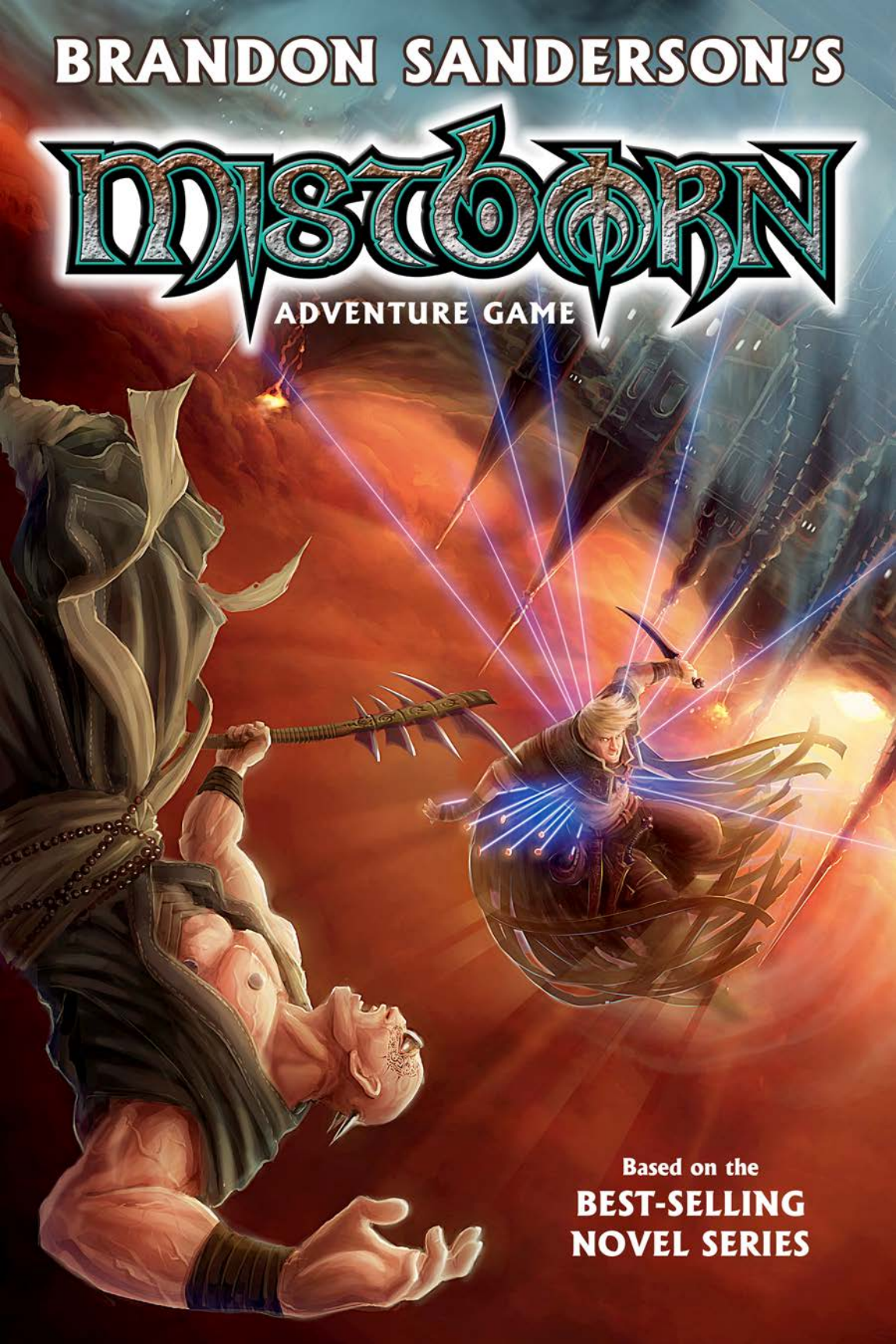

BRANDON SANDERSON'S
MISTBORN
ADVENTURE GAME
Based on the
BEST-SELLING
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First Printing 2011

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Printed in the U.S.A.

TABLE OF CONTENTS

THE ELEVENTH METAL
by Brandon Sanderson. 7

INTRODUCTION 21
1. The Final Empire 23
The People 24
Technology, Trade, and Commerce 27
The Land 28
Beasts and Monsters. 31
Magic 31
2. The Novels 33
3. The Adventure Game 35
If You're New to Mistborn 35
If You're New to Gaming 36
What's in this Book? 37
What's Next? 38

BOOK ONE: THE MISTBORN ADVENTURE GAME 41
1. Getting Started 43
If You've Never Played an RPG Before . . . 43
If You're an Experienced Gamer 44
What You Need to Play. 45
Your First Game 46
The Narrator 46
Everyone Else. 47
Sample Characters 48
2. Game Terms 65
3. Building Heroes 71
What Makes a Character. 71
Attributes 71
Standings 72
Powers 73
Traits 74
Resiliences 75
Props 76
Destiny and Tragedy 76
Secrets 77
Building Your Hero. 79
Step 1: Start with the Crew 79
Step 2: Devise a Concept 82
Step 3: Answer 10 Important Questions. 82
Step 4: Define Your Strengths. 97
Step 5: Fill in the Details 101
4. Improving Heroes 113
How a Hero Advances 114
Earning Advancements 114
The Rate and Limits of Advancement 118
Spending Advancements. 119
5. Game Basics. 131
Beats 135
Breathers 136
When Should I Roll the Dice? 137
Types of Rolls 138
Dice Pools 138
Applying Traits. 139
Applying Tools 140
Applying Circumstances 141
Pools Above Ten Dice 142
Pools Below Two Dice 142
Difficulty 142
Rolling the Dice. 143
What's the Outcome? 144
Describing Outcome 144
When Not to Use Outcome. 149
Complications 149
Nudges 152
Nudging Success 152
Nudging Failure. 153
6. Contests 155
Extended Contests 156
Actions Between Beats 156
Other Contest Rules. 155
Contests with Multiple Participants 157
Contests with Three or More Sides. 157
Contests and Difficulty 158
Describing Contests 158
Describing Contests with Three or More Sides 160
Describing Extended Contests 160
Splitting the Focus 162
Sample Contests. 164

TABLE OF CONTENTS

7. Conflicts 167
Conflicts in Brief 168
Setting Up 168
Framing the Scene 170
Grouping Extras 171
The Conflict Round 172
Step 1: Declare Actions & Determine Action Dice 172
Step 2: Resolve Actions 177
Damage and Defeat 180
Complications in Conflicts 188
Nudges in Conflicts 189
Describing a Conflict 190
8. Physical Conflicts (Combat) . . . 193
What is Physical Damage? 194
Circumstances in Combat 195
Range and Movement 196
Weapons 197
Armor and Shields 198
Tactics in Combat 199
Sample Combat 199
9. Social Conflicts 209
What is Social Damage? 211
Circumstances in a Social Conflict 212
Tactics in a Social Conflict 213
Example of Play 215
10. Mental Conflicts 219
What is Mental Damage? 221
Circumstances in a Mental Conflict 222
Tactics in a Mental Conflict 223
Example of Play 227
11. Changing the World 231
How Standing Works 231
Resources: The Power of Privilege 232
Influence: The Power of Connections . . 241
Spirit: The Power of Fate 247
12. Children of the Contract 253
Physiology and Forms 253
The Contract 254
Playing a Kandra Hero 255
Kandra Powers 255
Blessings 259

BOOK TWO:
THE TREATISE METALLURGIC . . 263
1. Magic of the Final Empire 265
2. Allomancy 267
History 268
Allomancy Basics 269
Gaining & Improving Allomancy 269
Multiple Allomantic Powers 270
Burning 270
Allomantic Stunts 272
Misting Savants 273
3. Feruchemy 275
History 276
Feruchemy Basics 276
Gaining & Improving Feruchemy 277
Storing in a Metalmind 278
Tapping a Metalmind 280
4. Hemalurgy 283
Hemalurgic Creations 284
History 285
Hemalurgy Basics 286
Gaining & Improving Hemalurgy 286
5. The Metals 291
Metal Categories & Qualities 291
6. Tin 295
7. Pewter 299
8. Iron 303
9. Steel 309
10. Copper 315
11. Bronze 321
12. Zinc 325
13. Brass 331
14. Aluminum 337
15. Duralumin 341
16. Chromium 345
17. Nicrosil 349
18. Gold 353
19. Electrum 357
20. Cadmium 361
21. Bendalloy 365
22. Atium 369
23. Malatium 373
24. Larasium 375

TABLE OF CONTENTS

BOOK THREE:
ALWAYS ANOTHER SECRET 379

1. Behind the Curtain 381
Playing the Narrator 382
Your Job 382
Your Rights 384
2. Narrating Stories 387
Descriptions 388
The Mistborn Style 389
3. Exploring the Novels 393
Discovering New Places 394
Meeting New People 399
Making New Tales from the Old 401
The Importance of What If 402
4. Creating Your Own Stories 405
How to Build a Story 406
Step 1: Come up with a Scene 407
Step 2: Devise a Plan of Action 418
Step 3: Add Twists 420
Step 4: Select Allies and Enemies 423
Step 5: Add Secrets (Optional) 427
Step 6: Choose Turning Points 428
Your Story's Ready! 431
5. Running the Game 433
The Most Important Rule: Have Fun! 434
The Key to Collaboration: Say Yes 436
Creating Heroes 437
Helping Heroes Grow 440
Taking Action 442
6. Secrets 455
Secrets as the Fuel of Play 456
Dealing with Player Knowledge 457
Using Secrets 457
The Secrets Sheet 460
Secrets of the Novels 461
7. Destiny & Tragedy 465
The Destiny & Tragedy Script 466
Creating a Hero's Personal Saga 466
Beginnings, Middles, and Ends 468
Changing Your Mind 476
Rewarding Progress 477
Fulfilling Destiny & Overcoming Tragedy 478
Tying it all Together 479
8. Heroes of the Mistborn Trilogy 481
Vin 481
Kelsier 486
Sazed 489
Elend Venture 492
Zane 495
Marsh 498
Dockson 501
Breeze 503
Ham 505
Clubs 506
Spook 508
OreSeur 511
TenSoon 512
9. Rogues Gallery 515
Villains & Extras 515
What About Allies? 516
Ordinary Folk 517
The Nobility 520
Warriors and Rogues 523
Allomancers and Feruchemists 527
The Steel Ministry 534
Koloss 537
Mistwraiths and Kandra 540
Animals 544
10. Creating Your Own Characters 547
Villain & Extra Sheets 548
Step 1: Devise a Concept 548
Step 2: Determine Attributes & Standings 550
Step 3: Add Traits 551
Step 4: Choose Powers 552
Step 5: Select Equipment 553
Step 6: Resilience, Destiny, & Tragedy (Villains Only) 554
Step 7: Determine Threat 555
Example Extra: Ashen Hands Goon 555
Sheets 556

THE ELEVENTH METAL



Kelsier held the small, fluttering piece of paper pinched between two fingers. The wind whipped and tore at the paper, but he held firm. The picture was wrong.

He'd tried at least two dozen times to draw it right, to reproduce the image that she'd always carried. The original had been destroyed, he was certain. He had nothing to remind him of her, nothing to remember her by. So he tried, poorly, to reconstruct the image that she had treasured.

A flower. That was what it had been called. A myth, a story. A dream.

"You need to stop doing that," his companion growled. "I should stop you from drawing those."

"Try," Kelsier said softly, folding the small piece of paper between two fingers, then tucking it into his shirt pocket. He would try again later. The petals needed to be more tear-shaped.

Kelsier gave Gemmel a calm gaze, then smiled. That smile felt forced. How could he smile in a world without her?

Kelsier kept smiling. He'd do so until it felt natural. Until that numbness, tied in a knot within him, started to unravel and he began to feel again. If that was possible.

It is. Please let it be.

"Drawing those pictures makes you think of the past," Gemmel snapped. The aging man had a ragged gray beard, and the hair on his head was so unkempt, it actually looked *better* groomed when it was being whipped around by the wind.

"It does," Kelsier said. "I won't forget her."

"She betrayed you. Move on." Gemmel didn't wait to see if Kelsier continued arguing. He moved away; he often stopped in the middle of arguments.

Kelsier didn't squeeze his eyes shut as he wanted to. He didn't scream defiance to the dying day as he wanted to. He shoved aside thoughts of Mare's betrayal. He should never have spoken his concerns to Gemmel.

He had. That was that.

Kelsier broadened his smile. It took effort.

Gemmel glanced back at him. "You look creepy when you do that."

"That's because you've never had a real smile in your life, you old heap of ash," Kelsier said, joining Gemmel by the short wall at the edge of the roof. They looked down on the dreary city of Mantiz, nearly drowning in ash. The people here in the far north of the Western Dominance weren't as good at cleaning it up as they were back in Luthadel.

Kelsier had assumed there would be less ash out here — only one of the ashmounts was nearby, this far out. It *did* seem that the ash fell a little less frequently. But the fact that nobody organized to clean it up meant that it felt like there was far more.

Kelsier curled his hand around the coping of the wall. He'd never liked this part of the Western Dominance. The buildings out here felt... melted. No, that was the wrong term. They felt too rounded, with no corners, and they were rarely symmetrical — one side of the building would be higher, or more lumpy.

Still, the ash was familiar. It covered the building here just the same as everywhere, giving everything a uniform cast of black and gray. A layer of it coated streets, clung to the ridges of buildings, made heaps in alleys. Ashmount ash was sootlike, much darker than the ash from a common fire.

"Which one?" Kelsier asked, rotating his gaze among the four massive keeps that broke the city skyline. Mantiz was a large city for this dominance, though — of course — it was nothing like Luthadel. There weren't any other cities like Luthadel. Still, this one was respectable.

"Keep Shezler," Gemmel said, pointing toward a tall, slender building near the center of the city.

Kelsier nodded. "Shezler. I can get in the door easily. I'll need a costume — fine clothing, some jewelry. We need to find a place I can fence a bead of atium — and a tailor who can keep his mouth shut."

Gemmel snorted.

"I've got a Luthadel accent," Kelsier said. "From what I heard on the street earlier, Lord Shezler is absolutely *infatuated* with the Luthadel nobility. He'll fawn over someone who presents himself right; he wants connections to society closer to the capital. I—"

"You aren't thinking like an Allomancer," Gemmel cut him off, his voice gruff.

"I'll use emotional Allomancy," Kelsier said. "Turn him to my—"

Gemmel suddenly roared, spinning on Kelsier, moving too quickly. The ragged man snagged Kelsier by the front of his shirt and shoved him to the ground, looming over him, rattling the roof tiles. "You're Mistborn, not some street Soother working for clips! You want to be taken again? Snatched up by *his* minions, sent back to where you belong? Do you?"

Kelsier glared back at Gemmel as the mists began to grow in the air around them. Sometimes Gemmel seemed more beast than man. He began muttering to himself, speaking as if to a friend Kelsier couldn't see or hear.

Gemmel leaned closer, still muttering, his breath pungent and sharp, his eyes wide and frenzied. This man wasn't completely sane. No. That was a gross understatement. This man had only a fringe of sanity left to him, and even that fringe was beginning to fray.

But he was the only Mistborn who Kelsier knew, and damn it, Kelsier was going to learn from the man. It was either that or start taking lessons from some nobleman.

"Now you listen," Gemmel said, almost pleading. "*Listen* for once. I'm here to teach you how to fight. Not how to talk. You already do that. We didn't come here so you could saunter in playing nobleman, like you did in the old days. I won't let you talk through this, I *won't*. You're Mistborn. You fight."

"I will use whatever tool I have to."

"You'll fight! Do you want to be weak again, let them take you again?"

Kelsier was silent.

"You want vengeance on them? Don't you?"

"Yes," Kelsier growled. Something massive and dark shifted within him, a beast awakened by Gemmel's prodding. It cut through even the numbness.

"You want to kill, don't you? For what they did to you and yours? For taking her from you? Well, boy?"

"Yes!" Kelsier barked, flaring his metals, shoving Gemmel back.

Memories. A dark hole lined by crystals sharp as razors. Her sobs as she died. His sobs as they broke him. Crumpled him. Ripped him apart.

His screams as he remade himself.

"Yes," he said, coming up onto his feet, pewter burning within him. He forced himself to smile. "Yes, I'll have vengeance, Gemmel. But I'll have it my way."

"And what way is that?"

Kelsier faltered.

It was an unfamiliar experience for him. He'd always had a plan, before. Plans upon plans. Now, without her, without anything... The spark was snuffed out, the spark that had always driven him to reach beyond what others thought possible. It had led him from plan to plan, heist to heist, riches to riches.

It was gone now, replaced by that knot of numbness. The only thing he could feel these days was rage, and that rage couldn't guide him.

He didn't know what to do. He hated that. He'd always known what to do. But now...

Gemmel snorted. "When I'm done with you, you'll be able to kill a hundred men with a single coin. You'll be able to Pull a man's own sword from his fingers and strike him down with it. You'll be able to crush men within their armor, and you'll be able to cut the air like the mists themselves. You will be a *god*. Waste your time with emotional Allomancy when I'm finished. For now, you kill."

The bearded man loped back to the wall and glared at the keep. Kelsier slowly reined in his anger, rubbing his chest where he'd been forced to the ground.

And... something odd occurred to him. “How do you know what I was like in the old days, Gemmel?” Kelsier whispered. “Who are you?”

Lamps and limelights were lit in the night, their glow breaking out through windows into the curling mists. Gemmel hunkered beside his wall, whispering to himself again. If he heard Kelsier’s question, he ignored it.

“You should still be burning your metals,” Gemmel said as Kelsier approached.

Kelsier bit off a comment about not wanting to waste them. He’d explained that as a skaa child, he had learned to be very careful with resources. Gemmel had just laughed at that. At the time, Kelsier had assumed the laughter was due to Gemmel’s natural erratic nature.

But... was it because he knew the truth? That Kelsier *hadn’t* grown up a poor skaa on the streets? That he and his brother had lived lives of privilege, their half-breed nature kept secret from society?

He hated the nobility, true. Their balls and parties, their prim self-satisfaction, their superiority. But he couldn’t deny, not to himself, that he belonged among them. At least as much as he did among the skaa of the streets.

“Well?” Gemmel said.

Kelsier ignited some the metals inside of him, burning several of the eight metal reserves he had within. He’d heard Allomancers speak of those reserves on occasion, but had never expected to feel them himself. They were like wells of energy he could draw upon.

Burning metals inside of him. How strange it sounded — yet how natural it felt. As natural as breathing in air and drawing strength from it. Each of those eight reserves enhanced him in some way.

“All eight,” Gemmel said. “*All* of them.” He’d be burning bronze to sense what Kelsier was burning.

Kelsier had only burned the four physical metals. Reluctantly, he burned the others. Gemmel nodded; now that Kelsier was burning copper, all signs of his Allomancy would have vanished to the other man. Copper, what a useful metal — it hid you from other Allomancers, and made you immune to their emotional Allomancy.

Some spoke of copper derogatorily. You couldn’t use it to fight; you couldn’t change things with it. But Kelsier had always envied his friend Trap, who was a copper Misting. It was a powerful thing to know that your emotions were not the result of outside tampering.

Of course, with copper burning, that meant he had to admit that everything he felt — the pain, the anger, and even the numbness — belonged to him alone.

“Let’s go,” Gemmel said, leaping out into the night.

The mists were almost fully formed. They came every night, sometimes thick, sometimes light. But always there. The mists moved like hundreds of streams piled atop one another. They shifted and spun, thicker, more *alive* than an ordinary fog.

Kelsier had always loved the mists for reasons he couldn’t describe. Marsh claimed it was because everyone else feared them, and Kelsier was too arrogant to do what everyone else did. Of course, Marsh had never seemed to fear them

either. The two brothers felt something, an understanding, an awareness. The mists claimed some as their own.

Kelsier jumped down from the low roof, burning pewter to strengthen him so that the landing was solid. Then he followed Gemmel on the hard cobblestones, running on bare feet. Tin burned in his stomach; it made him more aware, made his senses stronger. The mists seemed wetter, their prickling dew cooler on his skin. He could hear rats scurrying in distant alleyways, hounds baying, a man snoring softly in a building nearby. A thousand sounds that would be inaudible to an ordinary person's ears. At times when burning tin, it seemed a cacophony. He couldn't burn it too strongly, lest the noises grow distracting. Just enough to let him see better; tin made the mists appear more faint to his eyes, though why that should be he did not know.

He trailed Gemmel's shadowed form as they reached the wall around Keep Shezler and placed their backs to it. Atop that wall, guards called to one another in the night.

Gemmel nodded, then dropped a coin. The scrawny, bearded man lurched into the air a second later. He wore a mistcloak — a dark gray cloak that was formed of many tassels from the chest down. Kelsier had asked for one. Gemmel had laughed at him.

Kelsier walked up to the fallen coin. The mists nearby dipped and spun in a pattern like insects moving toward a flame — they always did that around Allomancers who were burning metals. He'd seen it happen to Marsh.

Kelsier knelt beside the coin. To his eyes, a faint blue line — almost like a spider's silk — led from his chest to the coin. In fact, hundreds of tiny lines pointed from his chest to each nearby source of metal. Iron and steel created these lines — one for Pushing, one for Pulling. Gemmel had told him to burn all his metals, but Gemmel often made no sense. There was no reason to burn both steel and iron; the two were opposites.

He extinguished his iron, leaving only the steel. With steel, he could *Push* on any source of metal that was connected to him. The Push was mental, but felt much like shoving against something with his arms.

Kelsier positioned himself above the coin and Pushed on it, as Gemmel had trained him. Since the coin couldn't go downward, Kelsier was instead thrown upward. He popped into the air some fifteen feet, then awkwardly grabbed the coping of the wall above. He grunted, hauling himself up over the edge.

A new group of blue lines sprang up at his chest, thickening. Sources of metal approaching him quickly.

Kelsier cursed, throwing out a hand and Pushing. The coins that had been flying toward him were Pushed back into the night, zipping through the mists. Gemmel walked forward, undoubtedly the source of the coins. He attacked Kelsier sometimes; their first night together, Gemmel had thrown him off a cliff.

Kelsier still couldn't completely decide if the attacks were tests, or if the lunatic was actually trying to murder him.

"No," Gemmel muttered. "No, I *like* him. He almost never complains. The other three complained all the time. This one is strong. No. Not strong enough.

No. Not yet. He'll learn." Behind Gemmel was a pair of lumps on the wall top. Dead guards, leaking trails of blood along the stones. The blood was black in the night. The mists seemed... afraid of Gemmel, somehow. They didn't spin about him as they did other Allomancers.

That was nonsense. Just his mind playing tricks on him. Kelsier stood up, and didn't mention the attack. It wouldn't do any good. He just had to stay aware and learn as much as he could from this man. Preferably without getting killed in the process.

"You don't need to use your hand to Push," Gemmel grumbled at him. "Wastes time. And you need to learn to keep your pewter burning. You shouldn't have had such a hard time climbing up over the edge of the wall."

"I—"

"*Don't* give me an excuse about saving your metals," Gemmel said, inspecting the keep just ahead. "I've met children of the streets. They don't conserve. If you come at one of them, they'll use everything they have — every scrap of strength, every last trick — to take you down. They know how close to the edge they walk. Pray you never have to face one of those, pretty boy. They'll rip you apart, chew you up, and make new reserves for themselves out of what you leave behind."

"I was going to say," Kelsier said calmly, "that you haven't even told me what we're doing tonight."

"Infiltrating this keep," Gemmel said, eyes narrowing.

"Why?"

"Does it matter?"

"It sure as hell does."

"There's something important in there," Gemmel said. "Something we're going to find."

"Well, that explains everything. Thank you for being so forthcoming. Could you possibly enlighten me on the meaning of life, since you're so great at answering questions all of a sudden?"

"Don't know it," Gemmel said. "I think it's so we can die."

Kelsier suppressed a groan, leaning against the wall. *I said that*, he realized, fully expecting to get some dry remark in return. *Lord Ruler, I miss Dox and the crew.*

Gemmel didn't understand humor, even pathetic attempts at it. *I need to get back*, Kelsier thought. *Back to people who care about living. Back to my friends.*

That thought made him shiver. It had only been three months since the... events at the pits of Hathsin. The cuts on his arms were mostly just scars now. He scratched at them anyway.

Kelsier knew his humor was forced, his smiles more dead than alive. He didn't know why he found it so important to hold off returning to Luthadel, but it was. He had exposed wounds, gaping holes in himself that had yet to heal over. He *had* to stay away. He didn't want them to see him like this. Insecure, a man who huddled in his sleep, reliving horrors still fresh. A man with no plan or vision.

Besides, he needed to learn the things Gemmel was teaching him. He couldn't

return to Luthadel until... until he was himself again. Or at the very least a scarred version of himself, the wounds closed, the memories quieted.

"Let's be on with it then," Kelsier said.

Gemmel glared at him. The old lunatic didn't like it when Kelsier tried to take control. But... well, that was what Kelsier did. Somebody had to.

Keep Shezler was constructed in the unusual architectural style typical of any area of the Western Dominance far from Luthadel. Instead of blocks and peaks, it had an almost organic feel, with four tapering towers up front. He thought that buildings out here must be constructed of stone frames with a kind of hardened mud outside, sculpted and shaped to make all those curves and knobs. The keep, like the rest of the buildings, looked unfinished to Kelsier. "Where?" Kelsier said.

"Up," Gemmel said. "Then down." He jumped from the wall and threw a coin for himself. He Pushed against it, and his weight drove it downward. When it hit the ground, Gemmel launched higher toward the building.

Kelsier leaped and Pushed against his own coin. The two of them bounded across the space between the sculpted wall and the lit keep. Powerful limelights burned behind stained glass windows; here in the Western Dominance, those windows were often odd shapes, and no two were alike. Had these people no understanding of proper aesthetics?

Closer to the building, Kelsier began to Pull instead of Push — he switched from burning steel to burning iron, then yanked on a blue line leading to a steel window frame. That meant he was Pulled upward, as if he were on a tether. It was tricky; the ground still tugged him downward, and he also still had momentum forward, so when he Pulled he had to be careful not to slam himself into things.

With Pulling, he gained more height. He needed it, as Keep Shezler was tall, as tall as any keep in Luthadel. The two Allomancers bounded up the front facade, grabbing or leaping from the knobs and bits of stonework. Kelsier landed on an outcropping, waved his arms for a moment, then snatched hold of a statue that had been placed there for no reason he could discern. It was covered in bits of glaze of different colors.

Gemmel flew past on the right; the other Mistborn moved with a deft grace. He threw a coin to the side, which hit an outcropping. Then, by pushing on it, Gemmel nudged himself in just the right direction. He spun, mistcloak streaking the mists, then Pulled himself to a different stained glass window. He hit and hung there like an insect, fingers grabbing bits of metal and stone.

Powerful limelight shone out through the window, which shattered it into colors, spraying them across Gemmel as if he too were covered in bits of glaze. He looked up, a smile on his lips. In that light, with the mistcloak hanging beneath him, the mists dancing around him, Gemmel suddenly seemed more regal to Kelsier. Distant from the ragged madman. Something far more grand.

Gemmel leaped out into the mists, then Pulled himself upward. Kelsier watched him go, surprised to find himself envious. *I will learn*, he told himself. *I'll be that good*.

From the start, he'd been drawn to zinc and brass, Allomancy that let him play with people's emotions. It had seemed most similar to what he'd done unaided in

the past. But he was a new man, reborn in those dreadful pits. Whatever he had been, it wasn't enough. He needed to become something more.

Kelsier threw himself upward, Pulling his way to the roof of the building. Gemmel kept going up past the roof, flying toward the tips of the four spires that adorned the front of the building. Kelsier dropped his entire bag of coins — the more metal you Pushed off, the faster and higher you could go — and flared his steel. He Pushed with everything he had, sending himself upward like an arrow.

Mists streamed around him. The colorful lights of the stained glass windows withdrew below. A spire dwindled on either side of him, growing more and more narrow. He shoved off the tin cladding on one of them to nudge himself to the right.

With a final Push of strength he crested the very tip of the spire, which had a knob on top the size of man's head. Kelsier landed on it, flaring his pewter, which improved his physical abilities. That didn't just make him stronger; it made him more dexterous as well. Capable of standing on one foot atop a globe a handspan wide hundreds of feet off the ground. Having performed the maneuver, he stopped and stared at his foot.

"You're growing more confident," Gemmel said. The other man had stopped just shy of the tip of the spire, clinging to it below Kelsier. "That's good."

Then with a quick motion, Gemmel leaped up and swept Kelsier's leg from underneath him. Kelsier cried out, losing control and falling into the mists. Gemmel Pushed against the vials full of metal flakes that Kelsier — like most Allomancers — carried on his belt. That Push shoved Kelsier away from the building and out into the mists.

He plummeted, and lost rational thought for a moment. There was a primal terror to falling. Gemmel had spoken about controlling that, about learning not to fear heights or get disoriented while dropping.

Those lessons fled Kelsier's mind. But he was falling. Fast. Through churning mists, disoriented. It would take only seconds to hit the ground.

Desperate, he Pushed on those vials of metal, hoping he was pointed the right direction. They ripped from his belt and smashed downward into something. The ground.

There wasn't much metal in them. Barely enough to slow Kelsier. He hit the ground a fraction of a second after Pushing, and the blow knocked the wind from him. His vision flashed.

He lay in a daze as something thumped to the ground beside him. Gemmel. The other man snorted in derision. "Fool."

Kelsier groaned and pushed himself up to his hands and knees. He was alive. And remarkably, nothing seemed broken — though his side and thigh smarted something wicked. He'd have awful bruises. Pewter had kept him alive. The fall, even with the Push at the end, would have broken another man's bones.

Kelsier stumbled to his feet and glared at Gemmel, but made no complaint. This probably *was* the best way to learn. At least it would be the fastest. Rationally, Kelsier would have chosen this — being thrown in, forced to learn as he went. That didn't stop him from hating Gemmel.

"I thought we were going up," Kelsier said.

"Then down."

"Then up again, I assume?" Kelsier asked with a sigh.

"No. Down some more." Gemmel strode across the grounds of the keep, passing ornamental shrubbery that had become dark, mist-shrouded silhouettes in the night. Kelsier hastened up beside Gemmel, wary of another attack.

"It's in the basement," Gemmel muttered. "Basement, of all things. Why a basement?"

"What's in the basement?" Kelsier asked.

"Our goal," Gemmel said. "We had to go up high, so I could look for an entrance. I think there's one out here in the gardens."

"Wait, that actually sounds reasonable," Kelsier said. "You must have hit your head on something."

Gemmel glared at him, then shoved his hand into his pocket and pulled out a handful of coins. Kelsier readied his metals, prepared to fight back. But Gemmel turned his hand to the side and sprayed them across a pair of guards who were jogging up the path to see who was walking through the grounds at night.

The men fell, one of them yelling. Gemmel didn't seem to care that it might reveal the two of them. He stalked on ahead.

Kelsier hesitated for a moment, glancing at the dying men. Employed by the enemy. He tried to feel something for them, but he couldn't. That part of him had been ripped out by the Pits of Hathsin, though a different part was disturbed at how little he felt.

He hurried on after Gemmel, who had found what appeared to be a grounds-keeping shed. When he pulled open the door, however, there were no tools, just a dark set of steps leading downward.

"Steel burning?" Gemmel asked.

Kelsier nodded.

"Watch for movement," Gemmel said, grabbing a handful of coins from his pouch. Kelsier raised a hand toward the fallen guards and Pulled on the coins Gemmel had used against them, flipping them up toward him. He'd seen Gemmel Pull on things lightly, so that they didn't streak toward him at full strength. Kelsier hadn't mastered that trick yet, and he had to crouch down and let the coins spray over his head into the wall of the shed. He gathered them up, then started down after an impatient Gemmel, who was watching him with displeasure.

"I was unarmed," Kelsier explained. "Left my pouch on top of the building."

"Mistakes like that will end with you dead."

Kelsier didn't reply. It *had* been a mistake. Of course, he'd planned to fetch the coin pouch — and would have, if Gemmel hadn't knocked him off the spire.

The light grew dim, then neared blackness as they continued down the steps. Gemmel didn't produce a torch or lantern, but instead waved at Kelsier to go first. Another test of some sort?

Steel burning within Kelsier let him identify sources of metal by their blue lines. He paused, then dropped the handful of coins to the ground, letting them bounce down the steps. In falling, they let him see where the stairs were, and

when they came to a rest that gave him an even better picture.

The blue lines weren't really "seeing," and he still had to walk carefully. However, the coins helped a great deal, and he did see a door latch as it drew near. Behind, he heard Gemmel grunt, and for once it seemed appreciative. "Nice trick with the coins," the man murmured.

Kelsier smiled, approaching the door at the bottom. He felt out for it, grabbing the metal latch. He carefully eased it open.

There was light on the other side. Kelsier crouched — despite what Gemmel might think, he'd done his share of infiltrating and quiet nighttime thefts. He wasn't some new sprout. He had simply learned that survival for a half-breed like him meant either learning to talk or learning to sneak; fighting head-on in most situations would have been foolish.

Of course, not one of the three — fighting, talking, or sneaking — had worked that night. The night he'd been taken, a night when nobody could have betrayed him but her. But why had they taken her too? She couldn't have—

Stop, he told himself, padding into the room in a crouch. It was full of long tables crowded with various kinds of smelting apparatus. Not the bulky smithing kind, but the small burners and delicate instruments of a master metallurgist. Lamps burned on the walls, and a large red forge glowed in the corner. Kelsier felt fresh air blow through from somewhere; the other side of the room ended in several corridors.

The room appeared empty. Gemmel entered, and Kelsier reached back to Pull the coins to him again. Some were stained with the blood of the fallen guards. Still in his crouch, he passed a desk full of writing implements and small, cloth-bound books. He glanced at Gemmel, who strode through the room without any attempt at stealth. Gemmel put his hands on his hips, looking around. "So where is he?"

"Who?" Kelsier said.

Gemmel started muttering under his breath, moving through the room, sweeping some of the implements off the tables and sending them crashing to the floor. Kelsier slipped around the perimeter, intent on peeking into the side corridors to see if anyone was coming. He checked the first one, and found that it opened into a long, narrow room. It was occupied.

Kelsier froze, then slowly stood up. There were half a dozen people in the room, both men and women, bound by their arms to the walls. There were no cells, but the poor souls looked as if they'd been beaten within an inch of their lives. They wore only rags, and those were bloodied.

Kelsier shook himself out of his daze, then padded to the first woman in the line. He pulled off her gag. The floor was damp; probably someone had been here recently to toss buckets of water on the prisoners to keep the laboratory from stinking. A gust of wind from the distant end of the hallway that the room eventually opened into brought a breath of fresh air.

The woman grew stiff as soon as he touched her, eyes snapping open and growing wide with terror. "Please, please no..." she whispered.

"I won't hurt you," Kelsier said. That numbness inside of him seemed to be... changing. "Please. Who are you? What is going on here?"

The woman just stared at him. She winced when Kelsier reached up to untie her bonds, and he hesitated.

He heard a muffled sound. Glancing to the side, he saw a second woman, older and matronly. Her skin had been all but flayed from beatings. Her eyes, however, were not nearly as frantic as those of the younger woman. Kelsier moved over and removed her gag.

"Please," the woman said. "Free us. Or kill us."

"What *is* this place?" Kelsier hissed, working on her arm bonds.

"He's searching for half-breeds," she said. "To test his new metals on."

"New metals?"

"I don't know," the woman said, tears on her cheeks. "I'm just skaa, we all are. I don't know why he picks us. He talks about things. Metals, unknown metals. I don't think he's completely sane. The things he does... he says they are to bring out our Allomantic side... but my lord, I've no noble blood. I can't..."

"Hush," Kelsier said, freeing her. Something was burning through that deep knot of numbness inside of him. Something that was like the anger he felt, but somehow different. It was more. It made him want to weep, yet it was warm.

Freed, the woman stared at her hands, wrists scraped raw from the bindings. Kelsier turned to the other poor captives. Most were awake now. There wasn't hope in their eyes. They just stared ahead, dull.

Yes, he could feel it.

How can we stand a world like this? Kelsier thought, moving to help another captive. *Where things like this happen?* The most appalling tragedy was that he knew this sort of horror was common. Skaa were disposable. There was nobody to protect them. Nobody cared.

Not even him. He'd spent most of his life ignoring such acts of brutality. Oh, he'd pretended to fight back. But he'd really just been about enriching himself. All of those plans, all of those heists, all of his grand visions. All about him. Him alone.

He freed another of the captives, a young, dark-haired woman. She looked like Mare. After being freed, she just huddled down on the ground in a ball. Kelsier stood over her, feeling powerless.

Nobody fights, he thought. *Nobody thinks they can fight.*

But they're wrong. We can fight.... I *can fight.*

Gemmel strode into the room. He looked over the skaa and barely seemed to notice them. He was still muttering to himself. He had taken just a few steps into the room when a voice yelled from the laboratory.

"What *is going on here?*"

Kelsier recognized that voice. Oh, he'd never heard it specifically before — but he recognized the arrogance in it, the self-assuredness. The contempt. He found himself rising, brushing past Gemmel, stepping back into the lab.

A man in a fine suit, white shirt buttoned to the neck, stood in the laboratory. His hair was short, after the most current trends, and his suit looked to have been shipped in from Luthadel — it certainly was tailored after the most fashionable styles.

He looked at Kelsier, imperious. And Kelsier found himself smiling. *Really* smiling, for the first time since the Pits. Since the betrayal.

The nobleman sniffed, then raised a hand and tossed a coin at Kelsier. After a brief moment of surprise, Kelsier Pushed on it right as Lord Shezler did. Both were thrown backward, and Shezler's eyes widened in shock.

Kelsier slammed back against the wall. Shezler was Mistborn. No matter. A new kind of anger rose within Kelsier even as he grinned. It burned like a metal, that emotion did. An unknown, glorious metal.

He could fight back. He *would* fight back.

The nobleman yanked on his belt, dropping it — and his metals — from his waist. He whipped a dueling cane from his side and jumped forward, moving too quickly. Kelsier flared his pewter, then his steel, and Pushed on the apparatus on one of the tables, flinging it at Shezler.

The man snarled, raising an arm and Pushing some of it away. Again, the two Pushes — one from Kelsier, one from his foe — struck one another, and they were both slammed backward. Shezler steadied himself against a table, which shook. Glass broke and metal tools clattered to the ground.

"Have you any idea what all of that is worth?" Shezler growled, lowering his arm and advancing.

"Your soul, apparently," Kelsier whispered.

Shezler prowled forward, coming close, then struck with the cane. Kelsier backed away. He felt his pocket jerk, and he Pushed, shoving the coins out of his coat as Shezler Pushed on them. A second later, and they would have cut through Kelsier's stomach — as it was, they ripped out of his pocket, then shot backward toward the wall of the room.

His coat's buttons started to shake, though they only had some metal leaf on them. He pulled off the coat, removing the last bit of metal he was carrying. *Gemmel should have warned me about that!* The leaf had barely registered to his senses, but still he felt a fool. The older man was right; Kelsier wasn't thinking like an Allomancer. He focused too much on appearance and not enough on what might kill him.

Kelsier continued to back away, watching his opponent, determined not to make another mistake. He'd been in street brawls before, but not many. He'd tried to avoid them — brawling had been an old habit of Dockson's. For once, he wished he'd been less refined in that particular area.

He edged along one of the tables, waiting for Gemmel to come in from the side. The man didn't enter. He probably didn't intend to.

This was all about finding Shezler, Kelsier realized. *So that I could fight another Mistborn.* There was something important in that... It suddenly made sense.

Kelsier growled, and was surprised to hear the sound coming from him. That glowing anger inside of him wanted vengeance, but also something more. Something greater. Not just revenge against those who had hurt him, but against the entirety of noble society.

In that moment, Shezler — arrogantly striding forward, more concerned for his equipment than the lives of his skaa — became a focus for it all.

Kelsier attacked.

He didn't have a weapon. Gemmel had spoken of glass knives, but had never given one to Kelsier. So, he snatched up a shard of broken glass from the floor, heedless of the cuts on his fingers. Pewter let him ignore pain as he jumped toward Shezler, going for his throat.

He probably shouldn't have won. Shezler was the more accomplished and practiced Allomancer — but it was obvious he was unaccustomed to fighting someone as strong as he was. He battered at Kelsier with the dueling cane. But with pewter Kelsier could ignore that as well, and instead he punched his shard of glass into the man's neck — three times.

In seconds it was over. Kelsier stumbled back, aches beginning to register. Shezler might have broken some of his bones with his battering; the man had pewter too, after all. The nobleman lay in his own blood though, twitching. Pewter could save you from a lot of things, but not a slit throat.

The man choked on his own blood. "No," he hissed. "I can't... not me... I can't die..."

"Anyone can die," Kelsier whispered, dropping the bloodied shard of glass. "Anyone."

And a thought, a seed of a plan, began to form in his mind.

"That was too quick," Gemmel said.

Kelsier looked up, blood dripping from the tips of his fingers. Shezler croaked a final attempt at breath, then fell still.

"You need to learn Pushes and Pulls," Gemmel said. "Dancing through the air, fighting as a real Mistborn does."

"He was a real Mistborn."

"He was a scholar," Gemmel said, walking forward. He kicked at the corpse. "I picked a weak one first. Won't be so easy next time."

Kelsier walked back into the room with the skaa. He freed them, one by one. He couldn't do much more for them, but he promised that he'd see them safely out of the keep's grounds. Maybe he could get them in touch with the local underground; he'd been in the city long enough to have a few contacts.

Once he had them all freed, he turned to find them looking toward him in a huddled group. Some of the life seemed to have rekindled in their eyes, and more than a few were peeking into the room where Shezler's corpse lay on the floor. Gemmel was picking through a notebook on one of the tables.

"Who are you?" asked the matronly woman he'd spoken to earlier.

Kelsier shook his head, still looking toward Gemmel. "I'm a man who has lived through things he shouldn't have."

"Those scars..."

Kelsier looked down at his arms, sliced with hundreds of tiny scars from the Pits. Removing his coat had exposed them.

"Come on," Kelsier said to the people, resisting the urge to cover up his arms. "Let's get you to safety. Gemmel, what in the Lord Ruler's name are you doing?"

The older man grunted, leafing through a book. Kelsier trotted into the room and glanced at it.

Theories and suppositions regarding the existence of an Eleventh Metal, the scrawl on the page read. *Personal notes. Antillius Shezler.*

Gemmel shrugged and dropped the book to the table. Then he carefully and meticulously selected a fork from the fallen tools and other scattered laboratory remains. He smiled and chuckled to himself. "Now *that* is a fork." He shoved it into his pocket.

