campaigns end early due to unforeseen circumstances or player or GM fatigue. If interest is waning, the GM should end the game in a satisfying way, rather than letting it fall apart. Concluding a long-running campaign should be a major celebratory achievement.

# X – THE AVATAR UNIVERSE

**Avatar: The Second Age** takes place in a world that is home to humans and chimerical animals, intersecting with a Spirit World.

Power is balanced among four great Nations: Water, Earth, Fire, and Air. An order made up of men and women lead each Nation. They call themselves Waterbenders, Earthbenders, Firebenders, and Airbenders. The most powerful Bender in the world is the Avatar, the spirit of the planet incarnate. He alone masters all four of the elements and maintains world order. Human civilization is divided into distinct regions: The Water Tribes, the Earth Kingdom, the Fire Nation, and the Air Nomads. Each has a unique

## The Spirit World

The Spirit World is a parallel plane of that coexists alongside the mortal world, and is home to the spirits, immortal supernatural entities which often embody different aspects of life and nature.

Prior to 171 AG and the opening of the spirit portals, it was extremely difficult—indeed quite rare—for any human, other than the Avatar, to enter the Spirit World; conversely, only a handful of spirits were capable of existing physically in the mortal world, and doing so required them to give up their immortality. The Spirit World and the physical world are closest together during the solstices, which made it possible for spirits to manifest in the mortal world and for humans to pass into the Spirit World more easily. There are also certain locations in the physical world which act as bridges to the Spirit World; these locations are often revered by the cultures living near them, such as the Spirit Oasis in the North Pole.

The Avatar acts as a spiritual bridge between both worlds and a fully-realized Avatar can travel between them freely. Individuals who cross over to the Spirit World cannot use their bending, unless they have entered physically through the spirit portals. Despite this, the Avatar can use energybending when in the Spirit World, even when they did not enter physically, as they are connected to all the spiritual energy when in that realm.

After Avatar Wan closed the spirit portals following the Harmonic Convergence of 9829 BG, the Spirit World and the mortal world became two separate worlds, only connected through a few mediums scattered across the planet. As the bridge between the two worlds, the Avatar crossed over several times in a spiritual form to converse with the spirits and ask them for guidance.

There are few known ways for a mortal to enter the Spirit World, though humans are sometimes carried into the realm by a spirit as the entity shifts between planes. Enlightened individuals can cross over to the Spirit World by meditation and others can enter physically through one of the two spirit portals situated in the north and south poles.

However, after the opening of the Southern spirit portal, unenlightened humans, such as Unalaq, could physically enter once again, and with them, they brought their inner

society, wherein people known as benders can manipulate and control the element of their nation using the physical motions of martial arts to channel their body's inner chi, or spiritual energies. Each location has diverse geographical layouts, civilizations, climates, and demography, and culture.

For clarity, events are dated in the *Avatar* universe in relation to whether they occur before Fire Lord Sozin's genocide of the Airbenders (BG) or after the genocide (AG).

darkness and anger that threatened to overtake the Spirit World. These negative feelings were amplified during the Harmonic Convergence of 171 AG, when Vaatu used the increased spiritual energy to break free from his prison inside the Tree of Time. After the Dark Spirit was defeated, Avatar Korra decided to leave the spirit portals open permanently, once again uniting the Spirit and the mortal world.

## Spirits

The Spirit World is home to many entities, several of which have existed long before the Avatar, or humanity for that matter, existed. Below are a few beings who have had a tremendous impact on the world leading up to the Harmonic Convergence of 171 AG.

### Raava

Raava is the spirit of peace and light and, after fusing with Wan, the Avatar Spirit. She is one of the oldest known spirits, having existed over ten thousand lifetimes before the appearance of the first humans. She and Vaatu, the spirit of darkness and chaos, spent much of their existence combating each other, at least since the Harmonic Convergence in 19,829 BG, with neither able to fully vanquish the other. Even if Raava were to destroy Vaatu and usher in a new era of peace, what little darkness existed in Raava would magnify until Vaatu was reborn and burst forth, beginning the cycle again. The reverse would happen to Vaatu if he were victorious over Raava.

During the Harmonic Convergence in 9,829 BG, Raava permanently merged her essence with Wan's, creating the Avatar. However, during the next convergence in 171 AG, Raava lost her connection to Wan and all the Avatars after him, but merged again with Korra, recreating the Avatar and starting the Avatar Cycle anew.

### Vaatu

Vaatu is the spirit of chaos and darkness, who briefly became the Dark Avatar Spirit during the Harmonic Convergence of 171 AG. He is one of the oldest known spirits, having existed over ten thousand lifetimes before the appearance of the first humans. He was the first spirit to cross over into the mortal world, breaking down the

barrier that separated it from the plane of spirits and creating the Northern and Southern spirit portals in the process, enabling other spirits to do the same. His essence swayed the spirits to the dark side, transforming them into dark spirits.

During the Harmonic Convergence in 9,829 BG, Vaatu was defeated by a merger of Wan with Raava, and subsequently locked inside the Tree of Time for ten thousand years. During the next Harmonic Convergence in 171 AG, Vaatu permanently merged his essence with Unalaq's, becoming the Dark Avatar Spirit. Their form, however, was purified through spiritbending by Avatar Korra during their battle. Thus, Vaatu receded into Raava and the Avatar, where he will continue to grow stronger and eventually break free.

## Tui & La

These ancient and powerful spirits keep balance in the Water Tribe. Known as Tui and La in the spirit world, they are two of the oldest spirits on Earth. Legend says that the Ocean and Moon spirits permanently crossed over from the spirit world into the mortal world near the beginning of time. They created the oasis in the North Pole and took the form of two koi fish. Over the ages, few have known the Ocean and Moon spirits' true identities. But when a young lieutenant named Zhao looted an underground Earth Kingdom library, he discovered that the Ocean and Moon were actually the two koi fish. He kept this knowledge a secret for years, knowing it would provide him a strategic advantage if he ever invaded the North Pole.

Legend says that the moon was the first waterbender -- it pushed and pulled the tides and from this, waterbenders learned to waterbend. Waterbenders are strongest at night, when there is a full moon.

## The Painted Lady

Known for her gentleness and healing abilities, the Painted Lady is a powerful and benevolent spirit who watched over the river town of Jang Hui, until a Fire Nation factory moved in and began polluting the river. It was this event that drove the Painted Lady away, leaving the villagers to fend for themselves. As is the case with many other spirits, only spiritually enlightened people can see the Painted Lady. Once Katara helped the villagers of Jang Hui to drive away the Fire Nation and clean the river, the Painted Lady revealed herself to Katara and thanked her.

## Ran & Shaw

Revered by the Sun Warriors, Ran and Shaw are two Firebending masters who are also ancient dragons. In order to learn Firebending from them, any potential student must present themselves to the dragons. Ran and Shaw examine you and read your heart and soul. If they deem you worthy, they will teach you, if they don't, they will destroy you on the spot. Many people have presented themselves to Ran and Shaw over the years, but the dragons have deemed worthy only a few people, including Aang, Zuko, and General Iroh.

## The Lion Turtle

This is the oldest, most ancient creature in the Avatar world. Lion Turtles existed since the world began, and pre-date the era of the Avatar. This Lion Turtle is the last of his kind. The

rest were hunted and killed thousands of years ago. The Lion Turtle possesses timeless wisdom and powerful, spiritual energy. Not all Avatars have met the Lion Turtle. In fact, Aang was the first in many ages.

Because he is so old, a large, overgrown forest has sprouted on the Lion Turtle's back. The Lion Turtle stays hidden from the world because, when submerged, he looks like an ordinary island

## The Avatar

The Avatar formed initially when Wan permanently fused with Raava during the Harmonic Convergence of 9829 BG; it is the human embodiment of light and peace through the connection with the Avatar Spirit. As the only physical being with the ability to bend all four elements, it is considered the Avatar's duty to master the four bending arts and use that power to keep balance among the four nations of the world, as well as between mankind and spirits.

When the Avatar dies, she is reincarnated through Raava into the next nation, dictated by the cyclic order: fire, air, water, and earth. Mirroring the order in which the first Avatar, Wan, learned the elements, this is also the traditional order in which any one incarnation is to master the elements, beginning with the bending art of the Avatar's birth nation. The reincarnation cycle can only be broken if the Avatar is killed while in the Avatar State, Raava is removed from the Avatar and destroyed, or the Avatar Spirit is compromised by a spiritual infection.

Upon the death of an Avatar, Bending masters from the successive nation conduct a search to find the child reincarnate. The successor is expected to show signs of continuity with the one who died, such as being born within a week of the death. These Benders carefully train the new Avatar to prepare him for his high position. First, he becomes proficient with his native element. Then, when the Avatar reaches maturity, he travels the world and studies with Masters from the other three Bending disciplines. Upon completion of his training, the Avatar possesses sole control of all four elements.

As part spirit, the Avatar possesses an innate connection to the Spirit World and is at their strongest in that realm, due to being surrounded by spiritual energy. The Avatar used that connection to the Spirit World to be the bridge between the two worlds to keep peace between them and ensure harmony. After the Harmonic Convergence in 171 AG, however, Avatar Korra left the spirit portals open and renounced her role as the bridge between the two worlds to let humans and spirits live together in harmony.

The Avatar is also capable of recalling memories from past lives. This ability, however, can be injured or even completely severed. Avatar Aang unintentionally weakened his connection to all his past lives who came before Avatar Roku when he broke off his relationship with the Fire Nation Avatar, though he managed to restore the connection. When Raava was ripped out of Avatar Korra by Vaatu and subsequently destroyed, Korra's link to her past lives via Raava was completely severed despite the light spirit's revival.

The Avatar also possesses the ability to bend energy itself, although few Avatars have learned this technique, and even fewer have used it. Avatar Aang learned it from the last living lion turtle and used it to remove Phoenix King Ozai's firebending, ending the Hundred Year War. He later used it to end Yakone's reign of terror in Republic City by stripping him of his waterbending. Korra was also taught this ability

## Earth

Earth, also known as the world of *Avatar*, the Mortal World, or the Physical World, is the world divide into the four nations and home to a multitude of species. The world is a common name for the sum of human civilization, specifically human experience, history, or the human condition in general. The World of Avatar plays home to benders and hundreds of chimerical creatures. Earth is surrounded by a vast void known as outer space.

## Locations

Prior to the Hundred Year War, the world was divided into four ethnographic independent nations: The Air Nomads, the Water Tribe, the Earth Kingdom, and the Fire Nation; however, following the Harmony Restoration Movement, the founding of the United Republic of Nations introduced a fifth nation. Each location has unique physical geography, landmarks, climates, and demography which conform to the quality or attributes of the nation's corresponding element.

The Air Nomads have four temples located in the north, south, east, and west of the Earth. There are two main Water Tribes, situated north and south of the Earth Kingdom, the most expansive and populated state in the world. The Fire Nation is an archipelago of volcanic islands west of the Earth continent. Each nation has a predominant season, and geography has a great influence on the customs and culture of each country.

## Air Nomads

The Air Nomads were a civilization composed of people who practiced the art of airbending. Although they were nomadic, many did inhabit four major air temples, each built on remote locations, only easily reachable with flying bison. The Air Nomads were a highly spiritual group of people. Being that their economy was based solely on agriculture, they were the smallest of the four nations, but all their members were benders. In his quest for world dominance, Fire Lord Sozin launched an attack on the Air Nomads in hopes of killing the reincarnated Avatar and ending the cycle. This resulted in almost complete extinction of the Air Nomads with the sole survivor being Avatar Aang. And unlike the other cultures, all Air Nomads are Airbenders.

To preserve Air Nomad culture, Avatar Aang founded the Air Acolytes, a group of nonbenders who volunteered to learn the ways of the Air Nomads. Airbending also began to slowly resurface through Aang's youngest son, Tenzin, and Tenzin's three eldest children. After the Harmonic Convergence of 171 AG, however, airbending resurfaced across the world in several nonbenders, and the Air Nation was formed to carry on the Air Nomad tradition.

after connecting with Aang when she lost her bending. Aang used this ability to restore her bending and she likewise did the same for Lin Beifong and many other victims of Amon's unique bloodbending technique. Upon mastering control of the Avatar State, after having learned to bend the four elements, an Avatar is referred to as "fully realized".

## Eastern Air Temple

The Eastern Air Temple was one of the two temples exclusively housing female airbenders. Like the other temples, its population was completely exterminated during the Air Nomad Genocide. Guru Pathik resided here for a considerable amount of time, as he waited years for Aang to come so he could teach the Avatar how to properly control the Avatar State.

## Northern Air Temple

The Northern Air Temple is a temple that hosted only male monks. It is in the upper reaches of the northern Earth Kingdom, built upon a snow-capped mountain. This temple was also a victim of the Air Nomad Genocide, along with all the other air temples. By 100 AG, it had become renowned for its arbitrary colonization by Earth Kingdom refugees, who were led by the mechanist. Up to that point, the area had undergone rapid industrialization.

## Western Air Temple

The Western Air Temple was a counterpart of the Eastern Air Temple, maintaining only female airbenders. It is situated in an island mountain range due north of the Fire Nation. Unlike the other air temples, this one consists of multiple small structures and portions versus merely a single large one. It, too, fell victim to the Air Nomad Genocide, which decimated all its population. The temple is also notable in that, contrary to the other three temples, it is situated underneath the edge of a cliff, as opposed to a mountaintop. The spires seem as though they were constructed upside-down, and because of that, the temple is generally difficult to locate for passers-by.

The temple features some interesting recreational spots, such as a giant Pai Sho table, an all-day echo chamber, and an air bison obstacle course and racetrack. Its design allows wind to flow into even the deepest chambers, which made the Air Nomads feel quite at home.

## Southern Air Temple

Atop breathtaking mountain rage located on an island in the South Sea, the Patola Mountain range is home to the Southern Air Temple.

The Southern Air Temple was another of the four sanctuaries owned by the Air Nomads. It is the one located closest to the Southern Water Tribe and exclusively housed male airbenders. This region is notable for being the childhood home of Avatar Aang, and it was also the place where Avatar Roku learned airbending.

Located inside the Air Temple, this great hall is filled with statues of all the previous Avatars. It is a spiritual place that the Avatar uses to connect with his or her previous lives.

The only way to open the sanctuary door is by using Airbending. And only the elder monks and the Avatar were allowed inside the sanctuary.

## Water Tribe

The Water Tribe is a collective term for people, some of whom practice the art of waterbending, who follow a government system in the form of a tribal chiefdom. Although members of the Water Tribe typically inhabit the polar regions, the North Pole and the South Pole, there is a small population of waterbenders who inhabit the Foggy Swamp in Earth Kingdom territory and a diaspora of Water Tribe members lives in urban centers like Republic City or Ba Sing Se.

### Northern Water Tribe

The Northern Water Tribe is the largest division of its nation and is located on an island situated near the North Pole. The capital city prospers in its isolation. No attack from the Fire Nation on the city during the Hundred Year War ever ended in a loss for the tribe, including the tumultuous Siege of the North. After the fall of Ba Sing Se, the Northern Water Tribe boasted the only major city in the world to not be under Fire Nation jurisdiction.

### Southern Water Tribe

The Southern Water Tribe is a minor division of the Water Tribe. Its people are scattered in tiny villages and settlements located on an island by the South Pole. Unlike its thriving sister tribe, the people of the Southern Water Tribe were teetering on the edge of extinction during the Hundred Year War due to Fire Nation raids.

However, following the Siege of the North, several volunteers traveled from the Northern Water Tribe to help rebuild their sister tribe under the auspices of bringing "civilization" and technological development. Their true purpose was to extract the wealth of oil beneath the southern tribe. Through their efforts, the South underwent a major expansion, and by 171 AG, it had a large harbor city as its capital, along with numerous other smaller cities and villages scattered around the South Pole.

After a brief civil war, the Southern Water Tribe declared itself independent from its northern counterpart.

### Foggy Swamp Tribe

Though an outlying expanse of the tribe, this vast and mysterious wetland occupies a considerable portion of the southwestern Earth Kingdom. It provides an ideal residence for the Foggy Swamp Tribe, who are descended from immigrants of the Southern Water Tribe. The Swamp has an extensive array of fauna and flora, the latter of which are just a series of roots connected to one central tree, the towering banyan grove.

## Earth Kingdom

The Earth Kingdom is a massive continent led by an earth monarch (who was recently assassinated by the Airbender and self-proclaimed anarchist, Zaheer) and is home to people who practice the art of earthbending. Being the largest of the four nations, it is ethnically diverse with a variance of customs and cultural traditions. The people of

the Earth Kingdom are strong and persistent. The geography of the Earth Kingdom varies tremendously, ranging from wooded forests to blazing deserts, mountainous terrain, and grassy plains.

### Full Moon Bay

Full Moon Bay is a secluded cove in East Lake, located just south of Ba Sing Se. It is the location of a hidden ferry station that refugees from all over the southern portion of the Earth Kingdom come to on their way to Ba Sing Se.

### Great Divide

This is the biggest canyon in the entire Avatar world. The Divide was either the result of millions of years of erosion or the actions of angry earth spirits, depending on whose history you believe. But there's no disputing the peril involved in crossing the Divide. There are many ways to die on the floor of the canyon, including by the jaws of a canyon crawler.

Be sure to stop at the nearest Canyon Guide Station. They're the last stop for visitors before descending into the Great Divide. And it's also the last place to ditch your food to avoid attracting canyon crawlers.

### Si Wong Desert

The Si Wong Desert is the largest desert in the world. It is almost impossible to successfully navigate. It is sparsely inhabited by sandbender tribes—earthbenders who have adapted to the harsh conditions of the arid environment.

### Ba Sing Se

Ba Sing Se is the monolithic capital of the Earth Kingdom, encompassing nearly the entire northeast corner of the country. It was the last great Earth Kingdom stronghold after the fall of Omashu. Ba Sing Se means "impenetrable city", an honorary reference to its two insurmountable walls, the gates of which have no hinges and can therefore not be opened in any way aside from the use of earthbending.

The city is by far the largest in the world, essentially being more of a small country than a mere city. As a testament to its grandeur, the Earth Kingdom's roadway network is centered on the city. During the Hundred Year War, Ba Sing Se was the safest place for refugees displaced by the Fire Nation. Thus, a large diaspora of benders from all over the world call the Earth Kingdom capital home.

Between the outer wall and the inner wall of the city is the agrarian zone a large undeveloped stretch of land, used primarily for farming and nature walks. Although it's also a valuable wildlife refuge, the agrarian zone's most important function is to be a massive land buffer between the outer wall and the inner wall, where all of the Ba Sing Se residents live.

### Serpent's Pass

The Serpent's Pass is a narrow strip of land between the East and West Lakes that links the southern and northern halves of the Earth Kingdom. It is one of the very few direct paths to the capital, Ba Sing Se. The pathway is named after the serpent which guards the point at which the East and West Lakes meet. Here, the Serpent's Pass dips below the lakes for a limited distance. These adversities make the

Serpent's Pass a typically avoided entryway into Ba Sing Se, and most refugees prefer to go by ferry instead.

### Omarshu

The second largest city in the Earth Kingdom, Omashu is a bustling metropolis whose gates are guarded by an army of Earthbenders. It is the capital of its province. Only Ba Sing Se, the titanic capital of the Earth Kingdom, is larger. It was one of the last great strongholds of the Earth Kingdom before its fall in the months before the end of the Hundred Year War. Previously ruled by King Bumi, Omashu was taken over by the Fire Nation and renamed New Ozai. During the Day of Black Sun, King Bumi single-handedly liberated Omashu, and all the powerless firebenders abandoned the city.

Inside the walled city, the unique Omashu delivery system is used to transport goods throughout the city. Earthbenders transport goods throughout Omashu using lifts and chutes.

Earthbenders built the city several centuries ago by carving it out of a mountain. The mountain on which it's built rises out of a deep chasm and the only way to get to the gates of Omashu is by walking a long, narrow path over the chasm.

### Zaofu

Zaofu is an autonomous city state, home of the Metal Clan, and regarded by some as the safest city in the world. The clan's matriarch, Suyin Beifong, constructed the settlement entirely out of metal in the Earth Kingdom.

### Fire Nation

The Fire Nation is home to people who practice the art of firebending and is an absolute monarchy led by the Fire Lord. Being composed of several major islands and located on the equator, the nation is an archipelago. Its economy is the largest and most powerful in the world with a strong industrial sector and advanced technological developments. The climate is normally humid and warm which allows for a diversity of flora and fauna to thrive.

The Fire Nation is the second-largest nation in terms of area, following the Earth Kingdom, while its economy is the most powerful in the world; its strong industrial sector and extensive technological developments not only enabled the Fire Nation to create an extremely powerful military, but also initiated the worldwide modernization and globalization.

*"I think I figured out why the nations have to be separate for harmony. Whenever two nations come together, the stronger one can't help but hurt the weaker one. They'll conquer or burn or, at the very least, make a joke of the weaker nation."*

*"You once told me that separation is an illusion. Guru Pathik taught you that. The four nations are really one and the same."*

*"But I don't want them to be the same, Katara! I love being an Air Nomad. I love our philosophy, our temples, our holidays, our food—everything that makes us different from the rest of the world! And now that I'm the last one left, it's up to me to preserve our way of life!"*

*"How, Aang? Are you gonna live by yourself, like some kind of hermit? Devote your whole life to collecting and preserving a bunch of relics?"*

*"I don't know... but I do know this: Air Nomad culture can't survive in a world where the nations invade each other, corrupt each other. I have to see the Harmony Restoration Movement through to the end."*

— Avatar Aang speaking with Katara

Before the foundation of the United Republic and the following global technological revolution, it was also the strongest and most advanced country in the world.

### Capital City

This city is one of the larger cities of the four nations. It has a distinct layout consisting of the Royal Plaza, a forum located directly past the harbor; an industrial district surrounded by numerous establishments and homes; and Royal Caldera City, a residential district situated within the crater of a dormant volcano hosting the Fire Nation Royal Palace and various homes of Fire Nation elite.

Owing to its extensive defenses, the Fire Nation Capital is regarded as one of the most heavily fortified cities in the world, alongside Ba Sing Se. This level of protection along with the prowess of the Fire Nation Navy prevented capital from becoming a major battleground during the Hundred Year War. Despite this, it came under attack on at least one occasion, during the failed Invasion of the Fire Nation on the Day of Black Sun.

### Ember Island

Ember Island is a small resort located in the outer islands of the Fire Nation. Set among palm trees and luscious vegetation, it is home to many luxurious resorts and vacation homes for the wealthy and powerful. The private beaches are surrounded by mountains and dunes which create a private atmosphere for visitors. The island is less known as being the home of Ta Min in the years following Avatar Roku's death, as well as Lord Zuko's home after he abdicated his throne in 167 AG.

Ember Island houses an open-air arcade, which features many games and is popular with younger crowds. The beaches are among the most popular in the country and host many popular kuai ball games. One of the most well-known small theaters in the Fire Nation, the Ember Island Theater is a popular destination for anyone visiting the island.

### Shu Jing

Shu Jing is a town located on one of the eastern islands of the Fire Nation. Situated on a cliff that houses a system of waterfalls, it is one of the many small, peaceful settlements tucked away throughout the Fire Nation islands. The village of Shu Jing is famous for its most well-known resident, the renowned sword master, Piandao, who lived above the

village in a large castle. A military deserter, he is believed to have once fought a battle against one hundred Fire Nation soldiers and won, defeating them all.

Shu Jing and the region that surrounds it is a renowned haven of pristine natural beauty and wildlife. The town is located at the heart of a vast expanse of grassy hills, most of which are rocky and steep in terrain. Due to the rough surface of the land, trees are only sporadically found in the area. Shu Jing itself is situated at the edge of a canyon, through which flows a small river. Though narrow, multiple waterfalls and cataracts dot the canyon, where the rock is black in coloration.

### Boiling Rock

The Boiling Rock is a massive Fire Nation prison. Its name is derived from the fact that the prison is on an island in the middle of a boiling lake on a volcanic island. The Boiling Rock is where the most dangerous prisoners in the Fire Nation are held, domestic and foreign alike.

### United Republic of Nations

After the Hundred Year War was over, the Fire Nation colonies in the Earth Kingdom were granted independence as a fifth nation. Avatar Aang envisioned it as a place where people from all cultures, benders and nonbenders, could live together in peace. As such, its culture is an amalgamation of the other four nations' cultural identities. It is run from its capital, Republic City, by a president. Prior to 171 AG, the nation was led by five members of an assembly, called the United Republic Council, comprised of a single representative from each nation, except for the Water Tribe which had a separate representative for its northern and southern divisions.

### Yu Dao

The first and oldest of all Fire Nation colonies. Many of the Fire Nation families there emigrated from the mainland over 100 years before Avatar Aang ended the Hundred Year War, when Yu Dao was only a tiny village at the bottom of a valley. Together with Earth Kingdom settlers already living there, they built the magnificent city of Yu Dao, famed for its metalworking produced using firebending and earthbending expertise. Yu Dao is one of the richest cities in the world.

Immediately after the conclusion of the Hundred Year War, Fire Nation citizens comprised the upper classes of Yu Dao while the Earth Kingdom subjects filled the ranks of the merchant and lower classes. Still, everyone was better off than they were. Despite these distinct classes, Fire and Earth citizens commingled and cohabitated.

After the War, Yu Dao became the boiling point of tension and inception of the United Republic of Nations. A year after

the creation of the Harmony Restoration Movement, as Fire Lord Zuko attempted to evict Fire Nation citizens, he encountered stiff resistance from Fire and Earth citizens alike who felt their lives would be uprooted after generations of living in Yu Dao. Together with Avatar Aang and Earth King Kuei, the Fire Lord met to discuss what could become of Yu Dao whose people seemed to identify with neither and both the Fire Nation or Earth Kingdom.

### Senlin Village

Senlin Village is a small farming settlement located within a dense forest in the southern United Republic of Nations. The surrounding woodland is protected by a typically peaceful, though occasionally enraged, spirit known as Hei Bai.

The Black and White Spirit, Hei Bai, had guarded the village's forest for thousands of years and remained there. Hei Bai, furious that his home had been burned down by the invading Fire Nation military, transformed into a frightening and destructive creature.

With the help of Avatar Aang and his friends, the village managed to placate the ravaged spirits by offering Hei Bai a single acorn, a symbol of hope for the return of the forests.

### Taku Ruins

Located along the western shores of the Earth Kingdom, the once great city of Taku was an important trading post. The town was used to move goods brought from ships to various locations in the Earth Kingdom. The Fire Nation recognized the city's strategic location and attacked it very early on in the war. It was one of the first Earth Kingdom cities destroyed. Taku now lies abandoned on the shores of the United Republic of Nations, formerly the northwestern Earth Kingdom.

### Makapu Village

Makapu Village is a small farming village located on the slopes of Mt. Makapu in the northeastern United Republic of Nations.

The village was originally habituated because its fertile volcanic soil was conducive to fruitful agriculture. Because of its hidden location in the mountains, Makapu Village was untouched by the Fire Nation for the duration of the Hundred Year War.

Mt. Makapu is a tall active volcano which is located near the village. The volcanic activity in the region produces rich soil used by the villagers for farming, yet the village lives under the constant threat of volcanic eruption and certain destruction.

## History

The Avatar World has an extensive history dating back more than twenty thousand years. This section lists historical events in a timeline. The history of this world can be roughly divided into two parts, the time before the Avatar and the time of the Avatar.

Prior to the Avatar's creation, lion turtles served as the protectors of mankind, allowing the humans to erect cities atop their shells. Whenever the inhabitants of their cities would venture into the Spirit Wilds, the creatures would bestow the people with the ability to bend the element the

turtle was affiliated with; the power was to be returned upon their reentry to the city. However, after the creation of the Avatar, the lion turtles denounced their roles as protectors of mankind, and the people were left to make their own homes scattered across the world, which eventually led to the division of the world into the four nations.

## The Beginning (before 19,829 BG)

Tui and La manifest in the physical world, assuming mortal forms as koi fish.

The Mother of Faces gives birth to Koh, the Face Stealer; however, they soon become separated.

Vaatu breaks through the barriers that separate humans and spirits, allowing both to travel between the spirit and mortal worlds.

## Era of Raava (19,829 BG — 9,829 BG)

### c.19,829 BG — Era of Raava

Raava, the spirit of light and peace, duels with her counterpart, Vaatu, the spirit of darkness and chaos. The first known Harmonic Convergence occurs.

### Unknown date before 9,850 BG

Humans begin to build their cities on the shells of lion turtles to protect themselves from the dangers of the Spirit Wilds. Whenever the people have to venture into the wilds to collect food, the lion turtles bestowed upon the hunters the ability to control one of the elements. Eventually, most the cities lost contact and knowledge of each other's existence, and developed unique cultures.