Kelsier took the book. In moments, he was ushering the wounded skaa away from the keep, where soldiers were prowling the yards, trying to figure out what was happening.

Once they were out into the streets again, Kelsier turned back to the glowing building, which was lit with bright colors and beautiful windows. He listened in the curling mists as the guards' shouting became frantic.

The numbness was gone. He'd found something to replace it. His focus had returned. The spark was back. He'd been thinking too small.

A plan began to bud, a plan he barely dared consider for its audacity.

Vengeance. And more.

He turned into the night, into the waiting mists, and went to find someone to make him a mistcloak.

INTRODUCTION



Imagine a world, much like our own a few hundred years ago — a world of men, of cobblestone roads and horse drawn carriages, of majestic manor houses and sprawling plantations and massive cities packed with soldiers and citizens, beggars and noblemen, artisans and thieves.

But then imagine something has gone direly amiss. Thick black clouds blot out the sun, belched by titanic volcanoes dotting the horizon. Rather than rain, ash falls from the sky, always, every day... It stains the buildings, chokes the rivers, and blankets the land like a sea of stained snow. Imagine there are no flowers, no green grass or leafy trees — only stunted brown undergrowth struggling to reach the meager light of a dim red sky.

Imagine that at night, roiling clouds of impenetrable mist materialize to swirl and dance in the streets, shrouding the stars and shrouding mortal danger for those foolish enough to venture out into the dark. Mindless mistwraiths — horrific beings that devour the dead to make of them a mockery of life — hunt intrepid wanderers, while savage gangs of bandits and rebels plunder barges and passersby for what little they carry.

Imagine a society so repressive that police and priest, state and church are one, and that your ruler is not just a man but a god who sees, knows, and controls all. Imagine his grip on the land's culture is so strong that he can stifle the march of technology, halt integration of the classes, and rule unopposed for a thousand years. Imagine that innovation, evolution, and ingenuity are replaced by duty, devotion, and above all, fealty.

Imagine a world where wealth is not measured in gold, or connections, or status, but in secrets — where everyone and everything conceals something else.

Imagine those secrets are valuable not for the information they offer, but the power they wield — that they can become weapons to destroy, shields to protect, and treasure so coveted that others would kill to see them buried forever.

Imagine a power, hidden in a select few, that lets them use metal to soar through the air, perform superhuman feats of strength and speed, and manipulate emotions. Then imagine being hunted for that power, by creatures so brutal, so relentless they'll stop at nothing to tear your very soul from your body.

Imagine living in such a world — and choosing to fight against it. You fight to shrug off the bonds of oppression, fear, and entropy that poison the land and divide the people. Your opponents have every edge at their disposal: all the control, all the money, and divinity itself on their side, and still you don't surrender. You fight to change the world, because if you can't change it, it's not worth saving.

This is the world of Mistborn.

* * *

Welcome to the Mistborn Adventure Game, a storytelling experience based on the New York Times best-selling novel series by Brandon Sanderson. With this book you can join one of Scadrial's underground crews, a team of like-minded individuals drawn from all walks of society to pursue fame, fortune, or a greater cause you all share.

Your hero brings special tools to the crew — possibly great fighting skill, a knack for politics, or command of Allomancy, Feruchemy, or Hemalurgy, the magic disciplines of the land. Together with your crewmates you pursue schemes and build a legend in the streets and fields of the Final Empire.

Along the way you'll face many enemies — scheming nobles, treacherous bandits, deadly hazekillers, vicious koloss, terrifying Inquisitors — all bent on putting an end to you and your efforts. But with teamwork, confidence, and a little bit of luck, your crew may just prevail, and so create a story to be told and remembered for ages to come...

1
THE FINAL EMPIRE



The world of Mistborn is **Scadrial**, a blasted, desolate planet bathed in the rays of a red sun. Its lands are harsh and brutal — mostly arid, cloaked in thick volcanic clouds, and dusted by falling ash. The earth is hard and barren, and great labor is required to nurture even pitiful crops. The brackish mire of the seas, if that's what you care to call them, are as dangerous as they are devoid of life; their broad, stormy expanse swallowing ships whole in a matter of seconds. At the edges of the hospitable world are the appropriately named Burnlands, where temperatures rise so high that only the hardy, desperate, and foolish dare to tread.

The only protection against the cruel elements is the Final Empire, a nation encompassing the whole civilized world in one vast territory. It is an oppressive and brutal regime, unrelenting in its domination of the people and unforgiving of dissent. At the head of the empire is the **Lord Ruler**, the "Sliver of Infinity" — an immortal god-king who a thousand years ago defeated the dark all-consuming force of the Deepness and Ascended to the throne, thereafter dominating all the world and its peoples. It was the Lord Ruler who brought new order to the world through great military might and implacable magic, who gathered a fractious collection of warring nations into a unified domain he's ruled ever since. Today the Lord Ruler is both head of state and religious icon, as revered as he is feared. His name is muttered as a curse and recited as a prayer. His every word is law, and his absolute dominion is cast in unyielding steel.

Keeping the Lord Ruler's laws are agents of the **Steel Ministry**, a state-sponsored priesthood and also the Final Empire's government and central bureaucracy. Ministry cantons keep careful vigil over every aspect of life in the empire: the Canton of Orthodoxy ensures the Lord Ruler's laws are followed with

religious fervor; the Canton of Finance confirms and grants trade contracts, maintains mercantile routes, and levies taxes against the nobility; the Canton of Resource catalogues and rations the dwindling stores of food and other provisions; and the Canton of Inquisition hunts down rogue Allomancers and other enemies of the Lord Ruler. Through these bodies, the Ministry makes itself an integral part of every business deal, every marriage contract, every prayer, and every word whispered, written, or even *thought* by Scadrial's hapless inhabitants.

The Ministry's omnipresent eyes and ears are called **Obligators**, and they're found nearly everywhere, from dazzling balls in the largest noble houses to streets winding through squalid slums. Obligators keep the Lord Ruler's peace through quiet intimidation. Their shaved heads, ashen robes, and the intricate tattoos ringing their eyes are their badge of station, and the mere sight of their ilk is enough to put everyone in the area on high alert. Obligators speak with the voice of the Lord Ruler, an eternal reminder nothing and no *one* is beyond the reach of his law.

Those who defy the Ministry face its most dreaded operatives: the **Steel Inquisitors**. These looming, savage giants are known for the steel spikes driven through their eyes and jutting from the backs of their skulls, and the rasping voice one hopes never to hear. The Inquisitors may once have been Obligators but are now something else entirely: inhumanly fast, able to tear a horse in half with their bare hands, and wielding magic power beyond imagining. Many believe the Inquisitors are as unstoppable as the Lord Ruler himself — and those who've witnessed them in battle (and survived) speak of them casually tearing a dozen men apart and surviving wounds that would kill a man twice over.

The Inquisitors hunt criminal Allomancers and Feruchemists. They murder half-breeds born of nobles and slaves, break up thieving crews and organized crime syndicates, and head the armies that march against upstart nobles and self-appointed kings. Steel Inquisitors are the Lord Ruler's dreaded and brutal blade, cutting away rebellion and heresy with bloody fervor. They're also the last thing any hero of the Final Empire ever wants to see.

THE PEOPLE

Scadrial hosts three main ethnic groups: **nobles**, **skaa**, and the **Terris** people. Though they're all human and difficult to tell apart by sight (particularly the skaa and nobility), each forms a distinct social and economic class in the extremely stratified society of the Final Empire.

There is a fourth, non-human race, the shapeshifting **kandra**. Its people live secretly among humans, assuming identities and maneuvering through imperial society, but they are not of Scadrial and obey the Lord Ruler's laws only as closely as needed to maintain their ruse.

As during Earth's feudal era, a person's social mobility depends almost entirely on his or her birth; no matter how industrious the skaa, no matter how sharp the Terrisman, one cannot rise above pedigree. By the period of the novels this rigid and uncompromising social system has heated tensions between the peoples of Scadrial to a boiling point, threatening to tear the imperial society apart.

SKAA

The most numerous and diverse people of the Final Empire are the skaa, a wretched underclass indentured for life on farms, forced to toil in canals, and serving in squalor at city slums and factories. The skaa are a hardy people, though poorly-educated, superstitious, and condemned to abject poverty. Scholars believe they're descended from those who opposed the Lord Ruler during the early years, whole bloodlines virtually enslaved as punishment for the sins of their ancestors.

In the cities, skaa work twelve- to fourteen-hour days at canneries, forges, and workshops, producing goods that prop up the army and nobility. In the manor houses, skaa serve at the whim of often inhumane noble masters. On plantations they clear and till desolate earth, growing what they can for their betters and languishing under the whips of uncaring taskmasters. Their men are pressed into military service against other skaa, and many of their women are taken as noble playthings, abused, and callously discarded. Skaa have no rights, no citizenship, and no property that cannot be taken away.

Considering these conditions, it's little surprise that organized rebellion is a way of skaa life, but what's truly remarkable is its record of failure. Though plantation revolts and isolated riots are frequent, not one uprising since the Ascension has posed a genuine threat to the Lord Ruler. His spies and informants are everywhere, making the question of each disturbance not *whether* it will succeed, but *when* it will fail. Ultimately what the skaa need most is an effective leader, but until they find one many are rebelling in other ways: they join thieving crews, flee their masters' lands, or stay behind and carry out quiet acts of defiance. Docile skaa scold and avoid these rebels but one day... One day the rebels know they'll find their leader — and woe to the empire when that day arrives.

NOBLES

The nobility are a people unto themselves, invested by the Lord Ruler with the responsibility of ruling and administering his Final Empire. They're a comely and intelligent folk, if generally less physically capable than skaa, and they benefit greatly from the vast wealth and power granted by hereditary and divine right. Outwardly, a noble's life looks quite pampered, consisting of grandiose balls and elaborate political events, plentiful food and carefully guarded shelter in a land where both are scarce. Yet the savagery of all life in the Lord Ruler's perfect order reveals itself in different ways.

Noble culture is a Byzantine web of contractual relationships, temporary alliances, sabotage, and outright deception, as houses jockeys for position, wealth, and political favor. For the nobleperson, family is everything and all parts of a house — even one's own flesh and blood — are merely pieces to play, use, or even sacrifice to better the family name. Children are routinely abandoned to loveless marriages, given over to the Steel Ministry to become Obligators, or beaten within an inch of their lives on the chance they might possess latent magical ability. Those who survive to adulthood endure a life of constant paranoia and abuse, in which close friends, lovers, and even family members may slit one's throat (literally or figuratively) to get ahead in the great game of high society.

Nowhere is this cutthroat nature more apparent than in Great Houses, the ten most powerful organizations in the Final Empire. The families in question — Venture, Hasting, Elariel, Tekiel, Lekal, Erikeller, Erikell, Haught, Urbain, and Buvidas — remain locked in perpetual war against lesser houses and each other for control of trade, politics, and military affairs. Each day is a bitter game of brinksmanship as the Houses risk their unimaginable wealth, numerous political allies, and even their own families to retain or improve their standing. From time to time these dangerous games turn into *actual* battles accented by assassinations, raids, and even troop deployments targeting each others holdings. The Lord Ruler rarely interferes in these disputes, so long as the goods keep flowing and none of the houses turn their aggressions toward his regime.

TERRIS

The Terris are an ancient, peaceful people with a history predating even the Lord Ruler and his Final Empire. They're comely and stand half-a-head taller than skaa or nobles, dressing in colorful robes woven in distinctive V-shaped patterns. For over a thousand years the Terris have lived in the high valleys of their namesake mountains, where they keep the history of the world and protect the mystical secrets of Feruchemy. The pinnacle of their society is the Synod, a government-in-exile, which commits Keepers to preserving Terris culture and independence.

Today, the Terris are easily the most directly and fiercely subjugated people of Scadrial, victims of systematic cultural genocide by the Lord Ruler and his minions. The Steel Ministry attacks their villages without warning, their young men are gelt like cattle at adolescence, and many of their women are forced into service as "breeders" — all with the singular purpose of curbing Feruchemy and the Terris population. The reasons for these ruthless attacks — particularly in lieu of all-out war — remain a mystery to all.

The Terris people don't question it anymore, and most who brave the world outside their mountains seek refuge as stewards or servants in the cities. It offers them a modicum of comfort and safety — even if it *is* under a noble's roof.

KANDRA

Poorly understood and often feared (even by those few who know they exist), the kandra are a race of sentient shapeshifters serving the nobility as spies and infiltrators. In their natural states, kandra resemble shifting blobs of translucent muscle, but they can slowly ingest the flesh of a corpse, keeping its bones, and then assume its form before death. This process is near-perfect, save that kandra can't grow hair, teeth, or nails, nor adequately mimic behavior without taking time to study the target in life. This keeps the kandra from stealing the shapes of just anyone they want, and also means they tend to live very lonely lives.

Kandra regularly draw contracts with nobles and others, serving in various capacities though most often in ways that make use of their shapeshifting abilities. Adherence to contract specifics is culturally paramount to all kandra, even when it brings resentment and shame; indeed, breaching a contract is considered treasonous with a punishment of exile or death.

TECHNOLOGY, TRADE, AND COMMERCE

For the most part, the wealthiest people of the Final Empire enjoy the same level of technology people living in our 18th century might — they travel by carriage and sailing ship, warm themselves alongside coal-burning ovens, occupy themselves with lavish balls, dress themselves in top hats and waistcoats, conduct trade in workshops and factories, and keep time with clockwork pocket watches. Poor and isolated communities may be decades or even centuries behind this, sporting "cutting edge" items like simple oil lamps, windmills, and weaving looms.

Yet Scadrial's technology is also unique in many ways, befitting the nature of the world itself. Knowledge of gunpowder has been entirely abandoned, and at this point lost by order of the Lord Ruler, so wars are still fought with swords, bows, and catapults. The peculiar magics of the world have created a strong demand for non-metallic items — obsidian daggers, woven armors, stone-headed dueling canes, and even painted wooden jewelry (because Allomancers can use anything made of metal, as illustrated in this book's opening fiction).

Though industry has its place, steam- and coal-powered engines do not, and so everything from ships to canneries to forges is powered by skaa, horse, wind, or water. Electricity and gas aren't yet available either, which translates to lamps and limelights illuminating the grounds and interiors of noble estates.

The capital city of Luthadel is the center of the Final Empire's economy, and most trade takes place between noble houses and the empire itself. Most often, these deals involve food, building materials, clothing, coal, trade goods, and other common items, though purified metals are often bartered as well (being useful in magic), and other exotic commodities include spices, silks, and of course non-metallic weapons and armor.

People pay for goods in two denominations: the "imperial," more commonly known as the "**boxing**;" and the "**clip**." Boxings are large gold coins emblazoned with the image of Kredik Shaw, the Lord Ruler's palace, while clips are smaller copper coins, so named because they used to be "clipped" from a copper bar. There are eight clips to a boxing, and a simple skaa meal of soup or a loaf of bread might cost a single clip, while more lavish goods like horses, ball gowns, and pure rare metals could cost hundreds or even thousands of boxings.

More valuable than any common currency is **atium**, an incredibly rare, silvery metal most often found in nuggets. Atium's value is rooted both in its scarcity and in its magical properties, which grant Mistborn a very limited but incredibly useful vision of the future. These properties make atium the tender of high-level trade, used to seal imperial exchange agreements, settle inter-house conflicts, or secure a kandra's contract, to name a few examples.

As in any economy, the cost of goods and services depends greatly on the region you're in and how difficult the item is to acquire locally. Thus communities lucky enough to be close to a metal mining colony enjoy lower costs for metal and better trade for it, while remote outposts nowhere near colonies or trade routes find themselves scrambling for every ounce of metal they can find.

THE LAND

The Final Empire is divided into ten regions, called **Dominances**, each encompassing a former nation the Lord Ruler conquered during his Ascension. A thousand years as part of the Final Empire has largely integrated these lands as part of the vast imperial culture, but each Dominance is still known (and sometimes reviled) for its own distinct characteristics and industries.

The Dominances are each monitored by a provincial noble lord who levies taxes and keeps the local skaa productive and submissive, often with brutal force. Though provincial nobility has much autonomy, particularly in the Outer Dominances, Obligators play a pivotal role in keeping things in check. Lords who dare rise above imperial law quickly find themselves scrutinized — and sometimes censured or even eliminated — by the Canton of Inquisition.

THE INNER DOMINANCES

The five Inner Dominances are the heart of the Final Empire and the core of its industry, politics, and trade. They're the most heavily populated and enjoy strong infrastructure, including cobblestone roadways and canals serving as arterial trade routes to and from central Luthadel. The Lord Ruler's grip is also strongest here, where his army and the Steel Ministry are closest at hand. This makes the skaa of these Dominances both the best-off *and* the most downtrodden, as nascent rebellions and outspoken leaders are quickly and mercilessly crushed.

The smallest and most populous of these inner territories is the **Central Dominance**, the very heart of the Final Empire and home to the capital city of Luthadel. This area's weather is among the mildest and most pleasant of anywhere in the empire — a far cry from the arid expanse of the Eastern Dominance or the stormy reaches of the Southern Islands. Primary industries are business and politics, as the Lord Ruler, Steel Ministry, and many of the Great Houses are based in Luthadel, and the Central Dominance is also home to the dreaded Pits of Hathsin, where the empire's most hated criminals and most feared enemies of the state are sent to work themselves to death. Ironically, the Central Dominance has also proven one of the most productive regions for thieving crews, as the concentration of wealth and politics offers many targets of opportunity and plenty of corruption to exploit.

The rugged forests and valleys of the **Northern Dominance** are home to House Venture and the city of Urteau, second-wealthiest in the Final Empire. Its riches derive from the high, sheltered basins and plentiful streams and rivers in the area, which allow for more arable land than most regions in the Final Empire. The Northern Dominance also enjoys many sources of high-demand metals, making it a popular mining region. Unfortunately, the line between noble and skaa is no clearer or less permeable than here, thanks to an especially brutal crackdown against restive elements and philandering between the races.

The **Western Dominance** is rough, flat, and stony, peppered with thick forests, dramatic mesas, and towering rock formations. Its provincial capital is Fadrex City, a veritable fortress nestled in shelves of stone forming a natural perimeter.

The people of the West are notable for their striking blonde hair — unheard of in the Central Dominance — along with thick beards and a general one- to two-decade lag in keeping up with imperial fashion. Though the Western Dominance contracts for mining, transport, and agriculture like most Inner Dominances its greatest assets are its massive caverns and coves, which are often used as natural hideouts and stockpiles; indeed, the Canton of Resource uses many of them to store caches belonging to the Lord Ruler.

The **Southern Dominance** is the breadbasket of the Final Empire: a rich and fertile land perfectly balanced between the warmth of the Outer Dominances and the temperance of the Central. Some of the wealthiest mercantile houses, including Lekal and Hasting, work out of the Southern capital of Austrex, and the massive plantations covering much of the Dominance. Ports in the southernmost cities are dangerous outlaw hives, frequented by pirates, Southern Island traders, and all manner of scum looking to press their wares into Luthadel. Many runaway skaa hide among the press gangs and longshoremen in these dockside shanty-towns, lying low from eastern bounty hunters and other enforcers.

Most chaotic and unsettled is the **Eastern Dominance**, a desolate region of mostly baked clay and scorched pine trees, with clouds from only one ashmount protecting against the sun's brutal rays. Great salt flats, once part of a massive lake system, cover hundreds of miles here, and many travelers perish crossing their endless expanse. The only reason the Eastern Dominance hasn't completely given over to barbarians is its incredible wealth in rare metals — resources bitterly sought by robber-barons and bandit kings out of the Burnlands. Communities in the area are limited to small towns and fortress-like manors, clinging to every resource they can find. As a result skaa enjoy far more independence in the East than anywhere else, and there are rumors of entire towns without a single noble lord. Residents throughout this Dominance are easy to recognize for their unique street slang, a baffling dialect incomprehensible to "civilized folk."

THE OUTER DOMINANCES

Life in the Outer Dominances is a stark contrast to those closer to the imperial core, but it's no better or worse than in Luthadel. The nobility and central government are dramatically weaker but rebellions and banditry are far more common, leaving the people with a different type of tyranny. Ministry eyes are less prevalent, but so are the resources needed to harvest crops, manage trade, and keep the people healthy. The imperial army's reach doesn't extend as far or clutch as tightly, but the Lord Ruler uses his blue-skinned koloss hordes more freely, and their rampages slaughter whole villages when just one skaa speaks out. The skaa enjoy more freedom but they're also more vulnerable to the mistwraiths and the thick, night-borne vapor that conceals them. Any who journey to the Outer Dominances had best keep these facts in mind, for on Scadrial the tithe of freedom is often paid in blood.

The **Terris Dominance** is a rugged range of high mountains and deep valleys forming the northernmost border of the Final Empire. Here, the Terris people live simple lives, subsisting as they always have by tending sheep and growing hardy

crops in small villages. The only city in the Dominance is the fortified mountain capital of Tathingdwen, a magnificent and ancient place nearly devoid of noble governance. Terris is very carefully watched by the Steel Ministry, and roving Inquisitors are a common sight near its border villages. Despite its occasionally restive nature, this Dominance has been allowed to keep its pre-Ascension name — for reasons known only to the Lord Ruler himself.

The north-westernmost lands of Scadrial comprise the **Farmost Dominance**, a surprisingly verdant territory isolated from the rest of the Final Empire by the Terris mountains and Western Dominance. The people who once ruled these lands were stubborn and barbaric, and were the last to be dominated by the Lord Ruler hundreds of years ago. This same spirit of independence remains to this day, and many local nobles take great liberties with imperial laws; some even reward small shares of land and minor titles to particularly loyal or diligent skaa. This is necessary, since the Farmost Dominance is also home to some of the greatest koloss hordes found in the empire, and the populace must constantly draw together to shield against invasion.

South, across the savage seas, are the **Southern Islands**, where most of the Final Empire's best spices, silks, wines, and other luxury goods are gathered. Though high winds reduce ashfall here, frequent storms and brisk sea breezes keep the rugged, bleached islands damp and humid. Local nobles are often sea merchants in service to a mainland house, trading hardy grapes and dried exotic plants for staples from the Inner Dominances. The islands thankfully have no trouble with mistwraiths or koloss, but skaa pirates and raiders prowl the narrow channels, plundering costal ports and lonely ships for weapons, wealth, and sometimes noble captives they can ransom for a small fortune.

To the far south lies the **Remote Dominance**, an untamed wilderness at the edge of the known world. This is by far the most dangerous of all the Dominances, largely given over to wild animals, massive mistwraiths, and koloss war bands set loose to slay them. Some claim the beasts here serve the Lord Ruler's will, protecting some great secret or treasure, while others believe he merely abides the monsters so he can periodically unleash them on his enemies. The few army outposts and noble "cities" in this region are little more than walled camps, with only a tenuous rule over the area. Those surviving beyond these staked walls — be they skaa fled from the Eastern Dominance, fallen nobles, headstrong explorers, or curious scholars — are to a man survivors, foolish or savvy enough to risk life and limb in pursuit of freedom or fortune. Many call them insane, but none question their fortitude and skill.

Finally, the **Crescent Dominance** forms the eastern edge of the empire, extending from the Terris mountains in the north to the Remote Dominance in the south. This desolate, sandy expanse is largely uninhabited, save for bandits and nomads — many fugitive skaa — who survive by raiding into the Eastern Dominance for provisions and equipment. Hordes of koloss are sometimes dispatched to hunt these brigands, especially in recent years as self-proclaimed bandit kings have started carving out smaller territories for themselves and their followers.

BEASTS AND MONSTERS

Scadrial is home to more than humans and kandra, and even more than wild beasts like wolves, lions, and birds of prey. The wilds of the Final Empire are home to many unique and terrifying creatures.

Arguably the most notorious are the **mistwraiths**, enormous amalgams of dead creatures remade as the stuff of nightmares, which travel in the nightly mists and seemingly murder indiscriminately. Rural citizens believe mistwraiths consume and impersonate humans they encounter, and so they avoid traveling or even leaving their homes after dark. The Outer Dominances report even larger and more aggressive mistwraiths that display both a bestial cunning and an insatiable hunger for the flesh of the living.

Even more dangerous are the hulking, blue-skinned **koloss**, humanoid giants fielded by the Lord Ruler as shock troops and engines of wanton destruction. Very few who've seen a koloss have lived to speak of it, as the creatures are kept at the fringes of the empire, far from civilization, until their god needs them.

Younger, smaller koloss stand tall as a man, with folds of loose azure skin hanging from their frames. As they age they grow to 14 feet tall, their skin tightening until it stretches and tears hideously, dribbling rivulets of bright red blood across their rippling frames.

Koloss hordes wander the countryside in a fugue, picking the land clean of anything edible. They have no discernable culture, economy, or hierarchy outside age and size, and they resolve conflicts with sudden and deadly bursts of violence, whether they're over swords, clothing, or which creature swallows the last morsel of food.

Despite their internecine tension, koloss are most terrifying when turned against a common foe. In battle, an entire horde descends into a blood-frenzy, charging the enemy headlong and fighting to their last breath. All that keeps the beasts from running amok is that the eldest koloss eventually perish as their hearts give out, unable to support their massive size any longer.

MAGIC

Magic is pervasive in Scadrial, influencing finance, manufacture, state affairs, and all walks of life. There are three known forms of magic in the Final Empire, each employing up to 19 different metallic elements and alloys: **Allomancy**, in which the metal is ingested and "burned" to create fantastic effects; **Feruchemy**, which lets a user store qualities or abilities in metallic objects to be withdrawn later; and **Hemalurgy**, wherein metallic spikes are used to steal the qualities or abilities of another, passing them along when the spikes pierce the user's body. Together these three sets of abilities are referred to as the **Metallurgic Arts**.

Allomancy and Feruchemy aren't learned through study; rather, they're inherited through lineage and must be awakened. Anyone whose bloodline traces back to the first nobles can potentially be an Allomancer, and only those with Terris forebears may be an heir to Feruchemy.

Over time the bloodlines have been diluted, and the capacity for magic has both spread and weakened to the point that most humans have only the slightest potential for inheriting these abilities, though the potential is strongest with those having noble blood in the last few generations. Discovering these abilities has also become increasingly difficult — Allomancy, for example, requires some sort of trauma to awaken (like a near-death experience), plus years of training to master. Consequently, many folk capable of using magic go their whole lives without learning of their latent abilities, mainly due to lack of access to a corresponding metal or an event sufficient to bring their abilities to the fore.

Hemalurgy *may* be learned, though the knowledge is so fiercely guarded as to be largely unavailable outside the Steel Ministry. Even knowledge of Hemalurgy doesn't convey ability — a user must apply it, killing another with a metallic spike and in the process imbuing the spike with one of the victim's qualities or abilities. The imbued spike may then be driven into the Hemalurgist's body, passing the characteristic on. Hemalurgists often use this black art to acquire Allomantic or Feruchemical powers, though attributes like strength, intelligence, and willpower may also be stolen.

The abilities afforded by magic aren't unlimited — each metal provides a single ability that varies depending on the style of magic in play: an Allomancer using Steel can "push" against sources of metal to send them (or him, or her) flying; a Feruchemist can use Steel to store physical speed, slowing down for a time to allow for a big speed boost later; and a Steel spike used to slay an Allomancer will grant a Hemalurgist one of the victim's physical Allomantic powers.

Most practitioners may only use a single magical style and metal, and so their prowess is measured by the ways they *apply* their abilities. Any Steel Allomancer knows about firing bits of metal as weapons, but the most skilled ones can use their powers to disarm enemies with metal arms, to deflect incoming projectiles, or to take bounding leaps by pushing on metals in the environment.

Despite all these limitations, magic remains one of the most powerful and dangerous abilities in the Final Empire, for with it one can bend emotions and steel bars, see the past and the future, and even defy the laws of time. The nature of magic, and in some cases its very existence, remain secret to all but the few committed, daring, or foolish enough to plumb its depths, as the Lord Ruler and his agents remain ever watchful for those who flaunt these abilities too openly, and are all too willing to silence them.

2
THE NOVELS



This book is based on the New York Times best-selling Mistborn series of epic fantasy novels by Brandon Sanderson, author of the final volumes of The Wheel of Time. First released in 2006, the original trilogy of Mistborn novels centers on Vin, a young skaa urchin with the incredible powers of a Mistborn (not that she realizes her true potential at the outset). Vin and her friends are swept up in a series of events that eventually reshapes the entire world, and along the way they encounter and grapple with rich characters, devious plots, deadly secrets, and thrilling action — all things that have made the Mistborn series a favorite among fantasy fans the world over.

The following overviews contain spoilers! Be careful not to read them if you want to be surprised by the events of the novels. As a side note, every effort has been taken to avoid spoilers elsewhere in this book, though it isn't always possible. We keep them to a minimum but if you really want every to see every development unfold in prose, you should probably read at least the first book, *The Final Empire*, before diving too deeply into this one.

THE FINAL EMPIRE (2006)

The first Mistborn novel introduces Vin as she is eking out a life as a thief on the streets of Luthadel. She finds herself taken in by Kelsier, a daring rogue and powerful Allomancer, and his crew of burglars and con-men, and they train her to use the incredible gift she possesses — the power of a full Mistborn. Kelsier and his crew also have another, greater ambition as well — to take down the Lord Ruler himself — and they're willing to risk everything to pull it off.

THE WELL OF ASCENSION (2007)

Following the catastrophic events of *The Final Empire*, Vin and the crew try to bring the Empire back together, even as it quickly tears itself apart. The crew quickly learns that even the battle vs. evil is won, the war for the world has only just begun as self-appointed kings, rampaging koloss, revolutionary skaa, and savage Inquisitors scramble to seize power for themselves. Meanwhile, in the background, a new danger threatens the fragile order — and it may ultimately change the world forever.

THE HERO OF AGES (2008)

The climactic third novel of the original trilogy drags Vin, Elend, and the rest of the crew across a razor's edge as an ancient mystery unfolds... What is the Deepness? Who is the Hero of Ages? Why is the world itself coming apart? The answers may lie in cryptic notes written in steel, hidden in caches buried deep beneath the Final Empire's greatest cities — and in the ancient history of Scadrial itself.

THE ALLOY OF LAW (2011)

A fourth novel, available now, is set hundreds of years after the trilogy and opens a whole new chapter in the Mistborn series. Though this book focuses primarily on the original trilogy, a supplement covering the events, locations, characters, and magic of *The Alloy of Law* is already in development. For more info about this and other Mistborn game products, watch **www.mistbornrpg.com** and **www.crafty-games.com**.

3
THE ADVENTURE GAME



The Mistborn Adventure Game is an expansion of the world in the novels, presenting new information about its people, creatures, magic, and more. Herein you won't just find a storytelling game, but heroes, villains, and art revealing a whole new side of the exciting world of Scadrial. Series author Brandon Sanderson has even provided commentary and original fiction, and approved this as an official expansion of the setting, making this the biggest addition to the canon outside the novels themselves.

This is a tabletop roleplaying game experience, but unlike many similar books this is written as both an introduction to Brandon's thrilling epic (for gamers), and an introduction to storytelling games (for fans of the novels). So whether you've picked this book up hoping to get new insights about the trilogy, or you're looking for a game where you tell compelling stories with your friends, or a bit of both, there's something here for you.

IF YOU'RE NEW TO MISTBORN

If you've never read a Mistborn novel, don't worry — everything here is written to help you get a feel for the world of Scadrial and prepare you for its many secrets. In fact, the opening fiction of this book, "The Eleventh Metal" by series creator Brandon Sanderson, serves as a short prequel to the first novel *and* an excellent introduction to the world as well.

As we mentioned earlier, if you're reading the novels and are concerned about spoilers, we recommend you read *The Final Empire* before digging too deeply into the game. While certain details from later novels are occasionally

mentioned by necessity (like the existence of Hemalurgy, and the nature of koloss and kandra), we've been careful to avoid most of the narrative and plots of the second or third novels.

So with that out of the way, **you may be asking who you play in the Mistborn Adventure Game**? Here your heroes form a "crew" (one of those rebel outfits we mention earlier in the introduction). There are many types of crews but all have three things in common…

- Crews come together for a common cause. Yours might be rebels fighting injustice, thieves looking to get ahead in one of Scadrial's cities, mercenaries offering their services to like-minded individuals, or operatives hired for jobs no one else would consider.

- Crews work outside society. Scadrial is brutal and unforgiving, with rigid social and economic classes that rarely interact. Crews come and go as they please, not only touching all levels of society but taking various roles within them as needed. Many crew members keep public identities as minor nobles, merchants, canal guides, and others who can travel without arousing suspicion.

- Crews draw strength from diversity. Your hero might be skilled with weapons, have a head for numbers, bring powerful connections to the table, or even possess the gift of Allomancy, Feruchemy, or Hemalurgy. Everyone on a crew adds something special to the mix, and it's this blend of talents that makes your crew so effective.

Your crew will sometimes concoct schemes and other times react to the schemes of others. You might pull daring heists, spy on marks, traffic in dangerous information, or even kill to achieve your goals, but in the end it'll be your choices that really matter — because in the Mistborn Adventure Game *every* decision has consequences, often on a grand scale. Here, you walk a path of great personal destiny, but also one littered with the fallout of great personal tragedy. Which will you embrace, and toward what end?

IF YOU'RE NEW TO GAMING

If you've never played a tabletop RPG before, don't worry — this book is carefully written to show you how it all works, step by step. You'll learn how to build your own heroes, how to take those heroes on incredible journeys, and what happens when they succeed and fail. One of you will become the Narrator, creating and speaking for all the many characters the heroes meet and interact with, but all of you play a vital role in making Scadrial your own.

When you're ready to dive in, **start with the previous section**. It explains the roles the players take (other than the Narrator, anyway), and introduces the game's core assumptions. **Next, read Book 1: The Mistborn Adventure Game**,

which covers the basics of roleplaying and how to get your game going. Instructions for the Narrator and other players are provided from there.

You should probably also visit the Crafty Games and Mistborn Adventure Game websites and have a look around. There you'll find free downloads to get you started (including versions of the sheets at the back of this book you can fill out and print at home), a full-length novella tying into the narrative examples in this book, a steady stream of print and digital supplements in case you want to expand your experience with new game options or Brandon-approved canon, and one of the most supportive and friendly forums on the web. Seriously, stop by and ask any question you want — our players are amazingly helpful!

www.mistbornrpg.com
www.crafty-games.com

WHAT'S IN THIS BOOK?

This volume contains everything you need to start exploring Scadrial and creating your own stories in the Final Empire. It focuses on the original trilogy, especially the first novel, *The Final Empire*.

"THE ELEVENTH METAL" BY BRANDON SANDERSON

Right after the table of contents is "The Eleventh Metal," a new Mistborn short story written by series creator Brandon Sanderson. This is a great read for new and existing fans alike, providing new background and acting as a sort of prequel to *The Final Empire*.

BOOK 1: THE MISTBORN ADVENTURE GAME

This is your introduction to the Mistborn Adventure Game! Here you'll find everything you need to get started, whether you're a Narrator or another player (and don't worry — those terms are explained in there, too). Building and improving heroes are covered in detail, along with the core rules of play and walkthroughs of everything in action.

If you're new to roleplaying, we've even included some pre-generated characters to get you started. These start on page 48 if you want to skip ahead and start picking one out.

BOOK 2: THE TREATISE METALLURGIC

Here we dive into a full exploration of the Metallurgic Arts: Allomancy, Feruchemy, and Hemalurgy, including their history and all the rules for using them in your games. If you want to play an Allomancer, Feruchemist, or Hemalurgist (or you're the Narrator), you'll definitely want to read this section.

Many parts of this section refer to rules explained in Book 1, so you're best off reading that first.

BOOK 3: ALWAYS ANOTHER SECRET

This section's just for Narrators. It offers useful hints for running games and creating plots, characters, and other things for the Crew to encounter. It also touches on secrets that may lie outside the heroes' knowledge, like rules for common enemies and various inhabitants of Scadrial, including some of your favorite characters from the trilogy. It's all kept back here, away from the rest of the book, so players can avoid it and be surprised when the Narrator introduces parts of it.

Many parts of this section refer to rules explained in Books 1 and 2, so you're best off reading those first.

WHAT'S NEXT?

Though this volume contains everything you need to start playing the Mistborn Adventure Game, Scadrial's a big place and there's always another secret around the corner: there are new places to explore, new characters to meet (and become), and new eras to discover.

There are many more print and digital products to come, each touring or showing off new information about a part of the world, offering new ways for your heroes to grow and prosper, expanding and extending Brandon's grand vision for Scadrial and the heroes of the novels, and giving you the richest, most immersive gaming experience possible. Here's a taste of what's in store...

ALLOY OF LAW

Based on the fourth Mistborn novel, this comprehensive book will cover all the characters, magic, technologies, and dramatic changes to Scadrial hundreds of years after the original trilogy. Like all Mistborn Adventure Game products, our *Alloy of Law* supplement will be fully compatible with this book and will let your heroes harness the awesome might of Twinborn and Ferrings, or strap on a six-shooter and fire up the locomotive in a whole new era of play.

SECRETS OF SCADRIAL

These digital products will dive deeper into the greatest secrets of the Mistborn series, illuminating the darkest corners of Scadrial with all-new, fully approved expansion of the world, places, characters, events, and more. New rules and tools for crafting your perfect story will also be included. Among other exciting topics we'll be adding the grand machinations of Ruin and Preservation, visiting the kandra Homeland and the Burnlands, and learning what it's like to play a Steel Inquisitor.

…AND MUCH MORE!

This book is just the beginning, and if you want it to the Crafty Games experience can span much more than your gaming table. Visit the Mistborn Adventure Game site to learn more about new products as they're developed and released. Visit our home site to join the Crafty Games fan community and ask

questions, tell your stories, and download tons of freebies. Like us on Facebook for new pictures, videos, and other exclusives, and Follow us on Twitter if you're interested in all the merry amusements that fall out of our heads as we make this stuff up (no, seriously — that's what we use Twitter for, well, that and a few announcements every so often). Here's where to go...

www.mistbornrpg.com
www.crafty-games.com
www.facebook.com/craftygames
www.twitter.com/Crafty_Games (@Crafty_Games)

BOOK ONE



THE MISTBORN ADVENTURE GAME

1
GETTING STARTED



In the Mistborn Adventure Game, players collaborate to tell a story set in the world of Scadrial. You create your own unique characters, the Heroes of your personal narrative, and guide them in desperate schemes and struggles against the Villains and hardships of the Final Empire. You'll make friends and enemies, enjoy epic triumphs and suffer vicious setbacks, and your choices and actions will not only change the world but set the stage for many more adventures to come. In the end you'll find that you've not only written your own legend but lived it, and the experience will stay with you long after the game is done.

IF YOU'VE NEVER PLAYED AN RPG BEFORE...

A tabletop roleplaying game (or RPG for short) is a bit different from other games. Instead of a screen and controller, or a board and pieces, you play with your imagination. You create and control a character, just like you would in a video game RPG, but here you can literally become anyone you can envision living in the Final Empire, and your options in play are only limited by what's plausible in your character's situation (and that will change from moment to moment).

There are no preset locations to explore and your goals are whatever you want them to be. The world continues around you, even if you do nothing, and other characters act in rational ways because both the world and those other characters are controlled by *actual people* — your friends, who are also players in the game.

Video games like to toss around the term "sandbox" to identify RPGs that let you wander in an open world, exploring areas, interacting with other characters, and tackling quests as you see fit. This is also true of the Mistborn Adventure Game,



but without the limitations of what's programmed to happen. You can go anywhere and try anything. You even set your own goals, though as we say, the world and other characters are controlled by actual people, and they may have other ideas.

Playing an RPG is a lot like improvisational theatre: you have an idea who your character is, what he or she can do, and the situation you're facing, but it's how you act that matters. As in theater there's no "winning" or "losing" — everyone wins just for playing and having a good time with friends. Of course your character has goals, and there's joy in realizing those, but the real excitement is had in stretching your creative muscles — in walking in someone else's shoes, and creating something new and memorable along the way.

You might wonder whether that's the only challenge in the game — whether the only hurdle is mastering the art of communal storytelling. It's not. Your Hero's actions are often bold (some might say "daring," others "stupid"). There's always risk in truly courageous efforts, and the Mistborn Adventure Game uses dice to determine the outcome of your riskiest actions. Part of the challenge (and the fun!) lies in learning what comes next, and thinking on your feet quickly and bravely enough to survive, and thrive, against even the most dangerous odds.

You have an opportunity here to do something important in Scadrial, to take up a mantle few have considered for a thousand years, and truly own the title of "Hero" in a world of Villains. Strike out on your own in a game without limits, and finally answer that age-old question: "How would I have done it differently?" There's only one way to find out. Keep reading, and dream...

IF YOU'RE AN EXPERIENCED GAMER...

For those of you who've played RPGs before, the Mistborn Adventure Game is a relatively rules-light, strongly narrative storytelling game. There are no levels, no "grinding" for XP, and no killing things and taking their stuff. The mechanics are straightforward enough that you can easily create the character you want and get going with minimum fuss, transparent enough that they fade into the background whenever they aren't needed, and just robust enough to model a wide variety of fairly complex situations.

Features include social and mental conflicts, story-driven bonuses, and a trouble-free dice system ensuring the rules support, rather than impede, your fun. Fans of indie games like FATE, Savage Worlds, and Storyteller should feel right at home with the Mistborn Adventure Game, and may recognize many core assumptions throughout.

Of course, the Mistborn novels are known for their incredibly potent and diverse magic systems, and the Adventure Game places those front and center without sacrificing balance. Great effort has been taken to ensure characters from any background can all contribute strongly, whether they have magic or not, and even if they're born slaves, or worse. This is accomplished through a quick choice of priorities during character creation, whereby characters without magic or with less magic than others, are given other setting-appropriate perks and abilities (personal strengths and standing in society).

FROM BRANDON

When the game developers and I were initially chatting about a Mistborn RPG, one of the things we all wanted was a storytelling focus. Those are my favorite types of gaming systems, and Mistborn gaming should be less about 'loot' and more about characters. I also wanted the rules to work well on internet forums. The real trick was to accomplish these goals without making the game feel 'dumbed down' for hardcore gamers. I think we've managed to pull off this balance wonderfully.



WHAT YOU NEED TO PLAY

Friends: At least one and ideally three to five. One of you becomes the **Narrator**, who like the author of a novel sets the stage and directs the many **Villains** and **Extras** who populate the world. Unlike a novel author however, the Narrator doesn't control the protagonists of this saga — that's the job of the other players, who are called **Heroes**. (These other players are *always* called "Heroes," even when their goals and actions venture into wicked territory, for even the truest villains think themselves the heroes of their own stories.) Together, your Heroes form a **Crew**, which works together to accomplish goals, face challenges set forth by the Narrator, and explore the dangers and mysteries of the Final Empire.

Dice: The Mistborn Adventure Game uses **six-sided dice** (the cube-shaped ones you find in most family board games), and you should have at least five to ten of them. The Narrator and most players will probably want their own sets but it isn't required. These dice are used to determine many things, including whether Heroes, Villains, and Extras succeed or fail at difficult tasks, and sometimes how well they do when they succeed, or what complications arise when they fail.

Paper: The Narrator will want to keep notes and track the conditions and abilities of his Villains and Extras, and the Heroes will want to do the same. We provide sheets for these purposes starting on page 556 and you can photocopy these if you like. Alternately, we provide free downloadable versions on the Crafty Games website (**www.crafty-games.com**).

Imagination: A roleplaying game is a storytelling exercise and every player — the Narrator and every Hero — contributes to the outcome and fun of the story. This is part of what makes a roleplaying game different from other games: your input makes it a unique experience every time you play, and your collaboration contributes to a world and story that's very much your own. The more imagination each of you brings to the game, the more creativity each of you contributes, the greater your story becomes and the more memorable it is for everyone.

YOUR FIRST GAME

Eager to get started? Excellent. Here's all you need to do.

THE NARRATOR

Start by reading "What Makes a Character" (page 71), which explains the building blocks common to Heroes, Villains, and Extras. You can skip the rest of Building Heroes until you're familiar with how the game plays. The basic rules of play (page 131) are essential, as is "Playing the Narrator" in Book 3 (page 382), which talks about running the game. You can also read through "Creating Your Own Characters" (page 547), or you can keep it simple and use the samples provided on starting on page 48, which are available as a free download from the Crafty Games website (**www.crafty-games.com**).

You can also download the Mistborn Adventure Game Primer from our site, which contains a short scene to get you started. That leads into "Thieves of the Ninth House," a full adventure available soon from the Crafty Games webstore, but in the meantime you can devise your own adventures with the guidelines starting on page 405.



FROM BRANDON

While I hope people who enjoy the game read the books and vice versa, you don't need to have read the novels to play this game. I always envisioned Scadrial as a living place, with lots of stories being told — and the ones I wrote are just a few of many going on out here.

Narrator, if your players haven't read the Mistborn novels, I suggest pointing them toward the Kelsier short story included in this book *(see page 7)*, and the world intro just after *(see page 21)*. This will bring them up to speed on the feel and themes of the world, and show them firsthand how magic works.

As everyone will be learning for the first few sessions, we recommend you keep your first adventure small — no more than three sessions — and let everyone adjust their characters right after it ends. You'll want to read through all of Books 1 and 2 before then, so you can tweak your plans and characters as well.

EVERYONE ELSE

After your first read-through of Building Heroes (page 71), you should be able to create a character in under 10 minutes (a little more if you spend lots of time considering the options and adding flavor to your Hero). If this is your first time playing an RPG and you want to see how it all works before creating your own Hero, or you don't really know what kind of character you want right now, several samples are included, starting on page 48.

Game Basics start on page 131, and it's helpful to know as much about them as possible, though players other than the Narrator only really need to understand how to form pools, roll dice, and use Nudges (pages 131–152). The rest you can learn as you play.



BECK



To the world at large you're a hat-tipping fixer, providing the nobility with what they need, sometimes before they even know they need it. You're keeping track though and each indignity will cost them, big. You're a mastermind and your crew — the well-regarded Nine Eyes — operates smoothly thanks to you always planning five steps ahead.

Your parents were loyal, obedient sorts who raised you well. They taught you to anticipate the needs of your betters, and those lessons gave you an edge over most skaa in the eyes of the nobility. Nevertheless, when a terrible sickness swept through the city in your youth, your parents and brother were left to die. Everything changed, and you became your own man, family first and curse the Lord Ruler.

Now you have a thriving public business, a wife, two strong boys, and everything is going great. Your family doesn't know about your criminal activities but you sometimes catch your beloved looking at you with just a hint of suspicion, and you worry about what she'll do if she finds out the truth.

Among your crewmates, Thorrow is a worry. You've got a gut feeling that it's only a matter of time before he loses it, and you've taken precautions to distance yourself and the crew if that should happen. Still, you can't help caring and you hope that it doesn't come to that.

Sev's drinking is getting out of hand, but confronting him means getting past his sister, which is difficult to consider once she starts fluttering those perfect lashes. Wait, you're married, aren't you?

Damosi and Gavon remind you so much of your sons. Damosi always follows his own agenda like your oldest, and Gavon, like your youngest, he's got no agenda at all. The combination could be trouble, but really, how could you turn them away?

JeHoy... Normally you'd be a lot less keen to keep one of "those things" around, but this one's proved more level-headed and conscious of the crew's needs than many so-called "professionals" you've had at your side. Take Sev, for example...

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Beck

CONCEPT Fixer & Crew Leader

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Skaa SEX Male AGE 31 HEIGHT 5' 8" WEIGHT 191 lbs

ATTRIBUTES

	DICE
PHYSIQUE	3
CHARM	4
WITS	4

STANDING

	DICE	SPENT
RESOURCES	4	
INFLUENCE	6	
SPIRIT	3	

RESILIENCE

	SCORE	DAMAGE
HEALTH	7	
REPUTATION	10	
WILLPOWER	7	

TRAITS & BURDENS

DRIVE: Safeguard my family's future

PROFESSION: Fixer

SPECIALITY: Well-connected

FEATURE: Portly

PERSONALITY: Determined

Known as "upright citizen"

Father figure to my Crew

TRAGEDY

My parents and brother worked like dogs but died as paupers

DESTINY

See my sons grow up free and self-determined

POWERS

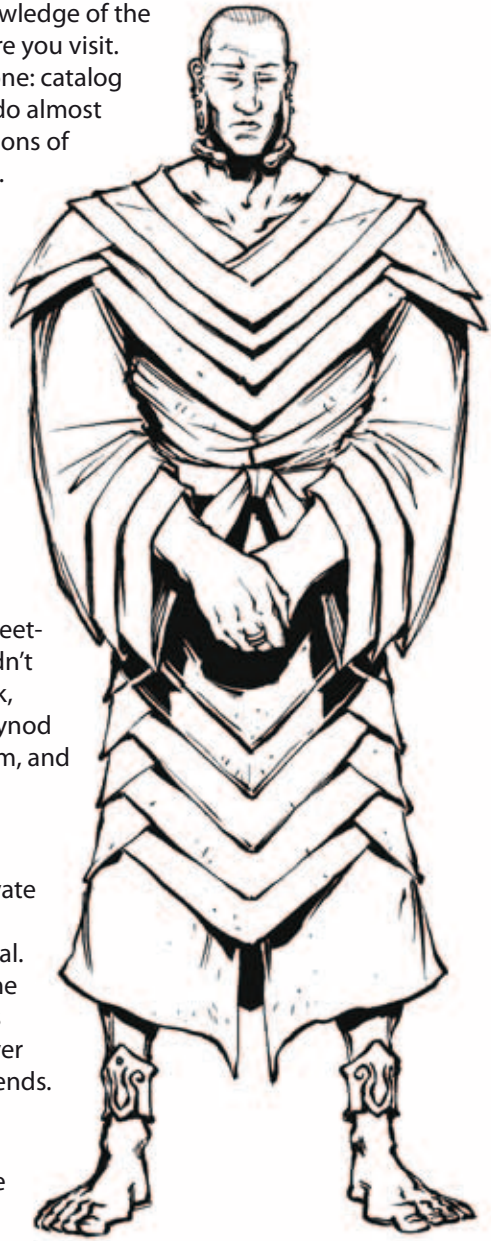
POWER	TYPE	RATING	CHARGES	STUNTS
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Dueling cane	Damage +2; Range: Striking; Contains no metal	☒
Horse & carriage	Enclosed four-person vehicle favored by nobility	☒
Pocket watch	Popular symbol of wealth; keeps good time	☒
		☐
		☐

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DAMOSI



The duties of a Keeper are many. You carry the knowledge of the world on your body, and you seek more everywhere you visit. The Synod gave you a narrow task, and a difficult one: catalog the lore of Luthadel. Fortunately it's a job you can do almost anywhere, as you learn as much from the assumptions of those outside the city as from those who live there.

Working with a crew lets you move between social classes and quarters, and with every job you store more knowledge in your metalminds. So long as that continues, you're happy to keep with the Nine Eyes and see where the future leads.

A strange thing happened in your youth — you slipped through the cracks. The Obligators didn't realize you were a Feruchemist, but neither did the Terris people. Only years later, when you traveled to Luthadel as a young steward, did an older Keeper named Gahela discover and nurture your abilities. She risked everything to get you a meeting with the Synod, and you still regret that she didn't survive the journey. It's Gahela's path you now walk, for she was Luthadel's chronicler before you. The Synod charged you with her duties and so you honor them, and her sacrifice, with every detail gleaned.

Lately, your research has led you in an unexpected direction. You've found yourself listening in on private conversations between members of the crew and people with especially rare knowledge of the capital. You don't plan to use anything you learn against the crew of course, but you know this could be seen as a betrayal, and so you stay quiet and hope you never have to choose between your mission and your friends.

Beck is a good leader, and a sensible man. He truly listens and respects your knowledge. Not everyone does. Still, he's so... "practical." Does he serve any cause bigger than the welfare of his own family?

You and the younger Terrisman, Gavon, were born to the same breeder. You're not brothers in the conventional sense; Terris "siblings" rarely interact or live together for long, and you're fifteen years apart in age. Still, you feel compelled to guide him, and you want to tell him he takes too many risks.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Damosi

CONCEPT Itinerant Keeper

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Terris SEX Male AGE 36 HEIGHT 6' 8" WEIGHT 187 lbs

ATTRIBUTES

	DICE
PHYSIQUE	4
CHARM	3
WITS	4

STANDING

	DICE	SPENT
RESOURCES	3	
INFLUENCE	3	
SPIRIT	3	

RESILIENCE

	SCORE	DAMAGE
HEALTH	7	
REPUTATION	6	
WILLPOWER	7	

TRAITS & BURDENS

DRIVE: Save knowledge for the future

PROFESSION: Chronicler of Luthadel

SPECIALITY: Sage advice

FEATURE: Gangly frame

PERSONALITY: Solemn

TRAGEDY

Gahela died because of my weakness

DESTINY

Find the one truth that will free the Terris people from oppression

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
All metals	☐ ALLOMANCY ☐ HEMALURGY ☒ FERUCHEMY ☐ OTHER	3		
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Metalminds (6)	Copper/Gold/Iron/Pewter/Steel/Tin; store 100 charges ea	☒
Pen & blank book	Vital tools of the scribe; full of notes on Luthadel	☒
		☐
		☐
		☐

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GAVON



Stewards see far more than one might expect, and you know their customs well enough to pretend you're one of them. Your role in the Nine Eyes Crew relies on this, on you gaining access and investigating ahead of and during jobs.

You have all the bearing and none of the obedience of a real steward. You constantly press your luck, often overstepping the bounds of your assumed position, and you've even tipped off a few of your employers (though so far you and the crew have made sure your secret went no further).

The real danger, of course, is other stewards. It's easier for them to spot you as a fake. Some don't say anything but others think they can use what they learn to their advantage. It's more trouble for you and the crew, but what can you do? It's part of the life.

You actually *were* a steward for a little while. The training seemed exciting at the time, so close to the nobility, but you now know how demeaning it really is. The Lord Ruler takes so much from the Terris people; does he need your dignity as well?

Your first assignment as a steward sent you to a small country outpost belonging to House Hasting. It was a dreadful experience. Not only was the lord unbearably cruel to his skaa but he forced you to join in their humiliation. You slipped away as soon as you could.

Your next assignment took you to Luthadel, where you were approached and recruited by the Nine Eyes. In your first job with them you took the role of Sayna's steward, working for her alter-ego Sabelle. It's a post you enjoy and one you've taken regularly since.

You've been with the Nine Eyes for a while now and they're a good lot. Damosi's hard to figure out, though. He doesn't live under the nobles' yoke like most people you've met, but he still follows so many rules. It's also a little disconcerting that he pays so much attention to you. Sure, you're from the same breeder but that doesn't mean anything — you're from Terris! Even with shared blood he doesn't owe you any more than a stranger he met on the street.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Gavon

CONCEPT Inside Man

CREW NAME Nine Eyes | CAUSE Revenge | TARGET Nobility | METHOD Theft

RACE Terris | SEX Male | AGE 21 | HEIGHT 6' 5" | WEIGHT 165 lbs

ATTRIBUTES

	DICE
PHYSIQUE	4
CHARM	5
WITS	4

STANDING

	DICE	SPENT
RESOURCES	4	
INFLUENCE	2	
SPIRIT	5	

RESILIENCE

	SCORE	DAMAGE
HEALTH	8	
REPUTATION	7	
WILLPOWER	9	

TRAITS & BURDENS

DRIVE: Stick it to the nobility

PROFESSION: Spy

SPECIALITY: Versed in noble society

FEATURE: Devil-may-care attitude

PERSONALITY: Rebellious

Fast-talker

Trained as a steward

TRAGEDY

I was complicit in the suffering of hundreds of innocent skaa

DESTINY

Take apart House Hasting, brick by brick

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

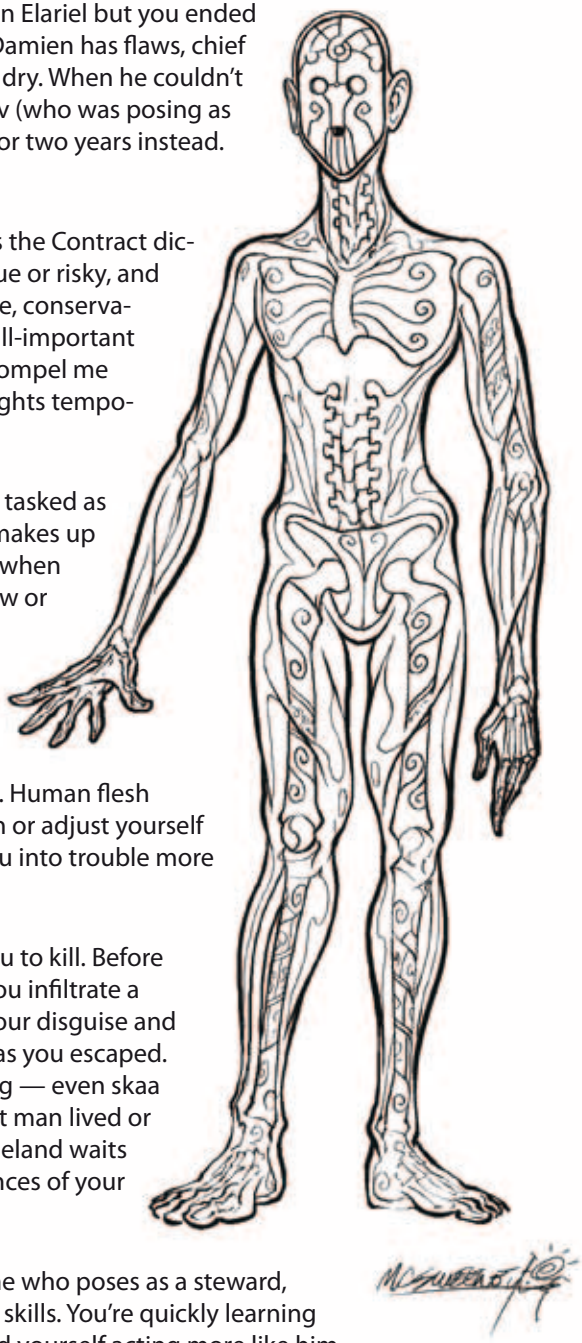
EQUIPMENT

ITEM	RULES	PROP
Formal clothing	Useful for blending into high society events	☒
Lockpicks	Useful when picking locks & safes	☒
Bottle of wine	Handy for loosening tongues & inhibitions	☒
		☐
		☐

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JEHOY

Your contract was supposed to be with Damien Elariel but you ended up with the Nine Eyes Crew instead. You see, Damien has flaws, chief among them a weakness for gambling at shelldry. When he couldn't afford to pay his debts to a Soother named Sev (who was posing as a noble at the time), he offered your services for two years instead. Those two years cannot pass quickly enough.



You bristle working for these thieves but do as the Contract dictates. Sev's orders are often maddeningly vague or risky, and they frequently conflict with your own sensible, conservative opinions. You always have to keep those all-important words of kandra wisdom in mind: "You must compel me under the Contract to my true employer, his rights temporarily transferred to you by proxy."

At least the crew finds you useful. You're often tasked as an infiltrator and your Blessing of Awareness makes up for the fact that they have no Tineye. At times when you need a body, the crew usually taps Thorrow or Koel to "procure" one.

You're a Fifth Generation female kandra and spent most of your life in the homeland. You much prefer it there, with your elegant hardwood True Body and its intricate carvings. Human flesh still feels a bit strange, and you sometimes itch or adjust yourself involuntarily — a quirk that's nearly gotten you into trouble more than once.

Your inexperience might even have caused you to kill. Before you started with the Nine Eyes, Damien had you infiltrate a group of skaa merchants. They saw through your disguise and you left one of them bleeding on the ground as you escaped. The First Contract forbids your kind from killing — even skaa — and to this day you're not sure whether that man lived or died. You live in fear that someone in the Homeland waits for your return... for you to face the consequences of your traitorous actions.

Sev often asks you to work with Gavon, the one who poses as a steward, so he can refine your infiltration and blending skills. You're quickly learning that he's a good source for advice, and you find yourself acting more like him every day.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME JeHoy

CONCEPT Contracted Kandra on Loan

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Kandra SEX Female AGE 456 HEIGHT 5' 5" WEIGHT 135 lbs

ATTRIBUTES

	DICE
PHYSIQUE	4
CHARM	4
WITS	5

STANDING

	DICE	SPENT
RESOURCES	2	
INFLUENCE	3	
SPIRIT	4	

RESILIENCE

	SCORE	DAMAGE
HEALTH	6	
REPUTATION	7	
WILLPOWER	9	

TRAITS & BURDENS

DRIVE: Serve my Contract faithfully

PROFESSION: Infiltrator

SPECIALITY: Escape artist

FEATURE: Nervous tics

PERSONALITY: Reserved

TRAGEDY

I unwittingly violated the First Contract - or did I?

DESTINY

Find a way to return to the Homeland with honor (and for good)

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Mimicry	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☒ OTHER	5		
Blessing of Awareness	☐ ALLOMANCY ☒ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Bones	Lets you imitate one specific (undefined) person	☒
Disguise	Helps conceal your identity or mimic a person	☒
		☐
		☐
		☐

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KOEL

You're a fair-haired young Mistborn and, like many of your kind, you keep your noble blood a secret. You know that enviable powers aren't particularly superior to strong leadership, years of experience, or tendrils through the halls of power. That's why you rely on the Nine Eyes Crew for guidance and camaraderie.



You were born in the Farmost Dominance and your family moved to Luthadel when you were just weeks old. Then your mother discovered your father's true lineage and sent house assassins to kill you both. Witnessing your mother's death caused you to Snap, and you fled. You wandered aimlessly until you ended up in the Twists, where you lived with skaa for years after.

As many do in the slums, you eventually fell in with thieving crews. Over time you grew more confident with your abilities, and realized that while you shouldn't ever trust anyone completely, certain friends deserve your attention and commitment.

You count the Nine Eyes among these few, though even they don't know your most closely guarded secret: that your old house sometimes searches for you, and that they're on the hunt again.

Having left the noble life behind you can't really understand Sayna. You know her alter-ego, Lady Sabelle, is just a ruse to get the job done but you have a feeling she really *wishes* it were more. You bicker with her, perhaps too much. You know it annoys the others but so far it hasn't threatened any jobs or lives, so what business is it of theirs?

You commonly fight alongside Thorrow and the two of you have bonded through a shared hatred for nobility, but recently he's looked at you differently. To be honest you've had similar feelings, which isn't surprising, really. His determination is... exciting.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Koel

CONCEPT Fugitive Mistborn

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Noble SEX Female AGE 19 HEIGHT 5' 6" WEIGHT 120 lbs

ATTRIBUTES

	DICE
PHYSIQUE	3
CHARM	3
WITS	3

STANDING

	DICE	SPENT
RESOURCES	5	
INFLUENCE	3	
SPIRIT	3	

RESILIENCE

	SCORE	DAMAGE
HEALTH	8	
REPUTATION	6	
WILLPOWER	6	

TRAITS & BURDENS

DRIVE: Bury my past

PROFESSION: Burglar

SPECIALITY: Good with a knife

FEATURE: Striking beauty

PERSONALITY: Pragmatic

TRAGEDY

Witnessed my mother's murder by agents of my father's house

DESTINY

Bring bloody justice to my mother's killers

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
All metals	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	4		
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Obsidian dagger	Damage +1; Range: Touch (Close when thrown)	☒
Sack of copper clips	Damage +1; Range: Striking / Medium	☒
Mistcloak	Symbol of a Mistborn; may conceal me in mists	☒
2 Mistborn vials	1 charge of each Physical and Mental metal	☒
		☐

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SAYNA

You love the wine, laughter, lies, and deceit. The cons aren't a means to an end — they *are* the end. You get your targets riled up or excited and they can't tell up from down, and then they *beg* you for more.

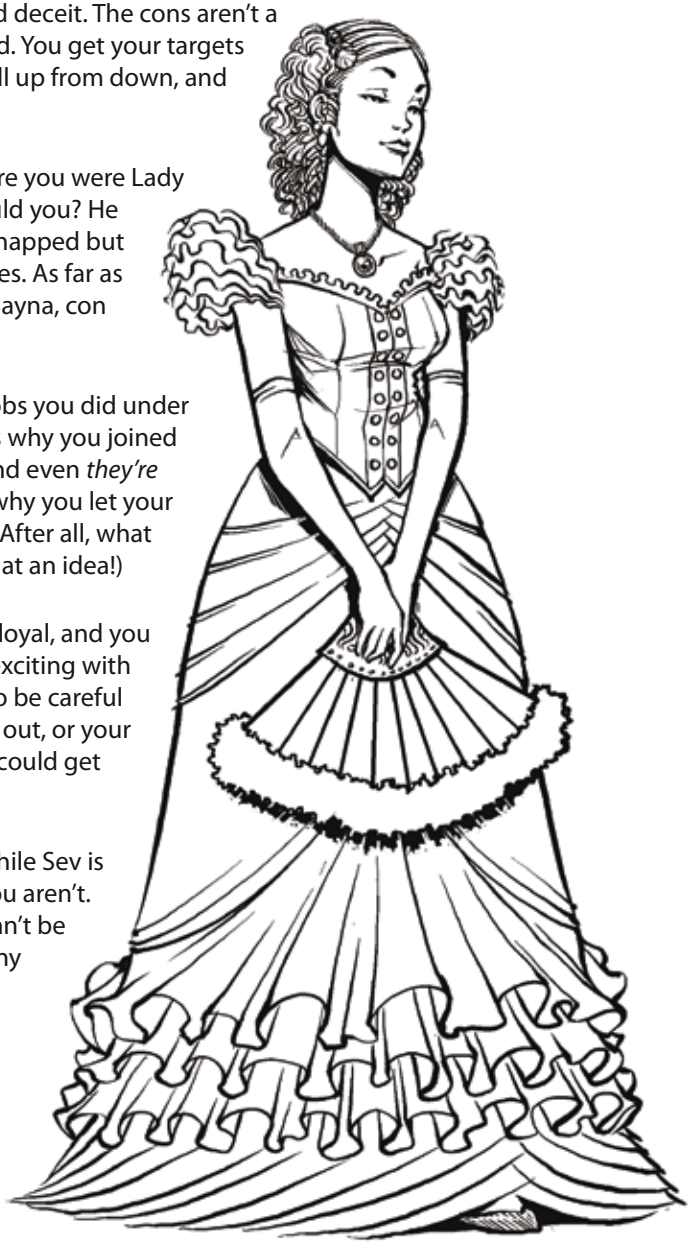
Sev says he remembers a time before you were Lady Sabelle, but you don't and why would you? He says he remembers the night you Snapped but you can't be bothered with bad times. As far as you care, you've always been *both* Sayna, con artist, and Lady Sabelle, *bon vivant*.

The straightforward and cautious jobs you did under Sev's watchful eye bored you. That's why you joined up with Beck. His jobs are daring, and even *they're* growing tiresome. That's probably why you let your guise slip with one of your lovers... (After all, what else could it be? Loneliness? Ha! What an idea!)

For now your confidant's remained loyal, and you have to admit that life's a bit more exciting with an outsider in the know. You have to be careful though... If the other Nine Eyes find out, or your lover gets squeamish, well... things could get very interesting, very fast.

JeHoy's chaffing at her collar and while Sev is sure he has things under control, you aren't. You've never seen a contract that can't be broken. Why should a kandra's be any different?

There was a time you might have had feelings for Thorrow, but with him blushing around Koel you've backed off to protect yourself. Now you stoke their flames with Zinc every so often, just to keep things interesting.



Sev's... just good old Sev. He's wonderful when you're in trouble but it's becoming clear he's holding you back. You love him without parallel but you're starting to see a world without him.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Sayna

CONCEPT Conwoman & Rioter

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Skaa SEX Female AGE 23 HEIGHT 5' 4" WEIGHT 108 lbs

ATTRIBUTES

	DICE
PHYSIQUE	2
CHARM	4
WITS	3

STANDING

	DICE	SPENT
RESOURCES	3	
INFLUENCE	4	
SPIRIT	6	

RESILIENCE

	SCORE	DAMAGE
HEALTH	5	
REPUTATION	8	
WILLPOWER	9	

TRAITS & BURDENS

DRIVE: Escape the life of a skaa

PROFESSION: Con-woman

SPECIALITY: Disarming innuendo

FEATURE: Noble bearing

PERSONALITY: Confident

TRAGEDY

Assaulted by a nobleman as a child, though I can't remember much

DESTINY

Prove that station and society have nothing to do with birth

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Zinc	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	5		Tug Emotion
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Formal clothing	Useful for blending into high society events	☒
2 Misting vials	3 charges of Zinc each	☒
		☐
		☐
		☐

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SEV

You're the sort people push past, shaking their heads sadly. That's the game, anyway. You play drunken street trash perfectly — so well that even your sister forgets you're the brains behind this operation.



When you and Sayna were kids, something bad happened to her. Something she pretends she doesn't remember. *You* remember. Every second of it. You remember thinking that noble blood was the same color as skaa blood, even as the boy who attacked her bled out in a shallow grave outside Fadrex City...

Like most skaa Mistings you and Sayna are self-taught, though her talents seemed to get you *into* trouble and yours tend to get you *out* of it.

The other members of the Nine Eyes Crew don't understand why you drink, and more importantly they don't know you've been sober for almost six months now. You haven't had a drop since that noble kid came looking for his father, that fellow Sayna refuses to remember. Of *course* she never saw the boy, and she never will. You made very sure of that...

It's becoming second-nature to you now, looking out for Sayna. You've been doing it so long you can't imagine life another way. Besides, you like to see her shine, and she does that best when she doesn't have to worry about anything but being Lady Sabelle.

Beck. What's not to like about Beck? He looks after the crew well enough. You don't even mind when he pretends your plans were his all along, though it would be nice to get the credit every once in a while.

Damosi's up to something. You've caught him listening in on some conversations when he wasn't invited. Of course, so were you, so why throw stones?

You're not sure what to do with JeHoy, that kandra you won for two years in a game of shelldry against Damien Elariel. You try to treat her like one of the crew but every time you ask her to do something she gets stuffy about it. Sometimes you count the days until the contract is up and she returns to her former master.

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MISTBORN
ADVENTURE GAME

CHARACTER NAME Sev

CONCEPT Soother Thief

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Skaa SEX Male AGE 26 HEIGHT 5' 10" WEIGHT 145 lbs

ATTRIBUTES

	DICE
PHYSIQUE	4
CHARM	3
WITS	6

STANDING

	DICE	SPENT
RESOURCES	2	
INFLUENCE	4	
SPIRIT	3	

RESILIENCE

	SCORE	DAMAGE
HEALTH	6	
REPUTATION	7	
WILLPOWER	9	

TRAITS & BURDENS

DRIVE: Capitalize on all opportunities

PROFESSION: Thief

SPECIALITY: Always have a plan

FEATURE: Witty repartee

PERSONALITY: Cautious

TRAGEDY

Slew a man in cold blood when I was just a boy

DESTINY

Pull off the greatest heist in the history of the Final Empire

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Brass	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	5		Enduring Emotions
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Dagger	Damage +1; Range: Touch (Close when thrown)	☒
Misting vial	3 charges of Brass	☒
		☐
		☐
		☐

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THORROW

If Thugs are all thoughtless violence, you're the exception. You have the patience of the Terris mountains. You don't want to smash faces; you want to smash the *whole system*. You're happy to bide your time, acting as the muscle for the Nine Eyes Crew... for now.

Growing up in the slums of Luthadel is hard — everyone takes their lumps — but much of the time your fights ended with the other guy beaten to a pulpy, runny mess in the gutter, and it wasn't too long before word got around that everyone should leave you alone.

Free of everyday danger you saw the bigger picture and realized your important role in it — assuming you applied your particular talents in just the right way, of course. So that's what you do now, usually with the Nine Eyes but sometimes alone. You watch and wait, looking for chances to show "your betters" you're not afraid of them.

You think Beck's too cautious. He and the others don't see how dedicated you are, or that you're being courted by a far more aggressive revolutionary group...

Koel's just amazing. Really, she's unlike any woman you've ever met. You figure she could hold her own no matter what happens and you find that wildly attractive, but this thing developing between you... It could *ruin* both of you. Is it worth the risk? You look at her and it's hard to say no.

Sayna thinks you'd fall for her if she smiled at you right. You've never let on that you think she's weak, and that her love of the noble life is going to get all of you in trouble, and maybe killed.

Gavon's a good guy and if anyone's ever gotten you to loosen up, it's him, but he takes *way* too many chances. As much as you like partying with him, you're starting to worry about where that might lead both of you.

The newcomer, JeHoy, is interesting. She has her head screwed on straight and that demands respect, but she also seems pretty skittish for one of her kind. What's she hiding? Maybe she'll tell you. After all, you bring her bodies.



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MISTBORN
ADVENTURE GAME

CHARACTER NAME Thorrow

CONCEPT Thug Bodyguard

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Skaa SEX Male AGE 27 HEIGHT 6' 0" WEIGHT 173 lbs

ATTRIBUTES

	DICE
PHYSIQUE	6
CHARM	3
WITS	4

STANDING

	DICE	SPENT
RESOURCES	3	
INFLUENCE	2	
SPIRIT	4	

RESILIENCE

	SCORE	DAMAGE
HEALTH	9	
REPUTATION	5	
WILLPOWER	8	

TRAITS & BURDENS

DRIVE: Make the nobility suffer

PROFESSION: Bodyguard

SPECIALITY: Spear fighter

FEATURE: Heavily scarred

PERSONALITY: Determined

TRAGEDY

Had to hurt a lot of my own people to get where I am today

DESTINY

Bring down the system and show the nobles what skaa are made of

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Pewter	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	5		Denser Tissues
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
Spear	Damage +2; Range: Striking (Medium if thrown)	☒
2 Misting vials	3 charges of Pewter each	☒
		☐
		☐
		☐

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2
GAME TERMS



The Mistborn Adventure Game uses various terms to identify important rules and concepts, and we offer a brief overview of them here. If this is your first time reading through the game rules, we recommend you skip this section, referring back when you run into a term you don't recognize.

Page references are provided in parentheses after each term, pointing to full explanations later in the book. Note that these full explanations may not make sense if you haven't already read other sections leading up to them.

Action Dice (172): These are generated by a character's primary action during each round of a Conflict. Action Dice are used to form a pool when acting and may alternately be used to defend; any Action Dice left over after acting become Defense Dice.

Advancement (113): You earn Advancements for accomplishing things important to your Hero and raising the caliber of the game. You may spend them to improve your Hero's abilities and occasionally add new abilities as well. Advancements may only be spent during a Long Breather.

Attribute (71 and 138): A character has three Attributes — Physique, Charm, and Wits — which gauge his or her innate ability with physical, social, and intellectual tasks. Each Attribute is rated from 2 to 6 dice, with more dice representing more ability.

Beat (135): The ongoing conversation that serves as the engine of the Mistborn Adventure Game is divided into time periods called Beats. Generally a character may act once in each Beat. The actual length of each Beat is arbitrary and chosen by the Narrator, based on the needs of the situation at hand (when more

detail is needed, the Beats get shorter). Beats can range from a few seconds each to minutes, hours, days, weeks, months, or even years (if, say, the Crew focuses on prolonged actions that don't require much description).

Breather (136): This is a break in the story that can happen during or between game sessions. The Narrator periodically calls for Breathers to summarize long periods when not much is happening, and to give the Heroes a chance to regroup and recover resources. *Short Breathers* typically last an hour to a day of game time, while *Long Breathers* can last multiple days, or even weeks or months. Players may spend Advancements to improve their Heroes during Long Breathers.

Burden (184): Most commonly acquired in a Conflict, a Burden is a negative Trait assigned to one character by another. Burdens represent significant physical, social, or mental injuries like broken bones, public embarrassment, and lasting depression. Burdens only add dice to applicable rolls — commonly to enemies but characters can sometimes take advantage of their own as well — and they have three levels of severity: *serious* (adding 1 die), *grave* (adding 2 dice), and *mortal* (which are permanent and add 3 dice). Each Burden also awards an Advancement the first (and *only* the first) time it's applied in each session.

Challenge (138): When a character attempts something risky (i.e. makes a roll), and that attempt isn't opposed by another character, it's handled with a Challenge. An opposed roll is a Contest, and some elaborate and dangerous competitions between characters become Conflicts.

Character: Every person in the game world is a character, and each is also a Hero, Villain, or Extra (though each character is only ever one of the three).

Circumstances (141): Circumstances are various contributing factors that may impact a roll's chance of success or failure. Circumstances cover all the myriad things that may come up that aren't already covered by a character's Traits or the Tools at his or her disposal. When two or more Circumstances help a character's roll, a single die is added to his or her pool; conversely, when two or more Circumstances hinder a roll, a single die is removed. As with Tools and Traits, the Narrator approves and in some cases decides how Circumstances are applied.

Complication (149): When a character rolls a negative Outcome (Result minus the roll's Difficulty), he or she suffers one or more Complications chosen by the Narrator. Each point of negative Outcome is one Complication, or with an Outcome of –3 or worse the Narrator may apply a single Complication to the character and every Crewmate and ally in the area.

Conflict (167): When one or more characters compete with the intent to hurt each other — physically, socially, or emotionally — the situation becomes a Conflict. One common (physical) Conflict is combat, though Conflicts can also cover violent chases (another physical form), debates (a Social Conflict), honor duels (another Social Conflict), tests of will (an emotional Conflict), emotional Allomancy, and many other situations.

Contest (155): When a character attempts something risky (i.e. makes a roll), and that attempt is opposed by another character, it's handled with a Contest. An unopposed roll is a Challenge, and some elaborate and dangerous competitions between characters become Conflicts.

Conversation (131): The Mistborn Adventure Game is played by having a casual discussion with your friends. Many parts of the rules refer to this discussion as "the conversation."

Crew (36): This is a band of two or more Heroes, united by a common cause *(see page 79)*.

Damage (180): Whenever a character is harmed he or she suffers damage, which reduces one Resilience: Health if the damage is physical; Reputation if the damage is social; or Willpower if the damage is mental. A reduced Resilience can make it harder for the character to succeed at related activities, and with enough damage a character may suffer a Burden or even be defeated (temporarily or permanently removed from play).

Defense Dice (177): During a Conflict, whatever Action Dice are left over after a character takes an action become Defense Dice. The character may use Defense Dice to resist incoming attacks, potentially avoiding damage.

Description (131): Most of the conversation that runs the Mistborn Adventure Game consists of the Narrator and other players describing things: details about their characters or places those characters visit; things their characters do or say; and ways they try to further their personal causes and those of their Crews and allies. Many parts of the rules talk specifically about how to describe various types of actions.

Destiny (76 and 465): Every Hero has a higher calling or purpose, which he or she is committed, drawn, or obliged to fulfill. A character's Destiny is a very personal story, chosen by the player at the start of the game, though it's usually the Narrator who decides how that story ultimately unfolds. Like any good story a Destiny has a Beginning, Middle, and End, and each of these stages has progressively more impact on actions that help the character realize his or her true place in the world. Fulfilling one's Destiny is a great accomplishment worthy of praise (and Advancements). As the Narrator is the only one likely to know when a character's Destiny comes into play, further details are provided in Book 3.

Die/Dice (137): The Mistborn Adventure Game uses traditional six-sided dice (the cube-shaped ones you find in most family board games), which are rolled to determine the success or failure of a challenging or risky action.

Difficulty (142): Some rolls are tricky enough that a character may fail, and in these cases the Narrator chooses a Difficulty ranging from 1 (easiest) to 5 (hardest). When a roll has a Difficulty, the player must roll a matching set (a Result) that *also* beats the Difficulty (so, with a Difficulty of 3 the player must roll at matching set of 3's, 4's, or 5's). Subtracting the Difficulty from a Result gives you the Outcome, a number that's often used to help describe what happens when several consequences are possible.

Extra (515): Every character who isn't a Hero or a Villain is an Extra, a fancy name for any non-heroic "background" character without a Destiny, Tragedy, or more than a peripheral background. Extras can't use Nudges and are typically defeated when they suffer even a single point of physical, social, or mental damage. As most Extras fall under the Narrator's control, further details are found in Book 3.

Hero (47 and 71): A prtotagonist or starring character in your story is a Hero, and every Hero is controlled by a player other than the Narrator. Heroes are called "player characters" in many other roleplaying games.

Narrator (46 and 379): The Narrator controls the world and characters around the Heroes. He also sets the Difficulty and judges the outcome of actions, and creates and reveals key plot points in the story. In most roleplaying games he's called the Game Master or Storyteller.

Nudge (152): When rolling the dice, every natural 6 is a Nudge. A player may spend Nudges to make a success more impressive or eliminate any Complications (setbacks) that may come with failure.

Outcome (144): The Outcome of any roll is found by subtracting the Difficulty from the Result. Outcome may be positive or negative and represents how well the roll succeeded, or how badly it failed. It isn't always important to use Outcome but it can be a great tool when you need a handy measurement to inspire your description. Even when Outcome isn't used to help describe what's happening, a negative Outcome generates Complications.

Player (47, 71, and 379): Each player takes a role in the game. Most become Heroes (the protagonists of the story), while one becomes the Narrator (creating and controlling the Villains and Extras).

Pool (138): This is the number of dice used in a roll, equal to the Attribute, Standing, or Power being used, plus applicable Traits, Props, and Circumstances. A dice pool cannot be smaller than 2 dice, or larger than 10 dice.

Power (73 and 263): Powers include the magic and superhuman abilities of Scadrial, including Allomancy, Feruchemy, Hemalurgy, and kandra Mimicry. Each Power is rated from 2 to 10 dice, with more dice representing more power.

Prop (76 and 233): A piece of equipment most commonly associated with a character, which is replaced for free during Long Breathers.

Rating (73 and 263): Each of a character's Powers has a rating, which determines the number of dice he or she adds to a pool when the Power is used in a roll. A Power's rating can be improved by spending Advancements, assuming the Hero has a proper story justification,

Resilience (75 and 180): A character's physical, social, and mental fortitude — his or her ability to withstand damage of each type and keep going — is called Resilience. Every character has three Resiliences: Health (the amount of bodily harm he or she can withstand), Reputation (the amount of shame he or she can withstand), and Willpower (the amount of temptation, trickery, and intimidation he or she can withstand). As each Resilience drops the character becomes less effective with related activities, and at 0 or below the character is defeated in a fashion appropriate to the damage suffered (e.g. falling unconscious or dying when physically attacked, withdrawing from society when shamed, or fleeing or surrendering when mentally broken).

Result (143): When a player makes a roll, his or her Result is the number shown on the highest matching set of dice, not counting 6's (so 1 to 5). The Result of a roll with no matching set from 1 to 5 is considered 0 (a failure). Natural 6's are Nudges and are not counted for success or failure.

Roll (143): When a character attempts a challenging or opposed action, you roll dice to determine success or failure. A matching set of dice showing a number from 1 to 5 is a success. A roll which shows no matching dice from 1 to 5 is a failure. Natural 6's are Nudges and are not counted for success or failure.

Scheme (405): Crews live and die by their plans, which in the Mistborn Adventure Game are called Schemes. Most of the time the Heroes will devise their own Schemes but the Narrator may occasionally introduce some that come out of the story. Completing Schemes not only pushes the story forward, it's one of the ways characters can earn Advancements, which they use to improve and grow. As Schemes almost always require Narrator input, they're further detailed in Book 3.

Secret (77 and 455): Every Secret in Scadrial has inherent power, sometimes impacting the story (a Secret might reveal the only safe path along the base of an ashmount), sometimes impacting the rules (a Secret might reveal a unique mistwraith's only weakness), and many times impacting both. Characters collect Secrets in play and may use or reveal them to gain great advantages when facing various obstacles and opponents. As Secrets are almost always introduced by the Narrator, they're further detailed in Book 3.

Session (131): A single uninterrupted period of play is called a session. Sessions can be any length, but most tend to be between 2 to 4 hours of play time. A few game rules "refresh" once a session (gaining an Advancement when a Burden is applied, for example).

Standing (72 and 233): A character has three Standings: Resources (wealth and privilege), Influence (political power and contacts), and Spirit (personal fate and ability to survive against the odds). Each Standing is rated from 2 to 10 dice, with more dice representing more status.

Stunt (255 and 263): One of the ways a character can improve his or her Powers is with Stunts, which either improve what a Power already does or introduce new ways to use the Power. Not all Powers have Stunts, and most Stunts are unique to a single Power.

Tool (140): Whenever a character has a piece of equipment that's particularly well suited to an action, he or she gains a die with related rolls. Conversely, a character loses a die when making rolls without a necessary piece of equipment. As with Circumstances and Traits, the Narrator approves and in some cases decides how Tools are applied.