### 9,850 BG — Year of the Dragon

Wan is born.

### 9,848 BG — Year of the Horse

Jaya is born.

### 9,832 BG — Year of the Dog

Wan steals the element of fire from a lion turtle to incite rebellion and steal food from the Chou family. For his crimes, Wan is banished into the Spirit Wilds where he befriended the spirits and learned the Dancing Dragon firebending form.

### 9,830 BG — Year of the Rat

Wan severs the link connecting Raava and Vaatu, in the process releasing chaos into the world. Wan and Raava begin their journey together to master the other elements.

### 9,829 BG — Year of the Ox

A large group of firebending settlers, led by Jaya, are killed by dark spirits during a battle in the Spirit Wilds.

The second known Harmonic Convergence occurs. Wan and Raava become permanently bonded, making Wan the first Avatar.

Wan defeats and locks away Vaatu in an elemental barrier in the hollow of the Tree of Time. Wan orders the spirits to return to their world and separates the two realms by

sealing the spirit portals located at the North and South Poles.

In the advent of the Avatar, the lion turtles collectively decided that their task as protectors of mankind was done and that they would no longer grant any more bending powers.

## First Age of the Avatar

### (c. 9,829 BG — 171 AG)

#### Pre-Hundred Year War (9,829 BG — 1 BG)

##### Unknown date before 3,829 BG

As humanity left the cities established on the lion turtles, they begin to come in to contact with each other. The different peoples begin to wage war against each other, forcing Wan to intervene to maintain peace. His efforts, however, are of little success. The violent conflicts continue until his death and beyond. The next Avatar is born into the cycle after Wan's death.

##### c. 3,829 BG

The airbending Guru Laghima achieves weightlessness and lives his final forty years without touching the ground.

##### 830 BG

A past Avatar defeats Hundun and mortally wounds his brother, forcing the conjoined twin kings to retreat to the Spirit World.

##### Unknown date before 345 BG

Wan Shi Tong brings his library from the Spirit World into the physical world.

Humanity splits into the four nations, each divided by the respective bending arts. The Air Nomads learn the art of airbending from the flying bison, the Earth Kingdom learn the art of earthbending from the badgermoles, the Sun Warriors learn the art of firebending from the dragons, and the Water Tribes learn the art of waterbending by observing the pull of the moon on the ocean tides.

A group of waterbenders from the Northern Water Tribe construct a large city out of ice to unite the various tribes inhabiting the North Pole region.

Following a civil unrest, the Water Tribe —which was originally centered around the North Pole— splits into two groups: one stayed at the North Pole, while the other group went out to settle the South Pole. Relations with their sister tribe were later healed, and the two tribes would gather together at annual New Moon celebrations.

A large group of waterbenders from the Southern Water Tribe, who are wandering through the Earth Kingdom, discover the Foggy Swamp and, comfortable with the large amount of water there, decide to stay, forming the Foggy Swamp Tribe. The Southern Water Tribe never learns of this offshoot and the Foggy Swamp Tribe itself later forgets its own origins.

The Sun Warriors gradually fade into obscurity as their civilization declines, leaving many ruins across their island

archipelago. The Sun Warriors are believed to have gone extinct, though in reality a handful hiding in the ruins would continue their culture for centuries. The art of firebending, however, was passed on to the other inhabitants of the islands. These would gradually coalesce into the "Fire Nation". Originally the Fire Nation was a spiritual people ruled by Fire Sages, much as the Air Nomads were led by their monks. Over time, however, one sage rose to prominence above the others, ruling the Fire Nation as a sovereign, and the office became hereditary, beginning the line of Fire Lords.

The vast Earth Kingdom is gradually united under the political authority of the city-state of Ba Sing Se. The King of Ba Sing Se becomes Earth King, overlord of all the smaller kingdoms within the Earth Kingdom, some of which retain their own hereditary lordship.

Avatar Yangchen of the Air Nomads is born in the Western Air Temple, after the death of her predecessor. Her reign as Avatar is a peaceful one, due to her fierce dedication to keeping balance and serving the world. She dies around 345 BG, and Avatar Kuruk is born in the Northern Water Tribe.

Avatar Kuruk tries to kill Koh, the Face Stealer, as revenge for stealing the face of his fiancée Ummi. This event is confusing to place chronologically, as if Koh's description of the event is taken literally, it would have happened c. 800-700 BG, over three hundred years before Kuruk's death.

### 312 BG — Year of the Dragon

Avatar Kuruk dies; Avatar Kyoshi of the Earth Kingdom is born.

### 270 BG — Year of the Dog

Avatar Kyoshi kills the warlord Chin and founds Kyoshi Island; the War of Chin the Conqueror ends with the victory of the Earth Kingdom government. The 46th Earth King restores his reign over the whole Earth Kingdom, though civil unrest begins to spread on the continent. The day of Chin's death is remembered as Avatar Day in Chin Village and Kyoshi Day on Kyoshi Island.

Sometime after this event, a peasant uprising in Ba Sing Se spurs Kyoshi to create the Dai Li. In the process, the Earth Kingdom is turned into a constitutional monarchy.

### 82 BG — Year of the Horse

Avatar Kyoshi dies at age 230; Avatar Roku of the Fire Nation is born. Fire Lord Sozin is born the same day as Roku.

### 66 BG — Year of the Dog

Avatar Roku is confirmed as Avatar at his sixteenth birthday, and leaves the Fire Nation to master the elements.

### 58 BG — Year of the Horse

Fire Lord Sozin ascends the throne, following the death of his father.

### 55 BG — Year of the Rooster

Avatar Roku destroys the Fire Temple on the winter solstice while stuck in the Avatar State during his training.

### 54 BG — Year of the Dog

Avatar Roku returns to the Fire Nation after twelve years of travel and marries Ta Min, a noblewoman from the Capital.

### 50 BG — Year of the Tiger

Guru Pathik is born.

### 37 BG — Year of the Rabbit

Avatar Roku discovers the first Fire Nation colonies in the Earth Kingdom and confronts Fire Lord Sozin. Roku and Sozin engage in battle, resulting in Roku destroying part of the Fire Nation Royal Palace.

### 12 BG — Year of the Dragon

Avatar Roku is killed while fighting a volcanic eruption at age seventy; Avatar Aang of the Air Nomads is born.

Bumi of Omashu is born.

### 2 BG

Aang receives his tattoos after inventing the air scooter technique, making him the youngest airbending master in recorded history.

### 1 BG

Aang and his eccentric childhood friend Bumi would slide down the Omashu delivery system for fun. Aang played with his friend Kuzon in the Fire Nation.

## The Hundred Year War (0 — 100 AG)

### 0 AG — Year of the Dragon

Avatar Aang is confirmed as Avatar at the age of twelve, four years earlier than normal, because the monks were fearful of a possible war. The monks decided to send Aang to the Eastern Air Temple to continue his training. Distraught and confused by his destiny, he flees from the Southern Air Temple with his flying bison, Appa. Upon getting caught in a storm and being pulled underwater, Aang enters the Avatar State and encases himself in ice near the South Pole.

Fire Lord Sozin begins what would be the Hundred Year War by attacking the other nations. He uses the power of a comet, later renamed Sozin's Comet in his honor, to launch a genocidal attack on the Air Nomads to kill the Avatar. All the Air Nomads are killed except for Aang.

The Fire Nation launches a massive coordinated invasion of the Earth Kingdom, slowly but surely advancing across the continent over the course of the next hundred years. The city of Taku is destroyed during the process.

Azulon is born.

### 15 AG — Year of the Goat

In an attempted invasion of the North, the Fire Navy and the Northern Water Tribe engage in battle, ending in Northern Water Tribe victory and the capture of Fire Navy troops and uniforms.

### 20 AG — Year of the Rat

Fire Lord Sozin dies at age 102; Fire Lord Azulon ascends the throne.

## 39 AG — Year of the Goat

Jeong Jeong of the Fire Nation is born.

## 40 AG — Year of the Monkey

The Fire Nation begins raids on the Southern Water Tribe, destroying its city and systematically capturing its waterbending population.

Hama is taken prisoner by the Fire Nation.

## 55 AG — Year of the Pig

Prince Ozai is born to Fire Lord Azulon and his wife, Ilah.

## 64 AG — Year of the Monkey

Ursa is born to Jinzuk and Rina.

## 75 AG — Year of the Goat

Kuei is born to the 51st Earth King, becoming heir to the throne of the Earth Kingdom.

## 79 AG — Year of the Pig

The 51st Earth King dies. Kuei becomes the 52nd Earth King. Because of the new Earth King's youth, Long Feng is appointed Regent of Ba Sing Se, and becomes the Earth King's most trusted advisor. Taking advantage of his position, Long Feng suppresses knowledge of the war from the young prince and takes complete control of the city.

## 82 AG — Year of the Tiger

Hahn of the Northern Water Tribe is born.

## 83 AG — Year of the Rabbit

Jet of the Earth Kingdom is born.

Prince Zuko is born to Prince Ozai and Princess Ursa.

Yin is born.

## 84 AG — Year of the Dragon

Princess Yue is born to Chief Arnook of the Northern Water Tribe and his wife. A sickly infant, Yue is healed by the Moon Spirit, Tui, by having some of its life spirit infused within her.

Sokka is born to Chief Hakoda and Kya of the Southern Water Tribe.

Suki is born on Kyoshi Island.

## 85 AG — Year of the Snake

Mai of the Fire Nation is born to Ukano and Michi.

Princess Azula is born to Prince Ozai and Princess Ursa.

Katara is born to Chief Hakoda and Kya of the Southern Water Tribe.

Ty Lee and her six identical sisters are born into a noble Fire Nation family.

Ho Tun is born.

## 87 AG — Year of the Goat

Toph Beifong is born to Lao Beifong and Poppy Beifong of Gaoling.

## 92 AG — Year of the Rat

Penga is born.

## 94 AG — Year of the Tiger

Iroh begins his legendary Siege of Ba Sing Se.

The Southern Raiders attack the Southern Water Tribe in an attempt to kill the last Southern waterbender. Chief Hakoda's wife Kya sacrifices herself to save the eight-year-old Katara, the true last waterbender of the Southern Water Tribe.

## 95 AG — Year of the Rabbit

Iroh breaks through the Outer Wall of Ba Sing Se.

Iroh's son Lu Ten is killed in the siege of Ba Sing Se, causing Iroh to end the operation after six hundred days.

Princess Ursa conspires with Prince Ozai to kill Fire Lord Azulon to save Zuko and make Ozai Fire Lord. With Azulon's passing at age ninety-five, Ozai succeeds him as Fire Lord and Ursa is banished from the Fire Nation Capital.

Prince Zuko becomes Heir to the throne of the Fire Nation.

## 97 AG — Year of the Snake

Prince Zuko is banished to capture the Avatar after an Agni Kai with his father, Fire Lord Ozai. He is accompanied by his uncle, Iroh.

## 99 AG — Year of the Goat

Avatar Aang is awakened from one hundred years of suspended animation by Katara and Sokka and begins his waterbending training with Katara.

Prince Zuko locates the Avatar and begins to hunt him down after his first attempt to apprehend him fails and causes much damage to the village of the Southern Water Tribe.

There is a massive jail break at a Prison rig for earthbenders, and all inmates escape.

Avatar Roku informs Aang on the winter solstice that Sozin's Comet will arrive by summer's end, telling him that Ozai must be defeated by the time of its arrival.

The Fire Sages are accused of treason and imprisoned by Admiral Zhao.

The village of Gaipan is destroyed and the villagers evacuate.

Avatar Aang begins his firebending training with Jeong Jeong, however, his training ends prematurely when Admiral Zhao attacks Jeong Jeong's camp.

## 100 AG — Year of the Monkey

The Fire Nation is repelled at the battle for the Northern Air Temple, but they acquire an experimental war balloon in the aftermath.

The Fire Nation invades the Northern Water Tribe but is repelled by Aang after he temporarily fused with the Ocean Spirit, La, who was enraged with Admiral Zhao for killing the Moon Spirit, Tui.

La imprisons Admiral Zhao in the Fog of Lost Souls in retaliation for Tui's death.

Princess Yue sacrifices her life to become the Moon Spirit. This is made possible by the small bit of spirit that Tui infused within her to bring her to life as a baby.

Omashu falls to the Fire Nation.

Avatar Aang begins his earthbending training with Toph.

An attempt to break through Ba Sing Se's Outer Wall, using a giant drill and led by Princess Azula, fails.

Ba Sing Se falls to the Fire Nation through an internal coup d'état led by Princess Azula and the Dai Li.

Avatar Aang is slain by Azula, and subsequently brought back to life by Katara with spirit water.

High-security prisoner General Iroh is imprisoned by Princess Azula and the Dai Li.

Dai Li operative Joo Dee is appointed Supreme Bureaucratic Administrator of Ba Sing Se by Princess Azula.

The Fire Nation establishes administrative control of the Serpent's Pass by establishing a fortified bridge.

First day of the eighth month: An attack on the Fire Nation Capital led by Avatar Aang during a solar eclipse in an attempt to defeat the Fire Lord fails, leaving many of the Fire Lord's enemies imprisoned.

During the eclipse, King Bumi liberates Omashu from the Fire Nation.

Prince Zuko betrays the Fire Nation and joins the Avatar's quest to oust Fire Lord Ozai.

Avatar Aang begins his firebending training with Prince Zuko.

General Iroh breaks free from the Fire Nation Capital City Prison.

Sometime after the first day of the eighth month: Sozin's Comet returns, enhancing the firebenders' powers one hundred-fold.

Fire Lord Ozai crowns himself Phoenix King and appoints Azula as Fire Lord.

The Order of the White Lotus, led by General Iroh, frees Ba Sing Se from Fire Nation rule in the liberation of Ba Sing Se, effectively liberating the entire Earth Kingdom.

Aang meets an ancient lion turtle, the world's oldest living being, and learns the lost art of energybending.

Prince Zuko and Katara defeat Azula during her coronation as Fire Lord in the Comet-Enhanced Agni Kai. This causes Azula to lose her remaining sanity.

Utilizing Sozin's Comet, Ozai launches a major attack on the Earth Kingdom with his armada of Fire Nation airships to decisively end the war with a sheer display of force and destruction.

An attack launched by Toph, Sokka, and Suki succeeds in destroying the armada while Aang battles Ozai.

Avatar Aang defeats Ozai using the Avatar State and uses energybending to strip him of his firebending.

Phoenix King Ozai is imprisoned for various war crimes.

Prince Zuko ascends to the throne as Fire Lord, vowing to the Nations that he will dedicate his rule to rebuilding the world with the help of the Avatar.

## Post-Hundred Year War (100 AG — 171 AG)

### 100 AG — Year of the Monkey

The Harmony Restoration Movement is launched to remove the Fire Nation colonies from the Earth Kingdom.

### 101 AG — Year of the Rooster

Toph founds the Beifong Metalbending Academy.

In response to the Harmony Restoration Movement, Kori Morishita creates the Yu Dao Resistance and attempts to assassinate Fire Lord Zuko.

A crisis at Yu Dao causes Fire Lord Zuko to remove his support from the Harmony Restoration Movement, threatening to plunge the world into war once again.

Avatar Aang averts the war, with the notion that the nations can live together in peace. He forms the Air Acolytes from the Official Avatar Aang Fan Club.

### 102 AG — Year of the Dog

Zuko, with the help of Team Avatar and his sister, Azula, embark on a search for Ursa, which leads them to her new life in Hira'a.

Yu Dao and other Fire Nation colonies create a joint government of Fire Nation and Earth Kingdom representatives, beginning the progression toward the formation of the United Republic of Nations.

### Between 102 — 119 AG

Aang and Katara marry and have two children: Bumi, a nonbender, and Kya, a waterbender.

Aang and Zuko establish the United Republic of Nations, a fifth nation with Republic City as its capital.

The Fire Nation gifts a large statue of Aang to Republic City as a symbol of peace and goodwill.

Toph travels the world to teach metalbending.

### 119 AG — Year of the Rabbit

Tenzin, the youngest son of Aang and Katara and the only airbender among their children, is born.

Lightning Bolt Zolt is born.

### 120 AG — Year of the Dragon

Lin Beifong is born.

Hiroshi Sato is born.

Around the same time, the cabbage merchant founds Cabbage Corp.

### 126 AG — Year of the Dog

Suyin Beifong is born.

### 128 AG — Year of the Rat

Yakone is placed on trial for his crimes against Republic City. After attempting an escape, he loses his bending to Avatar Aang.

### 130 AG — Year of the Tiger

Noatak, eldest son of Yakone and later known as the revolutionary Amon, is born.

### 133 AG — Year of the Snake

Tarrlok, youngest son of Yakone, is born.

### 134 AG — Year of the Horse

Iroh, grandson of Zuko, is born.

### 135 AG — Year of the Goat

Pema is born.

### 138 AG — Year of the Dog

Hiroshi Sato founds Future Industries.

### 142 AG — Year of the Tiger

Toph resigns as Chief of Police.

### 144 AG — Year of the Dragon

Noatak at 14, runs away after defending Tarrlok from Yakone and bloodbending them both.

### 151 AG — Year of the Pig

Tonraq, heir apparent for the Northern Water Tribe chiefdom, leads a battalion against an invasion of their home by barbarians. He destroys a spirit forest in the process, resulting in his banishment by the tribal chief, his father.

Unalaq takes Tonraq's position as heir apparent.

Tonraq settles in the South Pole.

### 152 AG — Year of the Rat

Mako and Asami Sato are born.

### 153 AG — Year of the Ox

Avatar Aang dies; Avatar Korra of the Southern Water Tribe is born to Tonraq and Senna.

### 154 AG — Year of the Tiger

Bolin is born.

### 155 AG — Year of the Rabbit

Desna and Eska are born.

### 157 AG — Year of the Snake

The Order of the White Lotus visits Korra's family at the South Pole and confirm Korra's claim to be the Avatar.

### 158 AG — Year of the Horse

Yasuko, Hiroshi Sato's wife, is murdered during a robbery of the Sato estate by the Agni Kai Triad.

Zaheer, Ming-Hua, Ghazan, and P'Li attempt to kidnap Korra, but are apprehended by Chief Sokka, Tenzin, Tonraq, and Fire Lord Zuko. The criminals are imprisoned in different, specialized prisons across the world.

### 160 AG — Year of the Monkey

Mako and Bolin's parents are killed by a rogue firebender.

Jinora, the eldest child of Tenzin and Pema, is born.

### 163 AG — Year of the Pig

Ikki, the youngest daughter of Tenzin and Pema, is born.

### 165 AG — Year of the Ox

Meelo, the first son of Tenzin and Pema, is born.

### 167 AG — Year of the Rabbit

Fire Lord Zuko passes the title of Fire Lord to his daughter, Izumi, and becomes an ambassador for peace.

Mako and Bolin leave the Triple Threat Triad and decide to live with Toza in the Pro-bending Arena.

### 170 AG — Year of the Horse

After passing her final firebending test, Korra goes to Republic City in order to begin her airbending training with Tenzin.

The Anti-Bending Revolution publicly begins with the destruction of the Pro-bending Arena during an Equalist attack.

Amon removes Tarrlok's bending.

The Equalists launch an attack on Republic City. During their attack, the insurgents occupy the capital as well as Air Temple Island, and overthrow the United Republic Council. Amon removes the bending of several prisoners made during the battle, including Lin Beifong's.

Rohan, Tenzin and Pema's second son, is born during the battle.

The United Forces' First Division is destroyed by the Equalists' biplane armada upon attempting to take Republic City back.

Avatar Korra's bending is taken away by Amon during the Equalist victory rally, though she manages to unlock her airbending and expose Amon as a waterbender from the Northern Water Tribe, dealing a strong blow to the support of the Anti-Bending Revolution. Amon flees Republic City with his brother Tarrlok, who kills himself and Amon while crossing the Mo Ce Sea.

Avatar Aang's spirit restores Avatar Korra's bending with energybending and passes on that knowledge to her. Korra consequently restores Lin Beifong's bending, as well as the bending of every other innocent person that lost it.

### 171 AG — Year of the Sheep

Asami Sato assumes control of Future Industries as CEO.

Bumi retires from the United Forces and moves to Air Temple Island with Tenzin and his family.

The United Republic Council is dissolved in favor of a democratically elected president, the nonbender Raiko.

Korra breaks ties with Tenzin and begins her spiritual training with Unalaq.

Korra journeys to the heart of the South Pole and re-opens a dormant spirit portal on the winter solstice.

Korra finds out the truth about how Unalaq framed his brother to become Chief of the Water Tribes.

The Water Tribe Civil War starts.

Korra is swallowed by a dark spirit, which causes her to temporarily lose her memory. She later reconnects with the first Avatar, Wan, and regains most of her memories.

Jinora leads Korra into the Spirit World.

Korra reopens the Northern spirit portal after Jinora's life is threatened by Unalaq.

The third known Harmonic Convergence occurs.

Unalaq frees Vaatu and becomes the first Dark Avatar after fusing with the spirit of darkness. He purges Raava out of Korra and destroys the light spirit.

Unalaq perishes after Vaatu's spirit is cleansed by Korra using Unalaq's own spiritual cleansing technique.

Korra starts the Avatar Cycle anew, though she no longer has a connection to the past Avatars.

## Second Age of the Avatar (171 AG — Present)

### 171 AG — Year of the Sheep

Korra leaves the spirit portals open and denounces the Avatar's role as the bridge between the two worlds, assuming a more general peacekeeper role.

The Water Tribe Civil War ends. The Southern Water Tribe becomes independent with Tonraq as its new chief.

Desna and Eska become the new co-chiefs of the Northern Water Tribe.

After a millennium of exile in the Spirit World, Hundun reenters the mortal world to take revenge on the Avatar and throw the world into chaos. Korra defeats and kills Hundun, however, restoring balance in the Spirit World.

Many nonbenders gain airbending abilities across the four nations, including Bumi, Kai, and Zaheer.

Korra is banished from Republic City by President Raiko.

The Earth Queen Hou-Ting orders the Dai Li to kidnap airbenders throughout Ba Sing Se.

Zaheer escapes his prison and subsequently frees his teammates Ghazan, Ming-Hua, and P'Li.

Korra becomes the first metalbending Avatar.

Zaofu is attacked by the Red Lotus in search of Korra.

Earth Queen Hou-Ting is assassinated by Zaheer and the Inner Wall of the city is brought down by Ghazan, plunging the Earth Kingdom in chaos.

The Red Lotus attacks the Northern Air Temple and threatens to destroy the revived Air Nation if Avatar Korra does not surrender herself.

P'Li is killed by Suyin.

Bolin becomes the second known non-Avatar who can lavabend.

Ghazan destroys the Northern Air Temple.

Zaheer becomes the second person in history to be able to fly.

Ming-Hua is killed by Mako.

Ghazan commits suicide to bury Mako and Bolin.

Zaheer is imprisoned once again.

Jinora receives her airbending tattoos and is anointed as a master.

Korra is officially welcomed back to Republic City.

The airbenders return to their nomadic roots, promoting peace, balance, and harmony around the world while Korra recuperates.

# XI – ORGANIZATIONS & SOCIETY

Society is well-developed in the *Avatar* universe. Each nation possesses a distinct social structure, ranging from the ecclesiocracy of the Air Nomads to the absolutism of the Fire Nation.

## Air Nomads

Air Nomads is a collective term for a nation of people who practice the discipline of airbending. One of the four major nations, the Air Nomads were wanderers but have four air temples, one at each corner of the globe, hidden away atop mountain ranges in the northern Earth Kingdom and on three remote islands. The theocratic Air Nomads were home to a monastic order of men and women who practiced airbending. Unlike the other nations, the people of the Air Nomads were, without any seen exception, all benders due to the high level of spirituality of their people.

The Air Nomads made up the smallest of the four nations in the world. They had a small economy, based entirely on limited agriculture. The population of the Air Nomads was small compared to even the Water Tribe and was far smaller than either of the world's two major powers, the Fire Nation and the Earth Kingdom.

In 0 AG, the Air Nomads were the victims of genocide at the hands of the Fire Nation. Ironically, the sole known survivor of the massacre was the very person the Fire Nation sought to kill in its quest for supremacy: the twelve-year-old airbender and Avatar, Aang, who had run away from the Southern Air Temple shortly before the Hundred Year War began and became trapped in suspended animation in a globe of ice along with his lifetime friend, Appa. One hundred years later, he was awakened and released by Katara and Sokka, who helped him succeed in his quest to restore balance and peace to the warring nations.

A year after the war, Avatar Aang discovered a group of Earth Kingdom citizens who had built a fan club in his honor; he eventually transformed them into the Air Acolytes, a community of nuns and monks dedicated to upholding Air Nomad culture. Years later, Aang's marriage to Katara blessed him with an airbending son, Tenzin, who was extensively taught by Aang in airbending and Air Nomad culture. The population of the Air Acolytes grew, prompting Aang to spearhead the restoration of the air temples to serve as their new homes. Aang built a fifth air temple in the newly established fifth nation, the United Republic of Nations, called Air Temple Island. Tenzin who became the Air Nation's representative in the United Republic Council, came to reside on the island with his wife, Pema, and their four children, three of whom are known airbenders.

In 171 AG, the energy shift caused by Harmonic Convergence bestowed countless non-benders with airbending abilities, prompting Tenzin and Avatar Korra to

Social classes are usually based upon titles, wealth, and power. Although people are mostly born into their social rank, there are some exceptions in which people can gain a higher position through service, as seen with Long Feng.

recruit volunteers to be trained in the ways of the Air Nomads. This was proven to be a daunting task, as most of their new prospects rejected the idea of leaving their loved ones and worldly possessions behind. However, they discovered a group of airbenders captured by Earth Queen Hou-Ting, who was conscripting airbenders into an army. The new airbenders were rescued and chose to hone their new powers under Tenzin's tutelage at the Northern Air Temple. Tenzin and the volunteers found it difficult to meet halfway due to Tenzin's expectations of them being a complete reflection of the old Air Nomads. Eventually, both parties made amends and resumed training. Following the insurrection of the Red Lotus, the new Air Nation returned to its nomadic roots, but, unlike their predecessors' reclusive nature, they instead dedicated themselves to bringing peace and balance to the world.

## Council of Elders

The Council of Elders was a group consisting of the theocratic leaders of the Air Nomads. Each of the air temples had its own council of head monks or nuns, their members being both the political and the religious authorities.

The Northern and Southern councils were composed of head monks, and the Eastern and Western councils were composed of head sisters, in accordance with the primary gender residing in each respective temple. The Southern Air Temple had five head monks. Members of the Council of Elders were the only ones allowed to enter the air sanctuary in each air temple, other than the Avatar. They were also the ones responsible for identifying the Avatar when he or she was born into the Air Nomads.

## Air Acolytes

The Air Acolytes were founded in 101 AG from the members of the Official Avatar Aang Fan Club. Aang himself taught the members of the group the ways of the Air Nomads and christened them the "Air Acolytes", rather than a mere fan club.

They are an order of monks and nuns who reside on Air Temple Island and in the four original air temples. Although they are not airbenders themselves, they carry on the teachings, culture, and traditions of the Air Nomads through practice, as taught to them by Avatar Aang.

## Water Tribe

The Water Tribe is a collective term for the nation of people who practice the art of waterbending. It is one of the original four nations and its citizens primarily inhabit the northern and southernmost regions of the globe, near both poles. Many people of Water Tribe ethnicity also live in the United Republic and there is a small community of waterbenders that populate the Foggy Swamp in the Earth Kingdom, although they were isolated from their sister tribes for generations and others were largely unaware of their existence until they were stumbled upon by Avatar Aang, Katara, and Sokka.

The people of the Water Tribe are generally peaceful, and strive to live in harmony with nature and the other nations of the world. There are two primary divisions of the Water Tribe, the Northern Tribe and the Southern Tribe, though both were at least de jure governed by the Northern chief until 171 AG.

### Military

The military of the Water Tribe comprises the Northern Water Tribe's regular military, the Southern Water Tribe's militia, and the Foggy Swamp Tribe's forces. Due to their independence and separate location, these forces have

rarely been united, and the northern and southern troops were at least once involved in a civil war.

For a long time, the military of the Water Tribes was much smaller and considerably less sophisticated than that of the heavily populated Earth Kingdom or the highly industrialized Fire Nation. Each tribe had its own militia, oftentimes not well equipped and outnumbered, instead relying on knowledge of the country and the deep pride and willpower typical of a warrior race. Only after the Hundred Year War and the merging of the Northern and Southern Tribe's governments, a standing army and navy were formed under the North's leadership. However, after the Southern independence, the Southern and Northern military were divided again, now led by their respective Chiefs.