Tragedy (76 and 465): All Heroes (and most Villains) are haunted by regrets, mistakes, and other personal demons. A character's Tragedy is a very personal story, chosen by the player at the start of the game, though it's usually the Narrator who decides how that story ultimately unfolds. Like any good story a Tragedy has a Beginning, Middle, and End, and each of these stages has progressively more impact on actions that force the character to face his or her demons. Eventually a character may overcome his or her Tragedy, which is a great accomplishment worthy of praise (and Advancements). As the Narrator is the one most likely to bring a character's Tragedy into play, further details are provided in Book 3.



Trait (74 and 139): Traits are one of a character's most defining features, chosen at the start of the game or sometimes added later. Each Trait is a word or phrase that describes a particular skill, specialty, characteristic, quirk, knack, profession, relationship, or other facet of the character not already defined elsewhere in the rules. Traits can be applied in many situations, adding or subtracting dice from a character's pool when he or she makes a related roll. As with Circumstances and Tools, the Narrator approves and in some cases decides how Traits are applied.

Turning Point (428): Critical or climactic moments in the story, when the Crew or individual Heroes are profoundly tested or forced to make important decisions, are called Turning Points. The Narrator builds Turning Points into the story and uses them as a way to control the flow of the narrative and reward characters for their actions during crises. As Turning Points are entirely the province of Narrators, they're further detailed in Book 3.

Villain (515): The antagonists and big bads of your story are called Villains. They use all the same rules as Heroes but are controlled by the Narrator and typically oppose the Crew. Given this relationship and the role of Villains in the story, further details are found in Book 3.

3
BUILDING HEROES



To play the Mistborn Adventure Game, each player (other than the Narrator) needs a Hero — a star of the unique story that's about to unfold. Together with the rest of the Crew, your Hero will face down powerful enemies and go on exciting adventures, relish triumphs and wade through tribulations as he fights to find his destiny in the Final Empire.

Creating your own Hero may not only be one of your first experiences with this game, it's one of the most satisfying and fun since you get to make up every part of who he or she is, from personality to skills, magical abilities, dreams, fears, and more. Through this process, as you make decisions and your alter-ego takes shape, you may even learn things you never would have guessed when you started.

WHAT MAKES A CHARACTER

There are two parts to every character: a narrative that defines his or her place in the world and the story, and game mechanics that include statistics, special abilities, and other rules defining his or her strengths, weaknesses, and various natural gifts and training.

This section presents an overview of the different parts of every character, what they mean, and how they work.

ATTRIBUTES

A character's personal qualities, from physical prowess to social acumen to mental acuity, are referred to as Attributes. There are three Attributes, each broadly representing the character's innate abilities in a different arena:

- **Physique**: Physical fitness and speed, including strength, agility, and endurance
- **Charm**: Natural charisma and social skills, including appearance and ability to lead
- **Wits**: Inherent intelligence and insight, including wisdom, raw knowledge, and resourcefulness

Generally, each Attribute is rated from 2 to 6 dice, with a 2 being feeble, 3 being common, 4 being robust, 5 being excellent, and 6 being the limit of human ability. Certain inhuman creatures, like koloss or mistwraiths, may have Attributes higher than 6, but no Attribute may ever be higher than 10 dice.

Attribute dice are rolled when you attempt a challenging task, usually at the Narrator's discretion.



STANDINGS

A character's Standings represent his ability to influence the world, be it through wealth, political power, or providence. It is with Standings that characters can move kingdoms, build religions, assemble armies, and exert their will on some or all of Scadrial. There are three Standings, each broadly representing a different kind of sway the character commands:

- **Resources**: Wealth, privilege, and capacity to muster financially-driven resources (like raising an army or running an estate)
- **Influence**: Political power, contacts, and ability to call in favors
- **Spirit**: Fate, connection to the metaphysical, and ability to survive against the odds

Each Standing is rated from 2 to 10 dice, with a 2 being inconsequential and a 10 being the most power a character may possess on that front.

Standing dice are rolled when you try to change the world or alter your circumstances in significant ways. You can also temporarily spend Standing to gain special in-game benefits like extra equipment, favors, or hints and clues. Standings are explained more fully starting on page 231.



FROM BRANDON

Power in Mistborn is about more than just who, or *what*, you can kill — much more. It's about what you can *accomplish*. A crew leader with lots of friends and contacts is just as important and powerful as a rough and tumble Pewter-arm, and a rich merchant with abundant resources is every bit as useful to a crew as a Soother who can change people's emotions with a flare of metal.



POWERS

Some characters possess superhuman or metaphysical abilities, such as magic or shapeshifting, which are collectively called Powers. Not every character has Powers — in fact, most don't — but a gifted few wield one or more of the following:

- **Allomancy**: Mistborn and Mistings can consume and **burn** or **flare** metals to create a range of different magical effects, depending upon the metal used.
- **Feruchemy**: Keepers and other Feruchemists can **store** physical, mental, and emotional aspects of their being within **metalminds** of various compositions, and then **tap** them to gain extraordinary abilities, again based on the metal used.
- **Hemalurgy**: This abominable "art" grants magical power by piercing the body with metallic **spikes** recently used to slay a human (most often, an Allomancer or Feruchemist). Kandra **Blessings** are pairs of these spikes that grant them consciousness and enhance their innate abilities. Characters with spikes sometimes hear voices, hallucinate, and even lose control of their actions.
- **Mimicry**: The mysterious kandra can **mimic** the forms of those they consume.

A character may begin play with one or more Powers, depending on his or her concept: Mistings have a single Allomantic power, while Mistborn have multiple Allomantic powers; Keepers and Feruchemists have metalminds; and kandra have a Hemalurgic Blessing and Mimicry. Any character may gain new powers via Hemalurgy later in their careers (though this is quite perilous).

Each Power has a numerical rating, which determines its effect (dice rolled, storage capacity, or whatever else is required based on the individual Power). Some Powers can be modified by **Stunts**, which are special maneuvers a character can learn to enhance his control over these Powers.

More about Allomancy, Feruchemy, and Hemalurgy can be found in the Treatise Metallurgic on page 263, while rules for Mimicry can be found on page 255.

TRAITS

Where Attributes, Standing, and Powers have fixed descriptions and cover many strengths and weaknesses common to all characters, Traits are defined by you and can cover nearly any other elements you want to add to your character. Among the myriad things you can use Traits to introduce:

- Learned skills ("Metallurgy," "Dueling")
- Areas of expertise ("History of the Final Empire," "Military Tactics")
- Physical characteristics ("Slight Build," "Brawny")
- Instinctive knacks ("Sneaky," "Quick-Thinking")
- Personality quirks ("Suspicious," "Complimenting")
- Professions ("Burglar," "Hazekiller")
- Key relationships ("Lord Venture's Son," "Informant to the Skaa Rebellion")

This flexibility makes Traits one of the most enjoyable ways to define your character's unique background — and they're not just for show. When you make a roll that might be supported by one or more of your Traits, you can take a moment to describe to the Narrator how you draw from your background and apply what you know or can do to the current situation. If the Narrator agrees, you get to add one extra die to that roll for each Trait that applies.

Example: A "well-connected" character might gain a die when calling on friends for information.

You can also take advantage of other characters' Traits when they support your actions. There are a variety of ways this can happen, from capitalizing on the Trait of an ally when you're working together to exploiting the Trait of an opponent you're acting against. Here are a couple examples...

Example: The same character might gain a die when one of those friends is "observant."

Example: He might also gain a die if he's looking for information about a "braggart."

Conversely, when the Narrator thinks one or more of your Traits is detrimental in a situation, you may have to subtract a die for each Trait that applies.

Example: An "elusive" character wouldn't have many friends to call upon, and so he might lose *a die when calling on them for information.*

Fortunately this doesn't happen too often, and you shouldn't let it stop you from choosing whatever Traits you think are best suited to your character.

Sometimes you'll acquire temporary negative Traits called Burdens (most commonly during Conflicts, which are intense and potentially damaging exchanges

between characters). These operate a lot like Traits you assign yourself except that they're assigned by others (when you're injured physically, socially, or mentally), and they only add dice — commonly to your enemies but you can sometimes take advantage of them as well. This is actually one of the best ways to develop and enhance your character's personal story. We'll get back to Burdens later. For now let's look at how to settle on your character's starting Traits.

When creating Traits, you need to follow four simple rules:

- A Trait must be *specific*.
- A Trait must be *descriptive*.
- A Trait must *not* replicate the name or function of any other statistic, Trait, system term, or ability. This means that Traits like "Healthy," "Witty," "Charming," and "Allomancer" are all off-limits.
- A Trait must be approved by the Narrator before it can be added to a Hero.

As a rule, if a Trait would apply to *nearly all* or *virtually none* of the rolls you might make, it's no good. Once again, this determination is made solely by the Narrator, though everyone will probably benefit from the occasional discussion about what the players expect out of Traits vs. how the Narrator expects them to be applied.

RESILIENCES

Characters can suffer many different kinds of injury, from physical (stabbings, beatings, and other bodily violence) to social (slander, embarrassment, and other public disgraces) to mental (intimidation, trickery, crises of faith, and similar tests of mettle). A character's ability to withstand these assaults is called Resilience and it takes three forms, each derived from an Attribute and a Standing:

- **Health**: Physical endurance, calculated by adding Physique + Resources
- **Reputation**: Social status and respect, calculated by adding Charm + Influence
- **Willpower**: Guts, sense, and determination, calculated by adding Wits + Spirit

Whenever a character is physically, socially, or mentally injured, the damage reduces one of his or her Resiliences. A variety of effects are felt as a Resilience falls, and when it drops to 0 or below the character is defeated in a fashion appropriate to the attack. A physical beating that takes out the last of a character's Health might result in unconsciousness or death, while a scandal that strips away the last of a character's Reputation might result in public censure or even calls for arrest. A character losing the last of his or her Willpower to a brutal browbeating might agree to the attacker's demands, while a character losing the same due to overwhelming opposition on the battlefield might simply surrender.

More about losing and recovering Resilience can be found on page 180.

PROPS

The protagonists of the Mistborn novels make little use of equipment in their exploits, relying upon their abilities, schemes, and skills to get the job done, rather than what they carry. However, like actors in movies and on stage, Scadrial's most notable characters have certain essential gear always on hand: Vin has her pouch of coins, vials, and mistcloak; Sazed, his metalminds; OreSeur, his sack of bones; and of course the koloss carry those enormous blades. In the Mistborn Adventure Game, these vital and ever-present pieces of gear are called **Props**, and they're not just "stuff" to collect for that rare moment they're needed — they're an essential part of the character.

In game terms, Props can provide one of a variety benefits to characters, depending on their type:

- **Weapons** boost damage in a fight, and sometimes let a character attack at range
- **Armor** reduces the damage a character suffers from physical attacks
- **Shields** sometimes let the wielder brush aside or evade physical attacks
- **Animals, Mounts, & Vehicles** provide companionship and assist in travel
- **Tools** provide a bonus die when appropriate to the task at hand
- **Implements** are essential components when using Powers (e.g. Coinshots Push copper clips to move and attack, kandra consume bones to shapeshift, Keepers use metalminds to store and tap various personal abilities, and Allomancers consume vials of metal flakes to fuel their magic)

Props are "permanent" equipment; when one is used or lost in play, the character automatically regains another identical Prop "off screen" during the next Long Breather *(see pages 136 and 445)* — unless of course the Narrator determines there's a reason replacements can't be found (e.g. the character's nowhere near a source of the Prop, or he or she is imprisoned).

Non-Prop equipment isn't generally tracked and isn't restored when used or lost. It may even fade away during Breathers if the Narrator wants to keep things simple.

You can learn more about Props and other equipment on page 233.

DESTINY AND TRAGEDY

The Heroes and Villains of Scadrial *matter* in the grand scheme of things, and their actions can change the world, for good or ill. They must also overcome great hardships on the road to glory or infamy, rising above devastating poverty, institutionalized oppression, ethnic cleansing, and sometimes even the shackles of slavery. This struggle to realize one's calling without falling prey to the demons of the past is the mark of a true hero.

Many characters in your story have a **Destiny** (a higher purpose, which may or may not have been fated), and a **Tragedy** (a traumatic event or memory that haunts the character to this day). All Heroes have both, and many Villains do as well.

A Hero's Destiny or Tragedy may be unknown to the Hero (or even the player) when the game starts, becoming something to discover. A player or Hero may also believe his or her Destiny is one thing when it's really another. Meanwhile, the Narrator knows all characters' Destinies and Tragedies, including the Villains', though he or she may decide a Villain is unaware and roleplay accordingly.

Destiny and Tragedy unfold like subplots, in that they have Beginnings, Middles, and Ends, and their game effects are progressively more potent the deeper you get into their story. The Narrator may sometimes have you script your own Destinies and Tragedies, especially if he or she wants you to embrace and apply them as you describe your character's actions. Most of the time, though, you'll identify your character's Destiny and Tragedy and the Narrator will develop the scripts so that part of your character's story is gradually revealed over the course of the game.

It's possible your character may fulfill his or her Destiny, or conquer his or her Tragedy in play — this is often the meat of truly mighty storytelling, after all — and such a momentous event warrants care, attention, and celebration within the Crew. The Narrator might even decide it merits new Advancements *(see page 113)* or even a Turning Point *(see page 428)*.

Narrators can find plenty of information about handling Destiny and Tragedy on page 465.



FROM BRANDON

One thing to keep in mind is that a great character often has a great limitation, or in game terms, a great Tragedy. Don't look at it as a weakness you're annoyed to have. Look at it as one of the most defining aspects of who your character is. All great heroes from fiction — from Spiderman to Frodo to Jean Valjean — have defining moments like this in their past, and you should too. Often, it is what a character cannot do that makes them truly come alive.

SECRETS

Secrets are power in Scadrial — indeed, they're the foundation upon which the Final Empire was built and among the strongest weapons in the world. They're also a currency more valuable than atium; Vin's discovery of Duralumin grants her a tremendous edge over other Mistborn, and TenSoon's revelation about the kandra not only signs his death warrant but also helps him change the course of history.

In the Mistborn Adventure Game, Secrets can impact the story (the location of a hidden base, for example, or the identity of a long-sought assassin), or they can impact the rules (access to a hidden cache of atium grants great Allomantic power, as does learning to control koloss or kandra with Allomancy). Some very precious Secrets do both these things.

Revealing a Secret at the right time can also offer significant advantages with certain tasks or against the right opponents. For example, a Hero hunting a masked thief might spread the thief's true identity across a city, making it far easier to capture him. Alternatively, the Hero might only reveal the Secret to someone the thief loves, knowing it would drive a wedge between them.

You may discover Secrets through play, or as you complete Schemes and achieve other goals. Much more information about Secrets can be found in Book 3 *(see pages 427 and 455)*.



BUILDING YOUR HERO

Creating a Hero in the Mistborn Adventure Game is similar to building a character for a novel: you start by asking lots of questions, and then use your decisions to inform your choice of statistics, abilities, and special rules.

There are five steps when creating a new Hero:

Step 1: Start with the Crew: First, you and other players need to visualize the Crew — why they're together, what causes they have in common, and what they hope to achieve as a team.

Step 2: Devise a Concept: Next, turn your attention to the concept for your personal character. Rough out an idea of what he or she is like and where he or she fits into the world and the Crew.

Step 3: Answer 10 Important Questions: Concept in hand, answer a series of questions that are common to every Hero. These will help you define core details about your character: his or her most important beliefs, history, personality, skills, powers (if any), and other reasons he or she is special.

Step 4: Define Your Strengths: Armed with the answers from Step 3, prioritize your character's strength in three different areas: **Attributes**, **Standing**, and **Powers**. Choosing between these strengths determines your abilities and the number of points you can assign to them.

Step 5: Fill in the Details: The technical part of your character is done and you can now apply the last little details that make him or her unique: name, race, Resiliences, and starting Props.

These steps are explained in detail in the following sections.

STEP 1: START WITH THE CREW

At the heart of every Mistborn story is the Crew, a band of Heroes standing together against the harsh realities of life in the Final Empire. Through the Crew, your Heroes find friends, allies, and accomplices as they strive towards a common cause, pull off devious schemes, achieve personal goals, and ultimately discover their true destiny.

As the first step when creating your new Hero, sit down with the Narrator and the other players and come to a consensus on these three questions. Your answers should help everyone cement their character concepts and roles in the Crew.

WHAT IS YOUR CREW'S COMMON CAUSE?

Every Crew starts with a cause — a common aspiration that binds the team together. Is the Crew a band of thieves seeking fame and glory, or mercenaries in service to a noble house? Maybe they're rebels hoping to liberate the skaa from

the Lord Ruler, or Terris scholars in search of forbidden knowledge? Determining your cause ensures every character is invested in the Crew and its story.

WHO IS YOUR CREW'S PRIMARY TARGET?

Crews often choose a particular individual, organization, or establishment as the target for their actions. Who is the most common victim of your schemes: a particular noble, the army, the Steel Ministry, Allomancers, other crews, a social norm, or something else? This target can become a guide post for players when establishing what's personally important to their characters (though it's best if every Hero has his or her own reasons for joining the Crew as well!).

WHAT IS YOUR CREW'S PREFERRED METHOD?

With your Crew's cause and target in mind, think about how you prefer to operate. Do you tend to wage open warfare or use deception? Do your methods focus on theft, sabotage, diplomacy, confidence schemes, or do you employ a varied approach? Your Crew's method can help everyone tailor their characters' skills and specialties, and also illuminate how they can best coordinate concepts and character choices.

Summarize your answers in the "Crew" line on your character sheet and head to Step 2.

Example: Brandon is the Narrator in a weekly game and the players get together for the first time to talk about their Crew. They have a few thoughts about the types of Heroes they want to play but Brandon has advised them to nail down why they work together before getting too deep into their individual stories.

Peter describes his concept: a skaa fixer working for nobles who secretly hates them. Knowing that character creation is all about questions, Brandon asks why. Peter thinks on it a moment and decides that his Hero's family died when a disease swept through their home city, and that his Hero couldn't save them because the nobility cordoned off infected parts of the city rather than tend to the sick.

Ben wants to play a street thief Misting, and he likes this noble angle. He suggests that maybe his Hero has a dark secret: that he murdered a young noble who was getting a little too frisky with his sister, and buried the body outside their home city. (Anticipating Brandon's next question, he quickly looks at the world map and adds that his Hero's home city is Fadrex.)

Emily wants to play a kandra, so among other things she has to consider whether her Hero has a Contract, and if so, who it's with and what that means for the Crew. Until this discussion she'd assumed her Hero was Contracted to a noble, but she likes the direction this is going and wonders aloud if maybe Peter's Hero might hold her Contract instead. Always a little mischievous, Ben interjects that maybe his street thief won her Contract in a game of shelldry and after a good laugh the group agrees.

"It's for the best," Emily says, already settling into character. "I never liked my former master anyway."

Always with the questions, Brandon asks why. ("Why?" is the most powerful question of all during Hero creation, and indeed at any point in the game when you need more detail.)

Emily decides it's because her former master was abusive and kept sending her on dangerous jobs that he didn't want to be linked to. "That's another noble we don't like," Peter adds, and the Crew's cause and target start to come together. "You all have problems with nobles," Brandon observes, and everyone looks to the last player.

Isaac is thinking of playing a Terrisman Keeper, and while he doesn't have an immediate idea for why his Hero might dislike nobles he proposes that perhaps a Keeper might join the Crew because of what he might learn from their jobs. Brandon already knows that most of the story will take place in Luthadel, so he submits that maybe the Synod sent Isaac's Hero to learn more about the city — and what better way than working against its nobility?

All that's left is determining the Crew's preferred method. Isaac would like the Crew to remain fairly low-profile so his personal mission isn't obscured by a lot of fighting, and the others like the idea of their jobs hitting the nobility where it hurts. Peter hits the nail on the head, saying, "We take back what's ours. We're thieves."

The Crew's cause, target, and method are in place: they seek revenge (cause) on the nobility (target) through theft (method). Everyone jots these details down on their sheets and the discussion moves on to fleshing out the individual Heroes.

CONCEPT Thief & Crew Leader

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobility METHOD Theft

RACE Skaa SEX Male AGE 31 HEIGHT 5' 8" WEIGHT 191 lbs

FROM BRANDON

In my experience one of the most harmful things that can happen to an RPG group is having a crew full of people with no good reason to be together. In the Mistborn Adventure Game, characters shouldn't just 'meet in a bar' and go off adventuring. They need more. There can (and maybe should) be strife between members of your Crew, but characters also need powerful common goals and a binding mutual concept along with their individual passions and destinies.

Players, try working in some prior relationships between your characters and the other Crew members — maybe you worked together on a job that went wrong, or you both courted the same man, who then spurned you both.

STEP 2: DEVISE A CONCEPT

Your character concept should be short and sweet: just a few words, like "disgruntled mercenary," "skaa thief," or "rebellious Terrisman." Don't worry about filling in lots of details yet — those will come soon. Right now you should focus on getting a quick and dirty idea down on paper.

If you've never read a Mistborn book before, or you're stuck for new ideas, here are some sample concepts to get you started:

Idealistic young nobleman (or woman)	Captain of the house guard
Kandra Spy	Veteran hazekiller
Rebellious Keeper	Bounty hunter from the Burnlands
Former Steel Ministry functionary	Laborer pushed over the brink
Notorious con-man (or woman)	Rebel skaa soldier
Newly-Snapped Mistborn	Indentured Allomancer
Ambitious skaa merchant	Leader of thieves' guild
Noble down on his (or her) luck	Escaped plantation worker
Wizened elder	Skaa performer

Write your concept down in the Concept space on your character sheet, and head to Step 3.

Example: Half the players in Brandon's group had their concepts in mind before they arrived for the Crew-building session: Peter's was "skaa fixer" and Ben's was "street thief Misting." Emily's concept quickly settles down to "contracted kandra on loan," and Isaac's becomes "itinerant Keeper," which will give his Hero the mobility needed to go wherever the Crew does (even if they leave Luthadel).

ADVENTURE GAME

CHARACTER NAME JeHoy

CONCEPT Contracted Kandra on Loan

STEP 3: ANSWER 10 IMPORTANT QUESTIONS

Every Hero benefits from answering 10 important questions. They take your character from concept to flesh-and-blood person, ready for adventure.

1. WHY DID YOU JOIN THE CREW?

Every member of a Crew joins for his own reasons. Kelsier ran his Crew to steal the Lord Ruler's atium cache, but he also had grander designs extending far beyond a simple heist — designs that drove his comrades to take up his mantle long after he was gone.

Ask yourself: why did your character join the Crew? What does he or she hope to accomplish as part of the team? Are your character's personal goals aligned or at cross-purposes with those of the Crew? Are your character's motives transparent or hidden from the rest of the Crew?

Summarize your character's motivation with a short phrase. Some common reasons for joining a Crew include:

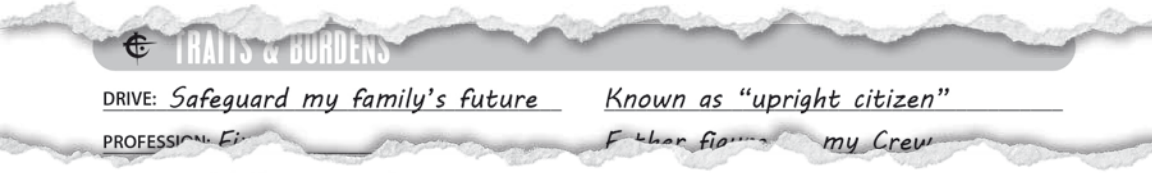
Avenge my family	Become the top noble house
Rescue my sibling	Save lost knowledge for the future
Win back my lost love	Restore my honor
Free my friends from prison	Carry out my father's dying wish
Restore stability to my home	Become a notorious thief
Rebuild the revolution	Liberate my village
Expose the nobility as frauds	Discover the secret of Allomancy

Your answer to this question is your "Drive" Trait; write it down in the first line of the Traits section on your character sheet.

Example: Going around the table, Brandon asks everyone why they joined their thieving Crew. Peter's answer is particularly telling, as it suggests more story for his Hero. "To safeguard my family's future," he says, which is surprising because he'd already established that his family was dead. "Ah, but not my new family. I'm thinking my Hero has a new wife, and maybe a couple young boys."

Brandon likes this idea — it gives Peter's Hero something more to fight for, and adds considerable depth to him as well. Plus, the family members offer lots of story potential for everyone.

With Brandon's seal of approval, Peter jots down his Hero's Drive and the others follow suit. Ben decides his hero is always out to "capitalize on all opportunities," while Emily's kandra wants to "serve her contract faithfully" and Isaac's Keeper seeks to "save knowledge for the future."



2. HOW DID YOU LIVE BEFORE YOU JOINED THE CREW?

Life is hard in Scadrial, and no matter where your character comes from it's a safe bet he or she's a survivor. Did your character run with thieves, or act as a sell-sword to fearful nobles? Maybe he or she oversaw a business, or labored on the floor of a craftsman's shop? Where were your character's wits, instinct, and skills sharpened — among cutthroat nobility or amidst crushing poverty?

Describe your character's foremost occupation before joining the Crew in one or two words. Some common foundations for Crew members are:

Thief	Beggar	Spy
Keeper	Soldier	Mercenary
Scholar	Rebel	Gangster
Laborer	Playboy	Steward
Farmer	Smuggler	Apprentice
Canal Pilot	Fixer	Bodyguard
Dilettante	Obligator	Informant
Con Artist	Hazekiller	Merchant
Servant	Informer	Scout

Your answer to this question is your "Profession" Trait; write it down in the second line of the Traits section of your character sheet.

Example: Peter, Ben, and Isaac fill in the answers they already have: "fixer," "chronicler of Luthadel," and "thief," respectively. Emily wonders about the terrible jobs her former master asked of her, knowing that she'll be doing the same for the Crew. She thinks it would be fun to be an infiltrator, and so she jots that down as her Profession.

This gets Brandon's wheels turning, and he jots down a note to himself that maybe one of those jobs for the former master didn't turn out so well. There might be something there he can use later...

DRIVE: Serve my contract faithfully

PROFESSION: Infiltrator

SPECIALITY: Fe[illegible] artist



3. WHAT SPECIAL SKILL DO YOU BRING TO THE CREW?

Your character was recruited into the Crew for a reason — not just because of who he or she is, but also for a special talent, skill, or other offering that fills a vital need on the team. It might be the gift of gab, a way with knives, or just very deep pockets, but this talent is partially why he or she joined the Crew in the first place, and it remains one of his or her biggest contributions today.

Don't worry about describing everything your character brings to the Crew — only his or her most helpful contribution is important here. Keep it to one thing he or she offers to the team, and describe it with a short and succinct phrase. Some examples are:

Safecracker	Shield fighter	Rebel contact
Hawk-eyed observer	Talented researcher	Well-organized planner
Expert accountant	Ancient language expert	Ear for lies
Sense for danger	Imperial historian	Quiet as a mouse
Military tactician	Good with knives	Skillful manipulator
Glib tongue	Known in a black market	Can hide anything
Master of disguise	Veteran pickpocket	Trained as an officer
Skilled horseman	Expert duelist	Former advisor to a lord

Your answer to this question is your "Specialty" Trait; write it down in the third line of the Traits section of your character sheet.

Example: Everyone's starting to get a real feel for their Heroes now. Peter scribbles down "well-connected," thinking it makes sense for a fixer and will be helpful to the Crew. Ben's also thinking about the Crew, and the kinds of jobs he expects they'll take, and decides his Hero "always has a plan." Emily wants a way out when things go poorly (and knowing Brandon, she's sure they will), so she adds "escape artist." Isaac wants to make use of all that information in his Hero's head, so he chooses "sage advice."

PROFESSION: Thief

SPECIALITY: Always have a plan

FEATURE: [illegible]artee

4. WHAT IS YOUR MOST DISTINCTIVE FEATURE?

Think about the people you know; you can probably identify them to others who've met them with a quick description of their most prominent feature, even without using their name or other details. Now ask yourself how someone in the game world would describe your character. Kelsier can be pointed out by his ever-present smirk, Vin's not a tall girl, and Breeze is always sharply dressed. What's your character's most distinctive feature? It could be a physical trait, a manner-

ism, a pattern of behavior, something he or she always wears or says... Nearly anything that's always there and sets the character apart from the crowd.

As with the last couple questions, answer this one with a word or short phrase. Here are just a few ideas, but like most of character creation the options are close to limitless:

Devilish smile	Lovely face	Air of superiority
Brawny	Speaks in street slang	Immaculate appearance
Steely resolve	Lean and lanky	Very talkative
Unreadable expression	Flair for the dramatic	Bronzed complexion
Highly fashionable	Nasty knife scar	Disheveled
Catlike agility	Impassioned orator	Sturdy build
Unshakable composure	Deep thinker	Provincial accent
Tiny frame	Gnarled countenance	Gestures wildly

Your answer to this question is your "Feature" Trait; write it down in the fourth line of the Traits section of your character sheet.

Example: No one's really thought about how their Heroes look or act yet but it starts to become clear as they answer this question. Peter thinks his fixer should be "portly," while Ben gives his Hero a talent for "witty repartee." Emily once again adds story with "nervous tics" (and again Brandon makes a note). Last but never least, Isaac's Keeper gains a "gangly frame."

FEATURE: Gangly frame

PERSONALITY: Solemn

5. HOW DO OTHER PEOPLE DESCRIBE YOUR PERSONALITY?

Your character doesn't live in a bubble — he or she's part of a living, breathing world filled with people who judge based on words and actions. In Kelsier's Crew, Clubs was known for his curmudgeonly behavior, Breeze was decidedly nonchalant, Marsh was intense and dour, and Spook was quiet and reserved. Their personalities affected how they related to each other, as well as with folks outside the crew.

This question should be something you can answer with just one or two words. Focus only on the most dominant aspect of your character's personality, strictly from the perspective of *others*. Don't worry about how your character views his or her own behavior — this is about how he or she is seen to act. If you're new to roleplaying games, you might want to describe your character to the Narrator and other players, and let *them* answer this question for you. Here are a few examples:

Gruff	Focused	Trustworthy
Cool	Humble	Instantly likeable
Stern	Wise	Funny
Mousy	Nervous	Reckless
Indignant	Confident	Cautious
Reserved	Serene	Thoughtful
Decisive	Indifferent	Arrogant
Intense	Affable	Callous
Nonchalant	Sly	Kind

Your answer to this question is your "Personality" Trait; write it down in the fifth line of the Traits section of your character sheet.

Example: Brandon wants to shake things up a bit, so he has each player suggest a Personality Trait for the Hero to their right. "No one has to go with these," he says, "but maybe you'll like them, and it's a great way for you to learn how the rest of the Crew sees your Hero."

Isaac starts, putting forward that perhaps Peter's fixer is "determined." Peter can see this, so he writes it down on his sheet and looks over at what Ben has so far. He thinks the thief might be "guarded" but Ben is concerned that this might be a little too strong, so he goes with "cautious."

Ben wonders how Emily's Hero is coping with what's turning out to be a lot of stress (not uncommon for a kandra). He suggests "reserved" and she agrees.

Emily suggests "quiet" for Isaac's Keeper, but he's not so sure about this. He thinks it might be a little too challenging (and not a whole lot of fun) to stay out of the game's conversation, so he counters with "solemn."

"Ah, a man with a mission," Brandon says. "Excellent!"

FEATURE: Gangly frame

PERSONALITY: Solemn

This is the last question that generates a Trait. Please take a moment to go over your results with your Narrator to ensure that all your Traits are workable in the rules, and that none of them look like they'll have little or no value in the story the Narrator has planned.

Remember: no Trait may replicate another Trait or rule. "Swordsman" is fine, but "Coinshot" or "Feruchemist" is not.

Example: Before the group got together Peter had planned to play an "influential merchant," but Brandon nixed "influential" because it's a Standing. "Merchant" could work as a Profession, but based on Peter's early descriptions

of what he expected his Hero to be doing — more setting folks up with what they need than buying and selling — Brandon suggested "fixer" instead.

Example: Isaac had initially been considering an "ancient Terris language" as his Keeper's Specialty. Brandon found the idea interesting but was worried there wouldn't be many opportunities to use the Trait in the stories he'd already planned (being primarily set in cities and without a heavy emphasis on history). After a brief chat about possible replacements, Isaac settled on "sage advice."

The next five questions focus on assigning your character's Strengths, which will be covered further in Step 4 *(see page 97)*.

6. DO YOU HAVE ANY SPECIAL POWERS (LIKE MAGIC OR SHAPESHIFTING)?

Magical ability is quite rare in Scadrial: only about one in every hundred people can become Allomancers, and only one in every hundred Allomancers is a Mistborn; Feruchemists are systematically hunted down and exterminated by the Canton of Inquisition; and the kandra's tiny population only survives due to absolute secrecy and draconian adherence to their Contracts. Still, Heroes are exceptional and many crews include one or more characters with magic talents.

Not only is magic rare, but "mundane" characters are just as capable — in different ways. In the first Mistborn novel, Dockson proves himself quite the planner, making Kelsier's crazy schemes a reality by acquiring a remarkable laundry list of resources and connections, all without a hint of magic at his disposal.

With all this in mind, ask yourself whether your character *must* wield magic to support the concept. You may answer this question in one of three ways:

- If your character is a Mistborn or Keeper, with multiple magical abilities, he or she has *strong* Powers.
- If your character is a Misting with a single Allomantic power, or a shapeshifting kandra, he or she has *average* Powers.
- If your character is a mortal with no magical or superhuman abilities, he or she has *weak* Powers.

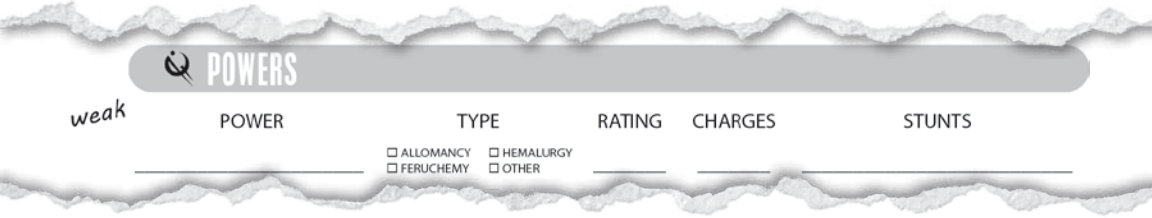
Keep in mind: your choice has greater consequences, as **for Questions 6–8 you must answer once with strong, once with average, and once with weak** (i.e. you must answer each question differently, and in the end you must have one strong, one average, and one weak answer). Everyone has a particular strength and corresponding weaknesses, and this is when you define them for your character.

It may seem like powers eclipse all else in Scadrial but low-powered and "mundane" characters can easily outshine their magically gifted counterparts when needed. Still, **those without any powers tend to develop in other ways, and so they gain two additional Traits of their choice.**

Make a note of your choice next to the Powers or Traits section on your character sheet.

Example: Everyone's choices were made before they even hit this question (which you'll find it pretty common with strong Hero concepts). Peter's fixer doesn't need Powers, so he chooses "weak" and gains two Traits, using one to define his Hero's public persona ("known as upright citizen"), and the other to flesh out his interaction with the team ("father figure to my Crew"). That leaves "strong" and "average" for him in Questions 7 and 8.

Ben's thief has been a Misting since the start, so he chooses "average," leaving "strong" and "weak" for later. Being a kandra, Emily must pick "average" powers, so she still has "strong" and "weak" as well. Finally, Isaac's character is a Keeper so his Powers become "strong." He has "average" and "weak" left for the next two questions.





FROM BRANDON

If you've read the Mistborn books you might be itching to play nothing but a Mistborn, assuming they're the most powerful option. However, in the game (and even in the books, to an extent) this just isn't true. Mistborn are versatile but often sacrifice focus and strength in a single ability as a result.

Keep in mind that in your story, not everyone needs to be an Allomancer or Feruchemist to accomplish great things. We've designed the rules to encourage your exploration of everything a character can achieve, whether he or she is Mistborn or not.

7. ARE YOU ESPECIALLY FIT, SMART, OR CHARISMATIC?

All characters, whether they have magic ability or not, have certain physical, social, and mental limits: they're only so strong, so charismatic, or so smart. This is summed up with a character's Attributes — Physique, Charm, and Wits — which gauge inherent prowess in these three categories.

During the game, your character's Attributes determine how naturally capable he or she is, and how likely he or she is to achieve immediate goals, barring equipment, magic, or training. Taking an example from the novels, Vin and Ham are skilled Pewter-users and have similarly explosive physical gifts when tapping their Allomancy. However, Ham is also naturally strong *without* using Pewter, and so in game terms he has a higher Physique Attribute than Vin.

Think about the physical, social, and mental gifts your character was born with, and how well he or she has nurtured them since. Is your character particularly strong and agile, likeable and good looking, or intelligent and perceptive? Do any of these three categories rise to the fore as defining characteristics?

- If your character is exceptional in two or more areas, consider *strong* Attributes.
- If your character is exceptional in just one area, consider *average* Attributes.
- If your character is not exceptional in any area, consider *weak* Attributes.

Keep in mind: your choice has greater consequences, as **for Questions 6–8 you must answer once with strong, once with average, and once with weak** (i.e. you must answer each question differently, and in the end you must have one strong, one average, and one weak answer).

Make a note of your choice next to the Attributes section on your character sheet.

Example: Peter has "strong" and "average" left but wants to save "strong" for Standing (so he can ensure a high Influence score). This leaves him with "average" Attributes.

Ben has "strong" and "weak" after his Powers choice. He thinks his thief will need to rely more on himself than the world, so he opts for "strong" Attributes.

Emily has "strong" and "weak" left and doesn't think her kandra would have much investment in worldly affairs (even if it turns out she's been here long enough to cash it in). Emily also chooses "strong" Attributes, leaving her with "weak" for Standing in the next step.

Sensing a theme for the Crew, and not fretting too much about it with Peter's strong Standing, Isaac goes with his gut and chooses "average" Attributes. He's not entirely sure how that will play out yet, but he can't really justify an average Standing for his "solemn chronicler," either. With "strong" Powers and "average" Attributes, that leaves Isaac's Hero with a "weak" Standing.

ATTRIBUTES		STANDING			RESILIENCE		
average	DICE		DICE	SPENT		SCORE	DAMAGE
PHYSIQUE		RESOURCES			HEALTH		
CHARM		INFLUENCE			REPUTATION		
WITS		SPIRIT			WILLPOWER		

Your character's Attributes will be further defined in Step 4 *(see page 97)*.

8. ARE YOU WELL-OFF OR DO YOU STRUGGLE TO GET BY?

Characters can also excel beyond their personal abilities, amassing expansive wealth and holdings, gaining considerable sway with those in power at every level of society, and benefiting from almost preternatural fortune. This is represented with three forms of Standing — Resources, Influence, and Spirit — which measure his success in each area.

Standing is used to manipulate the world and do those proverbial "big things" that so often save the day or prove vital lynchpins for the Crew's plans. In the novels, Elend may be an "ordinary" young nobleman, but as a son of House Venture his close political connections and broad financial resources make him a crucial component in determining the future of the Final Empire.

Consider your character's circumstances. Is he or she an up-and-coming noble with strong political and financial resources, a plucky young urchin who always manages to be in the right place at the right time, or a hard-luck gambler always chasing the next score to no avail? Most importantly, does he or she enjoy an abundance of wealth, friends, or luck?

- If your character enjoys an abundance of two or more of these, consider **strong** Standing.
- If your character enjoys only one of these, consider **average** Standing.
- If your character enjoys none of these, consider **weak** Standing.

Keep in mind: your choice has greater consequences, as **for Questions 6–8 you must answer once with strong, once with average, and once with weak** (i.e. you must answer each question differently, and in the end you must have one strong, one average, and one weak answer).

Make a note of your choice next to the Standing section on your character sheet.

Example: With two choices each in Questions 6 and 7, everyone's answer to this question is locked in place: Peter's fixer has a "strong" Standing, and everyone else's Standings are "weak."



Your character's Standing will be further defined in Step 4 *(see page 97)*.

9. WHAT IS THE WORST THING THAT EVER HAPPENED TO YOU?

Every day is a challenge in the Final Empire: skaa endure tyrannical subjugation and grueling poverty; nobles must deal with brutal social engineering and the dog-eat-dog world of house politics; the Terris people regularly fall victim to cultural genocide; and the kandra languish in slavery and secrecy. Everyone lives through shock and suffering and some even create their own.

Heroes and Villains tend to struggle most desperately to rise above it all, and while they often enjoy great success along the way, they're always haunted by tragedies they couldn't prevent, or worse, those caused by their own bad choices. In the novels, Vin is constantly reminded of her rough upbringing among the thieving crews of Luthadel, while Kelsier's pursuit of vengeance for the death of his wife drives him to challenge the Empire itself.

Ponder all the choices your character must have made so far, and the things he or she must have experienced. Which of those went well, and which didn't? How has each made an impact on the person your character is today? Of all your character's choices and experiences, which is the most tragic and how has it transformed his or her life forever?

One of the best ways to answer this question is to look at your answers to previous questions, or to look forward to other details you might have already filled in. Say for example...

...you've assigned your character a Drive like "Free friends from prison" or "Liberate village."

It's entirely possible it's already too late for some of your character's friends and loved ones, or that they've been tortured (and perhaps continue to be, waiting for him or her to act). Or the heartbreak could come from some aftershock of the original capture: an all-important secret was uncovered, forever shaming your character's family or homeland.

...you've assigned your character a Profession like "Mercenary" or "Spy."

Both these occupations regularly place the character in grave danger and he or she might be grappling with the psychological fallout of shocking violence or a long capture. Your character might have been forced to make seemingly impossible choices on the battlefield or within the halls of an enemy house, and could still regret the outcome.

...you've assigned your character a Specialty like "Talented researcher" or "Hawk-eyed observer."

Some things can't be unlearned or unseen, and some secrets come with a terrible price. Perhaps your character knows who's killed dozens of skaa children, but also that it's the noble who owns them. The secret could be revealed but hundreds of innocents might die if the noble remains in power. It's also possible your character was just at the wrong place at the wrong time — say, out past sunset as the mists came, and with them came the wraiths. They say the sight of one stays with you forever...

...you've assigned your character a Feature like "Scarred" or "Reserved."