## Verrick Global Industries

Verrick Global Industries is a global shipping enterprise based in the Southern Water Tribe. It was founded by Verrick from a single canoe, and later expanded into an empire responsible for several consumer and technological innovations in the Avatar World. In 171 AG, it became the official shipping partner of Future Industries and co-supplier to the South during the Water Tribe Civil War.

## Earth Kingdom

The Earth Kingdom is one of the world's four nations. Spanning an entire continent as well as several subsidiary islands, it is the largest and most populated sovereignty in the world and encompasses much of the eastern hemisphere. The kingdom is ruled by a monarchy which operates under the rule of a king or queen.

### Five-Seven-Five Society

The Five-Seven-Five Society is an organization of young women who specialized in the art of poetry, with a focus on traditional haiku.

### Ba Sing Se University

Ba Sing Se University is a major institution of thought which educates scholars throughout the Earth Kingdom. It is the greatest university in the world, per its enrollment materials. The university campus is a major landmark in the Middle Ring of Ba Sing Se.

### Council of Five

The Council of Five is a group consisting of the five highest-ranking generals in the Earth Kingdom Army. As such, it is the highest authority in the Earth Kingdom military and oversaw the country's entire war effort against the Fire Nation during the Hundred Year War.

### Dai Li

The Dai Li is the secretive and elite police force of Ba Sing Se who work to capture, interrogate, and imprison political dissidents. The organization was founded by Avatar Kyoshi with the aim of "protecting the cultural heritage of Ba Sing

Se", effectively protecting the Earth King's interest against subversive individuals and groups.

### Kyoshi Warriors

The Kyoshi Warriors are an order of female warriors named after Avatar Kyoshi, who founded them to protect her homeland, Kyoshi Island. With their unique and individual fighting style, these elite fighters ensured the safety and isolationism of their homeland during the Hundred Year War.

Though their fighting style and clothing mimic those of Avatar Kyoshi, they seemingly did not implement any of the bending arts in their physical movements. They are clad in ornate, armored, green kimonos, metal headdresses, and white-faced makeup designed to intimidate opponents. The Kyoshi Warriors used metal fans as their main weapons like Avatar Kyoshi, but also implemented katanas and retractable shields. The warriors' most prominent fighting style was not about strength, but rather about using their opponent's force against them. Primarily, the warriors dealt with the disorderly traders and travelers who, after a night of carousing in the port of Kyoshi, often stumbled into the village and caused trouble.

### Royal Earthbender Guards

The Royal Earthbender Guards of Ba Sing Se, commonly known as the King's Guards, are earthbending warriors within the Earth Kingdom affiliated with neither the Dai Li nor the army. They instead serve as personal protectors of the earth monarch.

As elite troops of Ba Sing Se, they are tasked with guarding the Royal Palace, serving as gatekeepers of the Outer and Inner Walls of Ba Sing Se, and acting as sub-commanders for the Ba Sing Se army troops. They are also responsible for the safety of any properties belonging to the earth monarch, such as the royal vault.

## Sandbenders

These are Earthbenders who have adapted to life in the Si Wong Desert. Their skills differ greatly from those of ordinary Earthbenders. As their name indicates, sandbenders bend sand. They move quickly out in the desert, thanks to their specialized "sand-sailers". Since economic opportunities are limited in the desert, Sandbenders get by however they can. They've been

known to scavenge for dead animals, or even steal from passing travelers at the nearby cantina.

## Beetle-headed tribe

These desert-dwellers pre-date all other tribes in the Si Wong Desert. Legend has it that their beetle-like headpieces date back to ancient times when their ancestors lived underground and survived the attacks of giant gilacorns (see animals) by mimicking the appearance of the nasty-tasting Sour Beetles -- the only creatures on the desert floor not palatable to gilacorns.

Their opportunistic streak and flexibility help make them skillful traders -- they have an uncanny ability to see saleable potential in almost anything presented to them. It's their rather easygoing nature that makes them every tribe's first choice with whom to trade and swap.

# Fire Nation

The Fire Nation is one of the world's four nations and five sovereign states. It is an absolute monarchy led by the Fire Lord and home to most firebenders. Geographically, the nation is located along the planet's equator in the western hemisphere and is composed of several islands. Its capital is simply known as the Fire Nation Capital.

The Fire Nation is the second-largest nation in terms of area, following the Earth Kingdom, while its economy is the most powerful in the world; its strong industrial sector and extensive technological developments not only enabled the Fire Nation to create an extremely powerful military, but also initiated the worldwide modernization and globalization. Before the foundation of the United Republic and the following global technological revolution, it was also the strongest and most advanced country in the world.

## Ember Island Players

The Ember Island Players are a local acting troupe who perform at the Ember Island Theater, which is Ember Island's only theater. They do not have a reputation for quality acting, but they take themselves seriously and almost always pack the house.

## Fire Sages

The Fire Sages are an organization that serves as the religious authority of the Fire Nation and is responsible for identifying the Avatar's incarnation when he or she is born in the Fire Nation. Their additional duties include guarding the temple and conducting weddings and funerals for the Royal Family and for those who seek their spiritual advice.

## Military

The military of the Fire Nation is the unified armed forces of the Fire Nation. It was the world's most powerful military during the Hundred Year War, and saw many glorious victories in battle throughout the span of the conflict.

A large number of personnel comprise the Fire Nation military, of which the majority are volunteers, though in war times conscription also does occur. The Fire Nation's army is the second largest in the world in terms of numbers, after the Earth Kingdom, and it maintains the largest navy. The

Fire Nation military also possesses advanced and powerful military equipment, giving it huge military capabilities and power projection solidifying itself as the most powerful military force in the world.

## New Ozai Society

The New Ozai Society was a reactionary rebel organization founded by Ukano, which sought to restore glory to the Fire Nation through the reinstatement of Fire Lord Ozai.

## Rough Riders

The Rough Rhinos were an elite group of Fire Nation komodo rhino cavalry who worked on a freelance basis, claiming their loyalty to the Fire Lord during the Hundred Year War. After the war's end, they became mercenaries, and by 102 AG, they were hired as the security detail of the Earthen Fire Refinery.

The original group consisted of five members, each of whom specialized in a different type of weapon or fighting style, though their preferred weapons were not well adapted for close-combat. After the Rough Rhinos became mercenaries, they allowed former members of the army to join them.

## Yuyan Archers

The Yuyan Archers were a group of elite, highly skilled Fire Nation archers. Since at least 91 AG, they were under Colonel Shinu's command, and used to guard the Pohuai Stronghold. The Yuyan Archers were used for very stealthy missions where precision and accuracy were vital for success, and they were one of the Fire Nation's secret weapons.

## Fire Days Festival

The traveling Fire Days Festival is a Fire Nation sponsored event that brings Fire Nation culture to its citizens forced to live away from their homeland. This event travels to former Fire Nation colonies, now multicultural cities along the Earth Kingdom's western shores, staying for a few weeks at a time at each location. A variety of Fire Nation people attend the festival, from soldiers on leave, to civilians. They are

always happy when the festival comes to their town (though they are usually miserable the rest of the year.) The entertainment includes cultural exhibits, jugglers, puppets,

## United Republic of Nations

The United Republic of Nations, more commonly known as the United Republic, is a sovereign state created by Avatar Aang and Fire Lord Zuko after the end of the Hundred Year War. It was formed from the oldest Fire Nation colonies established in the western Earth Kingdom and was created to serve as a society where benders and nonbenders from all four nations could live and thrive together in peace and harmony. The United Republic is known for having a unique culture, which was shaped by immigration and a technological revolution.

The middle and lower classes of the United Republic can be described by the unintentional bias that the nation holds toward its bending population in terms of power and status.

The United Republic Council was made up solely of benders in 170 AG. While the inclusion of representatives from each continent should in theory have created an equal balance in power, this power was distributed among benders only. This was not always the case in the council, but the truth of bias among government officials was made an undeniable fact when four of the five councilmen incited a curfew for nonbenders because the council suspected they were all Equalists who would attempt to overthrow the council, a decision brought on by prejudice and mass hysteria. Most lower-class citizens appear to be nonbenders, as evidenced by the whole of the Dragon Flats borough, a place resembling a ghetto for nonbenders, being put under the curfew, suggesting everyone there was a nonbender.

### Cabbage Corp

Cabbage Corp is a rival auto manufacturing company of Future Industries, founded by the cabbage merchant and later owned by his son, Lau Gan-Lan. Cabbage Corp's only marketable automobile model is the Cabbage Car, a cheaper, more compact alternative to Future Industries' various Satomobile models. The company is also the airship supplier for the Earth Kingdom Air Force.

By far the largest competition to Future Industries, Cabbage Corp specializes in deploying more affordable options to the Future Industries products. This often comes at the expense of quality.

### Future Industries

Future Industries is a large business conglomerate founded by Hiroshi Sato and owned by his daughter, Asami Sato. Using state-of-the-art technology and innovative ideas such as the assembly line, the factory produces over one hundred luxury Satomobiles daily. Despite high demand, Future Industries' only known competitor is Cabbage Corp, which produces the cheaper, more compact Cabbage Car.

### Equalists

The Equalists are an organization of radical revolutionaries, formerly led by Amon, that operate within Republic City. They oppose the use of bending, which they see as

fireworks, magicians, dragon dancing and authentic Fire Nation music and food.

inherently oppressive and inequitable and seek to "equalize" society through its elimination using terrorist and tactical methods. Because of this, the Equalist movement was occasionally referred to as the "Anti-bending Revolution" before Amon's death.

### Triple Threat Triads

The Triple Threat Triad, also known as the Triple Threats, is the largest of the triads that operate in Republic City. Led by Viper, they are the only gang that consists of waterbenders, earthbenders, and firebenders, as opposed to the other single-element focused gangs. The Triple Threats work out of the back of a restaurant near Central City Station. Downtown Republic City is their turf; however, all the city's triads are constantly involved in various territorial wars. Members of the Triple Threats, such as Shady Shin, are known to solicit recruits at Central City Station.

### United Republic Council

The United Republic Council was the governing body of the United Republic of Nations until early 171 AG. It was a deliberative assembly composed of non-elected representatives from the Earth Kingdom, Fire Nation, Air Nation, and both the Northern and Southern Water Tribes. The Council discussed governing and political affairs inside the City Hall, along with acting as the commanding body of the United Forces. The Council also served as judge and jury in the case of important trials. However, after the Anti-bending Revolution proved that the Council was flawed in its composition and unable to handle the challenges of new political movements, it dissolved itself in favor of democratic elections of the first president of the United Republic.

### Other

Some organizations transcend these national boundaries.

### Order of the White Lotus

The Order of the White Lotus, also known as the White Lotus, is an ancient and formerly secret society that transcends the boundaries of the four nations, seeking philosophy, beauty, and truth. They are devoted to the sharing of ancient knowledge across national and political divides, and on Avatar Aang's request, they also concern themselves with the task of finding, training, and protecting each new Avatar.

### Order of the Red Lotus

The Red Lotus is a global militant anarchist organization, founded by Xai Bau as a splinter faction of the Order of the White Lotus after the Hundred Year War. Until 171 AG, the organization operated through sleeper cells, keeping their existence unknown to the world. The Red Lotus' agenda is to have the humans and spirits coexist again and usher in a new world order by dismantling the established nations and their leaders, which they originally planned to do by

releasing Vaatu from his prison within the Tree of Time, and later by assassinating world leaders and ending the Avatar Cycle.

# XII – ADVERSARIES & CREATURES

The world is a vast, incredibly diverse place. There are thousands upon thousands of chimerical creatures and unique environments dotted throughout the *Avatar* landscape. Whether spirit or corporeal, they are all a part of the same world and all contribute to its balance (or imbalance).

Generally, there are three different levels of opponents and allies that characters will readily encounter in the world, with different levels of threat posed to the average party. Although some variation is to be expected, the broad categories are minions, rivals, and nemeses.

## Minions

Minions are the most common NPCs encountered in the *Avatar* universe. These are nameless individuals who provide the muscle to flesh out encounters. Squads of Equalists, packs of Triple Threat gang members, and groups of highway bandits flexing their muscles are all examples of minions. Their only real threat is in numbers, and a minion is not expected to stand toe-to-toe with a Player Character.

Minions are typically not real threats when encountered alone. Unfortunately, they are seldom encountered alone, as they tend to operate in small groups to increase their effectiveness. Minions will rarely be more than a minor obstacle to most parties of PCs, a delaying tactic that can stand in the way of achieving a goal that a more powerful enemy wishes to see prevented. Minions also tend to have lower wound thresholds than other NPCs, making it very likely that they'll drop in one or two hits.

GMs can use minions as adversaries, either as individuals or in groups. However, unless the minion has relevant attributes of 3 or higher, individual minions are more likely to fail than succeed on all but the simplest combat checks. GMs should only use minions in this fashion if they wish to pit the PCs against an easy combat challenge. The more typical way to use minions is to deploy them in groups, as described later in this section.

### Minion Rules

Minions have several unique rules that reflect their status as disposable adversaries.

- **Unless otherwise specified, minions do not suffer strain.** Anything that would inflict strain on a minion inflicts wounds instead. Minions also cannot voluntarily suffer strain. This means that when a minion is taken out of combat due to exceeding his wound threshold, it is up to the GM whether he was incapacitated or killed, depending on the circumstances.
- **Minions do not possess skills.** One thing that makes minions significantly weaker than PCs is their lack of skills. They can compensate for this

my operating as a group. A minion's profile lists several skills in which that minion type gains ranks when acting as a group.

- **Minions can fight as a group.** As noted previously, the GM does not have to deploy minions in groups. However, deploying them in a group has several advantages. It simplifies combat and makes minions more dangerous while allowing GMs to include large numbers of adversaries. Minions are only deployed in groups of the same type. The minion group has a single wound threshold, shared by all members of the same group. This wound threshold is equal to the sum of the wound threshold of every member of a group. Each time any member of the group suffers wounds, the wounds are applied to the group's threshold. Individual members of the group are defeated one at a time, each time the total wounds suffered exceeds that group member's share of the wound threshold. Working as a group allows minions to use skills. A minion group gains 1 skill rank for each member of the group beyond the first, if that skill is on the minion's list.
- **Minions are killed by Critical Injuries.** If a minion suffers a Critical Injury, it is immediately incapacitated. If a group suffers a Critical Injury, it suffers one minion's worth of wounds.

## Rivals

Rivals are more dangerous than minions but still inferior to most Player Characters. Fire Nation officers, gang lieutenants, cunning bounty hunters, and capable engineers are all examples of rivals. Rivals are very like PCs in many respects, being generally more innately gifted and better trained than minions. They possess skills and operate individually rather than in groups. They are generally less skilled than the PCs, and seldom possess more than 2 ranks in any one skill.

### Rival Rules

Rivals follow most of the same rules as Player Characters do, except as noted here.

- **Rivals suffer Critical Injuries normally.** However, when a rival exceeds his wound threshold, he can be killed outright (instead of incapacitated) at the GM's discretion.
- **Rivals cannot suffer strain.** When a rival would suffer strain, he suffers an equivalent number of wounds instead. He can use abilities or invoke effects that would cause him to suffer strain; this simply causes him to suffer wounds instead. Remember, because he does not suffer strain, he cannot recover it, either. Like minions, if a rival is incapacitated, the GM can decree whether he was

killed or rendered unconscious based on the circumstances.

GMs can decide to track strain on certain rivals, even though this is not the norm. This does create extra work for the GM, but it also allows some additional granularity for rivals who might prove important to the plot. This allows the GM to create nemesis-class characters with weaker-than-average statistics.

## Nemeses

The nemesis is the opposite of a Player Character. An Earth Kingdom general, the head of the Dai Li, a powerful bender, or a deadly assassin are examples of potential nemeses. They are identical to PCs in virtually every respect, and may, in fact, be more powerful; this is necessary to ensure that they pose a threat to an entire party. Nemeses frequently possess several talents, have high attributes and skills, and wield equipment that rivals the gear of even the most well-supplied parties. Nemeses suffer strain and wounds normally and do not have any special rules governing their operations.

## Adversary List

The following is a list of adversaries the GM can use in her adventures. These adversaries are divided into several groups, depending on their affiliations and motives. Each adversary's profile is also broken down into several discrete sections, as follows:

**Name:** The adversary's name or type, plus whether it is a minion, rival, or nemesis.

**Description:** A section describing the adversary and its size (where appropriate).

**Attributes:** The rating of the adversary's six basic attributes.

## United Republic of Nations

Though less than a century old, the United Republic of Nations has become a top player in the socio-economic and political landscapes of the planet. For most of its existence, the Republic was governed by a council comprised of five members, one representative from each nation. Despite their best efforts, however, a bustling criminal underground swelled up to fill the cracks left behind or forgotten by the Republic bureaucracy.

The animosity between benders and non-benders is greater here than anywhere else in the world; here, it was benders who sat on the council while violent criminals with incredible bending abilities ruled over the streets. For the city's nonbending citizens, there seemed to be no representation or solace until the Equalists came onto the scene promising a new way of life.

### Equalist Grunt [Minion]

The rank-and-file of the Equalist revolution are not much different from the common street thugs seen traipsing around Republic City. They receive their martial arts training from hidden Equalist compounds dotted throughout the city as well as its surrounding countryside. Although

**Soak/Defense and Thresholds:** These are the adversary's soak, his defense (listed ranged value first, followed by melee value), and his wound and strain thresholds. Only nemeses have listed strain thresholds. If a GM wishes to give a rival a strain threshold, it should have the same value as the listed wound threshold.

**Skills:** Skills (if any) possessed by the adversary. If the adversary is a minion, these skills only apply in a group.

**Talents:** Talents (if any) possessed by the adversary.

**Abilities:** These are special abilities that are not skills or talents.

**Forms:** These list the bending form options available to the adversary.

**Equipment:** This is the adversary's equipment. The entry only lists important gear such as weapons, armor, and other vital pieces of equipment. Items such as clothing, spare change, torches, and so forth are not listed but are still present if it makes sense (and at the GM's discretion). Any bonuses from equipment are already added to the profile.

It is important to note that adversaries do not always follow the same rules that Player Characters do. These profiles are generated for simplicity and ease of use, so non-essential information can be omitted. For example, some characters may have equipment exceeding their encumbrance threshold. However, they do not suffer from being over-encumbered.

Additionally, some adversaries, specifically creatures, may have additional attributes listed based on their functionality and abilities within the game. Certain draft animals, for example, will be accompanied by statistics like those seen in **Chapter VII: Vehicles**.

most Equalist Grunts fight using Martial arts and have not yet learned the art of Chi Blocking. Because of this, a Grunt may be wielding any number of weapons from a bola to a shock glove.

2	2	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI
2			5	0	0
SOAK		WOUND		R/M	DEFENSE

- **Skills** (group only): Martial Arts, Ranged Weapons, Instinct.
- **Talents:** None
- **Abilities:** Flanking (may add +1 bonus dice to all attack checks when two or more are engaged with a character).
- **Equipment:** Bolas, Shock Glove

### Equalist Chi Blocker [Rival]

Some members of the Equalist movement utilize chi blocking to combat benders. Equalists must train tirelessly

to perfect this art and those that do are incredibly useful tools in the fight against bender oppression.

3	3	2	1	2	3
BODY	AGI	INT	CHA	GUI	CHI
3		10		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Martial Arts 2, Instinct 1, Perception 2, One-Handed Weapons 2
- **Talents:** Adversary 1, Expert Chi Disruption, Counterattack
- **Abilities:** None.
- **Equipment:** Equalist Gear

### Equalist Lieutenant [Nemesis]

Rarely are Equalist operatives in the field alone. After Amon, many Equalist cells went dark, each carrying on its passive operations, led by their respective Lieutenants until the signal finally came. Who – or what – is compelling these new Equalist leaders to act is largely unknown.

3	5	4	4	2	4
BODY	AGI	INT	CHA	GUI	CHI
4		18	20	0	1
SOAK		WOUND	STRAIN	R/M DEFENSE	

- **Skills:** Martial Arts 3, Instinct 1, Perception 2, One-Handed Weapons 2, Discipline 1, Leadership 2
- **Talents:** Adversary 1, Chi Disruption, Counterattack, Commanding Presence, Chi Disruption (Expert), Deadly Accuracy, Attack of Opportunity
- **Abilities:** Lead by Example (Adds +1 bonus die to the attacks of any minions attacking a character that has already been attacked by Equalist Lieutenant this round).
- **Equipment:** Electrified Kali Sticks, Padded Armor, Goggles

### Street Thug [Minion]

Skullduggery needs doing, and there are always thugs to get it done.

3	2	1	2	2	2
BODY	AGI	INT	CHA	GUI	CHI
1		5		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills** (group only): One-Handed Weapons, Intimidation.
- **Talents:** None
- **Abilities:** Shakedown (may upgrade 1 dice on Intimidation checks to frighten the party into giving them money if there are at least the same number of minions as characters).
- **Equipment:** Dagger

### Triple Threat Triad [Rival]

The Triple Threats consider themselves an ‘equal opportunity’ organization – all benders have an equal chance to join their crew. People looking for a fight, the down and out, and orphans tend to seek out these jobs.

2	3	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI
3		12		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Bending 2, Bending Arts 2, One-Handed Weapons 2, Intimidation 1, Bending 2, Knowledge: Streetwise 2
- **Talents:** Adversary 1, Confident, Manipulation
- **Abilities:** Triple Threat (may add +1 bonus die to all attacks when engaged in a group of three Triple Threats).
- **Forms:** Respective elemental Blast, and one other Basic Form.
- **Equipment:** Light Clothing

### Triad Recruiter [Nemesis]

Some members of the triad are special recruiters, whose main task is to find suitable conscripts within the Triple Threat turf, particularly young and strong benders. Recruiters generally operate alone, as they normally do not have to fear being attacked.

4	4	2	4	4	4
BODY	AGI	INT	CHA	GUI	CHI
5		16	16	1	1
SOAK		WOUND	STRAIN	R/M DEFENSE	

- **Skills:** Bending 4, Bending Arts 3, Sleight of Hand 1, Perception 2, Intimidation 2, Negotiation 1, Deception 2
- **Talents:** Adversary 1, Bribery, Convincing Demeanor, Fire Dagger, Hot Flash, Lethal Blows, Natural Enforcer
- **Abilities:** Extortion (Adds +1 bonus die any Intimidation or Deception checks to demoralize characters, or get them to do a job).
- **Forms:** Access to one Advanced Form, all Basic Forms.
- **Equipment:** Trident Dagger, Poison Vial, x amount Silver pieces

### Beat Cop [Minion]

For non-benders, a job in law enforcement can be dangerous; especially when they have you running the beat in Triad territory.

3	2	2	1	2	2
BODY	AGI	INT	CHA	GUI	CHI
2		5		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills** (group only): Perception, One-Handed Weapons, Instinct.
- **Talents**: None
- **Abilities**: Patrol Route (All attempts to lose the tail of the Beat Cop in their precinct of Republic City add +1 setback die).
- **Equipment**: Police Uniform, Truncheon

### Metalbender Officer [Rival]

The Metalbending Police Force is the elite division of the Republic City Police Department, open only to earthbenders who can manipulate the metal cables used to navigate the city and take down criminals. The officers are deployed in small groups by patrol airships that constantly circle the capital's boundaries.

3	4	2	1	2	3
BODY	AGI	INT	CHA	GUI	CHI
5		13		1	0
SOAK		WOUND		R/M DEFENSE	

- **Skills**: Martial Arts 2, Bending Arts 2, Perception 2, Bending 2
- **Talents**: Immobilize, Nobody's Fool
- **Abilities**: Metal-Slinging (Adds +1 bonus die any grappling maneuvers, and allows Metalbender Officers to move at double speed when they have access to their metal coils and are not subjected to Chi Blocking).

## Earth Kingdom

The military of the Earth Kingdom is the body primarily responsible for the defense of the Earth Kingdom. It consists of an army, navy, air force, and several specialized divisions. It is considered to be one of the most powerful armed forces in the world, as demonstrated by its ability to stave off assaults from the more sophisticated Fire Nation forces for the majority of the Hundred Year War.

The Inner Ring of Ba Sing Se houses a small army unto itself, comprised of a Royal Guard; a separate organization, known as the Dai Li was created by Avatar Kyoshi and exists to gather intelligence and "protect Earth Kingdom culture." Even earth citizens take care of themselves, demonstrating their hardy nature through their earthbending talents or rigid perseverance.

### Royal Earthbender Guard [Rival]

The Royal Earthbender Guards of Ba Sing Se, commonly known as the King's Guards, are earthbending warriors within the Earth Kingdom affiliated with neither the Dai Li nor the army. They instead serve as personal protectors of the earth monarch. The Royal Earthbender Guards sport a uniform very different from that of normal Earth Kingdom soldiers, wearing heavier, dark green full-body armor with a green plume on top of the helmet.

3	1	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI
5		17		0	1

- **Equipment**: Metalbending Police Force Armor, Truncheon, Riot Shield, Metal Coils

### Metalbender Detective [Nemesis]

The police force operates efficiently and attempts to produce minimal damage to the city. Detectives are only deployed when officers fail to apprehend a suspect the first time. Most detectives have a network of street thugs who can act as eyes and ears, when needed.

3	3	4	2	3	4
BODY	AGI	INT	CHA	GUI	CHI
8		14	18	1	1
SOAK		WOUND	STRAIN	R/M DEFENSE	

- **Skills**: Bending 3, Perception 2, Bending Arts 4, Acrobatics 2, Martial Arts 3
- **Talents**: Adversary 1, Nimble Flow, Nerves of Steel, Quick Strike, Redirection, Redirection (Expert), Stance (Hung Gar), Field Commander
- **Abilities**: Metal-Slinging (Adds +1 bonus die any grappling maneuvers, and allows Metalbender Detectives to move at double speed when they have access to their metal coils and are not subjected to Chi Blocking).
- **Forms**: Metalbending, Basic earth Forms
- **Equipment**: Metalbending Police Force Armor, Truncheon, Riot Shield, Metal Coils

SOAK	WOUND	R/M DEFENSE
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- **Skills**: One-Handed Weapons 2, Resilience 1, Discipline 2, Bending 3, Bending Arts 2
- **Talents**: Bodyguard, Resistance
- **Abilities**: None.
- **Forms**: One Advanced form, all Basic forms.
- **Equipment**: Royal Guard Uniform, Sword, Warhammer

### Dai Li Agent [Rival]

The Dai Li are highly skilled earthbending masters, whose talents even surpassed those of the Earthbender Guards of the Royal Palace. They are adept at using their stone shoes to cling to sheer rock surfaces, such as walls or ceilings. Mastery of this wall technique has been a part of their training ever since their inception and was therefore one of their most used skills. Agents will usually work in pairs.

3	4	2	3	3	4
BODY	AGI	INT	CHA	GUI	CHI
5		15		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills**: Bending 3, One-Handed Weapons 2, Bending Arts 2, Martial Arts 2, Persuasion 2, Deception 2

- **Talents:** Adversary 1, Immobilize, Counterstrike, Parry
- **Abilities:** Earthen Shoes (allows agent to move silently, scale walls, even cling to the ceiling; can be used to gain +2 Bonus dice on Stealth checks).
- **Forms:** Earth Gauntlet, All Basic forms.
- **Equipment:** Dai Li Robes, Surveyor's Chains, Sigil of the Earth Kingdom

### Dai Li Director [Nemesis]

A good director will operate in the open, with his target unaware of their constant surveillance. They carry a binding "weapon" called surveyors' chains within their robes, which they threw from their sleeves to ensnare and hold prisoners, particularly other earthbenders, in order to inhibit their bending.

3	4	4	3	5	4
BODY	AGI	INT	CHA	GUI	CHI
5	18	25	1	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** Bending 4, One-Handed Weapons 3, Bending Arts 4, Martial Arts 3, Persuasion 2, Deception 2
- **Talents:** Adversary 1, Immobilize, Stone Fist, Counterstrike, Deadly Accuracy, Parry, Plausible Deniability, Manipulation
- **Abilities:** Network (upgrades 1 ability die on any Deception or Persuasion checks made against a character so long as the Dai Li is aware of them). Earthen Shoes (allows agent to move silently, scale walls, even cling to the ceiling; can be used to gain +2 Bonus dice on Stealth checks).
- **Forms:** Earth Gauntlet, one Advanced form, all Basic.
- **Equipment:** Dai Li Robes, Earthen Gloves, Earthen Shoes, Surveyor's Chains, Sigil of the Earth Kingdom

### Farmer [Minion]

Just your average, everyday Earth Kingdom citizen.

2	2	2	2	1	1
BODY	AGI	INT	CHA	GUI	CHI
0		3		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills (group only):** Knowledge: Geography, Two-Handed Weapons, Vigilance.
- **Talents:** None
- **Abilities:** Rural Native (may reduce the negative effects of terrain by +1 provided they are not in an unfamiliar environment).
- **Equipment:** Pitchfork (Trident w/ Inferior quality)

### Bandit [Minion]

Petty criminals and hired ruffians litter the countryside throughout the Earth Kingdom, tending to congregate

outside large cities and ports. Bandits comprise everyone from pickpockets and muggers to gang members and killers.

3	2	1	1	2	1
BODY	AGI	INT	CHA	GUI	CHI
2		7		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills (group only):** One-Handed Weapons, Ranged Weapons, Perception.
- **Talents:** None
- **Abilities:** Ambush (may add +1 Setback die to all Vigilance checks to determine Initiative by characters if they were undetected before combat).
- **Equipment:** Axe

### Earth Army Soldier [Minion]

Earth Kingdom soldiers, both benders and nonbenders, carry a wide variety of weapons from spears, swords, and other various polearms to more unusual weapons such as hammers, axes, and sickles. Soldiers are typically attired with specially-armored conical helmets, which have also been shown to function in battle as an impromptu shield against fire blasts.

3	2	1	1	1	3
BODY	AGI	INT	CHA	GUI	CHI
3		8		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills (group only):** Discipline, Ranged Weapons, Instinct, Bending, Bending Arts.
- **Talents:** None
- **Abilities:** None.
- **Equipment:** Earth Kingdom Military Uniform, Pouch of Stones

### Earth Army Captain [Rival]

Officers and captains wear yellow armor instead of the standard green variant and are often a part of a cavalry complement consisting of ostrich horses and heavier armor.

4	2	2	1	2	3
BODY	AGI	INT	CHA	GUI	CHI
3		13		0	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** One-Handed Weapons 2, Martial Arts 1, Leadership 2, Bending 3, Bending Arts 2
- **Talents:** Adversary 1, Grounded, Redirection
- **Abilities:** Military Precision (may add +1 Bonus die to checks made to destroy structures or use co-operative bending). Earth Disc (may spend an action to hurl a silhouette 2 slab of earth at the opponent, causing them to make an opposed

**Agility check** to avoid the disc; targets engaged with disc either jump out of the way or take a number of damage ignoring soak equal to the Rival's Body rating; earthbenders can make a **Bending (BOD) check** to instead redirect the disc in a different direction).

- **Forms:** One advanced form, two basic forms.
- **Equipment:** Earth Kingdom Captain Uniform, Pouch of Stones, Warhammer

### Earth Army General [Nemesis]

Generals rarely, if ever, accompany their own men into battle and thus their presence anywhere should indicate the Earth Kingdom's substantial vested interests.

As a meritocratic organization, generals in the Earth Army are always vying for recognition, honor, and ultimately a position on the Council of Five. Each general is in charge of bases located in the Earth Kingdom.

5	3	4	2	4	3
BODY	AGI	INT	CHA	GUI	CHI
5	17	18	1	2	

## Fire Nation

### Fire Navy Private [Minion]

Privates are not considered officers and are under the command of a ship's lieutenant. They are the lowest rank in the Fire Nation forces.

2	2	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI
3		5		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills** (group only): Martial Arts, Ranged Weapons, Discipline, Sailing.
- **Talents:** None
- **Abilities:** None
- **Equipment:** Sword, Naval Uniform

### Fire Navy Commander [Rival]

A commander is in charge of the captains and responsible for carrying out an admiral's commands. They are also placed in charge of blockades and a considerable number of ships, but still have nowhere near as much power as an admiral.

2	3	2	2	3	3
BODY	AGI	INT	CHA	GUI	CHI
2		11		0	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** One-Handed Weapons 2, Navigation 1, Leadership 2, Sailing 2
- **Talents:** Adversary 1, Fencer, Rapid Reaction
- **Abilities:** Naval Superiority (may add +1 bonus dice to all attack checks when engaged with any

SOAK	WOUNDS	STRAIN	R/M DEFENSE
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- **Skills:** Bending 3, Instinct 2, Leadership 2, One-Handed Weapons 2, Discipline 2, Resilience 1
- **Talents:** Adversary 1, Immobilize, Grounded, Redirection, Redirection (Expert), Dual Wield, Field Commander, Resistance
- **Abilities:** High Command (any Leadership roll made to bolster Earth Kingdom troops adds +1 extra bonus die to the troops above any already given by the roll). Earth Disc (may spend an action to hurl a silhouette 2 slab of earth at the opponent, causing them to make an opposed **Agility check** to avoid the disc; targets engaged with disc either jump out of the way or take a number of damage ignoring soak equal to the Rival's Body rating; earthbenders can make a **Bending (BOD) check** to instead redirect the disc in a different direction).
- **Forms:** One expert form, one advanced form, all basic forms.
- **Equipment:** Earth Kingdom General Uniform, Pouch of Stones, Warhammer (x2)

character untrained in Sailing, so long as they are on a boat).

- **Forms:** One advanced form, all basic forms.
- **Equipment:** Naval Captain Military Uniform, Sword

### Fire Navy Admiral [Nemesis]

Admiral is the highest rank in the Fire Nation Navy, preceded by commander. The title has been used since the inception of the navy and gives whoever bears the title high authority and command over an entire fleet. Admirals are appointed directly by the Fire Lord. Above all else, Fire Admirals value the honor and respectability of their supporters.

3	5	3	2	4	4
BODY	AGI	INT	CHA	GUI	CHI
3		18	18	1	1
SOAK		WOUND		STRAIN	

- **Skills:** Bending 2, Bending Arts 2, Leadership 3, One-Handed Weapons 2, Sailing 2, Navigation 1
- **Talents:** Adversary 1, Inner Warmth, Fire Dagger, Redirection, Hot Flash, Fencer, Disarm, Sea Legs
- **Abilities:** Fleet Tactics (When engaged in ship combat with at least one allied ship present, any time that both ships make the same action such as firing weapons or ramming enemy ships, the each subsequent ship after the first gains an extra ability die on that action).
- **Forms:** One expert form, one advanced form, all basic forms.
- **Equipment:** Naval Admiral Military Uniform, Sword

# Water Tribes

The chain of command is not well defined in the Water Tribe. There is no overall military commander of the Water Tribes and as such, command is divided between the two polar factions. Any formal operations are usually spearheaded by a tribal chieftain. In reality, only the Northern Water Tribe has anything resembling an organized military.

## Water Tribe Warrior [Rival]

Without any formal military, most warriors in the Northern or Southern tribes tend to be able-bodied individuals who are capable of holding a weapon, or wielding their waterbending offensively.

3	2	3	1	2	3
BODY	AGI	INT	CHA	GUI	CHI
3		10		0	1
SOAK		WOUND		R/M DEFENSE	

- Skills:** Two-Handed Weapons 2, Survival 1, Perception 2, Athletics 2
- Talents:** Uncanny Senses, Hunter
- Abilities:** Wolf Spirit (as a maneuver, may add +2 Boost dice to next melee attack).
- Form:** One basic form
- Equipment:** Wolf Pelt Armor, Spear, Dagger

## Water Tribe Chieftain [Nemesis]

Little more than the leader of a particular Water Tribe settlement, the chieftain is responsible for mustering

# Red Lotus

The Red Lotus is a global militant anarchist organization, founded by Xai Bau as a splinter faction of the Order of the White Lotus after the Hundred Year War. Until 171 AG, the organization operated through sleeper cells, keeping their existence unknown to the world.

The Red Lotus' agenda is to have the humans and spirits coexist again and usher in a new world order by dismantling the established nations and their leaders. Their first attempt involved freeing Vaatu from his prison in the Spirit World, but this was thwarted by Avatar Korra and her friends. A second attempt was made by Zaheer, who assassinated Earth Queen Hou-Ting. Although he was successful in destabilizing the Earth Kingdom, it came at great cost to his organization.

## Red Lotus Initiate [Minion]

Before they can become sentries, aspiring benders of the Red Lotus begin as initiates and must show their dedication to the cause.

2	2	2	2	3	3
BODY	AGI	INT	CHA	GUI	CHI
1		5		0	0
SOAK		WOUND		R/M DEFENSE	

warriors and benders together and leading them into battle or scouting operations. In principle, all chiefs are equal and can convene together to make joint decisions. In practice, both the North and the South are ruled by Chiefs; Desna and Eska in the north and Hakoda in the south.

5	3	2	3	2	4
BODY	AGI	INT	CHA	GUI	CHI
5		20	20	2	1
SOAK		WOUND	STRAIN	R/M DEFENSE	

- Skills:** Bending 3, Discipline 2, Leadership 3, Martial Arts 2, Perception 1, Instinct 1
- Talents:** Adversary 1, Water Cloak, Water Boxing, Phase Shift, Heroic Fortitude, Inspiring Rhetoric, Inspiring Rhetoric (Expert), Natural Leader
- Abilities:** Chieftain's Vigilance (when the Water Tribe Chieftain is attacked, they add +1 Ability die to determine Initiative order to himself and any guards he has, and grants them +1 Bonus die on any attacks made in the first round). Wolf Spirit (as a maneuver, may add +2 Boost dice to next melee attack).
- Forms:** One advanced form, two basic forms.
- Equipment:** Wolf Pelt Armor, Wolf Pelt Helmet, Waterskin, Spear

- Skills** (group only): Martial Arts, Deception, Intimidation.
- Talents:** None
- Abilities:** None
- Equipment:** Trident Dagger, Staff, Red Lotus Symbol

## Red Lotus Sentry [Rival]

The Red Lotus sentries are low-ranking members of the Red Lotus. Although they are not operatives themselves, sentries are the muscle of most Red Lotus operations.

3	2	2	1	3	3
BODY	AGI	INT	CHA	GUI	CHI
2		10		0	1
SOAK		WOUND		R/M DEFENSE	

- Skills:** Martial Arts 2, Vigilance 1, Deception 2, Acrobatics 2, Bending 3, Bending Arts 3
- Talents:** Chi Blocking, Indistinguishable
- Abilities:** Secret Society (Increases the challenge rating of a character attempting to pass themselves off as a member of the Red Lotus by +1).
- Forms:** One advanced form, two basic forms.

- **Equipment:** Trident Dagger, Staff, Red Lotus Symbol

### Red Lotus Master [Nemesis]

They say when one Master falls, a Sentry rises to take his place. With the disappearance of P'li, Ghazan, Zaheer, and Ming-Hua, the opportunity is ripe for four new bending masters to take the reins of this organization.

4	3	2	2	3	4
BODY	AGI	INT	CHA	GUI	CHI
3	15	18	1	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** Bending 4, Deception 2, Bending Arts 4, Martial Arts 2, Perception 2
- **Talents:** Adversary 1, Dodge 2, Mental Fortress, Precision, Sixth Sense
- **Abilities:** Ancient Knowledge (Whenever conditions would add to the bending of Red Lotus Master such as being outside as an Airbender, that bonus is doubled. If no conditions affect the Red Lotus Master, they can remove one setback die for free).
- **Forms:** One expert form, two advanced forms, all basic forms.
- **Equipment:** Trident Dagger, Glider Staff, Red Lotus Symbol, Bending Scroll

## White Lotus

The Order of the White Lotus, also known as the White Lotus, is an ancient and formerly secret society that transcends the boundaries of the four nations, seeking philosophy, beauty, and truth. They are devoted to the sharing of ancient knowledge across national and political divides, and on Avatar Aang's request, they also concern themselves with the task of finding, training, and protecting each new Avatar.

Shortly after the Hundred Year War's conclusion, the society stopped concealing itself from the public eye and began to serve the world and the Avatar more openly, though several aspects of their operations remained secret.

### White Lotus Initiate [Minion]

As the White Lotus is no longer a secret society, many more members are present in the Order than in the past, including multiple leaders and many sentries and initiates tasked with duties such as training the Avatar or guarding dangerous benders.

2	2	2	2	1	3
BODY	AGI	INT	CHA	GUI	CHI
1		5		0	0
SOAK	WOUND		R/M DEFENSE		

- **Skills** (group only): Martial Arts, Empathy, Knowledge: Spirit World.
- **Talents:** None

- **Abilities:** Strength in Numbers (may add +1 bonus dice to all Discipline or Vigilance checks made against fear effects or surprise attacks when there are more than two White Lotus Initiates together).
- **Equipment:** Staff, War Fan, White Lotus Symbol

### White Lotus Sentry [Rival]

Sentries of the White Lotus are stationed at various White Lotus bases throughout the world tasked with guarding the world's most nefarious bending criminals and other tightly-guarded secrets.

2	3	3	2	1	3
BODY	AGI	INT	CHA	GUI	CHI
3		14		0	1
SOAK	WOUND		R/M DEFENSE		

- **Skills:** Martial Arts 2, Empathy 1, Knowledge: Spirit World 2, Discipline 2, Bending 3, Bending Arts 4
- **Talents:** Martial Artist, Nimble Flow
- **Abilities:** Secret Society (Increases the challenge rating of a character attempting to pass themselves off as a member of the White Lotus by +1).
- **Forms:** One advanced form, two basic forms.
- **Equipment:** Staff, War Fan, White Lotus Symbol

### White Lotus Master [Nemesis]

Masters of the White Lotus are among the world's wisest scholars in both the bending arts and the spirit world. Only truly enlightened individuals can ever attain the rank of Master, fewer still ever go on to become a Grand Lotus. It is said that an enlightened master has the ability to travel to the Spirit World through meditation, and rumors abound that those who achieve Grand Lotus status also have prolonged life.

4	3	4	2	3	5
BODY	AGI	INT	CHA	GUI	CHI
5		18	22	1	2
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** Bending 5, Empathy 2, Bending Arts 5, Martial Arts 2, Knowledge: Spirit World 4
- **Talents:** Adversary 1, Martial Artist, Unarmed Specialist, Secret Technique, Chakras Aligned, Spiritual Guru, Pressure Point, Master Healer
- **Abilities:** Ancient Techniques (Once per round, when in combat with a bender, White Lotus Master may suffer two strain and treat the bending as if he was a bender of the same type with three ranks in Resistance).
- **Forms:** One expert form, two advanced forms, all basic forms.
- **Equipment:** Staff, War Fan, White Lotus Symbol, Spirit Scroll

# Creatures and Spirits

A vast range of fauna inhabit the world of *Avatar*; most of the animals presented are notably chimeras or crossbreeds of two real world animals. Although not all creatures intend to harm the players, they will defend their territory and their lives if provoked.

**Note:** for roleplay purposes, the **Martial Arts** skill is listed simply as **Melee** for most creatures and spirits. This is purely an aesthetic distinction for the ease of narrating events.

## Creatures

### Armadillo Lion [Rival]

This large animal has the body and head of a lion. The fur on its feet and lower part of its face is white. Its main trunk and the upper parts of its legs are covered by shaggy brown hair. Its back is topped by an armadillo-like segmented carapace, which extends to cover the top of its head. It has an armadillo-like hairless tail. When startled, the armadillo lion can curl up into an armored ball, much like the three-banded armadillo.

4	3	2	1	3	1
BODY	AGI	INT	CHA	GUI	CHI
5		16		1	1
SOAK		WOUND		R/M DEFENSE	

- Skills:** Resilience 3, Intimidation 3, Melee 2
- Talents:** Brace, Brute Strength, Enduring 1
- Abilities:** Carapace Armor (when taking a defense stance, the Armadillo Lion's soak is increased by one and its general defense is increased by 1; it adds +1 Setback die to each attack for every consecutive turn it uses this ability).
- Equipment:** Big paws (Melee; DMG 6; CRIT 3)

### Badgermole [Rival]

An enormous mammal, the badger mole has the shovel-shaped claws and long tail associated with the mole and a badger-like body. It has brown fur, a white face, and a white stripe running down its back. The badger mole seems to be the natural predator of the wolfbats and can earthbend by slamming its paws into the ground and motioning with its stance to move the dirt around. It also seems to enjoy music and becomes tranquil when it hears music playing. Silhouette 2.

5	3	2	2	2	2
BODY	AGI	INT	CHA	GUI	CHI
5		21		0	1
SOAK		WOUND		R/M DEFENSE	
2		2		1	
SILHOUETTE		SPEED		HANDLING	

- Skills:** Bending Arts 3, Bending 2, Instinct 2, Perception 2

- Talents:** Manipulation, Calming Presence
- Abilities:** Earth Senses (when making perception checks, the Badgermole is not hindered by darkness and can sense things out of its line of sight within range. Any earthbending attack made against the Badgermole suffers +1 additional Setback die), Digging Claws (before using a maneuver to move, a Badgermole may spend a maneuver to dig, allowing the character to use that move maneuver to travel through loose soil or similar terrain. At the GM's discretion, this excavation can result in a low, narrow tunnel that others can use).
- Equipment:** Big claws (Melee; DMG 6; CRIT 3)

### Boar-q-pine [Rival]

This animal is enormous, almost as large as a fully-grown flying bison. Native to large Earth Kingdom forests, it has the body and general appearance of a boar, except that its body is covered in quills like a porcupine. It has a large head compared to the rest of its body, and from it emerge a pair of sharp, white tusks. However, in youth, these creatures resemble their porcupine half more, being small, not much bigger than a hand, and also appearing more rodent-like rather than like a large boar. They also appear to be much more docile, which is to be expected with young creatures.

The boar-q-pine is known to be extremely bad tempered and vengeful, yet also very shy and prone to adorable waddling. It is carnivorous and is a predator of koala sheep; both species are some of the few that inhabit the Black Cliffs.

3	4	3	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
5		15		0	1
SOAK		WOUND		R/M DEFENSE	

- Skills:** Intimidation 3, Survival 3, Ranged 1, Melee 2
- Talents:** Disorient, Frenzied Attack, Enduring 2
- Abilities:** Charge! (Once per encounter, a boar-q-pine can use its free maneuver to move from medium range to engaged to attack a target. Along with allowing the boar-q-pine to close quickly with its prey, a charge also adds 2 damage to the attack and target is Disoriented on a successful hit.), Barbed Hide (when a Boar-q-pine is hit by a melee attack, the GM can spend 2 Threat to inflict 1 wound [ignoring soak] on the attacker).
- Equipment:** Tusks (Melee; DMG 6; CRIT 3).

### Scorpion bee [Minion]

Scorpion bees live in colonies and are not the friendliest of insects; they will swarm and cover a person from head to toe, but will not sting unless provoked by sudden movements or loud noises, as they demonstrated while resting on Avatar Aang. Smoke proves to be helpful in getting rid of them as it makes the bees tired. Scorpion bees

will never attack a character unprovoked and will always attack in swarms.

1	3	1	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
0		3		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Ranged 1, Melee 1, Stealth 2,
- **Talents:** Coordinated Assault
- **Abilities:** Venom (after being stung by a swarm of Scorpion bees, a character must make a **Hard (3) Resilience check**. If they fail, they are disoriented for 1 round, +1 round for each additional failure; they suffer 1 strain per Threat generated). Swarm (Halve the damage dealt to the swarm before applying soak unless the weapon has the Blast or Burn quality [Regardless of whether or not that quality is activated]).
- **Equipment:** Stinger (Melee; DMG 1; CRIT 4).

### Flying Bison [Rival]

The flying bison, also known as sky bison and air bison, lived in the air temples along with the Air Nomads. Some bison also live in the Fire Nation, tended to on an island by the Bhanti Tribe. Prior to the Hundred Year War, many flying bison lived in the air temples. They were highly respected by the Air Nomads, who regarded them as the first airbenders.

Their pelts make sky bison high-value targets for poachers. Rumor has it that the upper-class citizens of Ba Sing Se even view bison veal as a delicacy.

All flying bison employ airbending to fly, using their wide tails to steer through air currents and to defend themselves from attacks. They are also able to use their mouths to airbend. Since young flying bison are incapable of flight for a week or two after they are born, the herd will stay close to the ground to protect them. Though docile, flying bison can be fierce and powerful opponents if pressed or enraged, possessing great physical strength and airbending skills.

5	3	3	1	2	4
BODY	AGI	INT	CHA	GUI	CHI
5		22		1	1
SOAK		WOUND		R/M DEFENSE	
3		3		1	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Bending Arts 2, Bending 3, Instinct 2, Empathy 2
- **Talents:** Air Cushion, Gust
- **Abilities:** Wind Bellow (flying Bison may spend an action to release a bellow charged with airbending, forcing all creatures within short or engaged range to make an **Opposed Resilience check** against the Flying Bison's **Bending** skill or be pushed to medium range); Flight (flying bison can fly, making them more difficult to hit)

- **Equipment:** Sometimes equipped with a riding saddle and reins.

### Ring-Tailed Lemur [Minion]

The ring-tailed winged lemur is a small animal closely related to the winged lemur. The species was discovered after the end of the Hundred Year War, and these creatures reside at the different air temples. Like their cousin, the Winged Lemur, Ring-Tailed Lemurs make great companions and can be trained to perform a variety of tasks.

1	4	3	1	2	1
BODY	AGI	INT	CHA	GUI	CHI
1		6		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Perception 2, Sleight-of-Hand 2, Acrobatics 1
- **Talents:** None.
- **Abilities:** Understanding (any Intelligence rolls made by a Ring-Tailed Lemur to understand speech gain +1 Bonus die, and any Animal Handling rolls made to communicate with a Lemur receive +1 Bonus die). Companion Animal (once per encounter, may make an **Easy (1) Empathy check** targeting an engaged character; that character recovers 1 strain per success).

### Polar Bear Dog [Rival]

The polar bear dog is a large, white-furred animal that was historically feared and hunted by members of the Water Tribe. The vicious behavior of polar bear dogs is like that of real polar bears, though when properly tamed, their behavior is more akin to that of domesticated dogs. Due to their size and seemingly loyal nature, these animals can be trained as mounts to cross the snowy plains of the polar regions.

3	5	3	1	1	2
BODY	AGI	INT	CHA	GUI	CHI
3		14		0	0
SOAK		WOUND		R/M DEFENSE	
2		3		2	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Survival 3, Perception 2, Athletics 3, Instinct 2, Melee 2
- **Talents:** Expert Swimmer, Natural Hunter
- **Abilities:** Tireless (Polar Bear Dogs upgrade 2 ability die to mastery die on any checks involving swimming or running long distances); Keen Smell (add one Advantage to a polar bear dog's Perception checks)
- **Equipment:** Big paws (Melee; DMG 6; CRIT 3), sometimes equipped with a riding saddle.

## Wolf [Rival]

The wolf is an animal that inhabits the polar regions of the world, as well as some areas of the Earth Kingdom, particularly in rural regions secluded from human settlement. These creatures are known to travel in packs, especially when searching for prey. Much like their real-world counterparts, these creatures can be aggressive and territorial toward potential threats.

3	4	3	2	3	1
BODY	AGI	INT	CHA	GUI	CHI
3		13		0	0
SOAK		WOUND		R/M DEFENSE	

- Skills:** Survival 3, Athletics 1, Intimidation 2, Melee 2
- Talents:** Expert Tracker, Knockdown
- Abilities:** Pack Tactics (allows for a wolf to activate Knockdown using only on success if the target has been attacked by two or more wolves in the same round); Territorial (wolves are incredibly territorial, and gain a Boost to all melee checks made when attacking any intruders into what they consider their territory).
- Equipment:** Big paws (Melee; DMG 6; CRIT 3)

## Eel hound [Minion]

The eel hound is a large, amphibious lizard that exhibits the ability to swim and run quickly. It is at least eight feet tall and roughly twenty-five to thirty feet long with dark green scales, except along its ventral side, from its jaw to its tail. The eel hound is green in color with a lighter shade on its underbelly, and a darker shade of green on top of its body.

The eel hound has a very wild nature which can make it challenging to train. For this reason, very few people attempt to do so; therefore, eel hounds are not commonly used for mounts. Once properly trained, however, the eel hound is surprisingly tame and can be used to swim through water or run on land at great speeds; it was credited by the great Swordmaster Piandao as being the fastest known animal over land and water.

2	4	1	1	1	2
BODY	AGI	INT	CHA	GUI	CHI
2		6		0	0
SOAK		WOUND		R/M DEFENSE	
2		4		2	
SILHOUETTE		SPEED		HANDLING	

- Skills:** Athletics 3, Acrobatics 3, Resilience 1
- Talents:** Expert Swimmer, Feather Foot
- Abilities:** Rejuvenation (when in water, Eel Hounds can forgo their action to heal 1 strain per turn. If this strain was incurred due to running or swimming long distanced, the strain is recovered at a rate of 2 per round)
- Equipment:** Sometimes equipped with a riding saddle.

## Fire Ferret [Minion]

The fire ferret is an arboreal mammal indigenous to the bamboo forests of the central Earth Kingdom. The fire ferret is a docile and friendly creature. Once tamed, it can easily be kept as a pet and is obedient and loyal to its owner. The fire ferret can also be trained to do certain stunts, and is frequently seen in traveling circuses.

1	3	3	1	3	1
BODY	AGI	INT	CHA	GUI	CHI
1		5		0	0
SOAK		WOUND		R/M DEFENSE	

- Skills (group only):** Acrobatics 2, Stealth 2, Sleight of Hand 1
- Talents:** Natural Rogue
- Abilities:** Faux Innocence (Fire Ferrets may act as if they had 2 ranks in the Deception skill when attempting to divert suspicion away from themselves)

## Iguana Parrot [Minion]

The iguana parrot, also known as the reptile bird, is a hybridized creature that inhabits the Earth Kingdom. It is a favorite pet of sailors and pirates. This creature has feathers and is capable of flight, but also possesses several reptilian characteristics as well. It has a parrot-like beak, a feathered tail, and wings ending in claws, and it moves on four limbs when it chooses not to fly. Its feet also seem to lack the reversed toe characteristic of many modern birds, and it has a small dorsal fin on its back.

1	4	3	1	4	1
BODY	AGI	INT	CHA	GUI	CHI
1		5		0	0
SOAK		WOUND		R/M DEFENSE	

- Skills:** Deception 2, Stealth 1,
- Talents:** Eagle-Hawk Awareness
- Abilities:** Mimic (An Iguana Parrot may make a **Deception check** to mimic the sound of a human voice they have heard within the last week. The difficulty is 2 when repeating words the parrot heard said, and 3 to replicate the sound of the voice speaking words other than those the parrot heard them say).

## Ostrich Horse [Rival]

The ostrich horse is a docile creature used extensively by people all over the world as a cavalry mount, beast of burden, or form of transportation. Particularly, highly trained ostrich horses equipped with armor serve as the primary mount of the Earth Kingdom military and are often used in battles by several divisions. Ostrich horses used by the military appear in body armor that covers their heads, necks, and parts of their sides. Reliance on ostrich horses as a primary means of transportation is not restricted solely to the military, as they are common among civilians as well.

Although they have a generally calm temperament, ostrich horses have been known to buck and kick their riders as well as nearby bystanders when startled or agitated. Wild ostrich horses are solitary and can be found near human settlements.

4	3	2	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
4		10		0	0
SOAK		WOUND		R/M DEFENSE	
2		3		2	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Athletics 2, Melee 1, Resilience 2, Instinct 3
- **Talents:** Enduring
- **Abilities:** Steadfast (Ostrich Horses and their owners receive +1 Bonus die to skill checks when being ridden as a mount); Beast of Burden (Ostrich horses add 10 to their encumbrance threshold).
- **Equipment:** Sometimes equipped with armor and a riding saddle. Hind-legs (Melee; DMG 3; CRIT 3)

### Platypus Bear [Rival]

The platypus bear is a large mammal endemic to the forests and valleys of the Earth Kingdom, where it typically resides near rivers. Wild platypus bears have an aggressive nature and are prone to accidentally laying eggs when frightened.

The platypus bear is quite vicious and is known to attack humans; when it does attack, it uses its clawed paws and its rudder-like tail, which also helps it swim. Platypus bear assaults are even more likely to occur when a baby platypus bear is involved, as a mother platypus bear is protective of her young. However, despite its wild nature, the platypus bear can also be trained and domesticated, having been used as both a circus animal and a brute enforcer and having been kept as a pet.

4	2	1	1	2	1
BODY	AGI	INT	CHA	GUI	CHI
4		16		0	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Survival 3, Melee 3, Intimidation 2
- **Talents:** Fearsome, Brawler
- **Abilities:** Strong Jaw (when a Platypus Bear makes a successful combat roll, they may spend three advantages to bite down on the opponent, preventing them from moving out of engaged range until the beginning of the creature's next turn and imposing +2 Setback die to their next attack)
- **Equipment:** Big claws (Melee; DMG 6; CRIT 3).

### Sand Shark [Nemesis]

The sand shark is a large carnivorous predator that lurks underneath the surface of the Si Wong Desert, searching through the sand for mobile prey.