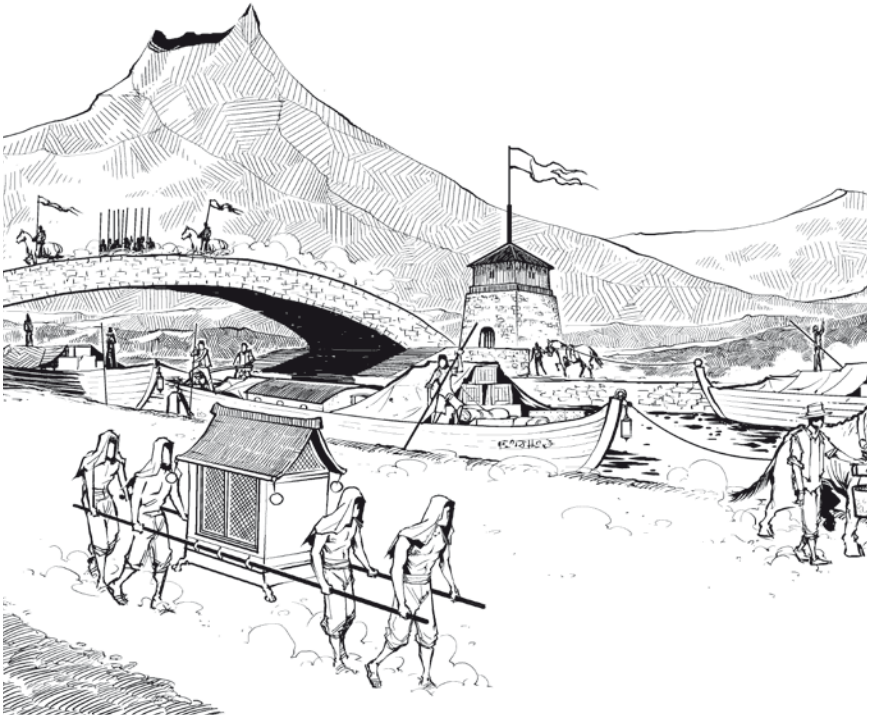
Maybe your character survived a vicious attack or accident, or was marked or punished for violating a tenet of his people or home territory. What if the mark is self-inflicted or the behavior is self-imposed, perhaps as a reminder of some personal failure or deep emotional conflict?

...you've assigned your character a Personality like "Wise" or "Thoughtful."

Wisdom and consideration often come with age, but in the young they're just as often signs of turmoil. Your character might have learned from a terrible mistake, like trusting the wrong person or opening his or her heart to the wrong lover. Beyond betrayal, your character could have made the right choice at the wrong time, attacking too early and losing lives as a result, or arriving too late and letting a villain slip away. He or she might simply have learned never to underestimate the ruthless and the desperate.

...your character has one or more Powers.

Most noble children are force-fed metals and beaten to see if they Snap, and for some Allomancers this beating can leave marks long after the bruises and broken bones have healed. Terrismen who delve into Feruchemy find themselves enemies of the state, their families, friends, and even entire villages threatened by the Inquisitors who hunt them.



...you've chosen strong Attributes.

A character who's especially gifted in multiple ways knows it isn't always wine and roses. It can spur rivalry and resentment among others, either of which can blow up into full-scale animosity, and lifetime adversaries have a nasty habit of leaving lasting marks in their opponents' lives. They seduce lovers and ruin _opportunities, steal and expose secrets, and generally dedicate themselves to besting the target of their obsession in every way they're able. Alternately, there's the question of just how your character got as good as he or she is. What sacrifices were made along the way, and who was hurt in the process?

...you've chosen weak Standing.

Perhaps your character was publicly ridiculed or sanctioned in some fashion, or he or she suffered a bankruptcy or disgrace. It might even be the result of a crisis of personal ethics that drove your character out of a position of comfortable security.

...your character was born into a certain race, class, or gender.

Many Terrismen are eunuchs and unable to bear children, and skaa women are commonly abused by noblemen. Meanwhile, the denizens of the Burnlands live at the very fringe of the Empire and are routinely persecuted as rebels by the military and other agents of the Steel Ministry.

Still searching? Here are some other ways to answer:

Parents killed in front of you	Sold into slavery as a child
Only survivor of your former crew	Illegitimate child of a noble lord
Family was disgraced and lost its status	Disowned by your family
Murdered your best friend	Forced to choose between loved ones
Abandoned a relative to slavers	Tortured by Inquisitors
Horribly wounded in a fire	Violated the Contract
Branded a witch by your village	Betrayed by former crew-mates
Spent most of your life in prison	Hunted by a noble house
Orphaned at a very young age	Nearly starved to death

Write your answer in the Tragedy section of your character sheet. Don't worry if the Narrator jots down some notes on another sheet when you do — that's the Secrets sheet and it's where many ideas for twists and turns in the story are kept.

Example: Peter's answer lies in his very first Trait, his Hero's Drive: "Safeguard my family's future," but it's also informed by his choice of "strong" Standing, his Profession "fixer," and his Specialty ("well-connected"). His Hero clearly values loved ones, but also monetary worth, and his early choice for his Hero's first family to perish through noble fear and indifference still rings very true as the emotional core of his concept. He combines all these things, writing "My parents

and brother worked like dogs but died as paupers" in the Tragedy section of his character sheet. Brandon makes a note and looks to Ben.

Ben follows a similar train of thought to determine his Hero's Tragedy, focusing on the event that turned him away from nobles: the murder of the noble who accosted his sister. He writes, "Slew a man in cold blood when I was just a boy" in his Tragedy section and Brandon makes some more notes.

It's Emily's turn to visit her Hero's dark side but she hesitates, unsure where to take the character next. Brandon recalls the note he made earlier about how one of her jobs might have gone wrong and asks if her Hero's Tragedy could have something to do with that. She's inspired by all this death surrounding the Crew — and how much Brandon seems to enjoy scribbling down all those notes on his Secrets sheet — so she runs with his suggestion, writing "I unwittingly violated the First Contract." Brandon looks over and asks if she's sure *about that. "There's no going back," he says. She considers and adds "— or did I?" at the end. Brandon nods approvingly and makes another note.*

Isaac wants to give the Narrator another bloody story seed, and he figures the whole Crew's already knee deep in corpses anyway, so he pulls Brandon aside for a private discussion. He pitches that his Keeper had a wise mentor, and that it's her work he carries on now. They set out from the Terris mountains together but she never made it to Luthadel, and so his Tragedy is that "My mentor died before I could learn everything from her."

Brandon really likes the underlying idea but doesn't think it's quite a Tragedy yet — for that Isaac's Hero needs to feel a little more responsible for the mentor's death. Isaac agrees but all the ideas he comes up with immediately are too convoluted or don't feel right. "Don't worry," Brandon says. "We can fill in the details when we have a better grasp of your Hero. Give your mentor a name, though. We'll need that much before we start." Isaac's fine with this, so he writes "Gahela died because of my weakness" on his character sheet. He's excited to learn more about Gahela's final days.



TRAGEDY

I unwittingly violated the First Contract - or did I?

10. WHAT DO YOU BELIEVE IS YOUR ULTIMATE PURPOSE?

Manning a crew is dangerous work. As outsiders, mercenaries, criminals, outlaws, and rebels, members may find themselves always on the run, dead at the hands of an enemy, slowly withering away in prison, or tormented under an interrogator's knife. No one in their right mind would take such chances unless they believed the rewards outweighed the risk — not even a Hero.



Beyond your character's motives for joining the crew, imagine what he or she *believes* they're meant to do. In a perfect world, with all the right tools at hand, what does your character think or hope to accomplish? This is a personal question, and should be answered separately for each character, above and beyond the goals and dreams of the crew.

Your answer should differ from your Drive Trait *(see Question 1, page 82),* though it can certainly be related. If your character is a noble who joined the crew hoping to rebuild his name, he might believe his ultimate purpose is to lead his house to victory over a rival. Likewise, a thief may have thrown in with the other heroes to become famous, all the while dreaming of finding a secret so powerful it will shake the Empire to its foundations.

This is your chance to think big. Your answer to this final question should be something your character can't possibly achieve on his or her own, something grand in scope that's daring and dangerous enough to be truly worthy of a Hero. Here are a few examples sprinkled from the Mistborn novels, along with a few more to get the wheels turning:

Discover a new Allomantic metal	Be the first to defeat an Inquisitor
Defeat the Lord Ruler	Raise a new kingdom in the East
Free the skaa	Uncover the truth of the ashmounts
Murdered your best friend	Rewrite the laws of the New Empire
Rescue the Hero of Ages	Liberate the kandra from the Contract
Create a new religion	Bring down the Inquisition
Teach all people the secrets of magic	Establish my own noble house
Build a pre-Empire history of Scadrial	Learn the truth about the mists

Write your answer in the Destiny section of your character sheet, and remember, this is just what your character *believes* he or she is supposed to do. Based on your answer, the Narrator will decide on your true Destiny, which is privately recorded on a Secrets sheet.

Your perceived and true Destinies may be identical, they may be related, or they may have nothing to do with one another. Both can have a number of impacts on play, as described in Book 3 *(see page 465),* and this is where the Narrator should look for guidance about true Destinies as well.

Example: Peter starts by again falling back on his Hero's Drive: "See my sons grow up free and self-determined." Brandon approves and makes a corresponding note of his own.

Ben's a fan of the novels and has Kell squarely in mind when he chooses his Hero's Destiny: "Pull off the greatest heist in the history of the Final Empire." Brandon perks up questioningly and Ben adds, "I didn't say I knew what it was yet." There's no crime in choosing a Destiny you can't fulfill, *Brandon thinks,* and who knows? Maybe he'll come up with something incredible. It does support the Crew's cause and method. *Brandon nods and moves on to Emily.*

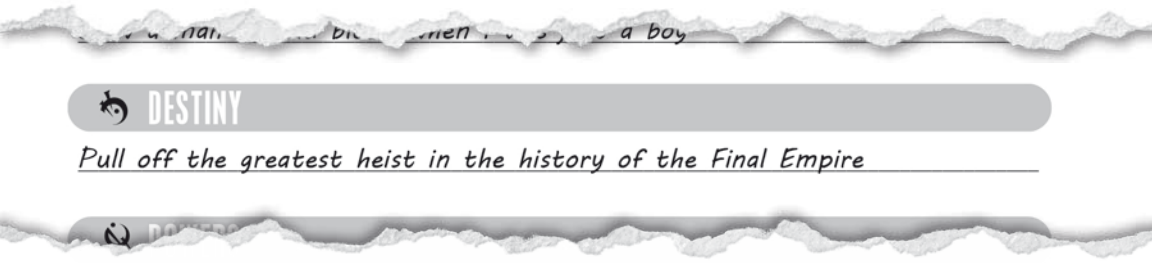
She's plenty ready, declaring that her kandra wants to "Find a way to return to the Homeland with honor," adding "(and for good)" with a moment's afterthought. This makes sense given where she landed on her Tragedy, so Brandon makes another couple notes, musing to himself that her story will feature some particularly juicy surprises.

Then Brandon levels the last question at Isaac, who's holding up his sheet in response: "Free the Terris people from oppression," it reads.

"It's bold," Brandon says, a little concerned, "but I don't know if it'll come up very often, and your Hero isn't exactly a freedom fighter." Isaac considers what his Hero will *be doing a lot of the game (hunting for Secrets), and makes an adjustment: "Find the one truth that will free the Terris people from oppression."*

"Better," Brandon says, and makes a final note on the Secrets sheet. Everyone moves on to Step 4.

Just as none of us knows what tomorrow may bring, no character can be certain of his or her Destiny — only discover it with a coming dawn. What's written on your character sheet may change as you learn more about your true Destiny, and that's part of the fun. Coming to understand your purpose through play is one of the most compelling parts of the Mistborn Adventure Game.



STEP 4: DEFINE YOUR STRENGTHS

Having answered those key questions, you now have all the information you need to describe your character's strengths in three areas: Attributes, Standing, and Powers.

No character can be good at everything (nor would it be interesting if it were possible), and your answers to Questions 6, 7, and 8 have already established your character's true gifts. Between Attributes, Standing, and Powers, one should already be labeled as *strong*, one *average*, and one *weak*. If this isn't the case, go ahead and label them now. Just jot your answers down next to the relevant sections of your character sheet.

The following sections explain what those strengths mean, and what you need to do to further describe your character's abilities.



POWERS

Your Powers strength determines whether you have magical or superhuman abilities, and if so, what options are available. This is often your most important choice when assigning strengths, as it can limit the specific abilities you can choose for your character.

Choose one of the options from the list provided for your Powers strength and record it in the Powers section of your character sheet. Note that the Powers you choose may limit or determine your character's race as well *(see page 101)*.

Strong

- *Keeper*: Your character can store and magnify any number of personal qualities. He or she has a Feruchemy rating of 3 in all metals, and may use all Feruchemical metalminds *(see page 275)*.
- *Mistborn*: Your character wields the full spectrum of Allomantic power. He or she has an Allomancy rating of 4 in all metals *(see page 267)*.

Average

- *Kandra*: Your character is a shape-shifting kandra, blessed with Hemalurgic awareness. He or she has a Mimicry rating of 5, and one Hemalurgic Blessing chosen from the following: Awareness, Potency, Presence, or Stability *(see page 255)*.
- *Misting*: Your character can use a single Allomantic power with great skill. He or she has an Allomancy rating of 5 in one metal (of your choice), and gains one Stunt of your choice with that metal *(see pages 267 and 272)*.

Weak

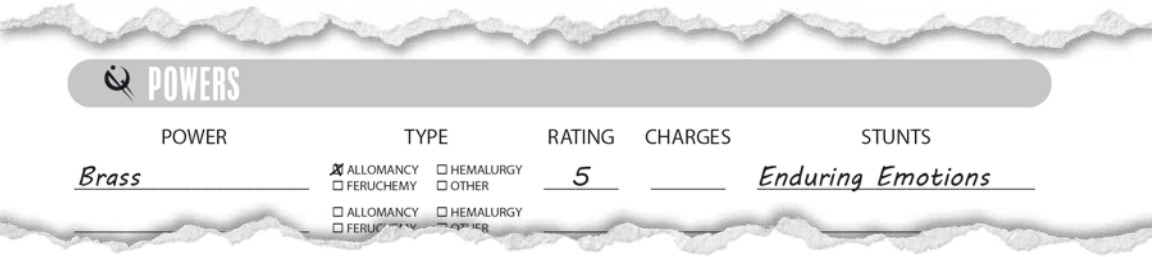
- Your character has no special powers but gains two additional Traits instead.

Example: Peter's choice of "weak" Powers means his Hero has no special powers, and he's already added his two bonus Traits, so he's done.

Ben's "average" Powers choice lets him choose one Allomantic power for his thief. He decides to be a Soother, which grants the ability to consume and burn Brass (to calm peoples' emotions). He writes this in the Powers section of his character sheet, along with his Hero's Power rating of 5. He also flips back to the Treatise Metallurgic and takes a look at the Brass Stunts (see page 333)*. He grabs Enduring Emotions so his Hero's Soothing efforts will linger after he stops focusing on a target (which seems helpful to a thief), and writes that on his sheet as well.*

Emily only gets one choice: which Blessing she wants her kandra to have. She flips back to the kandra section (see page 253) *and picks the Blessing of Awareness. She hasn't played a kandra before, and this is her first time playing the Mistborn Adventure Game, but she's played a few RPGs and knows that enhanced senses are always helpful. No one else has any, and they make sense for her concept, so she's good to go. She fills out her Powers section with a Mimicry rating of 5 and the Blessing.*

Isaac rounds out the Crew's Powers choices with his Keeper details. He doesn't have to make any decisions here — Keepers can use all metals and don't customize their Powers further at the start of the game — so he fills in a Feruchemy rating of 3 with all metals and the group's ready for Attributes.



ATTRIBUTES

Your Attributes strength determines the number of points you may distribute between Physique, Wits, and Charm, which showcase your character's natural ability in three areas:

- **Physique**: Physical fitness and speed, including strength, agility, and endurance
- **Charm**: Natural charisma and social skills, including appearance and ability to lead
- **Wits**: Inherent intelligence and insight, including wisdom, raw knowledge, and resourcefulness

You must dedicate at least 2 points to each of these, and the maximum you may invest in each is determined by your Attributes strength:

Strong

- Split 13 points between your character's Attributes. No Attribute may exceed 6.

Average

- Split 11 points between your character's Attributes. No Attribute may exceed 5.

Weak

- Split 9 points between your character's Attributes. No Attribute may exceed 4.

Each point invested is a die you may roll when using that Attribute, with 2 dice being feeble, 3 being common, 4 being robust, 5 being excellent, and 6 being the limit of human ability.

Example: Peter has chosen "average" Attributes, so he has 11 points to spend and may not start with any score above 5. He decides to go with a fairly even spread: Physique 3, Charm 4, and Wits 4.

Ben has "strong" Attributes, so he gets 13 points and has a maximum starting score of 6. He starts by maxing out his Wits (a thief needs to think fast), then splits the other 7 points as evenly as possible, favoring Physique (he'd prefer his thief doesn't get the snot beaten out of him too *often). Ben's Hero winds up with Physique 4, Charm 3, and Wits 6.*

Emily splits her "strong" Attributes evenly, favoring Wits (she figures her kandra has thought her way out of more than a few bad patches), so she fills in Physique 4, Charm 4, and Wits 5.

Isaac's "average" Attributes mean 11 points and a maximum score of 5. He can split these pretty evenly as well, though he has to slight one score to make it work. He settles on Physique 4, Charm 3, and Wits 4 (being "solemn" doesn't scream charming to him).



STANDING

Your Standing strength determines the number of points you may distribute between Influence, Resources, and Spirit, which showcase your character's funding, sway, and luck:

- **Resources**: Wealth, privilege, and capacity to muster financially-driven resources (like raising an army or running an estate)
- **Influence**: Political power, contacts, and ability to call in favors
- **Spirit**: Fate, connection to the metaphysical, and ability to survive against the odds

You must dedicate at least 2 points to each of these, and the maximum you may invest in each is determined by your Standing strength:

Strong

- Split 13 points between them. None may exceed 8.

Average

- Split 11 points between them. None may exceed 6.

Weak

- Split 9 points between them. None may exceed 4.

Each point invested is a die you may roll when calling on that form of Standing, with 2 dice being inconsequential and 10 being the most power a character may possess on that front.

Example: Peter's "strong" Standing lets him split 13 points with a maximum score of 8. He's wanted to focus on Influence all along, so he starts there, assigning a 6. He could go higher but he doesn't want to totally cripple his Hero's Resources and Spirit. He makes those 4 and 3, respectively.

All the other players chose "weak" Standing, which splits 9 points with a maximum of 4: Ben chooses Resources 2, Influence 4, and Spirit 3; Emily picks Resources 2, Influence 3, and Spirit 4; and Isaac's Keeper gains Resources 3, Influence 3, and Spirit 3.



STEP 5: FILL IN THE DETAILS

You're nearly ready to dive into the game now. All you have left to do is fill in some of your character's trappings, including his race, name, Resiliences, and Props.

CHOOSE YOUR RACE

Society under the Lord Ruler is deeply stratified, setting races so far apart that they're practically isolated cultures. Unlike much of our civilized world, race is a defining element of a person's life in Scadrial, affecting one's social class, upward mobility, economic status, and even their capacity for magic. Fortunately for Heroes, a character's race matters far less in Crews, which draw strength from the diverse talents and perspectives of their members.

Four races are available in the Mistborn Adventure Game: **skaa**, **noble**, **kandra**, and **Terris**. The races are similar in many ways, though skaa tend to be physically hardy, nobles are often intellectually nimble, and the Terris are usually collected and humble. Kandra are the most unique of all, and are covered in their own special section *(see Children of the Contract, page 253)*.

Your character's choice of race is limited by the Powers he has:

- A character with **no Powers** may be a **noble**, **skaa**, or **Terris**.
- A character with **Allomantic** Powers *must* be either a **noble** or a **skaa**.
- A character with **Feruchemical** Powers *must* be **Terris**.
- A character with the **Mimicry** Power *must* be a **kandra**.

Write your choice (or required race) in the space provided beneath the Mistborn logo on your character sheet.

Example: With no Powers Peter's Hero can be a noble, skaa, or Terris. The Crew already has a Terrisman and a noble makes no sense given the Hero's background, so Peter chooses skaa. The fixer will have to interact *with nobles, of course, and so Peter asks Brandon if it's alright that his Hero typically dresses and comports himself above his station. Brandon checks Peter's choices so far — decent Charm and Resources scores, a high Influence, and of course "well-connected" and "known as an upright citizen" — and signs off on the exception.*

Ben's Soother thief can be noble or skaa (the only races with a chance for noble blood, and therefore Allomantic ability). He chooses skaa as well, for purely personal reasons (he likes playing underdogs).

Emily's had a kandra in mind from the start, and already has this spot filled in.

Isaac's Keeper must be Terris, so he's locked in as well.

RACE Skaa SEX Male AGE 26 HEIGHT 5' 10" WEIGHT 145 lbs

FROM BRANDON

If you're skaa and have an Allomantic power, congratulations! You have noble blood in your heritage, most likely in the last few generations. This may be extra inspiration for coming up with your Tragedy or Destiny.



CHOOSE A NAME

Your character's name is a reflection of his or her race, class, and Dominance of birth. Here are some examples and guidelines for the different peoples of Scadrial.

Skaa

Most skaa have two names: a "proper" name given at birth, which often sounds like a bastardized version of a noble name; and a "street" name, which either shortens their proper name or is a nickname based on a trait they have.

Alagren (Gren)	Andrewn (Drewn)	Banden	Baragen (Bareg)
Bilgren (Bilg)	Birchold (Birch)	Burkwen (Burk)	Calden
Camon	Cladent (Clubs)	Cormanson (Corm)	Dannicken (Dan)
Dockson (Dox)	Dorningham (Dorn)	Dumé	Erstwhem (Erst)
Endibournes (Endi)	Falstor	Ferson (Fer)	Garbeau (Gare)
Habbender (Hab)	Hammond (Ham)	Hutchine (Hutch)	Jame
Jelman	Lestibournes (Spook)	Kelsier (Kell)	Manisteau (Mani)
Mennis	Monymont (Money)	Nureia (Nuri)	Pallisten (Pally)
Pharick (Fair)	Philen (Lin)	Quellion	Reen
Rone	Sallo	Sastren	Sordarm
Sullewick (Sully)	Tamenham (Tam)	Tonnestor (Tone)	Tulley
Yandam	Yeden	Yune	Zolacaster (Zole)

Noble

Nobles have a given name and a family name, which is fitting given the importance of dynasty and hereditary right among noble families. Illegitimate and disowned children typically lose the right to use their family name and can be easily confused with skaa to the uninformed.

Male Names

Ashweather	Barklaren	Belmark	Blarran
Bornham	Celler	Damworth	Derlem
Dorran	Eckham	Enfram	Falcom
Gloradel	Gloradel	Hyrum	Jastes
Joreau	Ladrian	Lemmelier	Louik
Milen	Molsier	Neuseu	Orreleum
Pellikreau	Postwick	Purnow	Ralston
Rene	Roussaw	Samden	Serneau
Sorndeham	Straff	Stroham	Tanniker
Tyden	Yandrean	Yomen	Zane

Female Names

Adassey	Adelemay	Allrianne	Amyse
Annika	Bedula	Beldre	Bellere
Carelee	Cylee	Darialle	Desirea
Dromea	Geriell	Hersea	Inrea
Junella	Kliss	Krea	Lamisse
Lariseau	Marinesse	Monelle	Nebellea
Olyeh	Oralee	Owandise	Paramel
Raynah	Reesee	Rosalle	Serray
Shan	Shellayah	Talareu	Tellaneau
Uldaya	Valette	Veretta	Wrayn

Family Names

Ackroyal	Artwar	Barreneau	Bondwarren
Bylerum	Cett	Conrad	Davenpleu
Demoux	Dilisteni	Elariel	Entrone
Erikeller	Forrekellen	Frandeu	Frandren
Gardre	Geffenry	Getrue	Halbeck
Hallieau	Hasting	Hoffquarter	Hordreu
Larabeck	Lekal	Penrod	Profoste
Queade	Randaller	Rebou	Renoux
Sandcrown	Slowswift	Slowswift	Tekiel
Tormander	Urvon	Venture	Wardwick



FROM BRANDON

If you're skaa or a noble, and you want to be from the Central Dominance or the southeast, consider a name that sounds 'French.' If you want to be from the northeast think 'Germanic,' and if you want to be from the west think 'Spanish.'

Good Crew members also need quick nicknames and those who don't come up with their own may wind up being given one, like Kelsier did to Spook.

A little help for those having trouble: go to your favorite web browser and search for lists of baby names with the 'flavor' (French, Spanish, or German). Pick through the list, find a name you like, change a few of the vowels, and maybe swap out a letter or two. This isn't how I do it anymore, but it was a useful tool when I first started writing.

Terris

The people of Terris each possess a single name, usually more than one syllable in length and often featuring combinations of 'ah,' 'sh,' and 'w.' Terris names also tend to flow well off the tongue.

Male Names

Berek	Drazen	Elezed	Fisal
Gurozon	Haddek	Harzel	Jorazed
Kwaan	Kwarek	Lurrezzed	Mowren
Narek	Porlazed	Pulrashek	Rashek
Rushez	Sazed	Sozek	Tarez
Trellan	Uldwen	Vorun	Wordek

Female Names

Alledaw	Beldwyl	Dalyworn	Endrewn
Freedyn	Gallawyn	Heydwyn	Jalewyn
Kwyla	Kylaa	Landwyn	Lisha
Maykwen	Nuryl	Owa	Pronira
Qwyru	Reela	Shaara	Shawna
Tindwyl	Unwyn	Wyndshen	Zellaw

Kandra

Kandra have one name with a distinct structure, similar to the Terris from whom they descended: multiple syllables, with the second capitalized and containing two vowels. Though kandra technically have genders, both sexes use the same naming pattern.

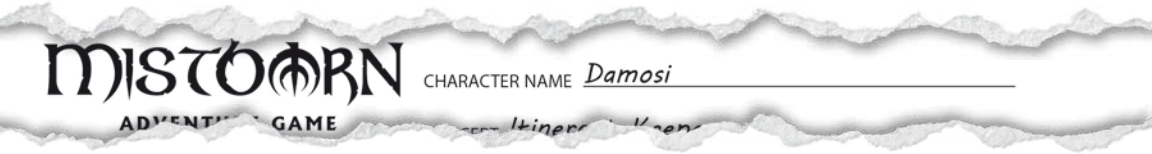
AbDaal	BenSween	CorDen	DenPaen
EmNal	FalHoor	GolSeel	HalDaur
InRel	JeHoy	KanPaar	KapEra
LanRoon	MeLaan	NorVen	OleSoon
OreSeur	PerSere	RaiKel	SenKael
TelZaan	TenSoon	YaLod	ZeKeer

Write your character's name in the space provided beside the Mistborn logo on your character sheet.

Example: This part's been at the back of everyone's minds the whole time, and some of the players already have their Hero's name filled in (like any part of the process this can happen out of order, so long as the finished Hero follows all the rules).

Peter likes the name "Beck" for his fixer. It sounds humble enough for a skaa, yet forceful enough to fit in with the nobility. Ben's Soother thief is called "Sev" and he names his sister as well ("Sayna"), planning to flesh her out further before the next session.

Emily's been doodling pairs of syllables and settled on "JeHoy" as a kandra name that flows well off the tongue. Isaac's Keeper varies a little bit from the norm, which is fine: he's called "Damosi."



SET YOUR RESILIENCES

When your character is injured — physically, socially, or mentally — the damage is applied to one of three Resiliences:

- **Health**: Physical endurance
- **Reputation**: Social status and respect
- **Willpower**: Guts, sense, and determination

When one of these Resiliences drops to 0 or below the character is defeated in a fashion appropriate to the attack. A physical beating that takes out the last of a character's Health might result in unconsciousness or death, while a scandal that strips away the last of a character's Reputation might result in public censure or even calls for arrest. A character losing the last of his or her Willpower to a brutal browbeating might agree to one of the attacker's demands, while a character losing the same due to overwhelming opposition on the battlefield might simply surrender.

Your character's Resiliences are derived from his Attributes and Standing:

- **Health**: Physique + Resources
- **Reputation**: Charm + Influence
- **Willpower**: Wits + Spirit

Record these sums in the Resilience section of your character sheet.

Example: No decisions here. Given the players' Attribute and Standing choices, their Resiliences look like this...

Peter (Beck): Health 7 (Physique 3 + Resources 4), Reputation 10 (Charm 4 + Influence 6), and Willpower 7 (Wits 4 + Spirit 3)

Ben (Sev): Health 6 (Physique 4 + Resources 2), Reputation 7 (Charm 3 + Influence 4), and Willpower 9 (Wits 6 + Spirit 3)

Emily (JeHoy): Health 6 (Physique 4 + Resources 2), Reputation 7 (Charm 4 + Influence 3), and Willpower 9 (Wits 5 + Spirit 4)

Isaac (Damosi): Health 7 (Physique 4 + Resources 3), Reputation 6 (Charm 3 + Influence 3), and Willpower 7 (Wits 4 + Spirit 3)



CHOOSE YOUR PROPS

Props are "permanent" equipment your character always has on hand. When one is used or lost in play, the character automatically regains another identical Prop "off screen" during the next Long Breather *(see pages 136 and 442)* — unless of course the Narrator determines there's a reason replacements can't be found (e.g. your character is nowhere near a source of the Prop, or he or she is imprisoned).

Props have a variety of uses, depending on their type:

- **Weapons** boost damage in a fight, and sometimes let a character attack at range
- **Armor** reduces the damage a character suffers from physical attacks
- **Shields** sometimes let the wielder brush aside or evade physical attacks
- **Animals, Mounts, & Vehicles** provide companionship and assist in travel
- **Tools** provide a bonus die when appropriate to the task at hand
- **Implements** are essential components when using Powers (e.g. Coinshots Push copper clips to move and attack, kandra consume bones to shapeshift, Keepers use metalminds to store and tap various personal abilities, and Allomancers consume vials of metal flakes to fuel their magic)

You may choose a number of Props for your character up to his or her Resources, and these Props may only be chosen from the table startng on page 109 (the full equipment list has a few more items on it — mostly things available as Props only to certain Narrator-controlled character types, and none fitting for a player-controlled character).

Props marked with an asterisk on this table are particularly powerful or rare. Each time you choose one, the maximum number of Props you may have drops by 1.

Example: Should a Hero choose the bow and flint arrows, which offer all the utility and the same rules as a bow and steel arrows but contain no metal (and therefore can't be manipulated with Allomancy), it reduces his or her maximum Props by 1.

The Props table contains a brief description for each item. Complete rules for all equipment can be found in the section on using Resources, which starts on page 232. Again, this later section contains some items not suitable as Props.

Don't worry too much about making just the right choices now. You can always swap out Props during a Long Breather *(see pages 136 and 442),* and if you add to your character's Resources later in the game, the number of Props you can carry will rise by the same amount.

Do be careful about choosing items with metal in them, though! Your character might be able to use that to his or her advantage with the right Powers, but so can others.

Once you've chosen your Props, write them down in the Equipment section of your character sheet, and tick the "Prop" box for each.

Example: Beck has Resources 4, so he would normally get 4 Props. Peter wants him to have enough permanent equipment to "walk the walk" in noble society, however, and he starts with a horse & carriage. This reduces his Props to 3, so he rounds out his starting items with a dueling cane and a pocket watch.

Sev's Resources of 2 yields him 2 Props and Ben starts with a Misting vial of Brass flakes. That leaves him one slot for a personal weapon in case one of the Crew's jobs gets dicey. He picks a dagger.

JeHoy also has a Resources of 2 and Emily starts with a single set of bones so her kandra can take one alternate form at the game's start. Brandon doesn't see a reason the form has to be identified now, so he tells Emily she can choose it later, though he reserves the right to veto any form choice that upsets the story, and warns that her choice will be final for that set of bones — after that, JeHoy will have to find new forms to steal, or have someone "find" them for her. JeHoy uses her other Prop slot for a disguise that goes well with the form she already has (again, with details to be decided in play).

Damosi has a Resources score of 3 and Isaac uses the slots for two sets of metalminds (each giving him three individual items for storing qualities and powers), and a pen & blank book (to log his findings as he learns more about Luthadel).

EQUIPMENT

ITEM	RULES	PROP
Metalminds (6)	Copper/Gold/Iron/Pewter/Steel/Tin; store 100 charges ea	☒
Pen & blank book	Vital tools of the scribe; full of notes on Luthadel	☒

PROPS

Item	Description
Weapons	
Bow and flint arrows *	Effective ranged weapon against Allomancers; contains no metal
Bow and steel arrows	Primary ranged weapon of common soldiers
Club / Staff	Favored weapon of rebels and thugs; contains no metal
Dagger	Steel blade favored by thieves and assassins
Dueling cane	Stone-headed cane carried by nobles for defense and duels; contains no metal
Hammer *	Two-handed working man's hammer
Obsidian dagger	Popular weapon of Mistborn, often carried in pairs; contains no metal
Spear	Iron-tipped spear favored by hunters, rebels, and soldiers
Stone spear *	Flint or obsidian-tipped spear; contains no metal
Sword	Steel blade carried by guards and soldiers
Armor	
Leather / Padded	Layered armor favored by thieves, Allomancers, and hazekillers
Steel mail	Chain and leather armor worn by guards and soldiers
Steel plate *	Heavy breastplate worn by the wealthiest and most foolhardy leaders
Shields	
Small metal shield	Standard shield of soldiery
Small wooden shield	Sturdy shield carried by Lurchers; contains no metal
Large metal shield *	Used by cavalry and for ceremony
Large wooden shield *	Almost exclusively used by hazekillers; contains no metal
Animals, Mounts, & Vehicles	
Pet	Cats, dogs, and wolfhounds kept by the sentimental and wealthy
Cart	Two-wheeled cart used by laborers and craftsmen
Horse	Riding mount common to wealthy skaa, nobles, and military
Horse & carriage *	Enclosed four-person vehicle favored by nobility
Tools	
Banned book *	Contains information on a topic banned by the Lord Ruler
Bottle of wine / ale	Popular with *bon vivants* of all classes; used for loosening tongues and inhibitions
Craftsman's tools	Supports one occupation (e.g. carpentry, metallurgy, etc.)

PROPS *(CONTINUED)*

Item	Description
Dagger	Steel blade favored by thieves and assassins
Disguise	Helpful when concealing or impersonating one person's identity
Formal clothing or jewelry	Useful when blending in at high society events like Imperial gatherings and balls
Lockpicks	Useful when picking locks
Medical supplies	Useful for treating wounds and during certain Mental Conflicts *(see page 219)*
Mistcloak	A symbol of a Mistborn's station; useful when concealing oneself in the mists
Pocket watch	A popular symbol of wealth; keeps good time
Pen and blank book	Vital tools of the scribe
Rope and grapple	Helpful when climbing, crossing gaps, or binding someone
Writing steel	Thin sheets of steel for inscribing sacred information, which cannot be altered by metaphysical powers (such as Ruin)

Implements

Bones (1 set)	Allows kandra to imitate one specific person or animal
Metalminds (3) **	Each metalmind allows a Feruchemist (only) to store in and tap from one metal: Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, or Zinc; each single metalmind Prop consists of three physical metalminds, each of one different metal
Misting vial **	Contains 3 charges of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, *or* Zinc (choose *only one* metal)
Mistborn vial **	Contains 1 charge of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, *and* Zinc (1 charge of *each* metal)
Sack of copper clips / set of horseshoes	Coins or other metal objects used by Coinshots and Mistborn for Steeljumping or as weapons (Damage: +1; Min / Max Range: Striking / Medium)

* Each time you choose this item, the maximum number of Props you may have drops by 1 (e.g. your maximum Props drops by 2 if you choose both a stone spear and a large wooden shield).
** The Narrator may let you choose from a broader selection of metals if more have been discovered (this may depend on when your story occurs, or different factors if your story diverges from what's in the novels). Choosing these items may reduce your maximum Props by 1 or even 2 if the Narrator determines that these additional metals are particularly powerful or scarce (such as Duralumin).

CREATE A BACK STORY (OPTIONAL)

Finally, it may help you to put together a brief narrative tying all your choices together. You can of course flesh out your character's background as you play, but a good back story can really help cement his or her place in the world and the ongoing story.

Your back story doesn't have to be long, or even scripted in any particular fashion — it could just take the form of several independent notes, each no longer than a few words — but some players find it easier to get into the game when they know more about the role they'll be filling.

Some example back stories are provided for the sample characters on pages 48–63. These are a bit on the long side for starting Heroes, being written to illustrate some of what's possible and to create a more cohesive sample Crew for those who want to get started right away (plus they look nice on the printed page). Your character's back story may be smaller or longer than this, and will likely grow over time, but there's no "right" length or depth at any point.

If you aren't sure where to start with your back story, consider answering a few more questions:

- How did your character's Drive, Tragedy, or perceived Destiny lead him to join the Crew?
- How might you explain your character's strengths and weaknesses through story?
- Does your character have a family, close friends, or a lover? Who are they?
- What does your character do in his or her free time, while away from the Crew?

Whatever back story you come up with, make a copy and give it to the Narrator for his or her reference as the story unfolds. That way your character's unique details can become part of the broader narrative, which is one of the most fulfilling experiences in a roleplaying game.

Unsure where you might want to take your back story? No problem. Jot down some ideas and keep them to yourself. Just be sure not to reveal them until you're ready, as anything committed to the ongoing communal story becomes true fact — unless of course it's a lie, or a misperception, or maybe leads to an unexpected secret. There's always another secret...





FROM BRANDON

One important way that we avoid making characters 'flat' in fiction is by making certain they have passions that are completely *unrelated* to the plot and/or their role in it. If every heroine is interested only in vengeance against her father's murderer, she feels undeveloped as a character. However, if she had a life before her father was murdered — things that still tug at her, that are part of who she was — then she becomes more rounded.

Interests, hobbies, goals, drives, and quirks are part of what make a person real: the grizzled warrior who's also a birdwatcher; the street thief who sneaks into the kitchens and watches the nobles dance, memorizing their steps to repeat on his own; the cook who happens to have perfect pitch but is afraid to sing...

NOW GO PLAY!

Your Hero is complete and your character sheet's filled out. It's time to grab a handful of dice and leap into the Final Empire! If this is the first time you're playing, you might want to skip forward to the Game Basics section and get a feel for the rules *(see page 131)*, but don't worry if you don't have time. It's often best to learn by doing, and we've made the core of the rules simple enough to grasp in just a session or two.

The next section covers improving your Hero, which won't come up for a bit but is included here next to Building Heroes so you can find it easily when you need it.

Enjoy the game!

4
IMPROVING HEROES



Just as Vin ultimately learned to control her immense inner power, Elend rose through the ranks of nobility to become king, and Spook tested the limits of his Allomantic abilities, so too will your Hero grow and change through his career. Improving your Hero is perhaps the most tangible reward of play (though the enjoyment of the game should certainly be its own reward).



EXPERIENCED HEROES

Sometimes you'll want to start your game with more experienced characters, as if they'd been around a while and already accomplished some things. This is easy enough to do: each player builds his or her Hero as normal and then spends the same number of Advancements, as agreed before you get started and approved by the Narrator. You probably shouldn't start any game spending more than 20 Advancements though, as it won't leave you much room for significant growth in play.

Also, everyone should put some thought into what's happened to their Heroes and the Crew before picking up with the first adventure. Beyond the questions they typically answer, they should ask what led to each of the improvements they've made to their characters, and ideally tie their answers together as a group narrative of what's come before. With luck the Narrator will be able to use this to kick-start the game in a way that does justice to the play time that never was.

A Hero improves by completing goals (successfully carrying out schemes, overcoming difficulties related to his or her Tragedy, and realizing other personal and Crew objectives), and through positive, uplifting play (when you as a player add to the enjoyment of all, including the Narrator). As you and your Hero accomplish these things, you'll earn opportunities to improve his or her Attributes, Standing, and Powers, and to add new Traits and Stunts.

Every Hero grows in different ways, related to his or her unfolding story. Whenever you improve your Hero, you should consider carefully not only what you'd like to change or add, but also what makes sense in the game world. If your Hero has been spending a lot of time acquiring wealth, you might want to increase his or her Resources. Lots of brutal scraps might indicate it's time to look at increasing your Hero's Physique, while a focus using one particular Power might justify a similar focus on boosting its effectiveness.

Of course you can improve your Hero however you like, even if the story doesn't support it, though the Narrator always has to approve every enhancement before it's applied.

HOW A HERO ADVANCES

Heroes are improved with **Advancements**, which you'll periodically earn in play. These represent your Hero's growing experience, and the "on the job training" he or she benefits from during adventures in the Final Empire. Some improvements are easy to make and require just a couple Advancements, while others are extremely difficult to obtain and can cost as many as twenty!

With the Narrator's permission, you can spend Advancements during Long Breathers to make various improvements to your character. (Breathers are breaks in the story, when the characters have time to do things outside the adventure. They're more fully discussed on pages 136 and 442.)

EARNING ADVANCEMENTS

Advancements are always awarded by the Narrator. You can earn them for anything the Narrator identifies as critical to your Hero, the Crew, and your stories. Some of the most common things that may earn you Advancements include...

...completing a scheme or achieving a personal goal.

Crews and individual Heroes undertake schemes to accomplish things that are important to them, and with every scheme attempted — even one that isn't entirely successful — comes new knowledge and wisdom. Some schemes rely on character improvement, like Elend's evolution from scatterbrained scholar to confident leader over the course of the trilogy. Other times a character may stumble into greatness, developing in ways no one expects, as shown with Spook's dramatic transformation in *The Hero of Ages*.

Grand schemes are often elaborate, involving many steps that may unfold as full stories on their own, and characters undertaking such wild endeavors could wind up earning Advancements at each step, or after every few, as appropriate

to the narrative. Kelsier's plot to overthrow the Lord Ruler is a classic example of this, with sparking a rebellion to draw off the Luthadel garrison, instigating a war between houses Tekiel and Elariel, planting Marsh within the Steel Ministry, slipping Vin into noble society, and getting away with the Lord Ruler's treasures each being a distinct goal that might reward Advancements *en route* to the ultimate prize.

...making a critical choice at a Turning Point in the game.

Turning Points are crucial, high-pressure crossroads in the story — moments when one or more characters must make difficult choices with lasting ramifications. Examples include choosing who to save at a moment of great peril, knowing that everyone else will die; choosing the "devil to know" from among many underhanded criminals when forming a Crew, having very little idea which will remain loyal when a scheme unravels; and on a related note, deciding how to deal with a job that goes all the wrong ways at just the wrong moment.