The sand shark is a solitary ambush predator that constantly moves underground in search of prey. It remains largely inconspicuous apart from the distinct dorsal fin that appears when it nears the surface and the movement of nearby dunes when it navigates through the sand. It prefers to leap out of the sand and launch any terrestrial organisms on the surface into the air while it extends its mouth, largely preventing prey from escaping its reach. The sand shark's body shape allows it to move through the sand with relative ease and reach speeds that surpass that of sand-sailers, even powered by airbending.

10	3	1	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
10		30	30	0	1
SOAK		WOUND	STRAIN	R/M DEFENSE	

- Skills: Survival 3, Stealth 3, Melee 4
- Talents: Natural Hunter, Quick Strike, Adversary 1
- Abilities: Unhinge Jaw (when the Sand Shark makes an attack, it can unhinge its jaw as a maneuver. If it then succeeds on its attack, or can swallow the creature up to its silhouette by spending a triumph), Devour (can spend Triumph to begin to devour a target after a successful attack. The target is ensnared and automatically takes damage at the beginning of the Sand Shark's turn. A creature that is killed is completely devoured and digested)
- Equipment: Massive claws, teeth (Melee; DMG 14; CRIT 3) Smashing tail (Range [Short]; Concussive, Disorient 2, Pierce 3).

### Sea Serpent [Nemesis]

The serpent is a large aquatic creature that inhabits the waters of the Earth Kingdom, specifically the lakes surrounding the Serpent's Pass, which was named after the creature; fear of the serpent was instilled by nearby lore, as exhibited by graffiti reading "abandon hope" carved into one of the posts at the entrance of the pass.

This ferocious animal lives mostly on fish and other water creatures, but it will attack and eat just about anything—it has even been known to attack ships when looking for a meal. The serpent lets out a loud, blood-curdling scream just before it attacks.

5	6	1	1	1	3
BODY	AGI	INT	CHA	GUI	CHI
8		20	20	0	0
SOAK		WOUND	STRAIN	R/M DEFENSE	

- Skills: Athletics 4, Stealth 3, Perception 2, Instinct 2

- Talents:** Adversary 1, Swift, Expert Swimmer, Targeted Blow, Deadly Accuracy, Rapid Reaction, Enduring 3
- Abilities:** Destruction (when attacking a structure, either natural or made by bending, the serpent adds +1 additional Mastery die to its attempt)
- Equipment:** Massive claws, teeth (Melee; DMG 10; CRIT 3) Smashing tail (Range [Short]; Concussive, Disorient 2, Pierce 3).

### Unagi [Nemesis]

The unagi is a carnivorous predator that will consume anything that it encounters in the water, with a preference for the elephant koi found in the waters surrounding Kyoshi Island. It can launch powerful streams of water from its mouth as a means of subduing prey and deterring external threats.

Because of its aggressive nature, the residents of Kyoshi Island typically avoid the bay in which the unagi is found. Despite its tendency to lash out, the unagi has an instinctive fear of anything that exceeds it in size, and it can be controlled, to some extent, by its barbels, as demonstrated by Aang when he forced the unagi to spray water over the burning Kyoshi Village.

10	7	2	1	2	1
BODY	AGI	INT	CHA	GUI	CHI
10	25	20	1	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- Skills:** Athletics 3, Stealth 2, Perception 1, Ranged 2
- Talents:** Adversary 2, Swift, Expert Swimmer, Rapid Reaction, Uncanny Senses,
- Abilities:** Water Pressure (when using a ranged attack, the Unagi may spend two strain to upgrade 1 ability die to a mastery die. If the attack succeeds, the target is prevented from closing range bands next turn and suffers one additional strain).
- Equipment:** Massive claws, teeth (Melee; DMG 12; CRIT 3) Smashing tail (Range [Short]; Concussive, Disorient 2, Pierce 3).

### Dragon [Nemesis]

The dragons are the original practitioner of firebending, capable of breathing fire. The species demonstrated the true way of firebending to the Sun Warriors' civilization, a precursor to the modern-day Fire Nation, as well as to Wan, the first Avatar. As such, dragons are highly respected by both the Sun Warriors and the Fire Nation.

Dragons are intelligent creatures, capable of communicating with humans. Although generally living in solitude, a dragon can form a tight bond with a human, even to the point where it will protect its human partner to the death.

7	6	5	4	3	6
BODY	AGI	INT	CHA	GUI	CHI

7	30	40	2	3
SOAK	WOUND	STRAIN	DEFENSE	
3	4		2	
SILHOUETTE	SPEED		HANDLING	

- Skills:** Bending Arts 3, Bending 4, Knowledge: History and Spirit World 3, Instinct 2, Persuasion 2
- Talents:** Adversary 3, Chakras Aligned, Confident, Inner Warmth, Hot Flash, Fearsome, Sun's Blessing
- Abilities:** Eternal Flame (any attempt to bend the fire of a dragon by any non-dragon character or creature has its difficulty upgraded with two Challenge die; the difficulty of any other attempt is upgraded with three Challenge dice)
- Equipment:** Avatar Roku once equipped his dragon, Fang, with a riding saddle.

### Komodo Rhino [Rival]

The komodo rhino is an animal from the Fire Nation, bred both as a beast of burden and for its meat in komodo sausages. During the Hundred Year War, the Fire Nation used these creatures as cavalry mounts or as beasts of burden, often decorating them in red.

The komodo rhino has a thick, "tough as steel" hide, which serves as natural protection for its body. Three large, curved horns dominate its face; two curving down from its forehead and one curving upward from its snout.

6	1	1	2	1	2
BODY	AGI	INT	CHA	GUI	CHI
9		20		0	1
SOAK		WOUND		DEFENSE	
2		2		1	
SILHOUETTE		SPEED		HANDLING	

- Skills:** Survival 2, Athletics 2, Discipline 1, Brawling 2
- Talents:** Show of Might, Fearsome, Enduring 3
- Abilities:** Unstoppable (adds one Bonus die to any checks made to resist halting effects or disorientation, and imposes one Setback die on any attempts to stop or disorient a Komodo Rhino); Beast of Burden (komodo rhinos add 20 to their encumbrance threshold).
- Equipment:** Sometimes equipped with armor and a riding saddle. Horns (Melee; DMG 8; CRIT 3; Range [Engaged]; Pierce 2)

### Shirshu [Rival]

The shirshu is a large, quadrupedal creature found in the southern Earth Kingdom. Its highly developed sense of smell and ability to paralyze a target make it well suited for both tracking and hunting respectively.

Tamed shirshus are mainly used for their superior tracking ability; they can detect a particular scent anywhere in the world, paralyze their prey from afar without doing

permanent damage, are extremely fast and agile, and can travel over great distances without tiring significantly. Shirshu saliva contains powerful toxins, making it highly valuable; it is used in the production of paralyzing darts.

Despite its size and weight, the shirshu has outstanding agility and can hold its own in close combat situations. Using its powerful claws, it can easily protect itself from most threats, though in the majority of cases, close combat is unnecessary: the shirshu's tongue can reach up to several meters and incapacitate opponents before they have a chance to get near. Its critical weakness is its highly sensitive sense of smell, which can be overwhelmed by strong scents, effectively "blinding" it and, in some cases, inducing a frenzied panic.

3	6	3	1	4	1
BODY	AGI	INT	CHA	GUI	CHI
3		14		0	0
SOAK		WOUNDS		DEFENSE	
2		3		-1	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Survival 4, Stealth 3, Acrobatics 3
- **Talents:** Expert Tracker 2, Natural Hunter
- **Abilities:** On the Scent (when tracking prey by scent, Shirshu ignore all penalties due to time and can remove one Despair or Failure from the result of a tracking attempt); Enhanced Senses (add one Advantage to shirshu's Perception checks)
- **Equipment:** Sometimes equipped with a riding saddle.

### Lion Turtle [Nemesis]

The lion turtle, also called Ancient One by the spirits, is a chimerical hybrid of a lion and a turtle and the largest known animal in the world. In the era of Raava, lion turtles populated the Spirit Wilds, where they served as protectors of mankind by housing human cities on their backs.

Lion turtles could survive for centuries if unharmed and reach the size of a small island, developing hard shells that eventually grow plant life that can sustain several species of animals. This effectively creates small ecosystems on the backs of lion turtles, which neither benefit nor harm the hosts in question. Lion turtles were so enormous that their hearts can weigh over 120 tons, which is comparable to the combined weight of twelve flying bison.

Although from the same species, lion turtles had distinct markings on their foreheads indicating the element to which they were attributed. Lion turtles are intelligent creatures who demonstrate the ability to both speak and understand human language, unlike many other creatures in *Avatar*. They are solitary creatures that disperse as much as possible and remain hidden through various means. Terrestrial lion turtles buried themselves in the ground and did not surface unless summoned, while aquatic lion turtles partly submerged themselves underwater to avoid detection.

10	5	10	7	6	10
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BODY	AGI	INT	CHA	GUI	CHI
10		60	60	3	3
SOAK		WOUND	STRAIN	DEFENSE	

- **Skills:** Bending Arts 8, Knowledge: History 4, Knowledge: Geography 3, Knowledge: The Spirit World 5, Empathy 4, Discipline 4, Perception 3
- **Talents:** Spiritual Guru, Chakras Aligned, Calming Aura, Resistance, Researcher, Well Travelled, Empathy, Mental Fortress, Natural Mediator
- **Abilities:** Awe-Inspiring (Lion Turtles are such awe-inspiring creatures that anyone attempting to attack her suffers one Setback to their check), Energy Bending (The Lion Turtle can use and teach the art of energy bending. This allows them to make a formidable Bending or Bending Arts check to remove the ability of opponents to access the Bending or Bending Arts skills)
- **Equipment:** Sometimes has remnants of human civilization on its back island.
- **Silhouette:** 10

### Wolfbat [Minion]

They are territorial animals so if you ever hear their distinct howl it's best to turn back and not disturb them. Wolfbats are a nocturnal animal, only leaving the caves at night. They tend to congregate in large groups, making them even more dangerous. Their only predator is the gigantic badgermole, but they are also frightened by fire. The wolfbat does not build nests.

2	3	1	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
2		6		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Perception, Acrobatics, Melee
- **Talents:** None.
- **Abilities:** Flight (wolfbats can fly, making them more difficult to hit).
- **Equipment:** Claws (Melee; DMG 2; CRIT 5; Range [Engaged]).
- **Silhouette:** 0

### Viperbat [Minion]

Often living in large colonies, it is known to be easily aggravated and ill-tempered. Despite their naturally aggressive temperament, domesticated viper bats are known to exist. The viper bat primarily resembles a rattlesnake in body, the only exceptions being the facial details and wings. Its wings give it great speed and agility, and its fangs supply a penetrating bite. The viper bat bears a dull, red marking that runs the length of its back and has a softer, sand-colored underbelly.

1	4	1	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
1		7		1	1

SOAK	WOUND	R/M DEFENSE
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- **Skills (in groups):** Acrobatics, Melee
- **Talents:** None.
- **Abilities:** Flight (viperbats can fly, making them more difficult to hit); Poison (A successful melee attack from a viperbat injects a poison into the target. The target makes a **Hard (3) Resilience check**. Failure deals 2 wound, ignoring soak, plus 1 strain per threat generated. Despair generated on this roll can be spent to cause the poison to remain in the target's system, affecting him again next round)
- **Equipment:** Fangs (Melee; DMG 3; CRIT 5; Pierce 1, Finesse, Range [Engaged]).
- **Silhouette:** 0

### Messenger Hawk [Minion]

The messenger hawk is a moderately-sized raptor that can be used to transport message scrolls carried in canisters tied to their backs, with different colored ribbons used to indicate the importance or intended receiver. These hawks are regularly used to deliver messages throughout the Fire Nation, its colonies, and the Earth Kingdom, and can be bought at post offices, such as the one located in Fire Fountain City, which have large roosting towers for the birds.

Tamed messenger hawks have a calm temperament, and, if properly trained, are able to deliver messages to almost anywhere. They are known to be loyal to their owners. They also seem to know the importance of their jobs and are regarded as more intelligent than other birds in the Fire Nation. They are used by both the Fire Nation government and ordinary civilians for their message-carrying ability.

1	3	2	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
1		5		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Acrobatics, Melee, Knowledge (Geography)
- **Talents:** None.
- **Abilities:** Flight (Messenger hawks can fly, making them more difficult to hit); Tamable (Downgrade difficulty of checks to train messenger hawks by one)
- **Equipment:** Talons (Melee; DMG 3; CRIT 5; Pierce 1, Finesse, Range [Engaged]).
- **Silhouette:** 0

### Lion Vulture [Rival]

The lion vulture is a cabbage-loving oddity native to the Fire Nation. It is a large bird that has the head and wings of a vulture and the body of a lion. Its head and neck have no feathers, while its wings and upper body have black feathers and its neck has white. Its feet and under-body are that of a lion, with tawny colored fur. Its love of cabbages is particularly odd, given the nature of the base animals forming this chimera. They have been featured as circus

animals, but their rarity means little is known about how intelligent these creatures really are.

2	2	3	2	3	1
BODY	AGI	INT	CHA	GUI	CHI
2		8		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Acrobatics 2, Melee 2, Instinct 3,
- **Talents:** None.
- **Abilities:** Flight (Lion vultures can fly, making them more difficult to hit)
- **Equipment:** Talons (Melee; DMG 3; CRIT 5; Pierce 1, Finesse, Range [Engaged]).
- **Silhouette:** 1

### Canyon Crawler [Rival]

The canyon crawler is a dangerous animal that primarily inhabits the canyon of the Great Divide, but its habitat is spread throughout the arid terrain of the western Earth Kingdom. Though the crawler prefers live meat and its various useful features make it the perfect hunter, the canyon crawler is primarily an omnivorous scavenger that is willing to eat whatever it can find.

Crawlers resemble a mix of a crocodile, an ant, and a spider. It has four eyes on either side of its face and a forked tongue in a sharp-toothed jaw. Much like a traditional arachnid, the crawler retains a two-segmented body made up of a cephalothorax and an abdomen, to which its four skinny legs attach. The canyon crawler's name is derived from its arachnid-like characteristics and from its ability to run up sheer mountain walls. The canyon crawler also uses multiple sensitive nostrils with which it easily detects the scent of food.

3	3	2	1	3	1
BODY	AGI	INT	CHA	GUI	CHI
3		13		0	0
SOAK		WOUND		R/M DEFENSE	
2		3		-1	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Acrobatics 2, Athletics 2, Melee 3, Survival 3
- **Talents:** None.
- **Abilities:** Overrun (A crawler may spend one Advantage to hit an additional target with a successful melee check, provided the additional target is engaged with the first target).
- **Equipment:** Talonfeet (Melee; DMG 4; CRIT 5; Range [Short]) Big maw (Melee; DMG 3; CRIT 3; Range [Engaged]).
- **Silhouette:** 2

### Buzzard Wasp [Rival]

Native to the Si Wong Desert, these creatures are six-legged insects that have a vulture-like head and a bee or wasp-like body, hence their name. They have brown, white,

and gray stripes on their abdomen, and their necks are dark gray with a light gray ruff at the body. These creatures also have wings attached to their thorax and are capable of flight. Their beaks and talons are razor sharp.

The buzzard wasps live in caves they dug out of Si Wong Rock. The gooey substance on their cave walls is produced by the females and has the flavor of rotten penguin meat, as Sokka remarked when he tasted it. It is the equivalent of honey and produced in a similar way, and fed to the young. They will attack if provoked by intruders in their nest and become aggravated by loud noises. In such cases, they can be considered dangerous. They primarily feed on carrion, but will hunt live game if they are desperate for food.

2	4	1	1	3	3
BODY	AGI	INT	CHA	GUI	CHI
2		11		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Acrobatics 3, Melee 2, Survival 3
- **Talents:** None.
- **Abilities:** Flight (Buzzard wasps can fly, making them more difficult to hit); Swarm (Halve the damage dealt to the swarm before applying soak unless the weapon has the Blast or Burn quality [Regardless of whether or not that quality is activated]); Territorial (buzzard wasps are incredibly territorial, and gain a Boost to all melee checks made when attacking any intruders into what they consider their territory).
- **Equipment:** Talon and beak (Melee; DMG 3; CRIT 3; Range [Engaged]).
- **Silhouette:** 1

### Goat Gorilla [Rival]

The goat gorilla is a large creature found typically within mountainous and forested areas of the Earth Kingdom, generally far from large settlements. Although a rather rampant beast in the wild, the gorilla goat can be quite lovable and docile in captivity, as well as useful in manual labor.

Goat gorillas are hostile toward intruders who trespass into their territory and do not hesitate in attacking those they identify as threats. They often initiate a confrontation, ramming opponents repeatedly until they fall. These creatures use their massive arms as weapons, raising them high to gain momentum before smashing them to the ground. Despite their violent nature, however, it is possible to coexist with goat gorillas, given that passersby and co-inhabitants of the area maintain a respectable distance from key goat gorilla territory.

Goat gorillas can become relatively docile in captivity. When trained, they can serve as figures of security while still showing qualities of obedient pets. Flopsie, a goat gorilla belonging to the eccentric King Bumi, was a perfect example of this. Goat gorillas seem to be intelligent to a certain degree, as Flopsie was able to recognize his owner as well as his name. In addition to this, they seem to retain certain pieces of information, such as the layout of particular locations and the identity of previously observed figures.

Flopsie exhibited these skills upon recognizing Aang, before taking him around Omashu in search of Bumi.

6	3	2	3	3	1
BODY	AGI	INT	CHA	GUI	CHI
6		21		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Acrobatics 2, Athletics 3, Melee 4, Survival 3, Intimidation 2
- **Talents:** None.
- **Abilities:** Wild Heart (upgrade difficulty of checks to train a Goat Gorilla by one); Pounce (If the gorilla goat uses the aim maneuver, it also gains Knockdown on its next attack).
- **Equipment:** Massive arms (Melee; DMG 8; CRIT 3; Range [Engaged], Concussive, Disorient 2).
- **Silhouette:** 2

### Hog Monkey [Minion]

The hog monkey is a primate that inhabits the Earth Kingdom. It is considered difficult to tame and does not take well to being ridden, though it can usually be coerced into doing so with lychee nuts.

The hog monkey has a vaguely canine face, a long tail, and the body of a primate. It appears to run on its knuckles and has a long tail. In addition, the hog monkey has reddish eyes and a dog-like snout that is full of sharp teeth, including two tusks protruding from the lower jaw. Its fur is brown on most of its body, although the area around its face and head is of a much darker shade.

The hog monkey commonly roams in troops or small packs, and can often be found in the outskirts of fishing settlements. Although it does not really resemble a hog in any way, its noises are swine-like in nature. The hog monkey tends to be a troublesome animal if it is let loose in the city.

2	4	3	1	3	1
BODY	AGI	INT	CHA	GUI	CHI
2		11		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Acrobatics, Melee, Survival, Instinct, Sleight-of-Hand
- **Talents:** None.
- **Abilities:** Ornery (Add 2 Setback dice to all check made to handle, domesticate, or otherwise work with a hog monkey).
- **Equipment:** Small fists (Melee; DMG 2; CRIT 4; Range [Engaged]).
- **Silhouette:** 1

### Giant Rhinoceros Beetle [Rival]

The giant rhinoceros beetle is a large insect named for its immense size and facial prongs. Often seen in its native habitat, the Si Wong Desert, it is commonly used by the beetle-headed merchants as a beast of burden.

This gargantuan insect possesses an enormous green shell that serves as protection. It exhibits prongs, small beady eyes, and six legs, as are ubiquitous in insects.

4	4	1	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
4		15		0	0
SOAK		WOUND		R/M DEFENSE	
2		3		2	
SILHOUETTE		SPEED		HANDLING	

- Skills:** Melee 3, Survival 3, Resilience 3,
- Talents:** None.
- Abilities:** TBD
- Equipment:** Massive Horn (Melee; DMG 8; CRIT 3; Range [Short]).
- Silhouette:** 2

### Saber-tooth Moose Lion [Nemesis]

The saber-tooth moose lion is native to the forests of the southern Earth Kingdom. Its large teeth, long horns, and ferocious attitude make it a formidable creature. Although it appears intimidating, the saber-tooth moose lion is, for the most part, a friendly animal; however, if a mother feels something is threatening its cub, it can become very violent.

The saber-tooth moose lion stands at least ten feet high, with brown fur, a long muzzle, and a pair of palm-shaped antlers on its head. Its body and tail are feline in appearance and its two enlarged upper fangs extend past its lower jaw. It also has large clawed paws.

The moose lion cub is very small, approximately the size of a small dog. The cub is very intelligent and friendly, and it vaguely resembles a light brown hippo with a mid-length bushy tail and large ears. As it lacks an adult's large teeth and antlers, it appears harmless and playful. It is difficult to identify one as a moose lion until its horns and fangs have grown in.

7	4	2	2	2	3
BODY	AGI	INT	CHA	GUI	CHI
7		20		0	0
SOAK		WOUND		R/M DEFENSE	

- Skills:** Melee 3, Survival 3, Resilience 3, Intimidation 4
- Talents:** None.
- Abilities:** Pounce (If the moose lion uses the aim maneuver, it also gains Knockdown on its next attack); Charge! (Once per encounter, a moose lion can use its free maneuver to move from medium range to engaged to attack a target. Along with allowing the moose lion to close quickly with its prey, a charge also adds 2 damage to the attack and Disorient 2).
- Equipment:** Horns (Melee; DMG 8; CRIT 4; Range [Engaged]); Fangs (Melee; DMG 3; CRIT 2; Range [Engaged])
- Silhouette:** 2

## Spirits

### Wan Shi Tong [Nemesis]

Wan Shi Tong is an ancient, wise, and powerful spirit who collects information for his Spirit Library, and thus is the most knowledgeable being among humans and spirits. He never misses an opportunity to learn new facts or boast about his vast intelligence, though he has developed an indifference for studying human technology since leaving the physical world. Although his regular shape is that of a huge black-and-white barn owl, when angered he can assume much more frightening forms.

Long before his encounter with Team Avatar, Wan Shi Tong brought his library from the Spirit World to the physical world. Together with his band of knowledge-seeking foxes, he collected knowledge from all over the world, which he displayed in his library in hopes that humanity would use it to better itself.

Although he left his great collection of knowledge available to the mortal world for many years, he eventually became angry at humankind when he observed humans using the library's knowledge solely for the purpose of getting an edge on one another, such as when Admiral Zhao of the Fire Nation once stumbled upon the library and learned about Tui and La's mortal forms, information he used to help the Fire Nation conduct a large scale invasion of the Northern Water Tribe. Consequently, the wronged owl spirit banned humans from his study.

Wan Shi Tong has a contentious relationship with the Avatar, and humans in general, but on rare occasions the great knowledge spirit will allow into his Spirit Library a true friend to the spirits.

10	6	10	4	7	9
BODY	AGI	INT	CHA	GUI	CHI
10		60	45	0	0
SOAK		WOUND	STRAIN	R/M DEFENSE	

- Skills:** Melee 3, Survival 3, Resilience 3, Intimidation
- Talents:** None.
- Abilities:** TBD
- Equipment:** Horns (Melee; DMG 8; CRIT 4; Range [Engaged]); Fangs (Melee; DMG 3; CRIT 2; Range [Engaged])
- Silhouette:** 2—3

### Dark Spirits [Minion]

Dark spirits are spirits who have become unbalanced due to the influence of the darkness, destruction, and chaotic energy within people. Despite Vaatu's defeat by Avatar Korra and Raava, spirits are still susceptible to turning dark depending on the state of the environments they considered important.

Particularly, the Water Tribes experienced several incidences of dark spirit attacks following the Hundred Year War, due to the destruction of a sacred spiritual forest in the North Pole and progressive spiritual neglect in the South

Pole. Dark spirits attack seemingly at random, with many lurking in sacred places, or areas with great spiritual imbalance that have become neglected over time.

With the Spirit Portals open, dark spirits are no longer impervious to most bending attacks, and are particularly susceptible to spiritbending. Like other spirits, they are also capable of possessing humans, thereby subjecting the host to mortal danger.

#### Dark Spirits [Minion]

2	3	2	1	1	3
BODY	AGI	INT	CHA	GUI	CHI
1		9		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Acrobatics, Melee,
- **Talents:** None.
- **Abilities:** TBD
- **Equipment:** Dark Hand (Melee; DMG 3; CRIT 5; Pierce 2, Finesse, Range [Engaged]).
- **Silhouette:** 0

#### Dark Spirits [Rival]

5	4	2	2	2	4
BODY	AGI	INT	CHA	GUI	CHI
1		5		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Acrobatics, Melee,
- **Talents:** None.
- **Abilities:** TBD
- **Equipment:** Dark Hand (Melee; DMG 3; CRIT 5; Pierce 2, Finesse, Range [Engaged]).
- **Silhouette:** 1

#### Dark Spirits [Nemesis]

9	5	4	3	3	6
BODY	AGI	INT	CHA	GUI	CHI
1		5		1	1
SOAK		WOUND		R/M DEFENSE	

- **Skills (in groups):** Acrobatics, Melee,
- **Talents:** None.
- **Abilities:** TBD

- **Equipment:** Dark Hand (Melee; DMG 3; CRIT 5; Pierce 2, Finesse, Range [Engaged]).
- **Silhouette:** 2

#### Koh [Nemesis]

Koh the Face Stealer is one of the most ancient and knowledgeable spirits in all of the Spirit World. Nearly as old as the Ocean and Moon Spirits, he is the only known individual to remember them crossing over to the physical world, where they took the forms of koi fish. He is a malevolent entity with the body of an enormous centipede-like creature and resides under an ancient tree in the Spirit World. His self-chosen name reflects his ability to literally steal the faces of other beings who express emotion and he can use them at will by "blinking".

Koh is a perilous force who can be dangerous to meet. He has the ability to steal the face of anyone or anything that shows emotion to him, which is why those who are aware of his power attempt to remain inexpressive while in his presence. He possesses a sadistic personality, constantly trying to goad the slightest bit of emotion out of his visitors by frightening them with his monster-like appearance, or taunting them with his many faces, even if it is the Avatar.

However, Koh's actions suggest he is amoral rather than purely evil. He stole Ummi's face to punish Avatar Kuruk for his arrogance, but willingly told Avatar Aang the names and location of the Moon and Ocean Spirits and the danger they were in, and led him to his past Avatar lives. He is cryptic and often speaks in riddles.

10	5	10	7	6	10
BODY	AGI	INT	CHA	GUI	CHI
10		60	60	3	3
SOAK		WOUND	STRAIN		DEFENSE

- **Skills:** Acrobatics 2, Athletics 3, Melee 4, Survival 3, Intimidation 2
- **Talents:** None.
- **Abilities:** Terrifying (Upon first seeing Koh, a character must make a **Hard (3) Fear check**); Impervious (Koh is susceptible only to damage dealt only by bending techniques).
- **Equipment:** Needle arms (Melee; DMG 12; CRIT 3; Range [Engaged], Pierce 3).
- **Silhouette:** 3



## XIII – THE GREAT UNITER

The Earth Kingdom territories are in turmoil after the assassination of Earth Queen Hou-Ting at the hands of Zaheer, a member of the Red Lotus and an airbender who sought to introduce chaos into the world. The city of Ba Sing Se, capital of the Earth Kingdom, is in disarray without its ruler—precisely the fire Zaheer intended to ignite. Unrest and uncertainty permeate through to the Lower Ring; with the Earth Queen dead, the line of succession is unclear and many residents of the megacity have begun to question whether they need a monarch at all. For Zaheer, once again apprehended by the Avatar and the White Lotus, this is an accomplishment. For the rest of the world, these shaky circumstances translate to a lack of security.

This perfect storm of uncertainty has emboldened petty Earth monarchs throughout the Earth Kingdom provinces to lay claim to the throne while others seek to use the chaos to bolster their political goals. One such aspiring leader, hailed by her followers as the 'Great Uniter', has used this chaos to her advantage, rallying Earth Kingdom citizens behind her cause through nationalist rhetoric to unite the disparate Earth Kingdom under the banner of a new Earth Empire. She intends to demonstrate her conviction by quelling the unrest in Ba Sing Se. To do so, the Great Uniter has established a network of covert and overt supporters throughout the Kingdom and within Republic City to foment unrest or rally support for her cause.

### Adventure Summary

The Great Uniter is an adventure designed to present a group of new players with a broad view of the abilities they possess and the world they can explore. Specifically, it sets the Player Characters on the path to shaping their own story, developing their bending techniques or investing in

the world around them. It can also be used to establish the players within a semi-canonical timeline of events from *The Legend of Korra* and as the catalyst for future adventures.

In this adventure, the Player Characters begin in media res as passengers on the Ba Sing Se monorail heading outbound from the Middle Ring to the Lower Ring. The reason(s) for each character being aboard this train at this particular time should be up to the Players and the Game Master, with the GM keeping in mind that the train will never arrive at its intended destination. Still, this scene can be used liberally by the GM to invoke PC backgrounds, Honor, or Motivations as plot hooks.

When the game session begins, the PCs have only a brief amount of time to survey their surroundings. It is likely that the PCs do not yet know one another—this is all right. In a few moments, they will find themselves irrevocably woven together in a tapestry of the antagonist's making.

### Episode I: Off the Rails

#### Scene 1: Capture

The adventure begins with the PCs departing the Middle Ring of Ba Sing Se aboard the city's world-famous monorail. Read aloud or paraphrase the following:

You're aboard the Ba Sing Se monorail, renowned worldwide for being the safest and fastest way to travel across the largest city in the world. Most of the passengers pay you no mind and shuffle past you to find their seats along the interior. Some of them choose to remain standing while you [and your cohorts] take a seat for yourself. As the day winds down, you take stock of your surroundings and reflect upon your destination.

The players should be given a moment to converse amongst themselves so that their characters can be introduced to one another (if they are not already acquainted). The players should be encouraged to make one (or more) of the following skill checks: an **Easy (1) Perception check**, an **Average (2) Knowledge (Streetwise) check**, or a **Hard (3) Instinct check**. Failure means that the PCs gain no relevant insight into what is about to happen.

If the PCs pass any of the checks, the GM can provide the following information based upon the check:

- **Streetwise:** There are a number of unsavory looking characters aboard the train interspersed among the passengers. This is normal, of course, for any Lower Ring-bound train from the Middle Ring, as travel between the two is common, especially for the poorer inhabitants of Ba Sing Se who work in the Middle Ring but live in the Lower Ring.
  - 2+ Advantage or a Triumph: The PC(s) may notice that a few of the disheveled individuals are wearing dull red scarves or armbands which greatly contrast with the usual greens, browns, and yellows inherent to Earth Kingdom couture.
- **Perception:** One individual in particular seems to stand out among the passengers of the crowded train. He is not dressed like other Earth Kingdom citizens and he does not appear as though he is a Ba Sing Se native. He sports a fancy pair of glasses—a sign of his wealth—and is seen checking a watch he pulls from his lapel pocket.
  - 2+ Advantage or Triumph: The PC(s) recognize this gentleman from a recent newspaper in which it was written that this individual is Dr. Peng Dao, a representative of Cabbage Corp who traveled to Ba Sing Se University to discuss a research partnership.
- **Instinct:** One of the passengers is wearing what appears to be a jacket with three buttons running down the right-face of the jacket. A black scarf covers their face up to their nose, with only their eyes visible to onlookers. With one hand, they are holding an overhead support bar while standing near a well-dressed man in glasses who appears to be checking the time.
  - 2+ Advantage or Triumph: Any PC(s) who succeeds on this check with this result should be given a note from the GM alerting them [confidentially] that the figure is attempting to discreetly hold a device in their other hand.

### Bonus Dice and Setback Dice

These dice are independent of the difficulty of the check, and represent external factors. Bonus dice make the check more likely to succeed; Setback dice make the check less likely to succeed. Bonus dice can be gained by performing certain maneuvers, through talents, or even by the GM. Setback dice can be added due to environmental factors, or through misfortune as determined by the GM.

### INTERRUPT!

The players should be given a very brief moment to digest whatever they've learned before the quiet conversations are brought to an abrupt end by an unintelligible shout, followed by an explosion. Regardless of how much information is learned by the Player Characters, nothing they know can stop this particular incident; though the information they acquire can certainly be used to help them make it through the remainder of this scene.

All Player Characters should now make an **Average (2) Resilience check**. Failure means the PCs take up to 3 points of strain. Any amount of Successes should reduce the number of strain taken by 1 per Success to a minimum of 1. The GM may handle Advantage, Disadvantage, Triumph or Despair results however they feel is appropriate, up to and including dealing wounds or a Critical Injury. Once the damage has been done, the GM should continue the session by reading the following:

Unfortunately for them, the players are merely 'collateral damage' in the kidnapping attempt of Dr. Dao perpetrated by Earth Kingdom mercenaries.

The players may be aware of Dr. Dao's presence on the train, but they should not yet have any indication that the bandits were behind the bombing (they may not even know they were on the train). The carriage itself did not land on the ground, but rather it fell into a cavern that was quickly opened up by an earthbender to swallow the carriage and, quite literally, cover up the disappearance of the doctor.

The GM can use this brief pause in events to assess player reactions and plan accordingly for any optional encounters. Read aloud the following:

*You awaken much later, still surrounded by darkness, unsure of where you are. Head and joints still aching, you can feel that your wrists are shackled together, along with your ankles. Around you the air feels damp and cool. You hear a muted conversation between at least two individuals who sound like they're arguing.*

*"They weren't supposed to be down here! We only needed Dr. Dao, why did we take—"*

*"They're a liability, Chen. You heard what the boss said; now help me clean up this mess!"*

The PCs, along with Dr. Dao, are being held as captives in Full Moon Bay, just south of Ba Sing Se. The specifics of

how they got there from the Lower Ring are not important, but the GM can ad lib the details if pressed by the players.

Their captors are several unknown operatives who are the same individuals responsible for the attack on the train; their intended target was Dr. Dao, the well-to-do gentleman who traveled from Republic City to Ba Sing Se University to discuss a research agreement on the Spirit Vines overtaking Republic City. Unbeknownst to the players, they have been taken as well as a result of being in the wrong place at the wrong time.

Alongside the Player Characters and Dr. Dao are several other passengers from the monorail; the NPCs are terrified and most will mostly be unwilling to speak if the PCs attempt to strike up conversation. The players should now have the opportunity to take in their surroundings and formulate some course of action. If successful, an **Easy (1) Survival check** will reveal to them that they are, in fact, underground. An **Average (2) Perception check** informs the players that they are clearly being held captive with the other passengers. The PCs will likely also notice that all their starting gear and equipment has been taken from them. Once they escape, they will find this equipment being conveniently held in a separate room.

Players may attempt an Empathy check in which case the GM should feel free to ad-lib NPC personalities, thoughts, and emotions. One or several players may also attempt a Sleight-of-Hand check to attempt to break free from the cuffs. The difficulty and odds of success here are entirely up to the whims of the GM; if the player can reasonably narrate how or why their character could free themselves, the GM should play along.

#### INTERRUPT!

Each player should only be given the opportunity to make a single check before the guards arrive.

Just as the players complete their actions, a group of three NPCs appear; where a wall once enclosed their holding cell, a gap has appeared due to Chen the guard earthbending an entrance from the wall.

Before the PCs can react, read or paraphrase the following:

*Without warning, the far wall opens, allowing light to flood the holding cell. It becomes apparent to you that you are not the only ones being held captive. In fact, several other passengers, including the well-dressed gentleman from the train, are being held in this dark, damp holding area.*

*One guard motions toward the bespectacled man and the other two aggressively rip him up off the ground and carry him out through the threshold as he whimpers in futile protest.*

*Another of the guards looks over the remaining captives saying, "The rest of you can stay here until you're needed—if that day ever comes."*

*"Uh wait, what if one of them is a bender?"*

*"Who cares? Those cuffs are platinum. Not even a metalbender could bend those."*

#### Hello Darkness, My Old Friend

Being captives inside of a completely unlit cavern will not directly harm the Player Characters, but neither will the lack of light benefit them. Unless they can procure some source of light, any PC making Body or Agility-based checks suffer 1 Setback dice on those checks due to poor visibility.

### Scene 2: Escape

At this point, the players have a variety of options limited only by their imaginations. To get out of this predicament, the players will have to devise an escape attempt.

They can attempt to talk to the guards, inquiring after who they are and why they're being held captive; they can certainly attempt to escape right away but will likely not get very far due to their restraints and the three guards blocking their only escape route.

The PCs can also attempt to induce the guards to fight; a close hit or NPC Disadvantage result would certainly permit the Game Master to explain how a character then managed to free up their arms or legs—this world is modeled after a cartoon, after all, and sometimes an outlandish escape attempt can keep the players and the GM desiring more fast-paced action.

Fighting their way out is not meant to be the PCs only means of escape from this particular predicament. Having the players locked up and trapped this early in the adventure is meant to jumpstart the creative juices of the players and provide an incentive for them to assume the roles of their characters and act as their characters might in these sticky situations.

#### Bandits and Bogeymen

The players are being held by a band of hired goons led by a yet-unknown metalbender for a reason also unknown to the players. Among these mercenaries is a Rival-level NPC named Chen who clearly has some misgivings about what he and his cohorts are doing. Kidnapping a foreign doctor is no petty crime, after all, and blowing up a monorail in transit is considered a capital offense by laws of the Earth Kingdom (though who remains to enforce those laws is a different issue altogether).

While most of the adversaries in this scene are likely in it for the money, Chen was motivated by a love for his country and his people. He sincerely believes any efforts to restore Earth Kingdom sovereignty are worthwhile and virtuous, but he doesn't share the conviction of his fellow guards that change should come at the expense of innocent lives.

#### Chen, Earthbender [Rival]

3	3	2	2	1	2
BODY	AGI	INT	CHA	GUI	CHI
3		15		1	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Martial Arts 2, Bending 2, Bending Arts 2, Instinct 2, Meditation 2, Resilience 1, Crafting 1, Perception 2, Navigation 1
- **Talents:** Adversary 1, Immobilize 1, Stone Fist, Hung Gar, Resistance 1,
- **Abilities:** None.
- **Forms:** Earth Blast, Earth Column.
- **Equipment:** Light Clothing.

It should be noted that Chen is hesitant about the entire operation and may be persuaded to help the captives slip away. If the PCs can pass a **Hard (3) Persuasion check**, Chen will mutter something about ‘keeping his Honor’ before discreetly (“accidentally”) dropping the cuff keys as he and the other two guards close the “door” behind them. The players can use these to unlock their restraints, but will still be stuck in a doorless, windowless hole in the ground.

If the party contains an earthbender, that player can attempt an **Average (2) Bending Arts check** to open a hole in the wall where the guards came and went. Otherwise, the GM can assist the players in their escape attempt in whatever manner fits. Perhaps a plot hook can come into play; one of the other passengers, also being held captive, might be an untrained earthbender. With a little guidance [an **Average (2) Leadership check**], the passenger might be encouraged enough to use their earthbending to create a doorway.

### Full Moon Bay Grunts [Minion]

3	2	2	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
3		5		0	0
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Martial Arts 1, Perception 2, Instinct 2
- **Talents:** None
- **Abilities:** None
- **Equipment:** Regular clothing

### Optional Encounter: Prison Break

While the PCs are collaborating to break out of their makeshift prison, the GM should interject periodically from the role of the other NPC prisoners. They want to stay locked up just about as much as the players do.

This optional encounter gives the players a chance to make their first honorable choice (and possibly even make some new friends). Read the following out loud at some point during their escape attempt:

*As you devise your escape plans, the other captives cry out for help, begging you to unlock their shackles and guide them through the dark corridors that await you.*

If the PCs choose to ignore their pleas, they hear the following:

*One of the passengers, a portly and small woman, begins wailing loudly.*

*“Please! Help us! You would really just leave us behind? With no food or water, in a dark hole?”*

*She continues to sob loudly, and you suspect her cries may alert the guards to your attempt at escaping.*

If the PCs offer to help the NPCs, read the following:

*One of the passengers, a young boy—perhaps only 15 years old—thanks you profusely for unlocking his cuffs.*

*“My parents let me travel to the Middle Ring on my own for the first time. They probably think I just got lost, or worse—that something terrible happened to me. If it weren’t for you, I might never be able to see them again.*

*The boy removes a folded piece of paper from his pants.*

*“Take this, it’s a map of my borough in the Outer Ring. My parents don’t trust me to travel without it, but I know my way around the city. That dot there is where I live. If you ever want to visit for any reason, my father makes the best Jasmine tea in the whole city!” His excitement winds down as he motions to you to lead the rest of the way.*

If the Player Characters leave the other passengers behind, they will each lose one point of Honor for each passenger (no less than three, no more than five; the number being up to the GM).

Unless the players sneak quietly out of their holding area, the rest of the adversaries will now be aware of their escape attempt and will be on full alert. There should be around 10 NPCs within the compound in total. One of these NPCs is a Nemesis-level metalbender who was earlier referred to as ‘the boss’ by one of the guards.

Several (but not most) of the other NPCs should be Rival-level earthbenders (including Chen). The remaining NPCs should be Minion-level characters in groups of 3 or more. If the players encounter these adversaries during their escape, each group of minions should be accompanied by no more than one Rival-level earthbender.

**NOTE:** Even if the guards are on alert, the PCs may still (and should be encouraged to) attempt to stealth their way out of their holding cells and to find a way out of Full Moon Bay.

### Other Options

Due to their inventive nature, Player Characters have a habit of coming up with plans of their own. In the event they proceed in a direction that is unforeseen, either by this adventure or by the Game Master, their plans should never be dismissed out of hand. If their plans are reasonable, they should be allowed to play them out. If these plans intersect with any of the scripted options, try to weave them together if possible.

The goal for the players—at this point—should be to escape. They may want to find out why they were taken and what is going on generally. As the GM, your job is to engage the PCs with dialogue from the NPCs intermittently between combat or stealth encounters where appropriate; in addition, the GM should encourage the players to go after Dr. Dao and his assailants (with the right incentive, of course). If NPC enemies are left conscious, they can be interrogated and, if successful, may divulge more information about who they are, where they are, why they are there, and what they intend to accomplish by kidnapping Dr. Dao.

As the GM, your job is to ultimately guide the players into the docks of Full Moon Bay.

### Scene 3: Pursuit

By now, the Player Characters should be free — whether they escaped or were released. They may have even acquire more information about their current predicament.

Regardless of their circumstances, the PCs will ultimately find themselves escaping the makeshift tunnels, caverns, and holding cells in which they awoke. When they reach Full Moon Bay, the GM should read or paraphrase the following:

*You can tell you're nearing the end of the tunnels when you see a dim light at the other end. Rushing to your escape, the smell of wet earth and salt fills the air. As you step through the final threshold, a great wall, second only to those of Ba Sing Se, stands before you emblazoned with Earth Kingdom insignia. Multiple watchtowers run along the wall adorned with green and gold tiling. You can hear the soothing rhythm of light waves crashing against the other side of the wall.*

*Despite these grandiose trappings, the entire facility looks and feels abandoned. Moss can be seen growing along the wall in several locations, growing over the stone staircases to the watchtowers. Several pillars are cracked or near-collapsing, and the towers themselves look as though they have seen better days. One of the towers has, in fact, collapsed in on itself. You can tell the Earth Kingdom has provided few, if any, resources for the upkeep of this particular station. The monarchy may have abandoned it altogether.*

The players might want to take a bit of time to explore their surroundings; the GM should give let them [briefly] make some checks. A character can make an **Average (2) Knowledge (Geography or History) check** to learn that this is the famed Full Moon Bay and that it was once used as a checkpoint for refugees during the Hundred Year War. People, mostly refugees, traveled from all over the world to come to this secluded dock, hidden from the Fire Nation, seeking haven and safe passage into Ba Sing Se.

If the players roll for **Perception**, the GM might tell the PCs that the center appears to have repurposed—possibly by brigands, bandits, and pirates—as some sort of base of operations or hideout. As the Player Characters explore their surroundings or deliberate among themselves on how to proceed, the GM should feel at liberty to divulge (or



withhold) as much information about their assailants as is necessary to spark player interest.

Full Moon Bay contains only two means through which the players can exit into the world: they can attempt to take one of the three boats out of the bay or they can investigate the cavern to discover the hidden exit on the opposite side of the docks.

If the players attempt to hijack a boat, they will be confronted by its skeleton crew (two rival earthbenders and Shintu). To discover (and open) the hidden exit, they will need a character to earthbend the door open. This could be Chen the reluctant guard, a Player Character, or one of the other hostages which the party may or may not have freed.

In either case, the players will be confronted by Shintu, the metalbender in charge of this particular operation.

### Shintu the Disciple

Shintu (信徒; [SHIN-tu] “Disciple” or “follower” in Chinese) is a metalbending engineer with a notably-absent left arm. What looks like melted skin covers the shoulder, and what’s left of her armpit on that side of her body. Her arm was lost as a result of a devastating assault by firebending criminals in the slums of Ba Sing Se. In its place, she has learned to use her metalbending to control and manipulate a crude, but dexterous prosthetic metal arm. She often transforms the arm into an array of hand tools—or weapons—by bending it into the desired shape and tool for the job.

She is brash and often espouses an absolutist worldview (“All firebenders are imperialist scum” is something Shintu might say). Of course, she harbors great disdain not just for firebenders and the Fire Nation, but for anyone she perceives to be an “outsider” trying to influence the Earth Kingdom or its citizens. For that reason, she believes in Kuvira, the “Great Uniter,” and believes that foreigners, especially the Fire Nation citizens, need to get out of the Earth Kingdom.

Shintu is usually accompanied by two Rival-level NPC earthbenders and will disengage from combat if the odds are against her. She hopes to live long enough to see the United Republic of Nations territory rightfully returned to the Earth Kingdom and she believes kidnapping Dr. Dao is the necessary “first step” toward this reclamation; if she can frighten the doctor enough to forgo his research aspirations with Ba Sing Se University, she hopes other foreigners will follow suit. What Shintu has not been told is that the kidnapping is part of a much broader stroke on a canvas behind closed doors. Thus, Shintu knows very little of her employer. Delivered to her flat one day was an envelope containing a single piece of parchment; written on it only a location (where she met Chen and the others) and a brief description of who she was told to ‘capture and scare off’.

### Shintu — Metalbender [Nemesis]

6	4	3	3	2	5
BODY	AGI	INT	CHA	GUI	CHI
6	20	20	1	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** Martial Arts 3, Bending 3, Bending Arts 2, Instinct 2, Meditation 2, Discipline 2, Resilience 2, Crafting 1, Perception 2, Navigation 1
- **Talents:** Adversary 1, Immobilize 2, Earth Gauntlet, Hung Gar, Redirection (Expert),
- **Abilities:** Metal Arm (once per turn as a maneuver, Shintu can suffer 1 strain to metalbend her arm into any small tool or one-handed weapon; she gains +1 Bonus dice on all checks made with this tool or weapon).
- **Forms:** Metalbending, one advanced form, two basic forms.
- **Equipment:** None.

### NPC Earthbenders [Rival]

4	2	2	1	1	3
BODY	AGI	INT	CHA	GUI	CHI
4		10	0	0	
SOAK		WOUND		R/M DEFENSE	

- **Skills:** Martial Arts 2, Bending 2, Bending Arts 2, Instinct 2, Meditation 2, Resilience 1, Crafting 1, Perception 2, Navigation 1
- **Talents:** Immobilize 1, Stone Fist, Hung Gar, Resistance 1,
- **Abilities:** None.
- **Forms:** Earth Blast, Earth Wall.
- **Equipment:** Light Clothing.

### Bon Voyage, Au Revoir

Whether they choose to commandeer a ship or they earthbend through the main entrance, the Player Characters will be confronted by Shintu. At the start of the encounter, the GM should read aloud the following:

*Before you stands a young dark-skinned woman, perhaps no older than 20. You can see that she’s missing an arm, but has a prosthetic arm in its place. As you look her up and down, you can tell that she’s in charge, despite her short stature; she is carrying herself with a purpose that evades you.*

*She cracks a threatening smile as she eyeballs your entire party before speaking, “My name is Shintu and you’re not supposed to be here.” She pauses before asking, “How did you get out of your cell?” She pauses again.*

If the players don’t respond, Shintu will interject:

*“It doesn’t matter. Look, I’m feeling generous today. I’ll let you all walk away if you promise not to interfere. Dr. Dao here has an appointment with someone who very much wants to meet him to talk about his research. Let us take the doctor and we’ll let you walk out of here.”*

If the PCs headed for the ships and intend to commandeer one, Shintu will warn the party:

*"I told you that we'd let you leave this place. I didn't say anything about taking our boats. There's an exit at the opposite end of the docks along that high-rising wall of stone there. This is your last chance and my patience is wearing thin."*

If the party heeds her warning, they now will have no trouble discovering the exit and will be able to leave. Shintu will even escort them out and open the door for them. Otherwise, their attempts to steal a ship will begin a combat encounter with Shintu and her companions.

Shintu will only fight the players off so she can escape with Dr. Dao; he is the target, and the PCs would merely be collateral damage. She will seem reserved in fighting and try to make her way to the ships, or will do everything she can to get the PCs off her ship(s).

If the PCs first encounter Shintu at the wall, she will offer to earthbend a door for them to leave.

Ultimately, the Player Characters will leave Full Moon Bay with or without Dr. Dao. The doctor's presence serves as a plot hook for an optional branch of encounters wherein the party can rescue him from his captors or chase after them to rescue him. Doing so will put them on the path to discovering the secrets of Dr. Dao's research, thus uncovering the plot (and reasoning) behind his capture.

For each passenger they escort, the PCs will each be awarded one point of Honor. If they rescue and escort Dr. Dao, each Player Character will be awarded an additional five points of Honor.

## Episode II: Out of the Frying Pan...

### Scene 1: Departure

As the party plots their next movement, the Game Master should remind them of any obligations they took on while effecting their escape.

Did the party respond favorably to the young boy, taking the map of his district in Ba Sing Se? Did they agree to help the other prisoners escape their cells, or did they leave them behind to suffer in darkness? What has become of Dr. Peng Dao, the researcher from Cabbage Corp – did the party try to rescue him from his captors, or did they leave him to his unknown fate?

After each encounter, you can see how every decision made by the party begins to shape the outcomes which befall them, and how their actions impact the overall narrative. Perhaps the party rolled so particularly well that they even managed to convince Chen, the earthbending bodyguard, to abandon his ignoble cause to aid them in their escape.

While Episode I was merely a brief introduction intended to introduce new players to the mechanics and atmosphere of *Avatar: The Second Age*, from here on out the story could go in any direction. A GM should be prepared to think of new characters, encounters, and scenarios on the fly. When it comes to the party—you can't plan for everything.

One important decision can help the GM guide players through “The Great Uniter” and it depends on whether the players took a boat. Although the players have the opportunity to (and will frequently) wander ‘off the rails’, the boat specifically serves as another plothook for the players. Within, it contains the figurative and literal keys to uncovering more information about the party’s abductors and their plans for Dr. Dao.

Should the party commandeer one of the ships, they will need to pass an **Average Sailing check** in order to make way for whatever destination they choose; only afterward should they be presented with the opportunity to investigate the boat and explore their immediate surroundings.

### Modernized Ferry

Ferries are employed en masse to cross bodies of water throughout the Earth Kingdom and can be found traversing inland seas, lakes, and large rivers. This particular ferry has been downsized, but upgraded with an engine for additional speed and maneuverability. It even has some modern amenities including a renovated kitchen and it even has a small spa.

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- **Manufacturer:** Unknown
- **Crew:** One captain, 2 sailors and crew.
- **Encumbrance Capacity:** 400.

- **Passenger Capacity:** 20 passengers.
- **Price/Rarity:** 85 silver pieces / 7
- **Customization Hard Points:** 2
- **Weapons:** None.

The players should be encouraged to make one (or more) of the following skill checks: **Perception**, **Knowledge (Geography)**, **Navigation**, **Sailing**, **Engineering**, or **Survival**. The difficulty of each check should be **Average** but the GM may raise or lower the difficulty as needed. Success or failure can mean a variety of things. If the PCs pass any of the checks, the GM can provide the following information based upon the check:

- **Perception:** A single uncanceled success is all it takes for the party to know that the ship has an unfamiliar layout (if any PC should know what to expect with a Ferry). In general there is an upper deck, a lower deck, and a cargo hold.
  - **2 Advantage:** The cargo hold is filled to about half capacity with mostly empty crates and containers, apart from three sealed crates. When opened, the players will find glowing crystals from the Crystal Catacombs.
  - **Triumph:** One of the rooms is locked, and it is clearly the Captain's Quarters.
- **Geography:** A successful Geography check will tell the players they're in Full Moon Bay, leaving from the direction of the Ferry Waystation and Ba Sing Se train depot.
  - **2 Advantage:** They realize there's a river to the east, and where there's a river, there are villages and towns.
  - **Triumph:** They know that Full Moon Bay feeds into Copper Lake, which runs off into Kongulan River and then Chameleon Bay which is connected to the Eastern Sea and the rest of the world.
- **Navigation:** Success here can mean that players have plotted a new course, or have determined in which general direction they are heading.
  - **2 Advantage or Triumph:** Players can choose where they want to go next without any undue setbacks, delays, or mishaps.
- **Survival:** There's plenty of food and other supplies in the kitchen.
  - **2 Advantage:** The beds are cozy and there are plenty for everyone (including any other prisoners rescued).
  - **Triumph:** The ship even has several first aid kits, and plenty of tea.
- **Engineering:** A successful Engineering check is all that is needed for the PCs to see that this is not a standard Earth Kingdom ferry. It has been modernized in a variety of ways.
  - **2 Advantage:** Find out the ship has been upgraded and given an engine.
  - **Triumph:** Players are provided with the Modernized Ferry's stat block.

- **Sailing:** Success is required to make way and to change course.
  - 2 Advantage or Triumph: Find out the ship has been upgraded and given an engine.

As they continue to explore the ships, the players will find the personal effects of its former inhabitants, which will shed light on their background and their possible motivations.

Based solely on the trinkets and clothing onboard, most of them outwardly appear to be Earth Kingdom citizens.

At least one of them was keeping a journal, and the following may be read aloud or otherwise provided to the players:

[day 1]

*I've taken on another search-and-rescue with Shintu. Bringing that father and daughter together after the assassination really made me feel like I was making a difference in peoples' lives. Shintu gave me a new bunkmate, though...Chen, I think his name was. She said he wants to use his bending to help people.*

[day 6]

*We had eggs and picken for breakfast again today...Shara wouldn't even sneak an extra slice of bacon for me, she says "I cook it, I eat it" but I saw her give some to Chen...*

[day 13]

*Shintu said we'll be in Ba Sing Se by tomorrow, but she hasn't said why.*

[day 15]

*It's been two days and she still has us looking for some sort of cabbage man, a doctor I think?*

[day 16]

*New kid Chen found the guy we're looking for, who is apparently not some kind of cabbage spirit. Shintu wants us to keep tailing him.*

[day 18]

*Kuvira's really making a difference in the Lower Ring, it's like she was born for this. I was terrified after Queen Hou-Ting was murdered, but when Kuvira asked for the people of Ba Sing Se to help each other and help themselves, I couldn't just sit around and do nothing. The city was tearing itself apart... I don't know what this United Republic doctor has to do with the Earth Kingdom, though.*

[day 22]

*He does something different every night. He's gone to the Jasmine Dragon in the Upper Ring a couple of times, but he's also been to the Middle, and even Lower Ring. Is he sight-seeing?*

[day 23]

*Shintu said we're making a move on the doctor tomorrow. She wants Chen there, but she told me to go back to the ship and wait for her to get back.*

## Smooth Sailing

After letting the party investigate the ship, decide what to do next, and chatter amongst themselves, the GM will likely find herself being pulled in drastically different directions. Of course, if the players never took the ship and left the Full Moon Bay waystation on foot, then they are probably already wandering. This section is broken down into several sections outlining some guidance for GMs.

### Set Sail

Assuming the players took the ship and were successful in making way, they'll have had the opportunity to plot a course. They could choose to go in just about any direction, and this may be the moment they decide to wander off to explore areas that are not planned for *The Great Uniter*. This is okay! As the players wander, the GM's role is to build the world around them, to make it come to life with NPCs and towns through which they can travel.

Thus, the players succeeding their Sailing and Navigation checks is presumed to mean that they are heading wherever they want. Within their geographic vicinity are the following key locations from *Avatar* canon: Chameleon Bay, the Si Wong Desert, the other side of Full Moon Bay, and even the Serpent's Pass. Several optional encounters are keyed here to assist the GM in bringing the party on-track with the narrative of *The Great Uniter*.

### On Foot or Wandering

If they did not take the ferry, the players will leave the Full Moon Bay waystation through the entrance which was opened through earthbending either by Shintu, Chen, or a party member. To their north, the party will find the Halan Desert and of course Ba Sing Se to revisit. In the east, Copper Forest awaits the party, shrouding Chameleon Bay and the thriving port-town of Chameleon City.

Even further north is Chalang Forest and along that river is the undepicted Chalang City. Although only some of these locations were ever named in the show, fewer were ever spoken-to by characters in-universe. Thus, many of the locations available to GMs and players are ripe with unnamed villages, towns, forests, cities, ruins, mountains, and other features ripe for exploration.