Unlike schemes and goals, Turning Points aren't attempted so much as presented as a natural part of the story, and they usually end shortly after they're introduced. Just living through a Turning Point is all that's needed to learn from it, and so a set number of Advancements is commonly awarded regardless of the outcome, so long as the characters don't shrink away from the moment (making no choice at all, or leaving the choice to others).

...revealing a powerful Secret.

Revealing a Secret at the right time can offer significant advantages with certain tasks or against the right opponents. For example, a Hero might reveal a rival noble's underhanded dealings during a debate to shame him before his peers, or to turn the eye of the Obligators upon him. Heroes grow in such moments — sometimes personally, often by reputation — and in the case of very dear secrets, in ways that no one may expect, least of all them.

As with making a choice at a Turning Point, revealing a secret relies on a specific act, and so those involved don't earn Advancements so much for crossing a finish line as for stepping up and seizing the day. Will their choice prove to be the "right" one? Time will tell, but regardless they walk away a bit more prepared to meet the next challenge.

...defeating a central Villain.

Heroes often mature through reflection, and what greater reflection do they have than their polar opposites? Villains test Heroes at their cores, running them through crucibles physically, emotionally, and often even spiritually, so it's no wonder that the experience leaves those stalwart few changed. Catharsis is a great tutor, the ultimate reflection as it were, and there are few greater catharses than finally bringing down your arch-rival.

Defeating a Villain operates much like completing a scheme or achieving a personal goal: Advancements are earned with the glory, at the end of that long, bitter road.

...fulfilling your character's Destiny.

"Life is about the journey," they say, and that's especially true for Heroes. The examples in this section include so many ways a character may grow with every word and act, yet there are few greater teachers than fate, and finding one's true place in the world can be humbling and inspiring, rejuvenating and transformative.

It's easy to view Destiny as a finite objective, without reward until it's reached, but that robs characters of so many chances to evolve along the way. Destiny isn't strictly about a destination; rather, it's about the many steps taken to get there. Advancements are earned accordingly — not just for crossing an item off your character sheet but every time you engage it in ways that are meaningful and important to the Crew and its goals, the larger story, and your character's personal narrative.



FROM BRANDON

Overcoming a personal challenge often leads to a different, perhaps greater challenge, and so when a character fulfills a Destiny, or overcomes a Tragedy, it might be appropriate to evolve it. From book to book in a series, this is how I handle character growth and development. Vin overcomes her Tragedy of worrying that everyone will betray her, only to run full head into the Tragedy of being scarred by the horrible things she's done with her powers. Likewise, Elend's Destiny of liberating the skaa becomes the Destiny of unifying a broken Empire.

...overcoming your character's Tragedy.

Just as a character's Destiny looms closer and closer with each session of play, his or her Tragedy falls a bit further into the past, and eventually, through insight, acceptance, or sheer force of will, some characters may conquer their demons. Heroes are larger than life and the scars of their past run especially deep, throbbing with a force that can echo across a lifetime. In a morbid way this can work in their favor, revealing qualities and even abilities they don't know they have. Ironically, it's their private darkness that often illuminates their greatest strengths.

Like Destiny, a Hero's Tragedy isn't a binary condition — it yields Advancements whenever a character grapples seriously with his or her past. Similarly, it's not enough to merely be reminded of one's past, or taunted with it; a character must be threatened or hampered by Tragedy to come out of the experience a truly changed person. Vin constantly struggles to deal with the ghosts of her past — Reen's violent lessons in trust, her mother's gruesome death, and learning to trust and love — and these are all part of her story in the trilogy. Only through these struggles does she become the hero she was born to be.

...grappling with one of your character's Burdens.

Demons and lingering trauma are great teachers, especially when they're getting in the way of the all-important work of the day. Every throb of a character's broken arm as he's defending himself from a fresh attack reminds him what he did wrong the last time, just as the haunting memory of a public shame rises to the fore whenever he tries to throw his weight around again. Many characters ignore these lessons, or push them down deep, hoping they'll fade in time, but the truly self-aware *embrace* them, and the temporary weaknesses they confer. They know this is the only way to really grow.

As mentioned throughout this Book, a character earns a single Advancement the first time each of his or her Burdens is applied in each session.

...achieving something that is vital to the story or the Crew's survival.

Stories are about more than getting things done, and moving them along is the business of... well, it's the business of writers, but *roleplaying game stories* work differently. Here they're the business of players and the Narrator, working in concert to realize a uniquely collaborative vision. Sometimes the key to everyone's fun is simply getting to the next step, and when that's the case anyone who's helping the process along deserves an Advancement or two.

Likewise, there can't be a story when all the Heroes are dead, and acting to keep the Crew alive, especially at the expense or risk of one's own safety, is worth recognition.

...staying in character.

You probably went to a lot of trouble to create just the right character, and you made several important decisions to ensure he or she fits your concept. You decided on strengths and weaknesses, chose Attributes and Standings, and added at least five Traits, possibly more. Especially with your character's Drive and Personality Traits, you helped to shape who he or she is as a person, and portraying this person can be one of the most rewarding experiences you can have playing the Mistborn Adventure Game. It can also help your character grow, though not quite as quickly as accomplishing things in the story.

Any player who dedicates sincere effort toward portraying his or her character, or whose portrayal is particularly accurate, dramatic, or moving, may receive a single Advancement for the effort. In general staying in character shouldn't merit more than a single Advancement, however, as not all the players will be naturally good at it, and it's not fair to penalize them for preferring to focus on other things.

...selflessly improving the quality of the game for everyone.

Finally, you can earn the odd Advancement simply for going that extra mile to enhance the game for your play group. This isn't so much about portraying your character well, or making everyone laugh; it's not a fleeting gesture or anything already expected of you. Rather it's the occasional opportunity to promote a constructive environment outside the story and beyond the game, and as such it warrants special consideration.

For example, you might spend an evening mentoring a new player to help them get the most out of their character, or adjust your Hero's actions to help the Narrator bring the story back on track when it's clear the Crew has ventured into uncharted territory. Both of these selfless acts raise the caliber of the game for everyone, and demonstrate your commitment to a more fulfilling experience for all.

To thank you, the Narrator may award you a single additional Advancement (though no more, as even acting as a positive role model is no substitute for real character experience).

THE RATE AND LIMITS OF ADVANCEMENT

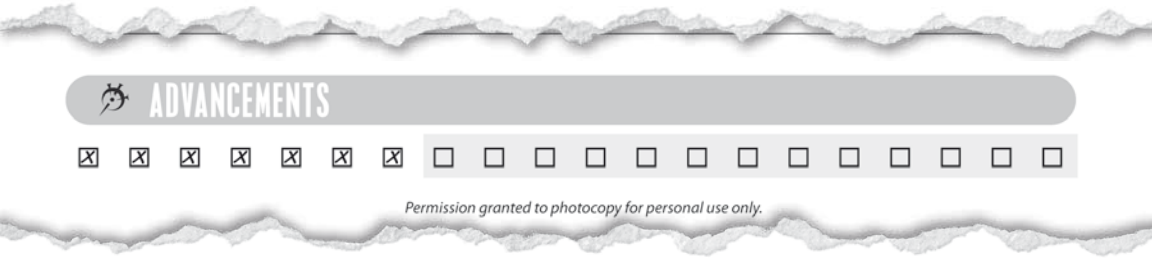
Advancements can be earned by individuals or the whole Crew, depending on the circumstances. **Most of the time, you can expect to earn 1 to 3 Advancements per session**, based on which of the previous conditions apply, and how much your Hero's actions contribute to the game. Of course, this number may vary due to the pace of your particular game and how crucial the events of each session are to the overall story.

Example: The first session Brandon has planned is a strong opening, and he expects that if everyone contributes equally and the Crew gets through everything he'll award 2 Advancements to each Hero. This assumes none of them perform particularly well or poorly, of course; any of the conditions in the previous section might shift this base reward by a point up or down.



When the Narrator awards one or more Advancements, tick the appropriate number of boxes at the bottom left of your character sheet. **You can have no more than 20 Advancements at a time**, and if you don't have any blank boxes left when you earn new ones, you lose any extra and can't earn any more until you spend some of the ones you've collected.

Example: After a few sessions Sev's racked up 7 Advancements. Assuming he spends none in the meantime, he can earn another 13 Advancements before he's locked out from gaining any more.



7 Advancements gained; there's room for 13 more.



FROM BRANDON

One of the most beautiful experiences I've had in gaming happened when the group got beyond competing to see whose character was the toughest. When I was younger, we all worried about who was 'winning' or who had the highest level. Then, one game, a wise GM (or 'Narrator' as the role is called here) forced us to play with one character awesomely more powerful than the rest of us. Suddenly, it wasn't about beating the other players — it was about working together to maximize the use of this character's incredible abilities. The game became immensely fun.

It's not always appropriate to play this way, but I strongly suggest not paying too much attention to who gets the most Advancements or who's the most powerful. In the end everyone will enjoy themselves much more that way.

SPENDING ADVANCEMENTS

Making meaningful change to talents, skills, and abilities takes time and effort, demanding that your Hero get away and focus on his or her personal development. To reflect this, **you may only spend Advancements to improve your Hero during a Long Breather** (which can cover a few days to several months, depending on the circumstances), or with the Narrator's express permission.

Change also requires focus. Characters don't tend to evolve in multiple ways at once, but rather by degrees, taking their personal growth one step at a time. Accordingly, **you may only make one improvement to your Hero during each Breather, no matter how long the Breather lasts**. Each improvement may cost any number of Advancements, but even if an improvement only costs 2 Advancements and the Breather lasts weeks or months of game time, you can't make any further improvements until the next Breather.

Each time the Narrator announces a Long Breather and calls for Advancements, you may choose any single improvement from the table below. Each improvement costs a set number of Advancements, based on its rarity, strength, and how dramatically it changes your Hero's life.

ADVANCEMENTS

Improvement	Cost	Description
Change a Trait	2	Replace an existing Trait with a new one (of the same type if the old Trait is your Hero's Drive, Profession, Specialty, Feature, or Personality)
Gain a new Stunt	4	(Allomancers and Kandra only) Add a Stunt to one of your Hero's Powers
Gain a new Trait	4	Add a new Trait to your Hero
Increase one Attribute	5	Increase your Hero's Physique, Charm, or Wits by 1 die (maximum 6 dice)
Increase one Standing	5	Increase your Hero's Influence, Resources, or Spirit by 1 die (maximum 10 dice)
Recover from a Mortal Burden	6	Ease one Mortal Burden to Grave
Increase Power rating	6	(Allomancers, Feruchemists, and Kandra only) Increase your Hero's Allomancy rating with 1 metal by 1 (maximum 10), or your Hero's Feruchemy rating with 1 metal by 1 (maximum 10), or your Hero's Mimicry rating by 1 (maximum 10)
Become a Misting savant	10	(Mistings with Allomancy rating 7+ only) Add the Savant ability for your Hero's metal
Snap into a Misting	10	(Skaa / nobles without Powers only) Become a Misting with an Allomancy rating of 4 in one metal
Gain a new Blessing	15	(Kandra only) Add one additional Blessing your Hero does not already have
Become a Keeper	20	(Terris without Powers only) Become a Keeper with a Feruchemy rating of 2 in all metals
Snap into a Mistborn	20	(Skaa / nobles without Powers only) Become a Mistborn with an Allomancy rating of 3 in all metals
Gain a Hemalurgic spike	Varies	Add a Hemalurgic spike and its Power or benefits, plus its drawbacks

The Narrator must approve any improvement before you can add it to your Hero, but once he does you can simply erase a number of Advancement ticks equal to its cost and add the improvement to your character sheet. Keep reading for instructions when adding each improvement.

Example: The Crew finally reaches a Long Breather and Sev can spend those 7 Advancements he's earned. He chooses to gain a new Stunt for his Allomantic Brass Power: "Medium Range," which allows him to calm peoples' emotions from even further away. This has a cost of 4, so Sev has 3 Advancements left, but he can't spend them (or any other Advancements he earns) until the next Long Breather.

Example: Alternately, Sev might have chosen to increase his Brass Power rating, which started at 5. In this case his Brass Power rating becomes 6, at a cost of 6 Advancements. He's left with 1 Advancement, which isn't enough for anything, but it doesn't matter as he has to bank it toward the next Long Breather anyway.



2 ADVANCEMENTS

Change a Trait: Your Hero refocuses, changing profession, skills, or even his or her personality in the process. Erase one of your existing Traits and replace it with a new one. If the Trait you change is your Hero's Drive, Profession, Specialty, Feature, or Personality, the new Trait must fall in the same category (i.e. if you change your Profession Trait, you must replace it with another Profession Trait). New Traits must follow all the rules for creating Traits on page 74.

4 ADVANCEMENTS

Gain a New Stunt (Allomancers and Kandra only): Your Hero continues to test ways of using his or her magic, learning new tricks and subtleties of its use.

- (Allomancers) Choose a new Stunt for one of the metals you can use and record it in the Powers section of your character sheet.
- (Kandra) Choose a new Stunt for Mimicry and record it in the Powers section of your character sheet.

If your Hero has multiple Powers (e.g. he or she is a Mistborn), you may choose Stunts for any metals you can use, though this must be done separately (at a cost of 4 Advancements for each). You should record metals with Stunts on separate lines to keep them straight, like so:

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Steel	☒ ALLOMANCY ☐ FERUCHEMY ☐ HEMALURGY ☐ OTHER	3		Reflect Ranged Attack
Tin	☒ ALLOMANCY ☐ FERUCHEMY ☐ HEMALURGY ☐ OTHER	3		Blindsight
All Other Metals	☒ ALLOMANCY ☐ FERUCHEMY ☐ HEMALURGY ☐ OTHER	3		

A Mistborn who's developed Stunts for two Powers

Powers and Stunts can be found starting on pages 255 and 295.

Gain a New Trait: Your Hero develops a new skill, talent, knack, quirk, occupation, or relationship, in addition to the others he or she already has. Work with the Narrator to decide on a new Trait and record it in the Traits section of your character sheet. New Traits must follow all the rules for creating Traits on page 74.

5 ADVANCEMENTS

Increase One Attribute: Your Hero's raw physical, social, or mental strength improves. Increase his or her Physique, Charm, or Wits by 1 die, to a maximum of 6 dice.

Increase One Standing: Your Hero's worldly presence grows. Increase his or her Resources, Influence, or Spirit by 1 die, to a maximum of 10 dice.

6 ADVANCEMENTS

Recover from a Mortal Burden: Your Hero undertakes a great change to overcome the adversities of a seemingly permanent physical, social, or mental injury, hoping to at least partially recover... one day. An old soldier who lost a hand in battle might fashion a crude wooden one to replace it, while a shunned noblewoman may undertake a campaign to rebuild a name for herself from scratch, or victim of the Canton of Inquisition's "ministrations" might seek spiritual solace to find the inner piece they've lost. Of course, discovering how to overcome a Mortal Burden is just the beginning of a long and painful journey — your Hero must still spend a great deal of time and effort to adapt to the new normal.

One of your Hero's Burdens is eased from Mortal to Grave, which allows recovery during future Long Breathers *(see pages 136 and 442)*. This option isn't universally available, and the Narrator isn't likely to approve it unless you justify

the transition with a suitably drastic lifestyle change. The Narrator may even ask that you hold off until you can spend a Long Breather spanning enough time to undergo this change, or until you can plausibly introduce it "off screen."

Example: Let's say that when Sev's sister Sayna was assaulted by the unnamed nobleman, she suffered a deep psychological trauma (and gained the Mortal Burden "Holes in my memory." Alex is playing Sayna and wants her to eventually recover, so he spends 6 Advancements and describes her undertaking a long personal quest to her childhood home. Brandon approves, but decides Sayna will need at least a few weeks of down time to start the process — longer than the current Long Breather. Alex looks forward the first break big enough for Sayna to spend some quality time with her memories.

Some Mortal Burdens may simply never be eased. No one can grow a new arm, for example, or forget a murdered child. It'll usually be obvious when this is the case, but the Narrator may occasionally give you a heads up when he or she thinks you're stretching the story a bit beyond plausibility.

Increase Power Rating (Allomancers, Feruchemists, and Kandra only): Your Hero's control over his or her magic deepens.

- (Allomancers) Increase your Hero's Allomancy rating with a single metal by 1, to a maximum of 10.
- (Feruchemists) Increase your Hero's Feruchemy rating with a single metal by 1, to a maximum of 10.
- (Kandra) Increase your Hero's Mimicry rating by 1, to a maximum of 10.

If your Hero has multiple Powers (e.g. he or she is a Mistborn or Keeper), you may increase his or her ratings with any number of metals, though this must be done separately (at a cost of 6 Advancements per increase, per metal). You should record metals with increased ratings on separate lines to keep them straight, like so:

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Pewter	☐ ALLOMANCY ☒ FERUCHEMY ☐ HEMALURGY ☐ OTHER	6		
Zinc	☐ ALLOMANCY ☒ FERUCHEMY ☐ HEMALURGY ☐ OTHER	5		
All Other Metals	☐ ALLOMANCY ☒ FERUCHEMY ☐ HEMALURGY ☐ OTHER	3		
	☐ ALLOMANCY ☐ HEMALURGY			

A Keeper who's improved two Powers beyond the base rating

10 ADVANCEMENTS

Become a Misting Savant (Mistings with Allomancy rating of 7+ only): By constantly burning metals, your Hero explores the greatest depths of his or her power… at the expense of some natural ability. Add the Savant ability for your Hero's metal to the Powers section of your character sheet.

More about Savant abilities can be found on page 273.

Snap into a Misting (Skaa and Nobles without Powers only): In a moment of great turmoil or at the edge of death, your Hero Snaps an Allomantic ability. Add an Allomancy rating of 4 with a single metal to the Powers section of your character sheet. Your Hero is now a Misting and may improve his or her Allomancy rating and learn Stunts like any other Misting (though not until the next Long Breather).

This is one of the rarest improvements a character can obtain, and the Narrator isn't likely to approve it unless you justify it with a suitable moment of trauma, such as a true near-death experience or a similarly intense emotional event. The Narrator may even ask that you hold off until a Long Breather after your character suffers such an event in play, or until you can plausibly introduce one "off screen."

In any case, you should never take Snapping and the event that triggered it in stride; your Hero isn't likely to come out entirely unscathed, and may very well suffer post-traumatic fallout for weeks, months, or even years following.

Example: Shayna Ellesmere is a minor noble suffering from a rare condition that periodically leaves her breathless and weak. Fearing it will undermine her fragile position, she keeps the condition hidden for many years until it grows so acute she falls into a catatonic, death-like state. Relatives pounce, quickly interring her body and debating who should inherit her meager holdings.

Conscious of her surroundings the whole time, Shayna is forced to watch and listen to her family's callous disregard for her, and this coupled with the horror of being buried alive awakens faint traces of Allomantic ability in her system. She Snaps as a Pewter Misting, though it does her no good until the condition wears off, many hours later.

Fortunately for Shayna, her only ally in the family recognizes her death for what it really is — not just a debilitating condition but also a sign of latent Allomantic talents, just as exhibited in several of their ancestors (the rest of the family is far too greedy and self-occupied to read, let alone read about people who've been dead for hundreds of years).When the condition wears off Shayna finds a vial of metal flakes at her side. Consuming it gives her all the strength she needs to escape — and seek retribution.

Despite this, freshly-Snapped Mistings aren't initially as powerful or skilled as those who begin play with Allomantic power. This is because they haven't had the time to fully develop their gifts (it's assumed a character who starts as an Allomancer has been at it a while and has already mastered the basics). A new Misting can grow stronger, of course, and may even surpass those who started the

game with Allomantic power, but that requires more improvement (at the cost of more Advancements).

15 ADVANCEMENTS

Gain a New Blessing (Kandra only): Every kandra has a single Blessing at his or her creation, which grants sentience and innate Hemalurgic abilities. Through murder, guile, or dumb luck, your Hero comes across another one. Add one additional Blessing your Hero does not already have to the Powers section of your character sheet.

You can read more about Blessings on page 259.

20 ADVANCEMENTS

Become a Keeper (Terris without Powers only): Through discipline and reflection, your Hero discovers he or she is capable of the ancient art of Feruchemy. Add a Feruchemy rating of 2 in all metals and the option to use all Feruchemical metalminds to the Powers section of your character sheet. Your Hero is now a Keeper and may improve his Feruchemy rating like any other Feruchemist (though not until the next Long Breather).

This is one of the rarest improvements a character can obtain, and the Narrator isn't likely to approve it unless you justify it with a supporting story that has a dramatic impact on your Hero (above and beyond becoming a Keeper). The Narrator may even ask that you hold off until a Long Breather after such a story occurs, or until you can plausibly introduce one "off screen."

In any case, you should never take becoming a Keeper in stride; your Hero isn't likely to be quite the same after such an experience, and the discovery of these abilities can substantially change his or her relationship with, and responsibilities to the Terris people and Synod.

Example: Tazekk, a young Terris laborer, discovers that by holding his "lucky coin" — a copper clip he found on the street — he can recall nearly anything he's seen in the past. News of this ability quickly spreads through the Terris community and on to the Synod, the Terris leaders-in-exile. They dispatch a Keeper to determine if Tazekk is indeed a Feruchemist, and if so, to train him. As a Keeper, Tazekk will also become responsible for learning, preserving, and passing along the history of the world and its people, so that the Terris culture will never die.

Despite this, freshly awakened Feruchemists aren't initially as powerful or skilled as those who begin play as Keepers. This is because they haven't had the time to fully develop their gifts (it's assumed a character who starts as a Keeper has been at it a while and has already mastered the basics). A new Keeper can grow stronger, of course, and may even surpass those who started the game with Feruchemical power, but that requires more improvement (at the cost of more Advancements).

Snap into a Mistborn (Skaa and Nobles without Powers only): After a particularly dangerous event or consuming a bit of Larasium, your Hero Snaps and becomes one of the most powerful beings in the world. Add an Allomancy rating of 3 with all metals to the Powers section of your character sheet. Your Hero is now a Mistborn and may improve his or her Allomancy rating with each metal, and learn Stunts with each metal, just like any other Mistborn (though not until the next Long Breather).

This is one of the rarest improvements a character can obtain, and the Narrator isn't likely to approve it unless you justify it with a suitable moment of trauma, such as a true near-death experience. The Narrator may even ask that you hold off until a Long Breather after your character suffers such an event in play, or until you can plausibly introduce one "off screen."

In any case, you should never take Snapping and the event that triggered it in stride; your Hero isn't likely to come out entirely unscathed, and may very well suffer post-traumatic fallout for weeks, months, or even years following.

Example: Kelsier is of course a prime example of a Mistborn Snapping. His experiences in the Pits of Hathsin are the culmination of a long and tragic story that not only rock him to the core of his being, but also set him on the path to changing the world.

Despite this, freshly-Snapped Mistborn aren't initially as powerful or skilled as those who begin play with Allomantic power. This is because they haven't had the time to fully develop their gifts (it's assumed a character who starts as an Allomancer has been at it a while and has already mastered the basics). A new Mistborn can grow stronger, of course, and may even surpass those who started the game with Allomantic power, but that requires more improvement (at the cost of more Advancements).

VARIABLE NUMBER OF ADVANCEMENTS

Gain a Hemalurgic Spike: Anyone can indulge in the dark practice of Hemalurgy if they know how and have the right tools at their disposal, but the cost is grave indeed. The spikes corrupt the spirit and damage the mind, and a feeble practitioner may find him or herself a slave to the dark god Ruin.

A metal spike previously used to kill a human (ideally, an Allomancer or Feruchemist) is driven into your Hero's body. The Power or ability it grants, as well as the number of Advancements it costs, is based on the type of spike used:

- *Aluminum*: Steals the victim's enhancement Allomancy, granting your Hero 1 Allomantic Power chosen from the Enhancement Metals (Aluminum, Duralumin, Chromium, or Nicrosil), and reducing his or her Spirit by 1. Costs 2 × the Allomancy rating your Hero gains (e.g. if you want to add Nicrosil 5, you must spend 10 Advancements).
- *Atium*: Steals the victim's ability to burn Atium or use temporal Allomancy, granting your Hero 1 Allomantic Power chosen from the Temporal Metals *or*

Atium (Gold, Electrum, Cadmium, Bendalloy, or Atium), and reducing his or her Spirit by 1. Costs 2 × the Allomancy rating your Hero gains (e.g. if you want to add Cadmium 5, you must spend 10 Advancements).

- *Brass*: Steals the victim's mental Feruchemy, granting your Hero 1 Feruchemical Power chosen from the Mental Metals (Copper, Bronze, Zinc, or Brass), and reducing his or her Spirit by 1. Costs 2 × the Feruchemy rating your Hero gains (e.g. if you want to add Zinc 5, you must spend 10 Advancements).
- *Bronze*: Steals the victim's mental Allomancy, granting your Hero 1 Allomantic Power chosen from the Mental Metals (Copper, Bronze, Zinc, or Brass), and reducing his or her Spirit by 1. Costs 2 × the Allomancy rating your Hero gains (e.g. if you want to add Brass 5, you must spend 10 Advancements).
- *Copper*: Steals the victim's intelligence, increasing your Hero's Wits by 1 and reducing his or her Charm and Spirit by 1 each. Additional spikes each increase your Hero's Wits by 1 more die and further reduce his or her Charm *and* Spirit by 1 each. Costs 4 Advancements.
- *Duralumin*: Steals the victim's enhancement Feruchemy, granting your Hero 1 Feruchemical Power chosen from the Enhancement Metals (Aluminum, Duralumin, Chromium, or Nicrosil), and reducing his or her Spirit by 1. Costs 2 × the Feruchemy rating your Hero gains (e.g. if you want to add Chromium 5, you must spend 10 Advancements).
- *Gold*: Steals the victim's temporal Feruchemy, granting your Hero 1 Feruchemical Power chosen from the Temporal Metals (Gold, Electrum, Cadmium, or Bendalloy), and reducing his or her Spirit by 1. Costs 2 × the Feruchemy rating your Hero gains (e.g. if you want to add Bendalloy 5, you must spend 10 Advancements).
- *Iron*: Steals the victim's strength, granting your Hero 2 extra dice with rolls involving physical strength, and reducing his or her Wits and Spirit by 1 each. Additional spikes each add 1 more die with strength-based rolls and further reduce his or her Wits and Spirit by 1 each. Costs 4 Advancements.
- *Pewter*: Steals the victim's physical Feruchemy, granting your Hero 1 Feruchemical Power chosen from the Physical Metals (Tin, Pewter, Iron, or Steel), and reducing his or her Spirit by 1. Costs 2 × the Feruchemy rating your Hero gains (e.g. if you want to add Steel 5, you must spend 10 Advancements).
- *Steel*: Steals the victim's physical Allomancy, granting your Hero 1 Allomantic Power chosen from the Physical Metals (Tin, Pewter, Iron, or Steel), and reducing his or her Spirit by 1. Costs 2 × the Allomancy rating your Hero gains (e.g. if you want to add Iron 5, you must spend 10 Advancements).
- *Tin*: Steals the victim's senses, granting your Hero 2 extra dice with rolls involving 1 sense, and reducing his or her Charm and Spirit by 1 each. Additional spikes each add 1 more die with the same sense and further reduce his or her Charm *and* Spirit by 1 each. Costs 4 Advancements.

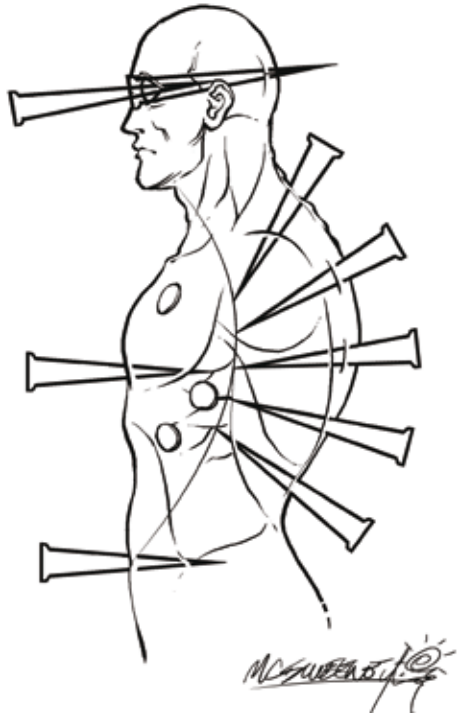
- *Zinc*: Steals the victim's mental stability and fortitude, increasing your Hero's Willpower by 2 and reducing his or her Charm by 1. Additional spikes each increase your Hero's Willpower by 1 more die and further reduce his or her Charm by 1. Costs 4 Advancements.

A Hemalurgic spike may reduce a Hero's Charm or Spirit below 2, which has dire effects when using that score to roll *(see page 142)*. Also, any changes made to Attributes or Standings as a result of Hemalurgy affect Resiliences accordingly (so a lowered Spirit also reduces Willpower).

Your Hero is now a Hemalurgist. Add the details described above to the Powers section of your character sheet, and apply any drawbacks from the spike as well. The exact benefits and drawbacks for each spike are found in the specific metal's entry in the Treatise Metallurgic, which starts on page 263.

Again, while Hemalurgy is the most direct way to gain new Powers, it's not commonplace and can quickly shatter your Hero's soul, leaving him or her a mad slave to Ruin. The Narrator may only agree to this improvement if you satisfy two story conditions...

First, you need to explain how your character comes into possession of one or more Hemalurgic spikes and the wherewithal to use them. Hemalurgy is a closely-guarded secret of the Steel Ministry in the first novel, so Hemalurgists are generally found in its service in that period. Later, spikes become increasingly common.



Example: Cory wants Birch, his skaa soldier, to gain an Iron Hemalurgic spike. He describes Birch being captured by the Steel Ministry, which is intent on transforming him into a hideous creature using spikes. He summons all the might of his new abilities to escape, and he's been on the run ever since. The Narrator thinks there's good potential for a broad story arc here, so she approves it as an "off screen" event during the next Long Breather. Birch returns after the break with a spike and newfound Hemalurgic strength, but his Crew will have to deal with a lot more attention from the wrong quarters in the coming weeks and months.

Second, offer up one or more ways the corrupting influence of Ruin manifests as a developing aspect of your Hero's personality, appearance, or both. This influence should grow with each subsequent spike past the first.

Example: Per the Treatise entry for Iron Hemalurgy (see page 308)*, a spike dulls the mind and swells the body. Birch is a noticeably short man, making a sudden height increase both interesting and noteworthy, so Cory tells the Narrator he'd like to start incorporating that into his descriptions. The Narrator agrees, warning that the effects should be gradual but have a progressively more potent effect on the story.*

More about Hemalurgy, including how to create and use spikes, can be found on page 283.



FROM BRANDON

Mixing Allomancy with Feruchemy is so highly unlikely during the original trilogy that it's virtually impossible. The genetics won't allow it. The only exception is adding a Hemalurgic spike. Narrators should think very carefully about allowing the mixing of two powers, as it can be very unbalancing. (The Alloy of Law era supplement will talk about how to manage it the right way.)

5
GAME BASICS



Playing the Mistborn Adventure Game is a little like having a conversation with your friends, except that each of you is playing a role (the one you may have just created with the tools in the Building Heroes section). One of you, the Narrator, sets the scene by briefly describing your surroundings, and he or she also controls all the characters the rest of you aren't playing (which may sound like a lot of work, but most of them aren't as detailed as the Heroes).

Some of the conversation involves speaking "in character," which means that, for as long as you're comfortable, everything you say also comes out of your character's mouth in the game world. Some players like to adopt accents and mannerisms to portray their character as well, though it's not required. The Narrator may use this trick to help the other players identify which character he or she is portraying at any given moment, and this can really help the game flow more fluidly.

The rest of the conversation involves description, usually of what your character is doing. In a narrative game like this, which doesn't use a play board or pieces to signify where the characters are, description keeps everyone's mental picture of the game world the same, or at least as close as two readers of the same novel.

Here's a brief example of how a common Mistborn Adventure Game session might open...

Brandon settles into his favorite chair.

Brandon: "Thanks for coming everyone! I really want to applaud you all for last session. Your Crew came together wonderfully. Let's dive right in!"

Peter (playing with some of his dice): "Where do we start?"

Brandon: "Have you decided on a name for the Crew yet?"

Isaac (from the kitchen, as he's grabbing everyone drinks): "Peter and I were thinking we could use the number of us in the name."

Ben (looking up from his latest masterpiece, a portrait of his Hero, Sev): "We're always watching the nobility for signs of weakness. Maybe we can refer to each other as 'Eyes'?"

Emily (stifling a laugh): "The *Four Eyes*? That won't work."

Peter: "The *Nine* Eyes. That way we have some room to add folks."

Brandon: "Justin might join next week. He has some ideas for a Terris steward named Gavon."

Emily: "The Nine Eyes Crew it is then! What's our first job?"

Brandon (checking his notes): "You've been contacted through discreet channels by a pair of Mistborn—"

Peter (eyes narrowing): "Nobles?"

Brandon: "Yes, but you have it on good authority they're too busy living the high life to pay much attention to anyone else."

Ben: "So they're spoiled little rich kids. Awesome."

Brandon: "They're also offering a king's ransom for what looks like a pretty simple job."

Ben: "Liars too?"

Brandon: "You might be able to mount that rebellion you're planning in the Farmost Dominance..."

Peter: "Well then, our doors and ears are open. *Aren't they Sev?*"

Ben shoots Peter a thoughtful glance and everyone realizes Peter's just slipped into character.

Ben (in the gruff voice he's adopting for Sev): "I still don't trust them."

Brandon (adjusting his voice as well): "Who? Us? We're just two legitimate employers with a lot of money and a reasonable offer..."

Brandon (miming the newcomer's fist around a sack of boxings and resuming his natural voice): "You hear the tell-tale rattle of coins. The sack's full."

Emily (in a voice she's trying out for JeHoy): "How much?"

Brandon (in character, and narrowing his eyes mischievously): "*Enough*."

Certain descriptions also establish your surroundings and details about the characters. Most often these kinds of descriptions come from the Narrator, but one of the most exciting things about an RPG is its truly collaborative nature. (Almost) anything is possible, and the only "fixed" parts of the story are things that have already happened or been described. Everything else is either something the Narrator has planned that hasn't been discovered yet, or up for grabs, which lets everyone — including the other players — help to define their unique version of Scadrial.

In practice, this is as simple as the Narrator or a player including new details in descriptions of their actions. Anyone is free to add any details they want, though there are two all-important rules to remember:

- Any player can veto a detail about his or her own character (e.g. deciding that they do not, in fact, have mud on their boots). After all, everyone's worked hard on their characters, and they shouldn't have to accept anything about them that they don't like. Unless...
- The Narrator can veto *or confirm* any detail introduced by anyone, regardless of whose character is impacted or how. Sometimes a new bit of description will help the story along, or help with a dramatic moment, or shift attention to something important, and the Narrator needs the power to make sure such descriptions remain in play.

Let's pick back up with our game, and offer some more examples...

Peter (still in character): "So what's this job that you're willing to part with so many boxings?"

Brandon (following suit, and speaking in the second Mistborn's voice): "*Not* so many to us."

Ben (gruff as ever): "We get it. You're rich."

Brandon (back to the first Mistborn's voice): "Simply well to do. Ignore my brother. I'm Carrow."

Isaac (twisting his fingers in the air to indicate everyone): "Introductions." The others nod.

Brandon (speaking in the second voice): "Cordal."

Brandon follows up in his own voice: "You know the names. They're House Bylerum. Sometimes called the 'Bylerum Boys.' They have a bit of a reputation: small house, big dreams."

Isaac (his curiosity piqued): "Dreams?"

Brandon: "Rumor has it they're less interested in tending to their family's affairs than flirting with greater nobility."

Ben (in character): "What brings you down to our level? We don't exactly live the high life here."

Brandon (Carrow): "We're in the market for... procurement. We understand that's what you do."

Peter (Beck): "On occasion. What do you need procured?"

Brandon (Carrow): "A family heirloom."

Emily (JeHoy): "Who has it?"

Brandon (Cordal): "*Stole* it. Right off our property."

Ben (Sev, snorting): "Sounds like you need better guards."

Brandon: "Cordal bristles but Carrow cuts him off." (as Carrow) "We know you're not fans of the nobility, and we can't fault your reasons. Your wife didn't need to die, Beck, and you, JeHoy—"

Emily (out of character): "Hold on. They know our secrets? How?"

Brandon: "They're wealthy, and well-connected."

Peter (speaking for Beck): "So am I, and I assume I've spent a good deal of personal capital to bury my secrets. And theirs, as well." He indicates the other players, the Crew.

Brandon (knowing he could confirm this detail but also knowing it would rub the other players the wrong way, and justifiably so): "That's fair." He takes a moment and picks up the narrative where it left off, once again speaking in Carrow's voice: "We know you're not fans of the nobility. You only take jobs that hurt them, and you've scored several impressive wins lately. You've made many powerful enemies."

The players are pleased with this new development, and Brandon's happy he didn't have to adjust the plot he has planned for the evening.

Brandon (Cordal): "We can help with that — if you help us."

Peter (Beck): "Where's the heirloom?"

Brandon (Cordal): "Keep Hasting."

Ben (remembering the novels, and knowing Sev would have the same knowledge): "What? Are you mad? That's one of the most heavily guarded houses in the city."

Brandon (Cordal): "Still think we need better guards?"

Isaac (Damosi): "Beck's right. Hasting's no pushover. We might not be the Crew for you."

Emily (receiving a text): "Justin's almost here. He thinks it would be interesting for Gavon to be Damosi's brother."

Brandon (seizing an opportunity and speaking in Carrow's voice): "We also know you have a man on the inside." He looks to Isaac (Damosi) and adds, "You're the Crew for us."

Isaac isn't sure he wants his Hero to have a brother but he also knows the Terris blood-bond isn't often all that strong. He also knows that Brandon can confirm this regardless, and considering how quickly he dove on the idea, he thinks that may just happen.

Isaac nods. "I'll contact Gavon, then."

Peter (Beck): "Carrow, Cordal... It looks like we have ourselves a deal."

Here the Narrator uses a player's idea to keep the story on track and to strengthen relationships in the Crew. He also acquiesces when it's clear that his initial description violates a story point some of the players feel strongly about. Knowing when and what to veto and confirm is a difficult skill to master but it's also key to promoting a positive play experience.

In the healthiest and most fulfilling RPG experiences, everyone is careful not to take the characters or the story anywhere that will make the others uncomfortable, or worse, offend them. The strongest players talk about the game a bit beforehand, to get a sense of what everyone is hoping for, and what they find fun and exciting, so they can tailor their descriptions accordingly.





FROM BRANDON

When adding description, you want to keep the story moving and not always keep the focus on you, the Narrator or player. Rather, you want it on the characters. However, you also want to set the scene appropriately. Some GMs (Narrators) I've played with like to spend long, ponderous minutes describing every detail of a scene — to the point that, instead of imagining in great detail, the players get bored. This happens in books, too.

The best descriptions are short, dense, and sensory. Don't go over every detail of a nobleman's fine carriage; contrast the gold on its doors with the scent of horse dung on the street. Your audience (the other players, including the Narrator unless you're running the game) should feel the scene as you talk about yelling shopkeepers and ash floating from the sky, but be careful not to drone on and on.

Often, focusing on one small detail — such as how an abandoned doll in the corner of a room has become a nest for rats — can paint a scene far more vividly than fifteen minutes talking about how dusty, old, and ragged the place is.

BEATS

Time can pass more quickly or more slowly in an RPG than it does in real life, and the pace will shift many times over the course of your story. Just like the prose in a novel, your conversation will glaze over the slow and dull bits, focusing on the ones that are exciting and require more detail. This is why the Mistborn Adventure Game uses a variable time increment called a Beat.

Each Beat represents a unit of time chosen by the Narrator. The shortest a Beat can be is a second and the longest is a century, and every increment in-between is fair game (e.g. one or more seconds, any number of minutes, an hour, a day, a week, and so on).

The length of a Beat may change throughout your story, but it will generally remain the same so long as your conversation lingers on a given part of the story (e.g. so long as your characters remain at a given location, or through an in-character conversation, or until the end of a fight).

Beats give you a framework within which to describe the action. If the Narrator shifts the Beats down to just a few seconds at a time, you know the pressure's on and everyone has to pay a lot more attention to the little details (this is common in combat, for example). If the Beats move up to one a minute, then you can rest a little easier and lavish detail on each Beat — unless of course you're in the middle of a foot chase or another situation that demands you keep your descriptions tight and focused.

Brandon: "The Bylerum Boys leave you with a description of the heirloom — it's a clay case about this big..." He indicates the item's rough size with his fingers. "Then they clear out, leaving you to your own devices. What's next?"

Ben (Sev): "We need a plan."

Isaac (Damosi): "Let's see if Gavon has any idea where the case is."

Brandon: "It's going to take several hours to arrange a meeting with him. Is there anything you'd like to do in the meantime?"

Peter: "I'd like to reach out and see if any of my friends have an idea who's staying at the keep right now, and whether there are any events planned in the next few days."

Emily: "Any chance my bones belong to a Hasting?"

Brandon (smiling): "Sorry, no, but hold that thought."

Ben: "I think I'd like to case the keep for a bit. Have I been there before?"

Brandon (considering): "Yes, but you didn't go inside. It was with another Crew. You were the lookout."

Ben: "Maybe with Gavon's help, I could get a peek this time?"

Brandon: "Maybe. Anything else?"



Most of the time the Narrator probably won't even have to announce the Beats; the natural flow of the conversation will suggest them when they're needed. The Narrator didn't keep track of the Beats during the meeting with the Bylerum Boys, for example, but if he did they probably wouldn't have been more than a few seconds each. After the meeting they might shift to hours (if everything the Crew plans is similar in scope to contacting Gavon), or to minutes (if the Narrator decides to focus on Sev casing the keep).

Sometimes you'll need to know the Beats to see how much your character can get done alongside other characters, such as the Narrator's Villains and Extras. This is true in combat, chases, and most other competitions. It's also true when you're working with a time limit, even if other characters aren't involved. In all these cases time ticks down Beat by Beat, usually with each character given the chance to act once in each Beat. Some actions may take multiple Beats, as your Narrator will explain.

Occasionally your character may "catch a Beat" (meaning he or she can take an extra action in the next Beat), or "lose a Beat" (meaning he or she has to sit the next Beat out, doing nothing at all). These phrases will make more sense as you see them in context elsewhere in the rules.

BREATHERS

Sometimes the Narrator will declare that you aren't using Beats for a while — usually right after a part of your story ends, when there's a logical period of downtime before anything important happens again in the game world. These periods are called Breathers, and there are two kinds of them.

- **Short Breathers** typically last an hour to a day of game time, while
- **Long Breathers** can last multiple days, or even weeks or months.

A Breather might be called so the Narrator can abridge an otherwise dull period of the story, or so the Heroes can regroup and recover resources, or just to give everyone some time to clear their heads in the real world. A single Breather may be called for all these reasons.

Breathers let characters recover lost Resiliences and spent Standings, and they're also when Keepers store charges in metalminds *(see page 442)*. Long Breathers let players spend Advancements *(see page 119),* which makes then one of the Narrator's best tools in controlling the pace of the game.

Now, with Beats and Breathers out of the way, let's take a closer look at those numbers on your character sheet, how you use those dice you've been fiddling with.

WHEN SHOULD I ROLL THE DICE?

As the conversation unfolds, you'll reach points when it isn't clear whether a character can do something a player describes, or whether something a player wants his or her character to attempt will succeed. Will the character's Steelpush hit a lever, and if so, will it hit with enough force to flip it into the next position? Can the character distract the suspicious Obligator who's come into the Crew's tavern guessing (correctly) it might be their hideout? It's at these moments that you roll the dice.

Characters can accomplish many things without a roll: there's no need to check whether they recall common knowledge (like what Inquisitors look like or where major canals go); or whether they spot something obvious (like someone standing in the open, or gently Ironpulling a steel-banded door); or whether they can hop across a gap of just a couple feet. All these things can simply be described without fanfare, so you can get on with more Heroic matters.

Every time you roll the dice you also introduce the chance of failure — and potentially change the focus of the story — so making a roll should be an equally big deal. Think of all those wonderful moments in your favorite novels and movies, when the hero starts to sweat, when the audience holds their breath, unsure what's coming next. If you were playing that scene, those are moments when you should *definitely* be rolling.

But what about all the other moments — the ones when possibility hangs in the air but not with quite the same weight? Fortunately, there's an easy way to know the best times to roll the dice. Ask yourself:

- Does the situation present a challenge?
- Can you picture different outcomes for success vs. failure?

If either answer is "yes," then you should consider rolling, and if both are "yes" then you should definitely roll. For example, you'd probably answer "no" to both questions for any of the actions described in the second paragraph of this section, but would you answer the same for recalling specific details from a lengthy, complex book the character read years ago? What if the book was written

in another language or the character only has a few moments before the Inquisitors arrive? How would you answer for spotting another character's birthmark across a field of dense smoke? During combat? At night? Or leaping across a 5-ft. gap? A 10-ft. chasm? What if the leap takes the character over a *very* deep pit?

The harder the task and the more dramatic the difference between success and failure, the greater the need for a roll. If you can't see much difficulty, or you can't see much of a difference between success and failure, then it's best to simply describe the action, assume it succeeds, and move on.

TYPES OF ROLLS

The Mistborn Adventure Game features three types of rolls:

- **Challenges**, when a character tries to do something that's difficult or… well, challenging without direct opposition from another character, like climbing a high wall, making an important speech, or using magic in a difficult way
- **Contests**, when two or more characters compete against one another, as in a chase, when bribing a reluctant noble to keep his mouth shut, or using Allomancy to yank a sword from a foe's hand
- **Conflicts**, when one character tries to harm another physically, socially, or emotionally



Challenges are the most common type, and use only the basic rules for rolling dice. Contests and Challenges have additional rules that are described on pages 155 and 172.

When you're unsure whether the additional rules for Contests or Challenges should apply, ask yourself two questions:

- Is another character resisting the action? If so, it's a Contest.
- Are the character and the target trying to hurt each other? If so, it's a Conflict.

If your answer to both these questions is "no," it's a Challenge.

DICE POOLS

The Mistborn Adventure Game uses six-sided dice (the cube-shaped ones you find in most family board games). Each roll is made with 2 to 10 dice, otherwise known as your "pool." The number of dice in your pool varies based on the action your Hero is attempting, and is determined by the Narrator based on the description of your character's action.

Generally the Narrator starts by choosing the Attribute, Standing, or Power rating that's most pivotal for the action. Physique is most important for breaking an object by hand, for example, while Influence is most fitting when negotiating a contract. You start with the number of dice your character has in the Attribute or Standing, or a number of dice equal to the Power's rating.



Example: Peter's request to reach out to friends to learn about who's staying at Keep Hasting, and whether any events are planned there soon, is a Challenge governed primarily by Influence. His Hero, Beck, has an Influence score of 6, so his pool begins at 6 dice.

Next you add dice based on the Traits, Tools, and Circumstances that apply.

APPLYING TRAITS

As you may remember when you were Getting Started *(see page 74)*, **your pool grows by one die for each Trait that supports an action.** This is true whether the Trait belongs to you, an ally, or an opponent, so long as you can justify how they help.

The Narrator may suggest the Trait(s) that apply but you should always be on the lookout for ways to apply them on your own. When you think one or more Traits may influence the outcome, describe how they're helping your character's action. Keep it simple and stick to what's happening in the story (e.g. "I scramble under the table, counting on my slight build to conceal me from the thugs" rather than "I hide").

If the Narrator agrees, add a die for each Trait he or she approves.

Example: Beck's "well-connected" Specialty clearly applies to his Challenge (and it's pretty obvious Peter had it in mind when he made the request). Brandon approves its use and Beck's pool rises to 7 dice.

As an extended example of how Beck might benefit from another character's Trait, let's say the game's been going for a while and the Crew had previously run

into a skaa courier named Corta who regularly delivers to Keep Hasting. Let's also say that Corta has the Trait "observant," and that Beck's helped him out recently. This would be plenty to justify an additional die even though the Trait doesn't belong to Beck himself.

Remember, Traits cut both ways. If the Narrator determines that one or more Traits are *detrimental* to an action, he or she may describe how it hurts your character's chances and **shrink your pool by a die for each Trait that gets in the way.**

Example: None of Beck's Traits are detrimental to his effort, but let's say his Specialty wasn't "well-connected" but rather "elusive" (he prefers to cut deals in the shadows). In this case Brandon might shrink Beck's pool by a die on the grounds that an elusive man wouldn't have that many friends to call upon, at least on such short notice.

Also keep in mind that if your action targets a character, he or she may have Burdens you can exploit. These are temporary negative Traits generally acquired during Conflicts, which operate almost the same as normal Traits except that they only increase a pool — commonly an opponent's *(see page 184)*.

Example: Again let's consider the skaa courier Corta. Perhaps in a previous story Beck dug up some incriminating evidence about him — that he's been selling information about the packages he delivers to the highest bidder. Beck wrestled this information out of Corta in a wildly successful Social Conflict, and in the process he inflicted a Grave Burden called "compromised." Grave Burdens grant two dice when exploited, and in this case Peter could reasonably justify those two dice given Corta's access to Keep Hasting and willingness to part with sensitive information.

APPLYING TOOLS

Certain items are especially helpful with certain actions. A pocket watch and formal clothing can help a character ease into a gathering of the rich and powerful, while a rope and grapple can help a character scale a wall. If your character is **using an item that's particularly well-suited to the task at hand, your pool grows by 1 die.**

Example: None of Beck's Props help him track down information about Keep Hasting, but if he were racing across Luthadel — and the roads were free — his horse & carriage might offer a bonus die.

The reverse is also true: some items are, while not absolutely necessary for an action, still very useful, and when your character **lacks an item that is clearly desired, or is forced to use an item that's damaged or broken, your pool shrinks by 1 die.**

Example: Again, no equipment is necessary for Beck's task, but if he were to get into a sword fight without his dueling cane handy he might lose a die.

As with Traits, you may suggest which Tools apply to your character's action, but the Narrator has final call. Unlike Traits, **your pool may grow or shrink by no more than a single die, no matter how many Tools may apply.** In the event that Tools add to and subtract from your pool, the Narrator decides how your pool is adjusted. Most of the time, he or she will add a die if more Tools add dice, subtract a die if more Tools subtract dice, or make a judgment call if the same number of Tools apply on both sides.

For convenience, many items that most commonly help characters in Scadrial are offered as Props *(see pages 76 and 233)* and may be acquired during play *(see page 232)*.

APPLYING CIRCUMSTANCES

Circumstances include all the *other* miscellaneous conditions that might affect a character's actions. Running across a slippery rooftop is more challenging than running on a dry, level street, just as interpreting an ancient text over months is easier than rushing through it in a few days.

Unlike Traits and Props, Circumstances are *always* and *only* applied at the Narrator's discretion. Like Tools, Circumstances only add or subtract a single die. Whether the Narrator adds or subtracts a die depends on the circumstances at hand:

- **If your character faces two or more favorable conditions** (e.g. fighting from a fortified position with the sun at your back; transcribing a well-preserved manuscript with assistance from a friend) **your pool grows by 1 die.**
- **If your character faces two or more adverse conditions** (e.g. fighting while knee-deep in ash and wounded; transcribing a water-damaged manuscript without useful reference materials), **your pool shrinks by 1 die.**

Example: Brandon decides against describing Sev's approach minute-by-minute, and sets the Beats to an hour each. He also figures Beck only needs "a few" (three) hours to reach out to his friends, and that Damosi won't be able to get in touch with Gavon until late that night (in eight hours' time), so Beck benefits from a favorable condition for having more time than he needs.

Given that Beck actually has more than twice *the time he needs, this might be enough to grant a bonus die on its own, but Brandon doesn't have to make this call. Peter makes the excellent observation that House Hasting is so well-known that comings and goings, and any events that are coming up, should be pretty common knowledge.*

Brandon rules these two favorable conditions are enough for a bonus Circumstance die, bringing Beck's pool to 8 dice.

POOLS ABOVE TEN DICE

The largest any pool can ever be is 10 dice. If your pool ever grows above 10 dice, it remains at 10 dice and you gain 1 "free" Nudge for each die beyond 10 *(see page 152)*. These Nudges may only be used on this roll, and only if the roll succeeds.

Example: Beck's pool is 8 dice, but let's say that the "observant" skaa courtier Corta were in the picture and Beck had left him with that "compromised" Burden mentioned in the last Traits section example (see page 140)*. With one die from Corta's "observant" Trait and another two from the Burden, Beck's pool would be 11 dice. This would translate to 10 dice (the maximum possible), and a free Nudge Beck can use if his roll succeeds.*

POOLS BELOW TWO DICE

The smallest any pool can ever be is 2 dice. If your pool ever shrinks below 2 dice, or if you start with less than 2 dice (say, because you have a score of 1 due to Hemalurgic spikes), you roll 2 dice and your Outcome worsens by 1 for each die below 2 *(see page 144)*.

Example: A Hero with a Physique of only 2 attempts to leap toward a canal skiff during a raging storm, hoping to escape pursuers who are hot on his heels. The Narrator counts the storm and the pursuers as enough adverse conditions for the Hero to lose a die, but this takes him below the minimum pool size of two dice. Instead, the Hero rolls his two dice and his Outcome worsens by 1.



DO I GET MORE DICE WHEN I "CATCH A BEAT"?

No. Catching a beat merely grants your character an additional opportunity to do something — which is quite valuable in and of itself — but you still have only as many dice as each action allows (as determined by the Narrator, like usual). This becomes very important in a Conflict, when you have a limited number of die to work with for everything your character does in each Beat *(see page 135).*

DIFFICULTY

Once your pool is formed but before you roll the dice, the Narrator declares a Difficulty. **This is a number ranging from 1 to 5**, based on how hard the Narrator thinks your character's task is. Some actions are harder than others. Scaling a smooth vertical wall is much harder than climbing one that's at an incline or has lots of handholds.

Assign this Difficulty…	…when the task seems…
1	Simple
2	Challenging
3	Difficult
4	Very Hard
5	Nearly Impossible

Example: Beck's attempt to learn about Keep Hasting's occupants and upcoming events isn't all that hard at all, so Brandon sets the Difficulty to 1. If Beck were instead trying to acquire a detailed floor plan of the place, Brandon might decide it's a 3, or possibly even 4.

Only the Narrator may assign a task's Difficulty, though as usual the players may point various factors out if they think it may help the decision.

Difficulty is sometimes abbreviated along with the Attribute, Standing, or Power used to make the roll ("Wits 3" means a Wits roll with a Difficulty of 3).

Narrators can and should use Difficulty as a way of making tasks both more challenging and more dramatic — because what fun is a challenge, and how valuable is the reward, if there's no risk of failure? That said, without a compelling reason, the Narrator should **usually default to a Difficulty of 1 (Simple),** especially until he or she grows comfortable enough with the game to estimate success and failure against various Difficulties. Additional advice for using Difficulty, including how it can affect the Heroes' chances of success and failure, is provided in Book 3 *(see page 450)*.

ROLLING THE DICE

When you roll your dice, the numbers 1 to 5 are read as actual numbers, while 6's become Nudges (ways to improve good rolls and offset bad ones). Set those 6's aside for now and look for matching numbers on the other dice.

If the numbers on two or more of your dice match, the number shown on those matching dice is your **Result** (if you roll more than one set of matching dice, choose one set as your Result — the higher the better).

- If your Result equals or beats the Difficulty, the roll (and your character's action) succeeds.
- Otherwise, your roll (and the action) fails.

Example: Peter rolls Beck's pool of 8 dice and gets three 1's, a 2, two 4's, and two 6's. He sets the two 6's aside — those are Nudges and he'll deal with them in a minute. From the others he scored two sets: 1's and 4's. He actually rolled more 1's than 4's but it's better to have a higher set than a bigger one, so he picks the 4's. His action succeeds with a Result of 4, but what does that mean? He moves on to the next step to find out.

WHAT'S THE OUTCOME?

Often what happens is obvious when your roll succeeds or fails — your character hits the lever or misses it, distracts the Obligator or arouses his suspicion, and so on — but sometimes it's important not only to know whether your roll succeeds or fails, but also how well it succeeds or how *badly* it fails. This is called your Outcome.

Outcome can be positive or negative. It's figured by subtracting the Difficulty from your Result (if your roll failed the Result is 0, and if no Difficulty was declared it defaults to 1).

Example: Subtracting his roll's Difficulty of 1 from his Result of 4, Beck has an Outcome of 3.



An Outcome of 0 is just barely a success, while a positive Outcome is more impressive the higher the number. Likewise, a negative Outcome is more dramatic the lower the number.

Outcome	"That was…"
6	Godlike
5	Legendary
4	Astounding
3	Amazing
2	Excellent
1	Good
0	Passable
-1	Just shy
-2	Unfortunate
-3	Cringe-worthy
-4	Horrible
-5	Disastrous
-6	Catastrophic

If you've done the math you may have already noticed that the two best Outcomes (5 and 6) aren't possible. They aren't *normally*, being beyond the ken of most mortals, but certain Powers can bring them within range, as can Nudges *(see page 152)*.

Likewise, the worst Outcome (–6) is only possible in the most dire situations, otherwise known as rolling with a pool smaller than 2 dice *(see page 142)*.

DESCRIBING OUTCOME

So once you know the Outcome, what happens? It tells you roughly how well or how poorly your character does something, but what does that mean in

the game world? Some rules in this book and in future supplements explain the effects of Outcome in common situations but without specific guidance, how do you use the number?

It's primarily up to the Narrator, as he or she has the best view of the situation (knowing not only where all the characters are and what they're doing, but also what's happening outside their view and what's coming up next in the story). The Narrator also has a strong understanding of the rules, and it's his or her job to interpret them in consistent, plausible, and fun ways.

The Narrator considers the action and asks two questions:

- What are the best and worst possible consequences of the action, not just for this character but all characters?
- Within those limits, how might success and failure with this action be divided into stages?

The first question can be a bit deceiving, especially in a place like Scadrial where some characters can shatter the limits of human potential. Fortunately, those cases are covered by the most extreme Outcomes, so the Narrator can focus on what's possible for a truly gifted or skilled human. What's important here is that you come up with best- and worst-case scenarios, as those become Outcome 4 and –5, respectively.

Example: Per the table earlier in this section Peter knows that Beck's Outcome of 3 was "amazing," but still needs to know the specifics of his success. Brandon starts by asking the first question: what are the best and worst possible consequences of Beck inquiring about House Hasting's occupants and events?

The best consequence, of course, is learning everything there is to know — or at least, all that Beck's friends might be in a position to know (Brandon could reasonably rule that information that would upset the overall story simply isn't available outside the House). In this case Brandon anticipated the Crew would investigate House Hasting and has a short list of things in mind already. The best consequence is that they learn all of them.

The worst consequence, on the other hand, isn't just learning nothing, but word getting back to House Hasting that the Crew is asking questions about the keep. This would put keep guards on alert and generally make the Crew's job much, much *harder.*

The second question is pretty straightforward but requires a bit of quick thinking. You're looking to gauge 4 positive Outcomes for success (0 to 3), and 4 negative Outcomes for failure (–1 to –4). Remember, you've already got the best- and worst-case scenarios nailed down, and the stages should fluidly lead up to those extremes. Ideally, each Outcome on the way to ultimate success or failure should represent a unique consequence that's a bit better than the one before and a bit worse then the one to follow.

Example: Brandon continues with the second question: between learning everything on the short list of discoveries and alerting House Hasting to the Crew's inquiries, what are the stages of success and failure?

The four positive Outcomes are easy: Brandon has made sure there are at least five things Beck can learn about House Hasting and rated them in order from easiest to hardest to learn, and also takes into consideration that certain facts offer the Crew more of an advantage than others, hedging those up the scale. At an Outcome of 0 Beck learns one detail, and one additional detail is learned for each point of positive Outcome (so two details at Outcome 1, three at Outcome 2, and four at Outcome 3, and all five details at the best possible Outcome of 4).

The negative Outcomes are just as easy. If the worst possible consequence is House Hasting learning about the Crew's interest, then each point of negative Outcome puts them one step closer to that discovery. The easiest way to scale this is to invert the positive Outcome (a trick you'll find is often helpful): each point of negative Outcome reveals a fact about the Crew, or better yet, just about Beck (as he's the one sticking his neck out for the information, and it's assumed from the game's conversation that he's working alone at this point).

Fortunately, Beck succeeded with his roll, so the Crew's identities are safe... for now.

Now that you understand how to assign Outcomes, it's time for the all-important caveat: **you only have to consider a fraction of this with each action.** Outcome always comes *after* the roll is made; it's already clear whether the roll succeeded or failed, so the other half of the scale can be ignored. The fringes of the scale should be readily evident in most cases, and the rest should only take a moment to puzzle out, if that's where the Outcome falls.

Example: Following the example of Beck's inquiries, his success makes the whole negative side of the equation irrelevant. Further, the roll is about gaining information and the Outcome scale of that is obvious from the outset: 1 fact at Outcome 0 and 1 more for each point of positive Outcome. All that could have been worked out in seconds, eliminating the need to walk through the questions.

In the end, Outcome is just another tool to help the Narrator and other players develop moments in their shared story. As with all rules, the Narrator has final say, but the rest of the play group is encouraged to add details and liven up the ongoing conversation, so long as none of them abuse the opportunity to gain an unfair advantage.

Example: Let's say Beck's roll failed and Brandon is describing the Hero's friends growing worried about the inquiries and clamming up. Some of the description might intentionally allude to certain friends being inclined to alert House Hasting to the Crew's interest, which is a fair way for Brandon to illustrate

Beck's failure without necessarily confirming *what's going to happen (i.e. it gets the other players worried but leaves the story open enough that Brandon can take the failure in another direction later, if needed).*

Now let's say that one of the players suggests that House Hasting knowing about the inquiries might actually work in the Crew's favor — the Heroes could move while the House leaned on the whistle-blowers for more details. While this might be a reasonable extension of the circumstances, it's not supported by the fact that Beck's roll failed*, so Brandon would be well within his rights to veto the idea.*

It's best to keep an open mind and look beyond the action when describing an Outcome. Consider the character's relative ability in comparison to what he or she is trying to do, as well as the little details that might help define success or failure. Where is the character in the game world and how do the surroundings impact the action? Can the action impact nearby characters or vice-versa?

See if you can "decorate" greater Outcomes with little flourishes to help show off how impressive the success is, and look for ways to "tarnish" lesser Outcomes with flavorful slips, missteps, and minor foibles. Remember that Heroes don't often fail in Scadrial, and when they do the event should absolutely be portrayed as a "moment" — not the worst thing that could possibly happen, of course (unless they scored the worst possible Outcome), but definitely worth taking a breath or two to ramp up the tension and introduce some new obstacles or dangers, maybe even for the whole Crew.

The Narrator's final description should include just enough detail to keep everyone at the edge of their seats, dying to hear what happens next, but not so much that the group can't wait for the moment to pass.

Example: Beck's success is "amazing" and Brandon already knows he's going to award Peter four details about House Hasting's occupants and events. In order, these details are...

- *...that the keep is unusually quiet for this time of year. No events are planned in the coming days.*
- *...that despite this, the keep has taken on* more *guards, including a few extra hazekillers.*
- *...that all but a few Hasting nobles are away from Luthadel at the moment.*
- *...that the only guests at the keep right now are Carrow and Cordal Bylerum.*

The fifth detail that Brandon had planned, and which goes unlearned, is that the Bylerum Boys are at the keep trying (once again) to press their way into the Luthadel social scene. As usual, there's always another secret, and in this case Brandon has specifically left certain details out of the mix no matter how successful the Outcome. Specifically, there's no chance Beck will be told why *the keep is so quiet, why so many nobles are away, or why the keep is so heavily guarded. The answer to all these questions is in fact the same: it's because the Bylerums*

are visiting. (None of the nobles trust or particularly like the Boys, but they're not keen to insult them either — any more than they're going to trust a couple manipulative Mistborn in their keep without some extra bodies to protect their holdings. These details are left to the players *to work out, based on the facts they can glean through friends.*

Here's a sample of how Beck's success might work into the conversation, complete with a couple flourishes Brandon thinks are fitting for the Outcome...

Brandon: "Beck reaches out to several longtime associates in the Luthadel underground. He visits the Archway Tavern, leaving discreet marks at several predetermined locations so those with an ear to the ground know he's in the market for information. After several conversations and more than a few friendly rounds, he returns a few boxings lighter and a few shades pinker in the cheeks." At Peter's quizzical look, Brandon adds, "Beck can hold his liquor, but he isn't very good at hiding it."

Peter (nodding at the interesting character quirk and making a mental note that it could become a Trait in the future): "So what do I learn?"

Brandon (affecting a slightly tipsy voice for an unnamed informant): "Keep Hasting? Nothing's happening there these days, that's what. Everyone's cleared out."

Peter (falling into character for the pivotal conversation): "There's no one there? Why?"

Brandon (informant): "Don't know. Half the keep's dark, though. It's like all the nobles decided it was a good time to travel. Strange, though... I hear they've hired even more guards than usual."

Peter (Beck): "Really? Any idea why?"

Brandon (informant): "No idea. Maybe it's to protect those guests who arrived last night. They seem important, at least. They've got the whole north wing of the keep to themselves."

Peter (Beck): "Guests, eh? Who are they?"

Brandon (still acting as the informant) looks nervously to each side, as if worried someone's watching, and then says, "You're not going to tell anyone I said any of this, are you?" Before Peter can respond, he jovially adds, "Of course you're not! Everyone knows you can trust Beck to keep his trap shut."

Peter (Beck): "The guests?"

Brandon (informant): "They're a couple Mistborn from down south. Call themselves the Bylerum Boys. That's all I know about 'em, though. Hey! Care for another round?"

Example: If Beck's roll had failed spectacularly, it might be easy to fully reveal the whole Crew to House Hasting and immediately put the Heroes on the defensive — easy, but not necessarily fair or fun. As mentioned in the example for scaling Outcome, it might be a stronger choice to limit Hasting's discoveries to Beck alone, which doesn't necessarily cripple the Crew's ability to continue the job, but does make it harder whenever Beck's involved.

Even then, no failure should shut a player and his or her Hero out of the game entirely, so in this case Brandon should start thinking about ways Hasting can use what it learns about Beck to hassle and harry the Crew. Maybe the captain of Hasting's guard sends some men to question Beck's family, or take them into custody (something else for the Crew to deal with alongside their other endeavors).

WHEN NOT TO USE OUTCOME

As we mentioned at the start of the Outcome section, many actions won't suggest multiple stages of success or failure, and in these cases the Narrator shouldn't use Outcome, rather describing what happens based on whether the player rolled a matching set with a high enough number to beat the Difficulty. As the decision to use Outcome always happens after the roll is made, and often only happens in the Narrator's mind, the other players may not even realize its use was ever in question. Indeed, they may not even recognize Outcome when the Narrator does use it.

Example: Let's say Brandon needed to withhold knowledge that the Bylerum Boys are the only guests at Keep Hasting, leaving only three very similar pieces of information to be found. He might not care to use Outcome in this case, instead offering all three details with any success. He might even have them prepped with a couple more items as an Outcome list, and decide at the last minute to go with the simpler yes/no approach to keep the conversation moving at a decent clip.

Even when Outcome isn't used to help describe what's happening, it's still important to know the Outcome *number* when a roll fails, as it may introduce Complications...

COMPLICATIONS

Whether the Narrator uses Outcome to describe an action's consequences or not, any negative Outcome also comes with certain... Complications. These are clear setbacks that impact the character and possibly other Crew members and allies who are unfortunate enough to be affected by the mishap. Those moments in the movies when a hero in a swordfight finds himself backed up against a ledge over a high fall? Or narrowly misses the mark with an arrow, instead cutting a support rope for the escape bridge? Those are Complications.

In the Mistborn novels, Vin's first clumsy attempts to fit in at noble balls lead to a string of humiliations at the hands of better-cultured peers. Later, Elend's failure to sway the Assembly with pleas for a more equitable administration not only disrupt his plans but set his carefully-constructed government on a path to failure and ultimately prompt his dismissal as Luthadel's king. In both cases these small failures introduce new opportunities and challenges for the heroes as they learn and grow.

When a Hero suffers a negative Outcome, the Narrator may apply one or more Complications. **Each point of negative Outcome justifies a single Complication that affects just the acting Hero,** but if the Hero suffers **an Outcome**

of –3 or worse, and the story suggests a suitable Complication, the Narrator may instead introduce **a single Complication that affects the Hero and all Crew members and allies** in the vicinity.

The opposite is also true: when a Villain or Extra suffers a negative Outcome, the players may suggest one or more Complications, following the same rules. The Narrator still approves these Complications, and may decide to go another way if the situation or story is better served with a different resolution.

The Narrator should always choose Complications that raise the stakes and draw the other players into the action. Complications should also make sense in the moment, and should ideally result from the failed roll that triggers them. Complications may come with story or game penalties and sometimes both, as appropriate to the situation.

Some possibilities include:

- A Hero suffers a Complication when picking a lock. Not only does he fail to tip the tumblers but he also breaks a pick off into the keyhole. He loses a Beat fishing it out before he can try again.
- A Villain suffers a Complication when hunting the Heroes through a manor house. Since one of the Heroes recently broke away to stage a distraction, the Narrator rules that the distraction goes off early, shrinking the Villain's Wits pool by a die for a Beat while he turns his attention away from the rest of the Crew.
- A typically graceful Hero rolls a Complication while fleeing Obligators in a city square and clumsily slides into a merchant's stand. She's able to right herself immediately and doesn't lose any time (or suffer other tangible penalties), but the Narrator makes a mental note of the event, planning to come back to it later. Perhaps the Narrator knows the Hero will have to impress someone who witnessed her stumble, and expects to shrink her pool by 1 as a result. Maybe the Narrator simply plans to have another character mock the Hero at a critical moment, distracting the *player* from noticing a subtle detail introduced at the same time.
- A Villain's henchman, a hulking brute of a man, suffers a Complication while leaping from one rooftop to another. There are so many options here... Does he fall just shy and wind up scrambling up onto the other side, losing a Beat in the process? Does he land poorly, losing a point of Health? Does the Villain notice and malign him before their troops, costing him a point of Reputation? Maybe his Outcome was –3 or worse, and the Narrator decides that in the henchman's scramble he dislodges several shingles from the roof, making it harder for the troops behind him (and shrinking their pools by 1 each). Any of these is possible, as are many other Complications.

When Complications come with penalties, they should be marginal. Per these examples, a single Complication is enough to cost a character a single Beat, a single die for a single Beat, or a single point of Resilience, and story penalties should be commensurate. However...

Many Complications may be applied more than once. All that's needed is a handy number in the effect: an Outcome of –2 could wind up causing the Hero in the first bullet to lose two Beats before he can try to pick the lock again; or cost the Villain in the second bullet two Beats before he turns his attention back to the rest of the Crew; or in the third bullet shrink the Hero's pool by 2 dice when trying to impress the witness; and so on.

Situation-specific examples are provided throughout the rules, but everyone should be on the lookout for new and creative uses for Complications. The Narrator can also find additional rules and guidelines for this on page 451.

Let's consider some other ways our example Challenge might have turned out...

Example: The last example in the Describing Outcome section illustrates how one Complication could arise if he'd failed. In that example points of negative Outcome are used to determine how much House Hasting learns about Beck, with one possible ramification being the captain of Hasting's guard sending men to question Beck's family.

Expanding the idea of Complications as a result of Beck failing, Brandon might decide Hasting not only learns one detail about Beck with each point of negative Outcome, but also one action taken (and one Complication introduced) in response to each detail learned. With this in mind, an Outcome of –2 might mean Hasting learns Beck's name and the location of the (legitimate) business he runs.

As a result, Beck might lose a die with his next Influence roll as allies shy away from him for a bit (a Complication from Hasting asking around using his name), and he might also lose a die with his next Resources roll as people avoid his business for the same reason.

The questioned family Complication might arise with an Outcome of –3, as it creates a new objective for the whole Crew (getting Beck's loved ones out of harm's way without derailing the job).

None too pretty, is it? Fortunately, Heroes and Villains can use Nudges to ignore Complications...



NUDGES

Nudges are the opposite of Complications — they're little perks your character receives when fate smiles on you (i.e. when your dice come up just so). Those 6's you may have rolled and put aside earlier? Each of those is a Nudge.

Only Heroes and Villains can use Nudges (fate never smiles on Extras), and the stars of the show can use Nudges in two ways: to augment their successes and mitigate the fallout of their failures. In both cases this is called "nudging."

NUDGING SUCCESS

If your roll succeeds, **you can nudge that success once for each 6 you roll.** Like Complications, Nudges can affect the story, the rules, or both, and each Nudge should only offer a marginal benefit (a single extra die with your next action, a small insight about the current situation, a mild dramatic flourish, or a similar story benefit).

Here are some examples of single Nudges:

- A Hero who's picking a lock might nudge his success to reduce the time it takes by a single Beat. (This is a special case, in that Nudges can't ever reduce the time needed to do something to less than one Beat.)
- A Villain who's hunting the Heroes through a manor house nudges her success to intimidate her prey, promising dire consequences when they're caught. This might grant the hunter a bonus die with her next action, especially if it's a Wits or Spirit roll, or it could cost the prey a die if the hunt is a Contest *(see page 155)*.
- A Hero might nudge a success while fleeing Obligators to not only sail over a merchant's stand but shoot a dazzling smile at the merchant's handsome son on the way past. This could be nothing more than a great character moment, or the Narrator might see the opportunity for the merchant's son to push out a cart, just in time to slow the Obligators down. He feigns ignorance and sheepishly withdraws, but shoots the Hero a knowing glance — and possibly an inviting smile — on the way back to his father's side.
- A Villain's henchman, though brutish and often slow, rolls a 6 while leaping between rooftops. He might realize the shingles on the far roof are loose, letting him kick them away so his troops won't slip when they follow. Alternately, his unexpected dexterity might rally the troops, refreshing a point of their Willpower. If he's really lucky, the Villain might notice and later commend him, or even offer him a place at her side during a pivotal battle.

As with Complications, Nudges have myriad more applications. Common Nudges are described throughout the rules, especially in the Treatise Metallurgic *(see page 263)*.

The same Nudge can be applied more than once if the situation supports it, and **when you score three or more Nudges** (roll three or more 6's) **you may**

spend all your Nudges to catch a Beat (take an extra action immediately, before anyone else can take their turn).

Example: Beck scored two Nudges with his roll and Brandon decides to let Peter use each to ask an additional question based on what he's learned. He expects Peter will use one of these to ask the obvious question — why have all the nobles left the keep — but Peter's already working on a grand scheme and uses his two questions to support that.

His first is about Hasting's current standing with the other Great Houses— specifically, how strong Hasting's reputation is of late. Brandon hasn't spent a lot of time thinking about this, so he takes a second to consider and decides that it's most interesting (and useful to the Crew) if Hasting has slipped a bit in the last few weeks. "They've offended or alienated a few of the other Great Houses recently," he says, obliquely enough that he can easily course-correct later if needed. "Everyone expects them to recover, but it won't happen overnight."

Peter's second question is about Keep Hasting's staff: "Has the keep lost or replaced anyone in the last week or two?" Brandon thinks this is an interesting opportunity for expanded story that also works in the Crew's favor (as appropriate for new story created by a Nudge), so he explains that a skaa woman who worked at the keep was found dead near the Canton of Finance nine days ago. He has an idea for an interesting reason for this, and takes Peter aside for a little one-on-one to explain it. By the time Peter returns to the table, Beck's scheme is coming together nicely.

Had Peter rolled a third 6, and still succeeded, he could have used all of them to catch a Beat, though with his particular action and plenty of time to plan it's unlikely he would have needed to.

The Narrator must approve Nudges before they're added to the story, and you may choose new Nudges to replace any the Narrator declines. The Narrator may sometimes suggest other options, including other ways for you to combine or spend Nudges for more spectacular results. Additional rules and guidelines for the Narrator are provided in Book 3 *(see page 453)*.

NUDGING FAILURE

Nudges have only one effect when your roll fails: **each reduces the number of Complications that are introduced, before they're chosen.** Nudging Complications below 0 has no effect (as once you're down to no Complications, you've done all you can to mitigate your character's failure without reversing it, and that's beyond even fate's control).

Example: Following up with the example in the Complications section, Peter could have used his two Nudges to eliminate both Complications from an Outcome of –2, or all but one from an Outcome of –3. In the latter case this would eliminate Brandon's opportunity to have Hastings collect Beck's family, as there wouldn't be justification for a Crew-wide Complication.



6
CONTESTS



Not all rolls are simple Challenges against fixed opposition — just as often, the Heroes face down enemies in races, debates, tactical ploys, and other competitions that test their skills directly against other characters without intending them harm. These (largely) non-violent head-to-head competitions are called Contests. (When the goal is to hurt the opposition, you're looking at a Conflict, and the special rules for those start on page 167.)

In a Contest, the opposing characters declare actions, form pools, and roll the dice as usual. **The character with the highest numbered set wins the Contest.**

Example: While Beck is out pressing the flesh for information Sev indulges in a little light thievery, sneaking onto the Keep Hasting grounds. He hopes to determine where the case might be held, and how to draw any guards away from it.

Sev has none of Beck's findings to go on and doesn't realize the keep is as well guarded as it is, and Brandon rules that given the extra manpower this will be resolved as a Contest, with Sev's roll opposed by the house guard.

Brandon asks how Sev will approach the keep, and Ben describes a nonchalant stroll down nearby streets followed by a quick but careful canvas of the grounds, sticking to trees and other cover. Ben points out that Sev waits for nightfall and stays at least 50 paces from the keep at all times.

Ben rolls 8 dice (Wits 6 + his "thief" and "cautious" Traits) and gets a set of 4's with 1 Nudge. Brandon rolls 5 dice (Wits 4 + their "protect the House" Trait) and gets a set of 2's with 3 Nudges (two 2's and three 6's). Sev handily wins the Contest.

In the event of a tie (e.g. two sets with the same number, or no matching sets at all), the character with the most Nudges wins. If those are tied as well, the Contest is a stalemate for now and continues into the next Beat (unless one or both characters decide to call it quits or the Contest ends for another reason).

Example: If Ben had rolled a set of 2's or Brandon had rolled a set of 4's the Contest would be tied. In this case Nudges would determine the victor, and assuming just as many Nudges were rolled this would mean the guards would have (barely) come out ahead.

EXTENDED CONTESTS

Many Contests *can't* be resolved with a single action or in a single Beat. Military battles aren't decided by a single command, and games of shelldry are rarely finished in just one play. Chases often take characters through many locations and involve several dramatic moments before they're done, and the intricate confidence schemes of the novels would break down with just one ruse. Contests like these demand multiple rounds of give and take and numerous tense decisions from those involved, and should ideally present plenty of opportunities for each side to gain and lose ground until one comes out the victor. In all these cases, it's best to use an Extended Contest.



At the start of an Extended Contest, **the Narrator decides how many successes are needed to win: at least two and as many as five.** This choice is based on the complexity of the task and how important the Narrator feels it is to the story — the higher the complexity and the greater the importance, the more successes the Narrator should assign (with six or more being excessive and likely to devolve into a tedious exercise).

The Narrator may choose the number of successes secretly if he or she wants to keep the other players unsure how close anyone is to winning, or if it's appropriate to the story (when the characters actually *can't* tell how close anyone is to winning).

An Extended Contest then unfolds alongside the ongoing conversation, with each participant rolling once per Beat. **The first character to get the final success wins the Contest** — much like a race. If both characters get the final success in the same Beat, the character with the most Nudges wins (though only by a *very* narrow margin). If the Nudges are also tied, the Contest continues into a new Beat with no clear winner.

Except for rare instances where the Narrator determines that additional activities are possible, participants in an Extended Contest may not also perform other actions — the Contest demands their full attention.

ACTIONS BETWEEN BEATS

Extended Contests can sometimes portray lengthy activities with periodic downtime, like contentious, multi-session Assembly debates or protracted sieges intent on starving out the defenders. Some characters may be able to slip away

between critical moments without jeopardizing the Contest, in which case the Narrator should warn them that if they're not back in time they won't be able to contribute (and whether the Contest may be forfeit as a result). The Narrator may or may not let the characters know when the next roll is being made (as sometimes it won't be evident).

Taking other actions without leaving the Contest area doesn't risk losing; in those cases the Narrator can just continue play according to the characters' actions, resuming the Contest with its next Beat. Smaller Beats can be used for actions taken in the intervening time.

OTHER CONTEST RULES

The following additional rules apply during Contests.

CONTESTS WITH MULTIPLE PARTICIPANTS

Sometimes a Contest involves multiple characters on one or both sides. In these cases everyone rolls and only the best Result on each side is used. When the number of characters on a side confers an advantage, the Narrator may also give that side a Circumstance die *(see page 141)*.

Example: If JeHoy had accompanied Sev, Emily would roll as well and the best of their Results would be used. JeHoy would roll 5 dice (possibly 6 if Sev ordered her to come along and Brandon approved her "serve my contract faithfully" Trait), and if she scored a set of 5's (beating Sev's set of 4's), her Result would be used instead.

Meanwhile, if Brandon had ruled that the captain of the house guard was involved — possibly because he's nervous after disposing of a particular skaa woman's body near the Canton of Finance — he might roll once for the captain and once for the guards, keeping the best Result, or he might only roll for the captain, adding a Circumstance die because he's supervising so many guards on the night's watch.

CONTESTS WITH THREE OR MORE SIDES

Contests with more than two sides are handled a little differently. Each side declares one action (possibly in secret if it makes sense for the story), and rolls are made normally. Any actions that succeed *and* aren't in direct conflict with another action are automatically successful, while conflicting actions are resolved like any other Contest.

Example: Let's say that Sev and the guards are both being watched by a skaa spy named Rone, who has infiltrated the Keep for the resistance. Rone scores a Result of 3 with 1 Nudge. The guards don't know Rone's a spy, so Rone succeeds against them. Meanwhile, Sev's Result is 4, so he notices Rone watching him carefully and can react accordingly.

CONTESTS AND DIFFICULTY

Difficulty is rarely used in Contests — each side's roll effectively *becomes* the Difficulty for opponents' rolls — but some rare tasks are tough enough that some or even all of the competitors may not succeed, let alone win (for example, when two Allomancers try to control the same horde of koloss through Soothing). In these cases the Narrator applies Difficulty as in a Challenge, and the Contest stalls, or possibly fails, unless at least one character succeeds (regardless of the Results and Nudges rolled). Characters who fail may also face unfortunate consequences, as appropriate to the task at hand.

Difficulty may sometimes apply to only one side of a Contest, as fits the situation.

Example: If Sev's effort followed Beck's inquiries, and Beck failed his roll and alerted House Hasting that someone was interested in the keep, Brandon might assign a Difficulty to reflect the guards' raised readiness. In this case the Difficulty would only apply to Sev, and unless his Result was equal or higher the guards' attention would keep him from learning anything (maybe because he can't approach close enough without being spotted, or because he has to keep moving to stay out of their view). Still, not beating the Difficulty wouldn't necessarily mean Sev is spotted — that still only happens if the guards win the Contest.



Contests and Outcome: To determine the Outcome of a Contest between two sides, subtract the winner's Result from the loser's Result (again, treating the loser's Result as a Difficulty).

Example: Sev won the Contest against the House guards with a Result of 4's against their 2's. The Outcome is 2.

With three or more sides you can figure an Outcome between any one side and each other side, though you'll only want to do this when the detail is absolutely required. Most often only the Outcome between the overall winner and loser will be helpful.

No matter how many sides there are, Difficulty broadens the Outcome range and allows for greater degrees of failure (which is appropriate given the increased hardship).

How do you apply Outcome in a Contest? Read on...