The party may have a clear idea on what they want to do—they could want to spend time in iconic Ba Sing Se, or they may seek out other destinations they recall from the *Avatar* universe, straying far from the scene. The alternative is that the PCs may feel utterly lost and directionless. In both cases, the GM can use optional encounters (pre-supplied

### Don't forget the train!

It's important to remember if the players are on foot that they just narrowly eluded their captors and were on an official train that just...disappeared. The train depot and waystation to Ba Sing Se are dangerously close, and the authorities have no doubt begun to sweep the entire area looking for the missing train, passengers, and most importantly: the perpetrators. What the party does is up to them, but they have information key to the investigation...



or player-created) to steer the players toward the plot of the adventure.

Every new town and NPC is a new opportunity to present one-off **Optional Encounters**, with seemingly no connection to the greater story, or they can be used to gauge the party's collective interests and formulate an entirely new plot. They can also serve as an introduction to a character or scenario to bring the party on-track with the story. The GM should not feel obligated to do this, nor should the GM force the party to stick to preplanned plot. A GM should be prepared to think of new characters, encounters, and scenarios on the fly.

Whatever path they choose, it is important to remember that your role as the GM is to mediate the PCs' actions vis-à-vis skill checks, and to narrate the world as it evolves from the consequences of those actions. Forcing the players to go down a predetermined route could prove ineffective and unenjoyable for everyone involved.

Should the party venture forth with the narrative of the adventure, the GM should continue to **Scene 2** below. Otherwise, feel free to skip ahead to the end of this section where several optional encounters have been keyed for convenience.

## Scene 2a: Let Bygones Be

This scene is a direct narrative continuation of *The Great Uniter*. Players should have the option to return to this scene at any time or may be led to it after an optional encounter.

If the party has been wandering by foot and cannot seem to find a place to go, or are perhaps lost and dwindling in supplies, they should happen upon a small, yet bustling village during the next in-game day. This can be Pingdao described below—as long as it makes sense

geographically. It can also be any other made up village in any location where the players happen to be (call it Laowei if you're struggling). Merely a setting for a character introduction, the details won't be important unless they come up later.

If the party fails its **Sailing** or **Navigation** checks, they won't be in Full Moon Bay for very long. Through inclement weather or mechanical mishap, the ship will ultimately crash—convenient for the party that it would land in the small clearing that you see to the immediate south of Full Moon Bay up above. In *Avatar: The Last Airbender*, this was the location of the farm and barn where Appa stayed during his lost days. It's become a bustling, but humble village in the 70 years since. The town of Pingdao.

Read aloud the following to the players if their **Sailing** and **Navigation** go poorly:

As your ship tosses violently back and forth, you see a growing coastline on the horizon. You do not see any docks or beaches, and you yell to the others to brace for impact against the rocks. The wreck is a haze to you, but you remember being tended to by several strange faces—were they on the ship? You fade out of consciousness and awaken many hours later in small bed.

Whether in Pingdao, Laowei, or elsewhere, the players should eventually stumble into Piànzi and learn of his offer for his missing parcel.

### Mysterious Piànzi

Piànzi (骗子; [PEE-uhn'zuh] “Deceiver” or “Conman” in Chinese) is a notably tall man with a slender profile. His skin is much darker than most of the folks in town, which causes him to stand out when he's not wearing his long-sleeve coat

and slacks. The party may run into him at the local tavern, or he may catch their interest in the town square.

Whatever the case may be, the PCs should all make an opposed **Perception check** against Piànzi's **Stealth** skill.

Read the following if successful:

*Not for the first time you notice a very tall man who's been following you for some time. He seems to have been watching you, perhaps working up the gumption to approach, or maybe planning something a bit more sinister.*

As far as the party is concerned, the prior assessment is accurate. Regardless, the party will deal with Piànzi however they see fit and he will confide in them several details.

- He recently lost possession of an ornamental lockbox containing what he claims is an heirloom of great sentimental value to him.
- In addition to simply passing by, he reveals that he was on his way to Ba Sing Se, as that's where he was heading when he was jumped by highway brigands and his lockbox taken from him.
- He was traveling with a friend who was supposed to rendezvous with him a few days ago; Piànzi is visibly disturbed by his friend's tardiness.
- He doesn't much care for Kuvira, her ambition, or her visions for Ba Sing Se and the rest of the Earth Kingdom—apart from her new railways.
- He's from Republic City, but he was traveling to Ba Sing Se from the Misty Palms Oasis in the Si Wong Desert.
- He explains that he travelled from Republic City to the Misty Palms Oasis to convene with the spirits who have made their home there.

Once he's explained himself, Piànzi will make his pitch. He asks to hire the PCs to return toward Ba Sing Se to retrieve his missing lockbox and meet him outside of the walls of the city. Should they ask, Piànzi offers to pay the party 1000 copper pieces...per player. He will also promise to put the players in contact with members of his 'organization' which he states is highly influential and supports a "good cause." Once they receive the package, he explains, they are to continue en route to Ba Sing Se and meet him at the Jasmine Dragon in the Upper Ring. What they will not know, nor could they possibly find out at this point in time, is that Piànzi is a member of the ostensibly-defunct **Red Lotus**, and that he does not, in fact, own the contents of the lockbox.

## Devising a Plan

If the PC's are willing to help Piànzi, the next step will be to devise a plan for recovering his lockbox. Narratively, it does not matter where the players find the package—it's a McGuffin, a literary device meant to push the plot along. The GM should have Piànzi offer clues about where the heirloom could have ended up. This could be near Serpent's Pass, either waystation of Full Moon Bay, even Republic City or the Si Wong Desert. If the PCs have gone elsewhere and ran into Piànzi there, the GM can refer to

**Chapter X** for additional inspiration and details about other places.

The primary factor here is that the players accept Piànzi's offer and set out to where they believe the lockbox can be found. Their goal is to get moving, because regardless of where they wind up, the encounter will be roughly the same. Remember: no matter where they go, the players will ambush a small courier group who have been tasked with delivering the lockbox to Ba Sing Se.

Of course, the players may decline the offer and instead choose to wander off; if they do so, the GM should refer to the earlier part of **Episode II** where guidance can be found should the players stray away from the narrative. Optional encounters can be found later in this chapter.

## Intercepting the Lockbox

If the PCs accept Piànzi's request, it does not matter in which direction they choose to go. As mentioned before, the parcel is a literary device meant to push the plot along, cajoling the party into ambushing a small group of Earth Kingdom couriers. Based upon the clues provided by Piànzi, the party might make a **Hard Navigation** check and, if they succeed, should be directed by the GM to head toward the Serpent's Pass.

Although the story has been written with the party approaching from the south and intercepting the couriers prior to their crossing of Serpent's Pass, it may be just as likely that they approach the Pass from the north and are, instead, ambushing the couriers on their approach to Ba Sing Se. Ultimately what matters is that the party meets the couriers **before** the couriers arrive in Ba Sing Se to deliver the parcel.

As the GM, you may choose to resolve this as a time-skip or overnight journey, placing the PCs right into the next scene. However, it is also possible (even encouraged) to take your time and permit the party to explore their surroundings while they make the journey. This could mean providing them with any number of opportunities to flex their skills: random combat encounters with highway bandits, combat or social encounters with spirits (who have a predilection for any remaining wilderness), or even puzzle encounters which require the PCs to use their bending and nonbending skills in imaginative ways.

Whatever the case may be, eventually the party *must* meet up with the courier to progress the narrative of *The Great Uniter*. If the party passed their earlier **Navigation** check, the narrative turns in favor of the party: they have the option (once they arrive) to set up camp and stake out for the courier thus allowing them to ambush the 'shady brigands' and gain a mechanical benefit to their Initiative checks.

If they fail the **Navigation** check, they will simply 'catch up' to the brigands—soon discovering that the brigands are, in fact, agents of the Earth Kingdom.

## Scene 2b: Ambush!

This scene is a direct narrative continuation of *The Great Uniter*. Players will not have the option to return to this specific point-in-time in the story; if they wait too long (more than a week in-game), their window of opportunity to

intercept the Earth Kingdom couriers has likely closed, as the package should have been delivered to Ba Sing Se—though perhaps someone else found it along the way?

If the players progress further into *The Great Uniter*, they've probably already pondered aloud as to the contents of the mysterious lockbox. At this point, no one has told them anything, not even Piànzi. Even if he's coerced into giving up details, Piànzi doesn't actually know what's in the box—it was never his. He and his missing partner were tasked with bringing the box to Republic City.

When the party meets up with the couriers, they may very well find out what's in the box.

If the party passes their **Navigation** check and arrives before the couriers, the GM can read the following out loud (some or all of it may not pertain to the party if they went somewhere other than the entrance of the Serpent's Pass):

You can smell the water from the lakes, including Full Moon Bay, the nearer you get to your destination. As you cross over the next foothills, you see the imposing, serpentine rock-way on the horizon. With the forest and towns behind you after roughly a week of travel, you've found your way to the Serpent's Pass.

Quickly you situation yourself on a clearing with some brush cover overlooking the base entrance of the footpath. This would be a perfect spot to watch who comes and goes through the pass. Though many seldom do, for fear of the serpent which guards the route.

Despite the inherent dangers, a few still choose to make the trek in the name of haste. With the extension of the Ba Sing Se monorail to the north of Serpent's Pass, travelers brave enough to cross can find themselves in the Middle Ring by nightfall.

The PCs will want to settle in for just a moment. Encourage the players to make a few brief checks (Geography, History, Survival) and use them to convey the following information:

- **Geography:** The Serpent's Pass is a narrow strip of land located between the East and West Lakes and serves as one of the few direct paths to Ba Sing Se.
- **History:** It is named after the serpent which guards it, making the pass feared in the Earth Kingdom. During the Hundred Year War, most refugees refused to use the pass, opting instead cross the lake by boat.
- **Survival:** The Serpent's Pass is one of the few direct paths to the Earth Kingdom's massive capital, Ba Sing Se. The rocky path is treacherous and consists of dangerous cliffs.
- **Perception (upon close inspection):** A large sign bearing the name of the pass is affixed to the entrance, and the words "abandon hope" are carved into one of the posts of the gateway to the pass, serving as a warning to any passersby and adding to the strong fear felt at the location.



As the GM, you have the freedom here to take as long or as short amount of time as you like to let the players explore their immediate surroundings. Some may want to observe the region overlooking Serpent's Pass; but the players might simply wish to proceed.

It's up to you to alert them to the arrival of the small Earth Kingdom entourage. If the characters have a spyglass or they roll *exceedingly well* on a **Perception check**, they'll learn (at a distance) that these are not, in fact, highway bandits but wearing Earth Kingdom uniforms. How they choose to proceed from there is entirely up to them. Perhaps they don't care—or perhaps they are unaware—and choose to rush in head-on simply to instigate a fight and hope for the best (maybe they jumped a party of innocent travelers instead). If they rush in, you can skip to the **Fight** section up head. Otherwise, the party may verbally interact with the couriers; skip ahead to **Talking**, if so.

If the party failed the **Navigation check**, they will arrive right behind the couriers. The party cannot sneak up on the couriers and are caught off-guard with no plan. The following can be read out loud:

You can smell the water from the lakes, including Full Moon Bay, the nearer you get to your destination. As you cross over the next foothills, you see the imposing, jagged rock-way on the horizon.

Serpent's Pass. You pause for a moment to breathe in the view before quickly collecting yourself. As you peer out beyond the foothills, you spot another party inching toward the entrance of the walkway, much closer to the awning than you. These could be Piànzi's bandits—now is your chance! You quickly rush down the foothills toward the worn and trudged path leading to Serpent's Pass; as you get closer, a truck and two ostrich horses come into view.

Before you can react, you hear an imposing "HALT!"

*"This is an official caravan of the Earth Kingdom on orders from the Provisional Chancellor. Put down any weapons in your possession and state your business."*

Either the players comply with the orders of the Earth Kingdom courier—and gain an opportunity to learn valuable information—or they refuse to disarm and instigate the fight. If they choose the latter, skip ahead to the **Fight!** section. Otherwise, continue on with the social aspect of the encounter outlined in the **Talking** section.

## Talking

If the players are curious enough, they may take the opportunity to converse with the Earth Kingdom agents and, in the process, learn more about the lockbox, Piànzi, why the packaged is being delivered, and ultimately who the parcel is for.

This section is a roughly-structured Social Encounter. There will be a variety of dialogue boxes that the GM can read aloud to inform the party (and progress the plot), or can use as guidelines and make up his own dialogue for the NPCs. The party may experience all of, or very few, of the options outlined here. Whether a certain response or piece of information warrants a **Social skill check** is entirely up to the whim of the GM. Suggestions have been made, but are not necessary. A table on social skills is reproduced here, as well as brief descriptions of each social skill. GMs may refer to the Social Encounters section in **Chapter IX: Game Master**.

Read aloud the following if the party indicates they want to talk:

The stout colonel leading the Earth Kingdom party climbs out of the passenger side of the truck and turns to face the player characters. He eyes your party up and down before uttering a very stiff "Colonel Chang".

The men surrounding Colonel Chang are silent and still as stone. The colonel takes another two steps closer toward the party, at the back end of the truck.

"These men are under orders, and you are impeding on our time table. You are welcome to cross Serpent's Pass with us—safety in numbers, you know—but you *will* need to move along otherwise."

Despite his surprising cordiality, Colonel Chang is particularly pointed on the word "will." He *will* provide the following answers to general questions without any skill checks:

- **Who are you?** My name is Colonel Chang and this is Captain Kong. We are servants of the Earth

## Running a Social Encounter

It is important to remember that the purpose of a social encounter is not to slow the story down with unnecessary dice rolls, but to emulate the very real potential for tense negotiations to go from smooth to sour at the drop of the wrong *faux pas*. Generally, a social encounter should only occur if there are two or more parties with competing interests. Each party has an opportunity to present its argument—their side of the story; the overall outcome is which side 'wins' the discussion. Whose interest takes precedent? GMs can be very flexible as to what a Success outcome can signify. The outcome of a social encounter may not effect characters in the long-term, but they should at least have short-term consequences for the PCs and NPCs. Strain, not wound, will be a common occurrence in a social encounter. PCs should expect to take on strain throughout the duration of the encounter. Below is a description of social skills and what they can be used for in Social Encounters.

**Persuasion** – This means getting the target to see things from your perspective; can be useful in negotiations or situations where you need to obtain something from the target. Can be opposed by Meditation, Instinct, or Discipline.

**Intimidation** – Physically threatening the target, even so much as simply waving their sword. Used to convince the target that you will cause them harm if they do not capitulate. May not always coerce the target, but it should alter NPC behavior. Typically opposed by Discipline and Meditation.

**Deception** – Tell a convincing lie to the target to make them believe something untrue. Players will need to roll for Discipline to discover if they are being lied to. Opposed by a character's Instinct and Discipline.

**Empathy** – Connecting with a character on a personal level can be challenging, but rewarding. Players can gain valuable Bonus dice in the case of success, but might acquire Setback if they fail to relate with the NPC. Deception and Discipline can oppose or trick up Empathy.

**Leadership** – Players may command allies and targets to perform tasks that may cause them harm; they can reassure allies, inspire others to their cause, and convince an unwitting ally to pledge their loyalty. Only a character with Discipline can oppose Leadership.

**Negotiation** – Characters will often need to negotiate deals, trade items, or convince targets to compromise on a vested interest. Can be opposed by Discipline and Negotiation.

**Perform** – In certain circumstances, a character may want to put on a show. This could be a distraction, or an interesting way of gaining favor with a particular target or audience. Opposed only by another's own skill to Perform.

Kingdom. [Captain Kong would likely let out a mumble or a grunt at this remark].

- **What are you doing?** Our business here is classified, but we would be happy to oblige any citizen trying to cross the Serpent's Pass safely.
- **Tell us about Serpent's Pass / this area / the Earth Kingdom.** [The GM should brush up on their Avatar lore].
- **We need the lockbox.** This parcel is intended for directly deliver to the Provisional Chancellor herself and we are duty-bound to safeguard its transport. Anyone who gets in the way of that is an enemy of the State and will be dealt with accordingly.

### Colonel Chang

Colonel Chang is a member of the Royal Earthbender Guards of Ba Sing Se, known as the King's Guard by the commoners. These guards are earthbending warriors within the Earth Kingdom affiliated with neither the Dai Li nor the army. They instead serve as personal protectors of the earth monarch. Since the assassination of Queen Hou-Ting, many Royal Guards—particularly Chang—feel as though they have failed at their jobs and are looking to adjust to the quickly-changing structure of government brought about by the Provisional Chancellor Kuvira, who has brought her own personal elite metalbending warriors to serve as her closest guards. Feeling relegated to mundane tasks below his title, Colonel Chang is incredibly resentful of Kuvira and has little interest in performing his duties seriously.

Although he seems approachable, Chang is still a Royal Guard and takes his title very seriously. He will be cordial with the PCs, even moreso if he believes they endorse Earth Kingdom tradition over Kuvira's version of progress. He does not know the contents of the lockbox, but he does understand its importance. Chang met with Tien Satoru, an Earth Kingdom engineer and innovator living in Republic City. Tien is the grandson of Earthen Fire Refinery's own Satoru and the inventor of a device that "will change the course of nonbender history". Chang listened patiently as Tien babbled on about his prototype and understood very few of its implications. At most he understands that it's a metal contraption.

### Captain Kong

Captain Kong is a captain of the Earth Kingdom army. As such, he wears yellow armor instead of the standard green variant and per the standard operating procedure of the Earth Kingdom army, Kong is accompanied by his trusted mount, Cho, a vivacious and swift ostrich horse. The captain is smug and resentful of Colonel Chang and the rest of the Royal Guards; he believes their failure to protect the queen is evidence of their corruption and he fully supports Kuvira in her endeavors. A lifelong military man, Captain Kong aspires to become a General and a member of the Council of Five.

Captain Kong has little patience for non-Earth Kingdom citizens and even less so for a party of multicultural bandits. He understands that more than coincidence brought the PCs to this critical junction in his caravan's travels. He knows only what he needs to know, and that's good enough for him. A good soldier follows orders.

### Negotiations

During a social encounter, the party can (and likely will) attempt to convince the Colonel to hand over possession of the box, but this would be incredibly unlikely. They would need to make a **Formidable (5) Persuasion check** to succeed, and should include Bonus or Setback dice depending on whether the Colonel is favorable to the party. A favorable **Daunting (4) Intimidation** or **Negotiation check** might convince the Colonel to surrender the lockbox. **Deception** and **Leadership** will be far less likely to return any results while **Empathy** or **Perform** may allow the PCs to gain the Colonel's favor.

If the party pushes too hard, or especially if they fail a **Deception** or **Intimidation** check, they'll be in for a fight.

### Fight!

Perhaps the party was too stubborn, or a little headstrong, or maybe they were just bored...either way, there's a fight. If the players arrived at Serpent's Pass before the couriers, they should get a boost to their Initiative roll. In this scenario, they should roll **Perception** since they had the advantage of being able to scope the scene. If the party arrived after the Earth Kingdom couriers, they get no advantage and instead should roll **Instinct** since they'll need to rely on their guts to gear-up for a fight they were not likely anticipating. Ultimately, these are merely suggestions and the choice is up to the GM as to which skill is appropriate based on the circumstances of the moment.

### Commander Chang (Royal Earthbender Guard) [Rival]

4	2	2	2	3	3
BODY	AGI	INT	CHA	GUI	CHI
5	20	20	0	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** One-Handed Weapons 2, Resilience 3, Discipline 3, Bending 3, Bending Arts 3, Leadership 4, Negotiation 2
- **Talents:** Adversary 1, Bodyguard, Resistance, Redirection, Grounded
- **Abilities:** None.
- **Forms:** Earth Armor, all Basic forms.
- **Equipment:** Royal Guard Uniform, Sword, Warhammer

### Captain Kong (Earth Army Captain) [Rival]

4	2	2	1	2	3
BODY	AGI	INT	CHA	GUI	CHI
5	13	15	1	1	
SOAK	WOUND	STRAIN	R/M DEFENSE		

- **Skills:** One-Handed Weapons 2, Martial Arts 1, Leadership 3, Bending 3, Bending Arts 2, Intimidation 3,
- **Talents:** Adversary 1, Grounded, Redirection
- **Abilities:** Military Precision (may add +1 Bonus die to checks made to destroy structures or use

co-operative bending). Earth Disc (may spend an action to hurl a silhouette 2 slab of earth at the opponent, causing them to make an opposed **Agility check** to avoid the disc; targets engaged with disc either jump out of the way or take a number of damage ignoring soak equal to the Rival's Body rating; earthbenders can make a **Bending (BOD) check** to instead redirect the disc in a different direction).

- **Forms:** Earth Tremor, two basic forms.
- **Equipment:** Earth Kingdom Captain Uniform, Pouch of Stones, Warhammer

### Cho the Ostrich Horse [Rival]

Captain Kong's Ostrich Horse.

4	3	2	1	1	1
BODY	AGI	INT	CHA	GUI	CHI
4	10		0	0	
SOAK		WOUND		R/M DEFENSE	
2		3		2	
SILHOUETTE		SPEED		HANDLING	

- **Skills:** Athletics 2, Melee 2, Resilience 2, Instinct 3
- **Talents:** Enduring
- **Abilities:** Steadfast (Ostrich Horses and their owners receive +1 Bonus die to skill checks when being ridden as a mount); Beast of Burden (Ostrich horses add 10 to their encumbrance threshold).
- **Equipment:** Sometimes equipped with armor and a riding saddle. Hind-legs (Melee; DMG 3; CRIT 3; Knock Back)

### Earth Army Soldiers [Minion]

Accompanying Captain Kong and Commander Chang are a complement of four to eight Earth Army soldiers, all nonbenders. They know absolutely nothing about their mission other than their intended purpose to make any would-be bandits think twice before attacking their caravan. Earth Kingdom soldiers, both benders and nonbenders, carry a wide variety of weapons from spears, swords, and other various polearms to more unusual weapons such as hammers, axes, and sickles. Soldiers are typically attired with specially-armored conical helmets, which have also been shown to function in battle as an impromptu shield against fire blasts.

3	2	1	1	1	3
BODY	AGI	INT	CHA	GUI	CHI
3	8		0	0	
SOAK		WOUND		R/M DEFENSE	

- **Skills** (group only): Discipline, Ranged (Light), Instinct, One-Handed Weapons.
- **Talents:** None
- **Abilities:** None.
- **Equipment:** Earth Kingdom Military Uniform, any one-handed or ranged (light) weapon

### Interruption!

Whether the players obtain the lockbox or not, the encounter is interrupted by an event of some kind. If the party is in Serpent's Pass, it could be the serpent. If they're in the Si Wong Desert, it might be sandbenders or the sand shark. Perhaps a spirit was awakened by the fighting and lashes out indiscriminately at everyone. Whatever the case may be, it is important for the GM to use this as an opportunity to break up what might be a one-sided fight, and to provide the PCs with one last opportunity to obtain the lockbox amidst the contrived chaos of the scene.

If the players are on the verge of winning, Commander Chang will surrender, as he values his life and freedom more than he fears what the collapsing Earth Kingdom government will do to him. Captain Kong will continue to fight only if he still has Cho. If his mount goes down, he will surrender. No matter what they do, this scene ends on a sort of climax.

### Scene 3: Critical Junction

Whether they have the box or not, the party is at a crossroads, literally and figuratively: do they go to the Jasmine Dragon and return the box to Piànzi? Maybe the party no longer trusts Piànzi, since they realize that he was lying in the first place. Do they lie and say they couldn't acquire it (when they did)? Do they never return to him at all, and just hope he doesn't find out what happened (he will know the courier was ambushed since he knew it existed at all)? Perhaps the party fails to capture the parcel, and decides to skip out on Piànzi's errand altogether.

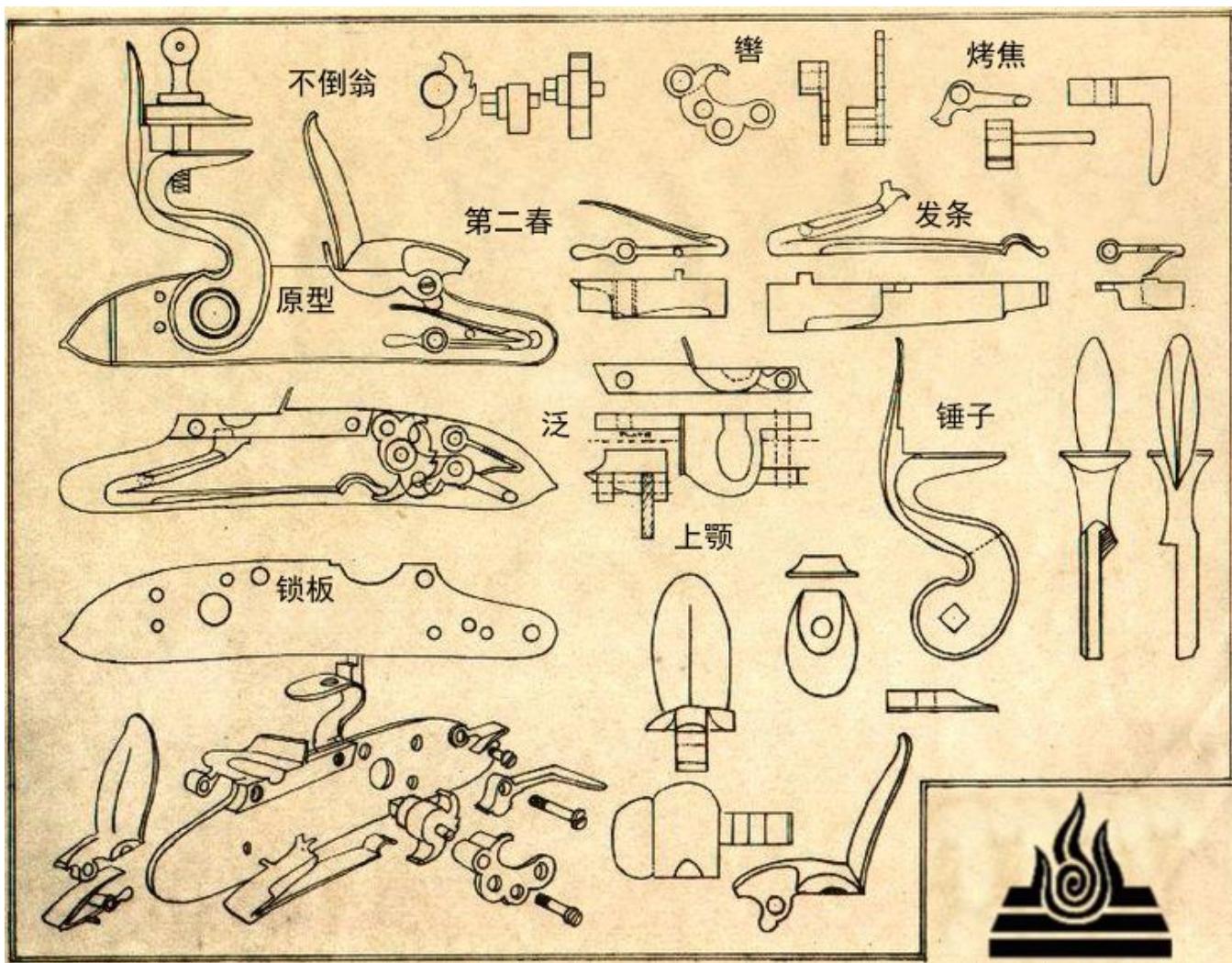
If they retain the box for themselves, the party becomes a target of the Provisional Chancellor, who may send Shintu after them. This could happen before they ever see Piànzi again. Perhaps Shintu is instead sent after the lockbox by Kuvira, intending to retrieve Earth Kingdom property—or by Piànzi, who wanted to cover his bases and intends to double-cross the party.

### Much Ado About Nothing

As it was described earlier, the lockbox acts as a McGuffin—a plot device used to compel the party in reacting one way or another. However, that does not mean that the contents of the box are irrelevant to the plot; on the contrary, the box contains a critical piece of information and hardware that will weave the players into a deeply-entwined narrative on an international scale.

As they have already seen, at least two parties are interested in this box: Piànzi and the Earth Kingdom (more specifically, Provisional Chancellor Kuvira). A third, yet unmentioned, party also desires the contents of this box: the Equalists of Republic City.

Each party has an interest in acquiring the contents of this parcel which, as Satoru put it, will "change the course of nonbending history forever." While each party is aware that the contents can be weaponized, few are fully aware of what the device actually is or does.



Fortunately, as a Game Master, you have the unique position of knowing all. The contents of the box are twofold: a schematic for a flintlock mechanism, and the mechanism itself. The decision to introduce firearms into the *Avatar* universe was made with deep consideration of the themes and motifs present in the series.

Practically speaking, explosive materials and combustion were present in *The Last Airbender*; earthbending-based firework projectiles were used as well. The introduction of high-grade metalworking, proliferated metalbending, and fireworks **without earthbending** in *The Legend of Korra* imply that the circumstances under which such a mechanism could be crafted do exist. The components and theoretical understanding for such a mechanism exist in the universe; all that is needed is a compelling narrative to synthesize these elements together.

Enter Tien Satoru, a nonbender engineer who identified the possibility of shrinking Fire Nation turret barrels, and using natural materials to imitate the ignition of an explosive substance, propelling a small object across a great distance with breakneck velocity. Although not an Equalist himself, Satoru was inspired by the plight of nonbenders to “level out” the playing field between those with the awe-inspiring ability to manipulate the world around them, and those who cannot; the “great equalizer” as many have called it.

Thus, if the party opens the box before returning it, or they retain the package for themselves, they will likely stumble upon its contents. In-character, they will have little-to-no understanding of the device or the schematics. The players, though, will undoubtedly know what a flintlock is.

### Honorable Couriers: Returning to Piànzi

Assuming the party honors their commitment to Piànzi, they will return to him in Ba Sing Se, specifically meeting him at the Jasmine Dragon. Hopefully with the package in tow, the party will need to make their way back to the walled city, specifically the Upper Ring. Perhaps they'll traverse Serpent's Pass, or take a ferry across Full Moon Bay back to the waystation and train depot. If they have not already tried to get back into the city since the capture in **Episode I**, the GM should see this as an opportunity to impede the party's progress with heightened security detail. These could be generic Earth Kingdom soldiers, Royal Guards, Kuvira's own private security forces, or perhaps a blend of the three.

#### Lockbox in tow

With the package in their possession, the players not only have to smuggle themselves back into Ba Sing Se, but now a royal parcel which has undoubtedly been reported missing by now. As the GM this presents an opportunity for the GM to challenge the PCs in their attempt to reach the Jasmine Dragon. Perhaps they get through the outer wall,

but require passports to go beyond the Middle Ring—maybe they're recognized as passengers from the missing train and are wanted for questioning. Whatever the circumstances, the party is coming into Ba Sing Se very hot.

#### Empty-handed

Even if they fail to obtain the lockbox, the party may still honor their word and rendezvous with Piànzi, if only to report that they were overwhelmed. Although the party might still be accosted by security at any point throughout their travel from the outer wall to the Upper Ring, they'll be much less likely to subject themselves to heightened scrutiny without holding such a wanted package.

#### Reporting to Piànzi

With or without the parcel, when the PCs arrive at the Jasmine Dragon, read the following:

You approach the world-renown tea shop located in the Upper Ring of Ba Sing Se, the Jasmine Dragon. Walking up the stone staircase, you enter its courtyard. A fountain decorates its center. Before you is a massive jade-color structure decorated with gold and off-white trimmings. Its two front windows are intricately designed with a repeating square pattern. During business hours, its doors remain open, and so you walk straight in.

Immediately you see a long carpet stretching out before you, leading to the serving counter in the back. Two golden dragons dancing with one another adorned on a jade-colored rug. On either side, you see square and circular tables, some with ongoing games of Pai Sho.

In the far corner, you can see Piànzi already sitting and sipping tea. He doesn't even notice you standing there.

When the party finally approaches Piànzi, he will wait to speak until spoken to, reacting accordingly to whether they deliver favorable news, and the package. If the party delivers the parcel, Piànzi will thank them, provide them with their reward, and invite them to meet up with his companion (mentioned earlier).

The party may instead attempt to betray Piànzi and retain possession of the parcel, in which case they will need to make an **opposed Deception check** against Piànzi's Discipline skill. If they fail the check, Piànzi will call them out on their lie, but profess that he is outnumbered and would not want to make a scene in the Jasmine Dragon. Unbeknownst to the PCs, (they could make a **Daunting Perception check**), Piànzi signals to his companion, who is playing Pai Sho, that they have been betrayed by the party and that she is to follow them. Whether Piànzi ambushes the party the same day or not is up to the GM.

Finally, the party could report of their failure—whether Piànzi empathizes is up to the GM.

#### To the Wind

It is entirely possible that the PCs, with or without the lockbox, decide to renege on their word to Piànzi and they just head off for new adventures. In this case, as mentioned earlier, there will be many vested interests who would actively seek the PCs to reclaim the lockbox.

They party may have a clear idea on what they want to do—they could want to spend time in iconic Ba Sing Se, or they may seek out other destinations they recall from the *Avatar* universe, straying far from the scene. The alternative is that the PCs may feel utterly lost and directionless. In both cases, the GM can use optional encounters (pre-supplied or player-created) to steer the players toward the plot of the adventure.

Every new town and NPC is a new opportunity to present one-off **Optional Encounters**, with seemingly no connection to the greater story, or they can be used to gauge the party's collective interests and formulate an entirely new plot. They can also serve as an introduction to a character or scenario to bring the party on-track with the story. The GM should not feel obligated to do this, nor should the GM force the party to stick to preplanned plot. A GM should be prepared to think of new characters, encounters, and scenarios on the fly.

# Optional Encounters

This section describes a list of potential, but completely optional, encounters that could be injected into "The Great Uniter", stem off of it, or run as stand-alone sessions. The list is by no means exhaustive, and are merely suggested scenarios for GMs to integrate or adapt.

Each scenario is sectioned off through its title, and describes a plot as a problem presenting itself to the party for a reaction. Scenarios will also contain **Hooks** and **Clues**; hooks will detail how to lure PCs into the plot, while clues provide insight into how the plot could be progressed. All scenarios are prepopulated with at least one NPC described as either a guide, adversary, or otherwise integral figure in the scenario.

## Shock Collar

Haruto has made a name for himself, claiming he has "mastered the element of lightning" and stands accused of kidnapping people off the streets of Ba Sing Se and Republic City, forcing them into silver shackles, laboring away in his silver mines. He claims they are working off debts, but rumors suggest he treats them as slaves, shocking them by the silver collars around their necks; some say this happens at the press of a button, but others say it happens at the snap of a finger. Can he really bend lightning? What is he doing with all that silver?

**Adversary:** Haruto [Nemesis Firebender/Merchant]

**Hooks:** The party would likely hear rumors from mountain villages about a cruel foreman 'nearby' (perhaps, conveniently, the range of mountains nearest to the players). If they're in Ba Sing Se or Republic City, they'll no doubt come across reports of kidnappings.

**Clues:** As one of the best electrical conductors, it makes sense Haruto would use it to facilitate his shock collars—is that why he mines it, or does he have another level to his aspirations?

## Nightmares and Dreamscapes

While resting, the party is targeted by a large trickster spirit who induces nightmares, and feeds off of the party's anxieties and fears in their sleep. The party must repel this spirit, through any means necessary.

**Antagonist:** Mong Shi the Dream-Eater [Nemesis Dark Spirit]; Abilities: Drowsy (Mong Shi can suffer 3 strain to force all enemies to roll an opposed **Discipline** check; failure means the target falls asleep at the beginning of their next turn until the end of that turn); Nightmare Fuel (Ranged; DMG 9; CRIT 4; Extreme range; Pierce 3, Stun Damage) which is rolled as an **Average Perform** check.

**Hooks:** This scenario could be introduced any time the party is resting, perhaps in a restless inn, or near a roadside shrine. The PCs may also stumble across Mong Shi in their adventures if they cross a place where the natural world has been tarnished such that Mong Shi saw it fit to punish humans.

**Clues:** The party could use their **Perform** skill to oppose Mong Shi's efforts, and perhaps even drive him back. If they

can manage to strike him in his physical form, he would leave them alone for good.

## Spiritual Burning

A platoon of firebenders in Fire Nation uniforms are burning a forest near Senlin village for no apparent reason. The villagers are in disbelief, horror, and shock. What is the Fire Nation up to? Are the benders actually soldiers? What if Hei Bai becomes disturbed and starts another rampage?

**Antagonist:** Lieutenant Kohaku [Nemesis Firebender/Warrior] and his platoon of firebender and warrior rivals and minions. Potentially Hei Bai.

**Hooks:** The party might randomly encounter these firebenders if they were to find themselves near Senlin village. Additionally, they would likely hear rumors about spiritual disturbances, people vanishing into the Spirit World, or about uniformed Fire Nation soldiers marching through Earth Kingdom territory.

**Clues:** One of the key themes of **The Second Age** is the conflict between humans and spirits. This plot lends itself to this motif, forcing the players to make a choice between intervening and preserving balance, or looking away as the firebenders torch forests to the ground. In addition, these activities could relate to motives of any of the antagonists in "The Great Uniter."

## 'Til Death Do Us Part

A grief-stricken waterbender attempts in vain to use the forbidden art of bloodbending to revive their recently-deceased beloved. Failure in this attempt drives them into madness. Over the next several months, they perfect their prohibited talents using recently-deceased bodies from the cemetery. Now, even the living are among those reported missing.

**Antagonist:** Jaryn [Nemesis Waterbender]; Forms: Bloodbending, all basic Forms

**Hooks:** Such a story could conceivable haunt the halls of any tavern, inn, or pass-through town. The PCs would no doubt encounter stories about a village where the graves are overturned and rumors about disappearing people.

**Clues:** To really utilize certain narrative atmospheres, the GM might rely on the passage of time to tell a story like this. Such a plot could be introduced piecemeal, hooking the characters over the course of several sessions. The waxing and waning of the moon can serve as both a clue and a plot device.

## Spoiled Fruit

A farming village has lost their livestock and crops to a strange affliction which seems to be attracting small spirits and strangers—or did the strangers bring both?

**Antagonist:** Senji the Masked [Nemesis Diplomat/Monk]; Senji is disfigured after a close encounter with a lion spirit. The GM should describe him as having certain cat-like physical qualities, but he should still be recognizably human. He leads a group of former-monks-now-cultists trying to better understand the spirits and the Spirit World.

**Hooks:** No doubt the player characters would hear rumors about a ‘nearby village’ whose crops and livestock were stricken with some unknown sickness. They may even hear direct pleas from villagers in a nearby market, begging anyone to investigate.

**Clues:** Here the antagonist could be the spirits, a group of cultists, or both. The cultists might instead be benevolent, even help the party understand what is happening to the livestock and crops. Senji and his cultists should be presented in a strange light, though, to provide the party with an incentive to investigate. As with most other spiritually-oriented plots presented in this section, the spiritual activities could very easily lend itself to the “The Great Uniter”, where multiple factions have an interest in studying (and harnessing) spiritual energy.

## Zealots Amok

A group of zealots in Gaoling are preaching about a Celestial Mandate—the spiritually divine right of their leader to rule the city and province of Gaoling. The zealots are coercing people to fall in line, and to reform traditions so that they may appease the spirits. Some spirits like this idea and are tormenting dissenters. Now, commoners have begun to riot.

**Antagonist:** Tao Feng [Nemesis Diplomat/Astrologer], who leads his Rival-level Zealots (Earthbenders, Monks, Assassins), and his Minion-level Believers. The GM may also refer to **Chapter XII: Adversaries & Creatures** for stats on Dark Spirits or may make up their own spirit antagonist.

**Hooks:** As is the case with most plot hooks, the party would likely encounter stories about Tao Feng and his followers throughout their travels. The closer they get to Gaoling, the more pertinent those reports could be. The party may even stop in Gaoling along the way to some other destination, maybe for rest and supplies, only to find out that not all is what it seems in Gaoling.

**Clues:** Tao Feng is a lynchpin character, necessary to drive the plot (which is ultimately a type of rebellion story). With the collapsed Earth Kingdom monarchy, it makes sense that many different factions within the Earth Kingdom would vie for power. Book 4 of *The Legend of Korra* confirms this when we again meet Kuvira, who explains she spent three years quashing rebellions and unifying the Earth Kingdom.

The spiritual presence in Gaoling can be fed into by the events of Book 2, where Avatar Korra left open the spirit portals; this spiritual activity, let alone the revolt, would no doubt draw the attention of Provisional Chancellor Kuvira, which might be used by the GM as a way to reintroduce Shintu and the plot of “The Great Uniter”.

## Widow’s Peak

A perilous peak is said to be terrorized by an earthbender who claims dominion over the entire mountain. A village at its base feels helpless in their attempts to travel or stray up the mountain for precious resources like wood and water. The earthbender attacks those who venture too far up the mountain.

**Antagonist:** Jinguo [Nemesis Earthbender/Commander], a partially-deaf, very old and very chatty former commander of the Royal Guard.

**Hooks:** Many opportunities for this encounter exist: the PCs might simply stumble across the wrong mountain and be attacked; Jinguo could instead approach the party and offer them a job; rumors would inform the party of a real jerk of a mountain hermit.

**Clues:** Jinguo’s background leaves a lot of wiggle room for backstory. He could be a disgraced member of the Royal Guard who faced Queen Hou-Ting’s wrath for dereliction of duty. He might just be an old, crotchety villager with a grudge; but perhaps he was wronged in some way. Is he just a persecuted hermit, or does he have his reasons for hiding out on his mountain?

## Thunderous Applause

A huge storm is wracking the countryside, forcing the party to seek shelter. In their search for a nearby town, they come across a roadside shrine filled with other weary travelers. They are forbidden entry by a short and frail woman who demands that the PCs tell a rousing tale to appease the shrine’s spirit, or else they will be barred from seeking shelter here.

**Antagonists:** Mun Shin [Rival] blocks the door to the shrine. She’s not really the antagonist, *per se*, but she will give a feeble attempt to stand between the party and the shrine.

Meifen the Drama Queen [Nemesis Spirit]; Abilities: Hard to Please (add 1 Setback dice to all social checks against Meifen); General Disdain (characters suffer 1 additional strain if they try to use humor to appease Meifen)

**Hooks:** Such a scenario could happen at any moment; as a break in the action, or when there is a lull of activity.

**Clues:** As a social encounter, Meifen cannot be ‘defeated’ but rather appeased. The idea here is for the GM to encourage the players to put on a small improv performance, regaling Meifen perhaps with the drama of their own adventures so far.

## Festival of Masks

During their travels, the party comes across a modest village celebrating during the Festival of Masks. As they pass through town, they are encountered by a spirit disguised as an old merchant who hands the PCs free masks of ornate quality. The masks they receive each represent a negative human emotion and once the mask is put on, that’s all anyone sees. The party must learn to accept their flaws or else the masks cannot be removed; the PCs will need to learn to overcome their fears, and control their negative emotions.

**Antagonist:** Longmeng the Taunting [Nemesis Spirit]; Abilities: Deep Stupor (targets make an **opposed Empathy Check**; if they fail, they take strain per failure ignoring soak).

**Hooks:** Such an encounter could occur in any obscure town, throughout any point in the party’s travels, or during any excuse for a festival.

**Clues:** Intermittent **Fear** checks should keep the party on their toes. Resolving this encounter could take only as long as it takes for each player to make a successful **Fear** and **Empathy** check in succession. This is a great opportunity to tailor the scenario toward PC motivations, Honor, and other backstory hooks.

## Pirates of Mo Ce Sea

Marine piracy is on the rise as water tribe outcasts, and people struggling to survive, take to the seas in search of fortune. Many of those ranking among the crew are disparate or displaced waterbenders who have left the crowded Northern Water tribe; using their abilities, they harness the ocean itself as a weapon against unsuspecting merchant ships.

**Antagonist:** Captain Himaru [Nemesis Captain/Pirate], and his animal companion, and Rival-level crew of Pirates, Sailors, and Waterbenders.

**Hooks:** If the party has a boat and is traveling, they would likely encounter Cpt. Himaru in the Mo Ce Sea, or the shipping lanes leading to the Northern Water Tribe. Additionally, it is likely that they would begin to hear rumors about pirate activity the closer they got to this part of the world. If the pirate captain poses a large enough problem, the party might even be approached by the Earth Kingdom or Fire Nation governments to put them down.

**Clues:** Captain Himaru provides the GM with an excellent opportunity to give the players a taste of marine combat and storytelling. **Navigation** and **Sailing** checks would be necessary in this scenario.

## Wandering Master

Along their travels, the player characters meet a nonbender samurai master who harbors a deep-seated hatred for benders; he habitually challenges them to duels to prove himself their better. When he encounters the party, he challenges each bender PC to a one-on-one duel.

**Antagonist:** Satoshi [Nemesis Warrior/Assassin]; Talents: Deflect 2, Expert Deflect, Master Deflect, Parry 2, Expert Parry, Master Parry; Equip: Samurai robes (+1 DEF), Katana (Melee; DMG 6; CRIT 4; Slashing 2; Defensive 1)

**Hooks:** As with the last few scenarios, the Wandering Master lends itself to be a random encounter at any point in the party's adventure.

**Clues:** If any of the PCs manage to beat Satoshi, he could tag along as a Master NPC who imparts wisdom and aids on future missions.

## Bending the Rules

A band of benders are poaching flying bison and badgermoles, as well as kidnapping nonbenders. Led by a nonbending scientist, they are rumored to be conducting experiments on the nonbending captives to see if they can somehow force them to learn bending from their animal counterparts.

**Antagonist:** Yu Wei [Nemesis Astrologer/Tinkerer], and his Rival bender trio Barrel (Firebender), Boulder (Earthbender), and Barney (Waterbender)

**Hooks:** Per the usual kidnapping scenario, the party would no doubt encounter reports about missing persons. They could even receive direct pleas for assistance. Alternatively, they could follow up on poaching reports, and discover the kidnappings by mistake.

**Clues:** As one of the many factions trying to harness and weaponize the new spiritual energies in the world, Yu Wei is a scholar of the Spirit World and believes there's more fact than fiction behind the myth that these animals were the "first benders."

## Burning Desires

A Fire Nation noble is throwing an extravagant party to show off her prized possessions, including among them a massive ruby cut by ancient earthbenders. Just three nights before the party, she received a threat from local gang leader Gombo threatening her and her estate. The noble needs the party's help to super proof her property from thieves the night they show up.

**Antagonist:** Gombo [Nemesis Fighter/Bounty Hunter], and his gang of Rival-level Rangers and Bounty Hunters.

**Guide:** Lady Baozhai [Rival Archaeologist], a collector of fine things

**Hooks:** The party might encounter Gombo and his gang anywhere between Ba Sing Se, through the Earth Kingdom up to the United Republic of Nations borders. Lady Baozhai would likely live closer to the URN, but it is possible she has an estate in Ba Sing Se.

**Clues:** This story has a lot of potential for *Avatar* fans because it presents a character from the series (Gombo) in a scenario for players. In *The Legend of Korra*, we see Gombo 'stealing' from Queen Hou-Ting and bemoaning the Avatar's choice to help her tax the people hurting the most. Gombo could very well see Lady Baozhai as an appropriator of Earth culture and wealth, and this could feed into the overall theme of "The Great Uniter" about the pitfalls of 'us v. them' mentality.

## Mother of all Fish

Certain interested parties in the Northern Water Tribe are hosting a fishing competition. The contest also purports to be a spiritual ceremony, and an observation of traditional offering to the great Tigerswordfish spirit. The winner of the contest receives an ugly fish hat, all-you-can-eat fish, and a small purse of coins, as well as renown throughout all the Northern Water Tribe as a master fisherman, and appeaser of the spirit of the seas.

**Antagonist:** Captain Keimar [Nemesis Captain/Sailor], who has been sabotaging other contestants, including the PCs. He intends not only to catch the most fish, but to capture the Tigerswordfish spirit itself.

**Tigerswordfish;** Abilities: Plunge (Tigerswordfish may upgrade next attack difficulty to cause enemy vessel to take on water in). Equip: Spirit Maw (Melee; DMG 10; CRIT 4; Engaged)

**Hooks:** Yet another example opportunity to entice players to use vehicles and travel the seas, this scenario could be encountered in any port city where characters might talk

about such a venture. Captain Keimar might just happen to make a public challenge, or declaration of intent to capture the great spirit, in the same city through which the players are traveling.

**Clues:** Once again, this is another scenario that fits in with the overall motif of humanity learning to live in balance with the spirits. Keimar presents an opportunity for the players to make a choice that could have significant consequences for the spiritual balance of the world: do they let Keimar make an attempt to capture a spirit, or do they intervene?

## Martial Remedies

A village herbalist is revealed to be a skilled martial artist when he is witnessed stopping a thief by the party. He does not want his secret revealed to people and will offer tea, perhaps wisdom if he respects the party enough.

**Guide:** Chen Yu (Nemesis Monk/Astrologer)

**Hooks:** This is another scenario that could play out at just about any moment throughout the party's adventure.

**Clues:** It is also another opportunity for the party to potentially find a Master.

## Sumo Bending

The party stumbles across an underground wrestling ring for benders. Any of the four elements may participate in these one-on-one or tag-team fights where users are handicapped according to their element. What the players don't know is that someone is rigging the fight.

**Antagonist:** Palak [Nemesis Entertainer/Merchant]

**Hooks:** If the party is looking to make some extra coin, this could be a scenario the GM can use to engage them.

**Clues:** Each element should be handicapped according to its weakness. Waterbenders should be made to stand on coals, while firebenders must wade in 6 inches of water at all times. Likewise, earthbenders must balance atop pillars while airbenders are weighted down with chains.

## Precarious Passage

The party stumbles upon a pacifist temple in the middle of the mountains, but its residents are terrified of benders. To pass through their passage, the party must subject themselves to be bound and gagged. While the monks are helpful, offering the party food, supplies, and a place to sleep, they are cautious. Little does the party know that bandits have taken up nearby to kill benders and take their belongings.

**Antagonist:** Rinzler [Nemesis Ranger/Bounty Hunter]; Animal Companion: Pacho the Goat Gorilla [Rival]

**Guide:** Pondo [Rival Monk], who knows where Rinzler is hiding and would reveal that he arranged a deal with Rinzler for protection if the party guarantees to help save them from Rinzler.

**Hook:** Another great opportunity for a random encounter, this scenario could hook the player characters in at any mountain scene.

## Raiders of the Lost Art

The History Department at Ba Sing Se University is hiring all willing participants to scour the globe for historical artefacts regarding ancient bending societies.

**Antagonist:** Huu Ming [Nemesis Archaeologist/Monk], a rude playboy with dry-humor and a short temper. Huu wants to be the first to uncover the secrets to benders' history.

**Guide:** Tomi Lang [Rival history professor] is an adjunct professor at Ba Sing Se university who specializes in Spirit World and History knowledges.

**Hook:** If the party is itching for adventure and genuine exploration, this scenario presents a perfect opportunity for exactly that. They could conceivably hear about a job like this at any major trading hub

**Clues:** This scenario could be used by the GM to inform the plot of "The Great Uniter" by inserting Tomi Lang as the individual from Ba Sing Se University with which Dr. Peng Dao was supposed to meet. Additionally, the scenario provides a chance for players to explore several key locations from the *Avatar* series including the Sun Warriors and Taku ruins.

## Hazed and Confused

On a trip through the wilderness, or sailing through a particularly thick fog, the party finds themselves lost in the Spirit World. An unassuming spirit greets them to explain that they have only 72 hours to get back home before it's too late.

**Antagonist:** Fu Shi the Hunting Spirit [Nemesis Spirit] looks like two snakes coiling around one another in an endless loop.

**Guide:** Pao Shi [Rival Spirit] is a small rabbit-like spirit who warns the party of their impending peril. With the right **Knowledge** or **social check**, Pao Shi will give the party clues as to what happens in 72 hours ("the hunt"), and can be tricked into revealing that he *is* the Hunting Spirit Fu Shi.

**Hook:** At any point in the adventure, the players may find themselves instantly transported into the Spirit World.

**Clues:** As previously mentioned, a key theme of **The Second Age** explores the tension between humans and spirits. Here is yet another opportunity to explore that tension.

## The Traveling Trio

A traveling trio of benders (fire, water, and air) are wandering performers looking to gain the favor of a local lord by performing at his reception. They know the Lord needs to be convinced, and the trio asks for the party's assistance. Little do the PCs realize that the trio is on the run from loan sharks.

**Antagonist:** Minister Popo [Rival Diplomat] is a brash, gluttonous, and condescending man.

Terry Two-Lips [Nemesis Merchant/Pirate] is the predatory lender after the trio.

**Guides:** Tai [Rival Firebender], Hank [Rival Airbender], and Trix [Rival Waterbender]; each possess all basic forms of their respective element.

**Hooks:** The PCs might encounter this trio at any time throughout their travels.

**Clues:** While Minister Popo presents a pleasant social encounter, and is impressed by a high Honor, the loan shark angle presents both a more difficult social challenge, and a potential combat encounter.

## Mountain Labyrinth

While traveling through the mountains, the party is besieged by a storm when they come upon an ancient temple built into the mountainside. A monk offers them shelter, and when the party accepts and is inside the temple, the doors close behind them and the monk reveals himself to be a trickster spirit.

**Antagonist:** Chenfu the Trickster [Nemesis Spirit]

**Hooks:** The GM may use any mountain travel or inclement weather as an opportunity to engage the players with this scenario.

**Clues:** Since they're not in the Spirit World, their bending should still work. This can be an opportunity for the GM to create unique puzzles for bender characters to encourage them to use their abilities imaginatively.

## Pirate Radio

Controversial pirate radio host "Lightning Lee" is intercepting and brokering international political secrets, inadvertently or deliberately sowing dissent in the Earth Kingdom by outing the Upper Ring's dirty laundry. Although many elite officials from all over the world want him silenced, many of the commoners look up to Lightning Lee as a hero.

**Antagonist:** Lightning Lee [Nemesis Entertainer/Diplomat] whose one-of-a-kind experimental radio allows him to broadcast all over the Earth Kingdom no matter where he is.

**Hooks:** Most likely, the party is being offered a job by the Earth Kingdom (vis-à-vis Provisional Chancellor Kuvira) to hunt down Lightning Lee, but it's possible that instead the party overhears one of his broadcasts at a tavern sympathetic to Lee's grand plan.

**Clues:** Lightning Lee might be in Ba Sing Se, Omashu, or Republic City. A scenario like this could easily relate to the events of "The Great Uniter". Even after **Episode I**, an electrifying personality like Lightning Lee would be all over the kidnapping of a foreign scientist, and would want to publicize this. Those responsible would certainly want Lee to shut up—permanently.

## Peace and Passivity

A monastery of air acolytes needs help removing an infestation of nuisance and slightly dangerous critters. They insist, however, that the creatures are not harmed as the party removes them.

**Antagonist:** Hog Monkeys [Minion]

**Guide:** Ren [Rival Monk], head of the monastery.

**Hooks:** If the party needs some extra coin, or is traveling and the GM needs another random encounter, this is a perfect scenario.

**Clue:** As seen in *Avatar: The Last Airbender*, hog monkeys love lychee nuts.

## Spiritual Vengeance

A shaman requests an escort for her quest to placate a spirit that annually threatens her village.

**Antagonist:** Wei Fong the Vengeful [Nemesis Spirit]

**Guide:** Jaya [Rival-level Waterbender herbalist]

**Clues:** One of many opportunities for PCs to explore the dynamic between spirits and humans in the second age of the Avatar.

## New Recruits

The Player Characters have been invited to join the illustrious White Lotus organization and have been taken on by a White Lotus master as her initiates. Although they come from drastically different backgrounds, the PCs must work together to succeed with their initiation. On the day of their final test, a mysterious man shows up and attacks their master, killing her and threatening the PCs to cease their initiation or suffer the consequences. Before they can react, he vanishes. Who is this mysterious man? Is he Red Lotus, or something far more sinister?

**Antagonist:** Unnamed bender [Nemesis]

**Guide:** Lianda, White Lotus Master [Nemesis Firebender]

**Hooks:** If the party is comprised strictly of benders, this type of scenario should be made available to them after they've gained some experience. Since Lianda is a member of the Order of the White Lotus, it's doubtful that she would avail herself to inexperienced benders, or nonbenders.

**Clues:** This premise makes for a great opening encounter for a new campaign. It serves the purpose of putting together a party of seemingly-unrelated characters, while simultaneously introducing them to a larger-than-life campaign setup scenario.

## The Beetle King

The elusive beetle-headed merchants have been frequenting the Misty Palms Oasis more often lately. Reports claim that they are being driven from their underground settlements in the Si Wong Desert following recent attacks. While some claim the giant gilacorn is to be blame, having returned from extinction, others believe that a man known as "the Beetle King" is behind the recent attacks.

**Hooks:** After overhearing their murmurs at the Misty Palms Oasis, the party might be approached by several beetle-headed merchants and offered the chance to investigate.

**Clues:** Per the legends, the subterranean ancestors of the beetle-headed merchants, the first humans living in the Si Wong Desert, were constantly attacked by giant gilacorns until they mimicked the appearance of sour beetles, the only creatures on the desert floor not palatable to gilacorns. However, these giant gilacorns were extinct by 100 AG.