DESCRIBING CONTESTS

Describing a Contest works a lot like describing any other roll *(see page 144)*, except that it's less about how well a single character performs than how well two characters perform against *each other*. With a Contest's Outcome in hand, you want to ask two critical questions:

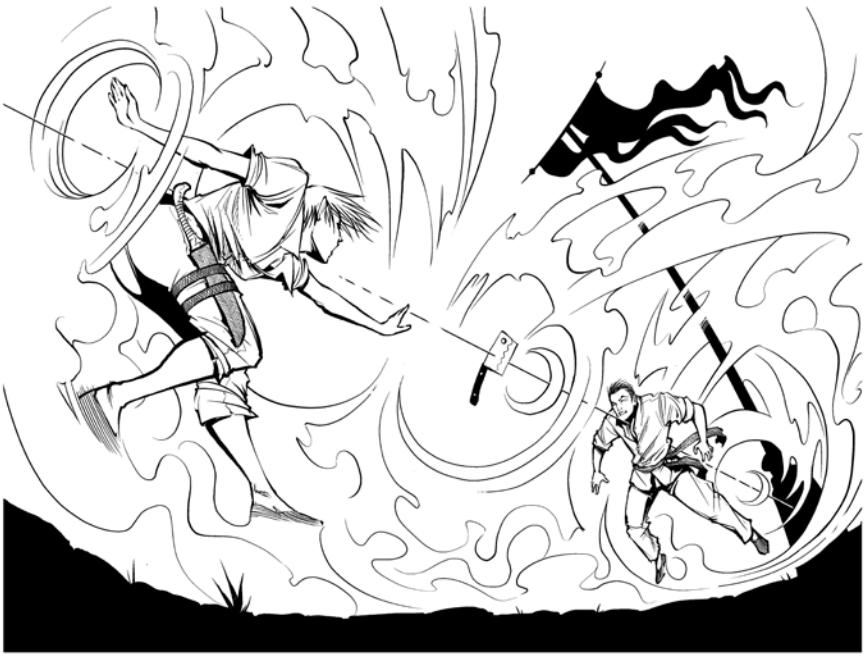
- What are the best and worst possible showings in the Contest?
- Within those limits, what are the possible degrees of performance?

Assuming no Difficulty, the Outcome range of a Contest is fairly narrow (0 to 5, as no negative Outcomes are possible) but the process remains the same: find the extremes by asking the first question and use the stages from the second question to gauge the participants' personal and/or relative achievement.

Example: In the interest of keeping things moving along quickly and not jumping through a bunch of unnecessary mental hoops, Brandon focuses on Sev's perspective for this description (he is, after all, a Hero who just bested a group of Extras).

With a best showing of Sev answering both his questions without being spotted, and a worst showing of alerting the house guard without learning anything, Brandon quickly sets each answer to an Outcome (2 for the most likely location of the case, and 4 for the best way to draw guards away from it), and assigns the other Outcomes to remaining details that may come in handy (0 and 1 reveal initial details about the keep's floor plan as seen from the outside, and 3 and 5 reveal the numbers and positions of guards at the study and potential attack point).

Ben and Brandon talk out Sev getting a sense of the keep's floor plan and pinning down the case's location before he withdraws back to the Crew's hideout, the keep's guards none the wiser.



Relative achievement will commonly be all that matters to move the story forward but you may occasionally find the added detail of personal achievement a blessing to the narrative, especially if you want to describe a Contest from multiple viewpoints.

Example: If JeHoy had accompanied Sev, it might be helpful to know what each of them learned independently, especially if they split up and/or if one of them alerts the guards and the other doesn't.

The Narrator typically takes point with Contest descriptions, though everyone can and should contribute as usual. An interesting exception occurs with Contests between player characters, however; in these cases we recommend letting these players lead the description, with the Narrator and other players retaining their veto power *(see page 133)*.

DESCRIBING CONTESTS WITH THREE OR MORE SIDES

When three or more sides are involved it's best to focus only on relative Outcome, as the number of personal Outcomes can explode quickly and bog the conversation down to a crawl. Start with the relative Outcome between the overall winner and the overall loser, folding participants who place in the middle into the larger description.



Example: In a foot race between four people, the fastest and most evocative way to describe the action is to start with the overall winner (the fastest runner), and the overall loser (the slowest runner), and use their relative Outcome to stage the other two runners between them.

DESCRIBING EXTENDED CONTESTS

During an Extended Contest, the conversation shifts away from the traditionally freeform pace to a more directed and structured round-table format. Every Beat is an opportunity for new description and the landscape can change dramatically from one moment to the next. This is the defining feature of an Extended Contest and should be played up as much as possible as the competition unfolds.

Example: Garik settles in for a game of shelldry against his old rival Bint. Rather than resolve the whole game with a single opposed roll the Narrator decides the first character with two successes wins it all. Beats are set to ten minutes each, and in each Beat the characters describe their strategies and roll with an appropriate score (Charm when distracting, Wits when counting, Resources when relying on a betting strategy, and Spirit when bluffing).

To keep things interesting and prevent anyone from relying only on their strongest score, the Narrator also reduces a character's pool by 1 die the second time a character uses the same strategy, by 2 dice the third time, and so on. This represents the character's opponent picking up on tells and other cues as he or she falls back on a familiar approach.

A great way to enhance an Extended Contest is by raising the stakes with each new Beat. This can be a facet of the story...

Example: In the second Beat of our shelldry game, Bint's goons drag in Garik's lovely companion Harrah, and seat her uncomfortably close to a Coinshot and a neat pile of clips. The implication is clear, and suddenly Garik has some hard thinking to do.

...or a matter of introducing and/or raising the Contest's Difficulty...

Example: Distracted by Harrah's arrival, Garik fails to notice Bint's friends at the bar spike one of his drinks. His vision blurs and the Narrator also assigns him a Difficulty of 3 for the rest of the game.

No matter how pivotal an Extended Contest becomes, however, it's critical not to sideline players whose characters are outside the match. Remember that their characters can still act while the Contest is happening, and their actions may even impact the Contest on occasion.

Example: Fortunately, Garik's companion Harrah is a Rioter and in the third Beat she flares Zinc to dramatically spike Garik's fear of losing. As the adrenaline kicks in and counters the poison, his vision clears and so the Difficulty is removed.

Sometimes the Narrator may even rule that uninvolved characters enter a Contest, in which case the newcomers begin contributing in the next Beat (entering the Contest counts as their action in this Beat).

Example: Despite clear vision it still looks like Garik's going to lose the third Beat, and most likely the game as well — at least until another of Bint's rivals shows up and demands to join (recognizing that entering the game this late means playing at a disadvantage). Bint agrees and the Narrator rules that the first character with three successes wins the game. The Contest continues into a fourth Beat with Bint having two successes, Garik having one, and the newcomer starting with none.

The opposite is also possible: a character may be removed from a Contest at the Narrator's discretion — usually as a result of another character's action — in which case the removed character's next chance to act comes in the following Beat (exiting the Contest also counts as an action).

Example: The newcomer convinces Bint to let him take Garik's place instead. They're still playing to three successes, and the newcomer is still two successes behind, but Garik can act outside the game starting in the fifth Beat.

SPLITTING THE FOCUS

Even when uninvolved characters don't impact a Contest, they should still get the chance to do something in every Beat and descriptions of their actions should still be folded into the conversation. This may result in a split focus, with descriptions alternating between the Contest and any other details, similar to what you see in any movie or TV show when scenes occur in two or more locations.

This is a particularly advanced storytelling technique and shouldn't be attempted until everyone's comfortable with the roleplaying process and their characters. Even then you may find it helpful to use a few key phrases when switching focus ("Meanwhile, at the..." or "The group at the..."). These should be specific enough that the new point of focus is clear, though with only two points of focus you can usually get away with much looser dialog ("Meanwhile..." or "The others...").

Screenwriters, novelists, and other storytellers also rely on a variety of details about each location and the actions occurring there, which is another way you can reinforce where the conversation is focused at any given time. Knowing that one part of the conversation is a chase along a canal while another is a fight within a noble house library offers tremendous flexibility with your descriptions, not only letting you immediately set the focus by including just one word ("water" vs. "books," for example), but also offering many new ways to embellish on the action. This is of course true with any part of the conversation — the more detail you add, the easier descriptions become, and the more invested everyone becomes in the story.

The Narrator should always lead switches of focus unless your group is very adept at handing off the conversational reins, and also accepting and easy-going enough to shrug off any moments of unexpected friction that may develop (if one person talks over another, for example).



SCRIPTING EXTENDED CONTESTS

The Narrator can make Extended Contests more flavorful by scripting them ahead of time (say, if he or she knows a chase will be coming up in the next session, or wants to have a mildly generic one planned just in case).

A Contest script lays out the dice pools used in each Beat, along with a little flavor to pre-load descriptions. Complications may also be pre-determined for each Beat, in case any crop up.

Example: The Narrator expects the Crew to track a smuggler in an upcoming session, and knows the smuggler will bolt at the first sign of trouble. With this in mind, a chase script is prepared that can fit in any part of the city. The first side to three successes wins the Contest (catching the smuggler or evading the characters, respectively). With this structure, the longest the chase might go is seven Beats...

The first Beat is a breakneck run through open terrain: Physique vs. Physique, with Complications ranging from bystanders getting in the way to hitting a slick stretch of road.

The second Beat is a zig-zag through a market square: Wits vs. Wits, with possible Complications including an animal wandering into the character's path or a muscle cramp from twisting the wrong way.

In the third Beat the smuggler tries to slip into a crowd exiting a building: he uses his Charm vs. the Heroes' Wits, with his most likely Complication being the crowd recoiling from him, and possibly even calling for help. The Heroes' Complications might involve a lot *more people spilling out of the building, making it more and more difficult to spot their prey.*

The fourth Beat finds the smuggler rushing into the building: back to Physique vs. Physique, with the Complications involving various ways the occupants react poorly to the intruders (stepping in their way or attempting to trip them, upending furniture in front of them, etc.).

The fifth Beat spills out the back of the building and into a sea of hung laundry fluttering on lines across a narrow intersection of multiple alleys: it's the smuggler's Physique (to gain as much ground as possible) vs. the Heroes' Wits (to pick up on tiny signs pointing them down the right alley). Complications can involve characters being caught up in laundry and struggling to rip it off them, confusing echoes off the intersection walls, and momentary blindness as the sun peeks out from between high rooftops.

The sixth Beat is long push up steep tower stairs: Spirit vs. Spirit to represent that it's more about endurance than strength, and Complications being steps shattering underfoot or birds nesting in the tower being spooked by the rushing characters and flying out in front of them.

The seventh and final Beat — if the chase lasts this long — brings the smuggler to the top of the tower, where he's set up an emergency safe house. If the chase has

(cont.)

lasted this long, this Beat's a tie-breaker and the Narrator can go for broke: instead of more running, the smuggler sets off a trap, collapsing part of the tower wall at the top of the stairs. Unless they win the Beat, the Heroes are swept into the open center of the tower and plummet to the floor with the debris. They each lose 3 Health and the smuggler escapes.

Of course, Powers might be swapped in at any logical point: Steel or Iron replacing Physique at any point when an Allomancer might get as much speed from Pushing or Pulling as merely running, for example, or Electrum in place of Wits, especially in the fifth Beat when the Heroes are forced to choose (and possibly guess) between alleys.

For simplicity's sake, the Narrator sets each Complication, no matter the flavor, to a 1-die penalty in the following Beat.

The Narrator may also add a time limit, which is useful when scripting Contests with looming consequences for either or both parties if they don't reach the winning number of successes before the clock runs out.

Example: Another chase might take place in a burning building. Though it's also "first to three" any characters still inside lose 1 Health at the start of the fourth Beat, 2 at the start of the fifth, and so on. In this scenario it's entirely possible a physically weak character may never make it out alive, especially if the chase involves three or more sides.

Of course, even with a script in hand the Narrator should always feel comfortable deviating from his or her plan as inspiration and opportunities for heroism arise.



SAMPLE CONTESTS

Here are some Contests you might find in a typical Mistborn game. Some are flagged as Extended, which only means that they're *usually* Extended — they can always become single-roll Contests when appropriate, or when the Narrator wants to speed them up.

Example: A foot race is listed as usually extended, but sometimes it's best for everyone involved to make a single roll, note the winner, loser, and everyone in-between, and move on with the story.

Also, when more than one Attribute, Standing, or Power is listed for a side, the Narrator chooses the one that best fits the situation at hand.

Example: When intimidating, a character may use Charm (if appealing to the target's desire to leave) or Physique (if appealing to the target's desire not to be hurt anymore).

Finally, the Narrator should *always* feel comfortable swapping out any Attribute, Standing, or Power listed here or in any other Contest (or Challenge, or Conflict). The situations the Crew will face are myriad and the Narrator's ability to represent them with the rules should be as well.

Example: Bribery is listed as a Resources vs. Resources Contest, representing one character's attempt to sway another with wealth or other incentives, but the roll could just as easily become Wits vs. Spirit when one character tries to convince another of the inherent logic in his or her offer.

ATTRIBUTE CONTESTS

- Arm wrestling: Physique vs. Physique
- Trickery: Wits vs. Wits
- Lying: Charm (liar) vs. Wits (listener)
- Seduction: Charm vs. Charm
- Intimidation: Charm or Physique (intimidator) vs. Wits or Physique (intimidated)
- Sneaking past a guard: Physique (sneaker) vs. Wits (guard)
- Racing in a foot chase (Extended): Physique vs. Physique
- Running a confidence scheme (Extended): Charm (con-man) vs. Wits (mark)

STANDING CONTESTS

- Making a skeptic believe: Spirit vs. Spirit
- Bribery: Resources (briber) vs. Resources (bribed)
- Swaying a bribed jury: Influences (advocate) vs. Resources (jury)
- Impressing a mystic with wealth: Resources (wealthy man) vs. Spirit (mystic)
- Convincing a crowd it's the end of the world: Spirit (convincer) vs. Influence (naysayers)
- Debating at the Assembly (possibly Extended): Influence vs. Influence
- Conducting a legal trial (Extended): Influence vs. Influence
- Tricking Ruin into revealing a plan (Extended): Spirit (tricker) vs. Wits (Ruin)

POWER CONTESTS

- Winning a Steelpush duel: Steel vs. Steel
- Detecting the location of an Allomancer burning metals: Bronze (Seeker) vs. Copper (Smoker)
- Perfectly imitating a mimicked character: Mimic (kandra) vs. Wits (observer)
- Pulling a metal weapon from someone's hand: Iron (Allomancer) vs. Physique (wielder)
- Competing for a crowd with Rioting and Soothing: Zinc (Rioter) vs. Brass (Soother)
- Subtly manipulating emotions over time (Extended): Zinc or Brass (Allomancer) vs. Wits (mark)



7
CONFLICTS



Not every situation can be resolved through peaceful means; sometimes there's no choice other than violence, humiliation, or harassment. When one or more characters seek to *harm* each other — physically (injuring body), socially (impugning reputation), or mentally (breaking down resolve) — it's time for a Conflict.

There are many types of Conflicts, from fistfights and Allomancers hurling steel projectiles at enemies (both Physical Conflicts) to mudslinging campaigns and caustic Assembly battles (Social Conflicts) to brutal interrogations and vicious head games (Mental Conflicts).

Some of the many other possible examples include:

- Any attack, including Allomancy or Feruchemy used to harm
- All forms of slander
- Attempts to undermine an opponent's confidence
- A wrestling match in which contestants are trying to injure each other (a wrestling match without the threat of bloodshed is a Contest)
- Belittling an enemy
- A chase in which one or more characters use weapons to slow down or even kill the competition (a chase without violence is a Contest)
- Emotional Allomancy to control a koloss or kandra
- Torture

All these actions seek to wound someone physically, socially, or spiritually, causing a loss of Resilience (Health, Reputation, or Willpower, respectively). This is what defines a Conflict.

CONFLICTS IN BRIEF

The following sections cover Conflicts in detail but here's a simple overview of the steps involved. We recommend you refer back to this section as you read through the full rules.

1. Set Up
    a. Is the Conflict physical, social, or mental?
    b. What's at stake and what's the scope?
2. Frame the Scene
    a. Identify starting Attributes, Standings, Powers, and Resiliences
    b. Add details
3. Group Extras
4. Conflict Rounds
    a. (Lowest to Highest Wits) Declare Actions and Determine Action Dice
    b. (Highest to Lowest Action Dice) Resolve Actions

SETTING UP

When a Conflict breaks out, the Narrator establishes a few key points of reference for everyone, starting with two questions:

- What's the nature of the Conflict? Is it physical, social, or mental?
- What's at stake? Why are the characters fighting, and what does victory look like for each side?

The answers to these questions may seem synonymous but what's important here are the story implications. A boxing match and a sword duel are both physical fights but the match is far more likely to end with someone unconscious, while the duel may very well end someone's life. Likewise, slandering a noble's good name may see him ousted from his position, while convincing the Obligators that he's been stealing from the Lord Ruler may land him in prison, or worse.

It isn't important whether Allomancy, Feruchemy, or other powers are being used, though *how* powers are being used may inform the Narrator's answers. For example, an Allomantic duel in which two Coinshots are trying to fling the same meat cleaver at each other is clearly a Physical Conflict, with the loser standing to suffer physical injury. Conversely, two Steel Allomancers demonstrating their powers to win a prized spot in a celebrated crew stand to win or lose in a very different way.

Example: With the legwork out of the way, the Nine Eyes Crew launches its scheme with an explosive distraction — a concentrated attack on the Keep Hasting guest rooms where the Bylerum Boys are staying. (Sev's reconnaissance didn't reveal the best place to attack, but Beck knows the Bylerums are the keep's only guests. He's also pretty sure they're setting the Crew up, and he plans to

preemptively return the favor. Regardless, the attack should keep the keep's guards busy while the real action goes down elsewhere.)

The distraction is spearheaded by a Mistborn named Koel and a Thug named Thorrow, who've worked with Beck before (they're also run by two new players joining the game in the third session). Carrow and Cordal haven't seen these two before, which Beck figures is best (no need to tip the Crew's hand just yet). Besides, a surprise attack by a third party might nudge the Bylerums to reveal their true colors.

Brandon sets up the Conflict: it's physical (no surprise there), and everyone's lives are on the line (the Bylerum Boys aren't likely to pull any punches, nor are the house guards, and Koel and Thorrow would be suicidal to leap into that fray without fully committing). Even so, Beck's instructions are pretty clear: the goal isn't necessarily to kill the Bylerums or the guards — it's just to keep everyone busy and away from the study on the other side of the building.

Finally, be sure to define the scale and scope of what's at stake. It's easy to get carried away here, letting a single Conflict turn the tide of an entire war, or putting a newcomer in a critical seat of power among the noble houses, but that spoils the drama and excitement of a well-paced story. Look at each Conflict as one chapter of the larger saga; consider the situations and challenges that might naturally arise from any side winning before anyone starts rolling dice.

Example: It would be all too easy to blow this Conflict way out of proportion, keeping track of every room and combatant in the keep, but it's far easier — and the stronger choice for the story at hand — to focus just on what matters in the moment. Thus Brandon narrows the view to just the distraction: a Conflict that's fairly contained, spanning a few guest rooms and an adjoining hallway, and involving just two Crew members (albeit two rather powerful ones) facing off against the Bylerum Boys, the three house guards assigned to them, and a non-combatant noble.



FRAMING THE SCENE

Once the Conflict's nature and stakes are established, the Narrator describes the scene's set-up from the perspectives of both the players and their characters. The *players* are primarily interested in the nuts and bolts — which of their characters' Resiliences is at stake and which Attributes, Standings, Powers, and other game rules apply — while the *characters* are in the thick of it, their Resiliences on the line and story consequences close at hand. Everyone needs to know what they have to do and what they stand to win or lose.

This is also everyone's opportunity to add minor details to the scene, just as they would with any other description *(see page 131)*. As usual, players may veto anything related to their characters, and the Narrator may veto or approve anything at all.

With a Conflict it's almost always best for players to keep descriptions to what their characters can see and sense, as the chance of taking unfair advantage of the situation spikes significantly the further a player's description wanders outside the character's personal awareness.

Example: As the action starts with the Heroes' arrival, Brandon has the players kick off the Conflict's description. He asks a pointed question such that the players' answer will automatically frame the scene...



Brandon: "Beck's plan demands that the distraction start just after the sun sets, early enough that the mists are still gathering. The keep's guest rooms are in their own wing, with windows facing out to the northeast and southwest. Again, this is a Physical Conflict, which means you'll primarily be relying on Physique and your Powers, and most attacks will target Health. What's your approach?"

Becky (playing Koel): "I think our best bet is to hit them hard."

Paul (playing ever-cautious Thorrow): "Which floor are the Bylerums on?"

Brandon (making it up as he goes along): "Third."

Becky: "I could Steelpush through the window. We could catch them by surprise."

Paul: "I suppose I could Burn Pewter and leap up after you."

Brandon (in the interest of keeping the story moving): "Sure. No roll required."

Paul (perking up knowing there's no chance the dice will end their plan before it even gets started): "Awesome. Let's do this."

Brandon: "Once inside the keep's outer wall, the two of you hustle across the grounds. You stick to the shadows through your approach, only revealing yourselves as you arc up through the night air, smashing through two adjacent windows into the same guest room..."

Note that the Narrator and other players are only concerned at this point with what the Conflict looks like at its outset. Every Conflict unfolds differently and actions and reactions the characters take can quickly steer the action in unforeseen

directions. This is one of the most exciting aspects of any roleplaying game and it's especially true in the Final Empire, where sudden and unexpected twists lurk behind every corner.

GROUPING EXTRAS

You may recall that characters can act together in a Contest, using the best of their Results *(see page 157)*. This is also possible in a Conflict and it's recommended for Extras, whose actions aren't supposed to frequently turn the tide. Grouping Extras also simplifies description and speeds Conflict resolution, which is extremely helpful when you're juggling more than a few characters. Fortunately, it's perfectly plausible for most Extras to act together: military units follow orders as a group, just like politicians band together to argue a single stance.

Example: The Keep Hasting house guards are Extras, and Brandon decides to group them together whenever any of them fight together in the building. This will dramatically speed up the distraction Conflict, as well as any other activities that happen during the raid.

Sometimes a group of Extras will fall under a Hero's command: when they answer to him or her on a crew, for example, or when they're hired by the Hero as mercenaries or rabble rousers. Even in these cases it's critical to remember that Extras are ultimately controlled by the Narrator, who should take the Extras' personalities, beliefs, and goals into consideration when deciding their actions. Despite their less prominent position in the story, Extras have free will and they can say no, change their minds, or do something entirely unexpected, as fits their view of the situation.

Example: Thorrow fights with the Crew for many reasons, but his loyalty has been tested of late. He's had more than one attractive offer from a revolutionary group in the north, and he's even worked with them once or twice to see what he might be getting into. He likes their leader, a dour but intent fellow named Gaid, but he worries about the group's unity. On both jobs he's taken with them it seemed like some of their hired hands — regulars by Gaid's telling — were ready to back out at the first sign of real trouble.

This background is the perfect set-up for an example of Extras acting on their own. Let's say Paul and Brandon have set this storyline up on the side, and that Brandon controls Gaid and his hired hands as a foil and several Extras, respectively. Gaid wants to see how Thorrow takes to leadership in the group, so he lets the Thug run things on his own for a small job.

At some point Thorrow has to make some touch calls that place some or all of the hired hands in immediate, mortal danger. Do they automatically follow his every order, even though it may lead to one or more of them getting hurt or even killed? Not necessarily. Thorrow's new to the group, and it's entirely reasonable that some or even all of the hired hands are nervous about his presence, or even

suspicious of his motives. There may be resentment that he was put in charge of them in the first place. Any of these reasons are enough for dissent in the ranks, and Brandon's well within his rights to credibly portray that in the story by having one or more of the hired hands refuse Thorrow's orders.

Heroes and Villains always act independently, as their actions *define* Conflicts. Grouping them undermines their impact and diminishes their status as movers and shakers in the story.

THE CONFLICT ROUND

Conflicts unfold in Conflict Rounds (or "rounds" for short), and each of these rounds is the length of a single Beat. During a round each Hero, Villain, and Extra group may act once, declaring and resolving their actions as follows.

STEP 1: DECLARE ACTIONS AND DETERMINE ACTION DICE

At the start of each round, the Narrator and other players describe their characters' intended actions. They **start with the character with the lowest Wits and end with the character with the highest Wits** (allowing characters who react most quickly to go last). When characters have the same Wits, the Narrator chooses their order, commonly favoring character(s) whose locations are unknown, and those with a logical or plausible chance to react before their opponents. These favored characters describe their actions *last* (so they know their opponents' actions before deciding their own).

Regardless of their Wits, characters who are surprised — perhaps due to a failed Contest before the start of the Conflict — always declare their actions *before* the characters getting the drop on them.

Without surprise, Extras in groups tend to telegraph their actions and rarely get the drop on Heroes and Villains. When a group of Extras includes characters with different Wits scores, *the group declares based on the lowest Wits among them.*

Example: Koel and Thorrow get the drop on the Bylerum Boys, interrupting a private chat they're having with the only Hasting who remained behind, a taciturn bureaucrat named Ignus. Three house guards are posted in the hallway outside.

Brandon breaks down the order: Ignus is the first to declare, with Wits 2 (there's a reason he was the one left behind). Then come Cordal Bylerum (Wits 3), the house guards (Wits 4), Carrow Bylerum (Wits 5), Koel (Wits 3 with surprise), and finally Thorrow (Wits 4 with surprise).

Many Conflict actions will be attacks (harming the opposition is the point, after all), and **whenever an attack is declared the player also has to name one Resilience being targeted**. At first this will likely match the Resilience the Narrator identified while framing the scene but as the Conflict progresses and the

action takes on a life of its own players may want to focus their actions elsewhere. For example, a crew trying to capture an enemy might shift gears midway through a physical brawl to talk their outmatching opponent into surrendering (thus shifting from Health to Willpower).

The Narrator may swap any targeted Resilience if he or she feels another is more appropriate for any given action. As a general rule, physical attacks reduce Health, social attacks reduce Reputation, and mental and spiritual attacks reduce Willpower, but there are notable exceptions — like physically beating someone to break their will, Rioting someone into an shameful display of emotion, or tricking someone into physically harming themselves. As long as the targeted Resilience makes sense *within the context of the action and the situation,* you're good.

With this in mind, let's get back to our crew's Conflict...

Brandon (getting things started): "You land inside the room, a few paces away from the Bylerum Boys and a wiry noble with a stern countenance." He continues, speaking for Ignus: "The noble doesn't look like a fighter, and he confirms it by ducking for cover under a heavy table."

Brandon (continuing with the first of the Bylerum Boys): "Cordal flings several coins at Koel, clearly planning to Steelpush. That'll be Steel targeting Health..."

Becky (smiling): "This oughta be good."

Brandon (shifting to the house guards): "Two guards burst in from the hallway. They carry spears but won't be able to attack until next round, as they're taking two steps toward you. You also hear rapid footfalls moving away from the room outside." Brandon's decided the third guard is acting on standing orders from Ignus and is on his way to alert the keep's hazekillers.

Brandon (finishing up with the other Mistborn): "Carrow sizes Thorrow up for a half-moment, draws an obsidian dagger, and steps toward him."

Paul: "Clever boy. Get too close and I won't be able to use my spear. Too bad I go first."

Brandon: "His attack will be Physique targeting Health. You're up, Koel."

Becky: "I also Steelpush Cordal's coins, away from me."

Brandon: "No problem. That's your Steel vs. his attack then, but while Cordal's targeting your Health you're reacting with a defense. What else would you like to do?"

Becky: "I get to do more?"

Brandon: "Countering the Steelpush is a *re*action. You're still due your *action* for the round."

Becky: "Ah. What are the walls made of in here?"

Brandon (thinking on his feet — he hasn't considered this before): "Wood."

Becky: "After I Push the coins aside..."

Brandon: "*If* you Push the coins aside..."

Becky: "Sure. Can I fling them through the wall at the fleeing guard?"

Brandon: "Or you can throw your own, yes. The Difficulty will be high; the coins may not even get through to the hallway."

Becky: "Is the Difficulty from the wall or the fact that I can't see through it?"

Brandon: "Both."

Becky: "Will the heightened senses from burning Tin help?"

Brandon: "You'd normally need the Blindsight Stunt here, but because it amuses me" — this being one of the most powerful Narrator justifications of all — "I'll lower the Difficulty by 1 if you burn Tin. The louder echoes off the door and hallway walls will help you pinpoint the guard's location through the wall."

Becky: "Excellent. I'll do that."

Brandon: "Alright. Thorrow?"

Paul: "I sweep my spear at Carrow's legs. Hopefully I'll trip him before he gets to me."

Brandon: "Physique targeting Health, and you'll need two Nudges for the trip. Let's grab some dice."

Notice the variety of actions being taken there. Conflicts can involve lots of characters and it won't always be important that everyone focus exclusively on hurting the opposition; some characters will take unrelated actions that still support their side. As another example, in a pitched battle deep in a noble house basement a Lurcher may choose not to attack the hazekillers coming after his crew so he can instead Pull open the cell holding their captured ally. Remember, in a roleplaying game you can attempt practically anything so long as it makes sense given the details already in play.

As each action is described, the Narrator makes the choices necessary to form a dice pool, just as with any other roll. Working with the player, the Narrator decides which Attribute, Standing, or Power is most pivotal and determines whether any Traits, Tools, Circumstances, and other rules apply *(see page 138 and the Conflict sections on pages 193–230)*. Remember that catching a Beat does *not* grant any additional dice *(see the sidebar on page 142)*.

IMPORTANT: These dice are not yet a pool and you may have any number of them. They're called Action Dice and are used to form pools for various actions you take throughout the Conflict Round. Place the dice on or near the labeled part of your character sheet.

Some common sources of Action Dice, based on intended actions:

- Physically attacking another character: Physique
- Attacking with Allomancy or Feruchemy: Appropriate metal
- Taunting an enemy: Charm
- Performing a feint or stalling for time: Wits
- Wrestling with a foe: Physique
- Controlling a koloss or kandra with emotional Allomancy: Brass or Zinc
- Distracting someone: Charm
- Torturing someone: Wits or Physique
- Leveraging a mark's poverty to shame him (or her): Resources
- Slandering someone: Influence
- Threatening an enemy: Spirit

- Bribery: Resources
- Rallying support in a crowd: Influence
- Belittling someone: Spirit

ACTIVE DEFENSE

A character may sometimes choose not to take any overt action, instead committing all of his or her effort to defending from incoming attacks. In this case the character gains no Action Dice. Instead, he or she receives **Defense Dice**, which are figured just like Action Dice and are based on how the character is guarding against attacks. For example, dodging or hunkering behind a shield are governed by Physique, while guarding against tricks relies on Wits, and steeling oneself against emotional trauma falls to Spirit. Traits, Tools, and Circumstances are applied just as with any other action.

ACTIONS THAT PRODUCE NO DICE

Some actions require no roll at all (e.g. reading when quick or precise comprehension isn't an issue, turning a crank that doesn't require a great deal of strength, and so on). These actions don't produce Action Dice, so the character gains none of those, and he or she only gains Defense Dice if attacked. These Defense Dice are always based on the type of attack, as a character preoccupied by other actions isn't able to focus attention on guarding, and can't choose how to defend. Physical attacks produce the defender's Physique in Defense Dice, social attacks produce the defender's Charm in Defense Dice, and mental attacks produce the defender's Wits in Defense Dice. Traits, Tools, and Circumstances are applied as with any other action, but are defined by the character's *reaction* to the attack.

EXAMPLE: WHAT YOU'VE LEARNED SO FAR

With all this in mind, let's take a look at what this means for our friends in Keep Hasting...

Example: Brandon runs down the line with everyone's first actions, in the order they're declared...

Ignus is actively defending under the table, so he doesn't get Action Dice. Instead, he receives a pile of Defense Dice based on his Physique of 3. His "sniveling coward" Trait applies here, and Brandon gives him an additional Tool die for the table, so Ignus has 5 Defense Dice.

Cordal Bylerum is using Steel to Push coins at Koel. His Steel is 6 and he has no applicable Traits. The coins are necessary *for the action, so they don't count as Tools (without them the action simply isn't possible), and Brandon rules that no other Circumstances apply either (Cordal being surprised is covered by the adjusted order in which everyone declared actions). Cordal has 6 Action Dice.*

Carrow Bylerum has Physique 4 (boosted to 9 because he's burning Pewter), and benefits from the "agile tumbler" Trait. Again, the dagger doesn't so much help his attack as facilitate it, so it doesn't offer a Tools bonus, but he's both at-

tacking a character with greater reach and *taking a step this round* (see page 196)*, and two adverse conditions cost him a die. Carrow has 9 Action Dice.*

The guards are all moving (one toward the hazekillers and the other two through the door and into the room). None of them have to roll, so they gain no Action Dice and will only gain Defense Dice if attacked.

Koel is reacting to Cordal's Steelpush and then Pushing on her own. The reaction is ignored when gathering Action Dice, so Brandon focuses on her action. She has Steel 4 with no help from Traits or Tools, and she doesn't benefit from Circumstances either. Koel has 4 Action Dice.

Finally, Thorrow has a whopping 12 Action Dice (6 for Physique, increased to 11 because he's burning Pewter, and 1 for his "spear fighter" Trait).

Of course, all this is usually determined as each character declares an action. We only break it down separately here so you can clearly see what's involved with each part of the process.

TYPES OF ACTIONS AND DIFFICULTY

At this time the Narrator also declares whether each action is a Challenge (uncontested by the target) or a Contest (opposed by the target). This is important when applying additional rules and when determining what options are available to each target (i.e. whether they can react or defend). In general, any attack is automatically a Contest unless there's a reason the target can't fight back (he or she is unconscious or restrained, for example).

The Narrator may also assign a Difficulty if there's more than a small chance the action may not succeed at all.

Both these factors play a role during Step 2.



Example: Again briefly running through the declared actions in the Crew's diversionary attack...

Ignus' action is purely defensive. He only rolls as a reaction if someone attacks him.

Thorrow and Carrow's actions are Contests targeting each other, and neither has a Difficulty (as straightforward attacks, it's merely an issue of whether they hit).

Cordal's Steelpush is also a Contest, in this case against Koel's Steel. There's no Difficulty here — the coins are definitely going somewhere; all that's in question is where they wind up.

Koel's attack is a Contest as well (her Steel against the guard's Physique), but in her case there is a Difficulty as the coins are being shot blind and through the wall. Brandon had originally planned to assign a Difficulty of 4 but since Koel is burning Tin he reduces it to 3.

The guards' actions don't demand rolls.

Once again, all this generally happens as actions are declared, but we've separated the various decisions in our example so you can see how each piece works.

STEP 2: RESOLVE ACTIONS

Actions are taken in a different order than they're declared. They **start with the character or group with the most Action Dice and end with the character or group with the least Action Dice** (allowing characters with the greatest ability to go first). Characters with the same number of Action Dice act simultaneously.

Example: Thorrow's attack is resolved first, as he has 12 Action Dice, and then Carrow moves to attack him with 9 Action Dice. Cordal's Steelpush is resolved next as he has 6 Action Dice, and Koel follows with 4 Action Dice. Ignus and the guards aren't doing anything that needs to be resolved, so they're left out until and unless they have to defend.

As each character's turn comes up, the player may react to all the declarations and actions so far. There are three options:

1. TAKE THE DECLARED ACTION

In this case the player **forms a pool for the declared action from his or her available Action Dice.** Like any other pool, this one **must fall between 2 and 10 dice** *(see page 138)*.

Even if the player has 10 or less Action Dice he or she may still want to hold some back, as any dice left after forming a pool are used to defend against incoming attacks. Especially when facing several hostile declared actions, it can be extremely helpful to withhold Action Dice for defense rather than go with the bigger pool to get something done.

Action Dice remaining after forming a pool become Defense Dice and are moved to that area on the character sheet.

Example: For the rest of this section we'll mainly focus on the fight between Thorrow and Carrow. A full example of this Conflict's early rounds can be found in the Physical Conflicts section (see page 199).

Thorrow forms a pool of 8 dice to attack Carrow, converting the other 4 to Defense Dice. That's probably plenty given that only Carrow might attack him this round — assuming, of course, that Thorrow's attack doesn't take him down first (all the more reason to go big with the attack pool).

2. DECLARE A NEW ACTION

Alternately, the player may declare a new action instead (the action declared in Step 1 doesn't happen). This is dangerous, as it costs the character precious moments and dramatically impacts his or her performance.

The character's Action Dice are immediately refigured for the new action and halved (rounding up), and the character now goes at the very end of the round (as if he or she has only 1 Action Die).

Defense Dice are what remains after this new action is taken, per the rules described earlier in this section.



Each character may do this **only once per round**, and **no character may do this if their new action produces only 2 Action Dice** (as they would only have 1 die after their new total is halved, and that's not enough to form a pool).

Example: Rather than go through with his attack on Carrow, Thorrow might choose to help Koel take out the running guard, throwing his spear through the wall (it's only wood and he's a Pewterarm). As this would be a new action, Thorrow's Action Dice would be refigured — also to 12, as all the same factors are in play for this alternate attack — and then halved, rounding up (to 6). The throw would also occur at the end of the round.

3. CHOOSE NOT TO ACT

Whether performing the action originally declared in Step 1 or a new action declared since, the player may always choose not to act at all. **This ends the character's chance to act in this round, and converts all of his or her Action Dice into Defense Dice.**

Example: Thorrow could also choose not to attack Carrow or do anything else, converting all 12 of his Action Dice into Defense Dice.

CHALLENGES, CONTESTS, AND ATTACKS

As each action occurs, first look at whether it's a Challenge or Contest, as the rules vary a bit for each. **A Challenge is resolved like any basic roll** — that is, a matching set that also beats the Difficulty (if any) is a success *(see What's the Outcome? on page 144)*.

Example: If the door to the guest room were locked from the inside, the guards in the hallway would have to break it down to enter. This would be a Challenge and therefore an unopposed roll, likely with a Difficulty based on the sturdiness of the door.

If the action is a Contest the target may defend, though it isn't required. The dice used to defend are based on whether the target has acted yet in this round:

- **If the target has not yet acted**, he or she may spend between 2 and 10 **Action Dice** to defend, and *the new (lower) Action Dice total is immediately used to refigure his or her spot in the turn order*. As you may already have surmised, this makes attacking a target an excellent way to keep them occupied, thus preventing them from doing anything else.
- **If the target has already acted**, he or she may spend between 2 and 10 **Defense Dice** to defend (assuming of course he or she has any Defense Dice left, or started with any in the first place).

GAINING AND SPENDING DICE

The process of gaining and spending Action and Defense Dice can be confusing at first but in practice it's pretty easy. The process boils down to...

- Player declares action
- Narrator identifies items on character sheet and any modifiers used to generate Action Dice (if the character is doing something that produces dice, like attacking or actively defending)
- (Optional) Player may change action, in which case the Narrator repeats process to generate Action Dice, halving them (rounding up)
- (Optional) Player may act, spending between 2 and 10 Action Dice; the rest become Defense Dice become Defense Dice
- Action or Defense Dice may be spent in pools of 2 to 10 to defend against any incoming attacks

At any time you'll have only one pile of dice on your sheet, its size determined by the primary thing you're trying to accomplish in the round (attacking, actively defending, or something else). The only exception is when you perform an action that produces no Action Dice, in which case you'll only need dice when attacked, and those (Defense Dice) will be determined by the incoming attack.

Your dice pile may move around and sometimes get renamed but at the end of the day that's just to make things easier for you to grasp, and for us to explain. The most important thing to remember is this...

Once dice are spent for anything, they're out of play. This means that Action Dice used to defend may not be later used to act or defend, and Defense Dice used to defend may not be later used to defend again. Every character has only so much attention to pay to the task at hand and all the things going on nearby, and eventually the chaos overwhelms even the greatest Heroes (and Villains, and Extras). Knowing when to spend dice and how long to hold on to them is a key element in getting ahead in the rough and tumble world of Scadrial.

Any target may choose *not* to defend, in which case the attack is automatically successful so long as the attacker rolls a matching set.

In any case the choice to defend and the number of dice spent must be settled before anyone rolls any dice (no one gets to wait and see what their opponent rolls before committing their dice).

A character may only defend once against each action, though he or she may defend against any number of actions in each round (so long as dice are available to do so).

The Contest succeeds if the attacker scores a higher Result than the target and beats the Difficulty (if any). Nudges break ties as usual, and tied Nudges mean the struggle continues into the next Conflict Round.

Example: Thorrow's target Carrow has not yet acted in this round, so he can devote between 2 and all 9 of his Action Dice to defending. He wants to get an attack of his own in, so he only devotes 4 of his Action Dice to defending.

Both characters roll, Thorrow getting a Result of 3 with four Nudges — more than enough to knock Carrow off his feet, as planned. This assumes that Thorrow's attack hits, of course, which brings us to Carrow's roll: a Result of 3 with one Nudge. With a tied roll Nudges decide the victor, so Thorrow's attack hits and Carrow goes down.

Most successful actions are handled the same as any basic Challenge *(see page 138)* or Contest *(see page 155)*, and all the rules and guidance for determining their Outcomes, impacts on the story, and descriptions still apply in a Conflict.

Attacks have a special Outcome, which is detailed under Damage and Defeat *(see page 180)*. Remember, an attack can be any Challenge or Contest intended to harm another character.

DAMAGE AND DEFEAT

With a successful attack the target character suffers 1 damage, plus 1 additional damage per Nudge applied, plus any bonuses from equipment *(see page 197)*. Damage has a variety of effects and for all of them it's important to remember the Resilience targeted by the attack, which was determined during Step 1 of each Conflict Round *(see page 172)*.

Example: Thorrow's hit inflicts 1 base damage, plus 2 for the spear, plus 2 for the remaining two Nudges after knocking Carrow off his feet, for a total of 5. Brandon ruled earlier that this attack targets Carrow's Health.

Extras are bit players in the story and defeated when they suffer even 1 damage. By and large you won't even bother tracking damage for Extras — they're usually just overpowered on the way to more important things. In fact, some particularly large-scale Conflicts may see Heroes and Villains brushing aside several Extras with each successful attack *(see Epic Conflicts, page 188)*.

Heroes and Villains, on the other hand, can usually stand their own, and this is where their Resilience scores come into play. **Damage inflicted on a Hero or Villain reduces the target Resilience by the same amount.** Write the damage on the character's sheet, in the box provided (which is kept separate so you never lose track of the character's full Resilience score). Damage is cumulative, so be sure to add it to any the character has already suffered.

Damage can wound or defeat a character, as shown in the following sections.

ANOTHER WAY TO CHECK FOR WOUNDS

Not liking all that division? You might prefer to multiply instead...

- Double the damage and compare it to the character's Resilience *before* it's reduced. If the double damage is equal or higher, the character is "gravely wounded" and gains a Grave Burden.
- Now double the damage again (double the doubled damage) and compare it a second time. If this is equal or higher than the character's current Resilience, he or she is "seriously wounded" and gains a Serious Burden.

Don't forget to reduce the character's Resilience after you're done checking for Burdens.

Example: Thorrow inflicted 5 damage. We double it to 10 and compare it to Carrow's Health of 13. That's not enough for a Grave Burden, so we double the damage again, to 20, and compare it a second time. This does *beat Carrow's Health, so he's seriously wounded and gains a Serious Burden.*

After these comparisons, Carrow's Health is reduced from 13 to 8, as usual.

WOUNDED (1/4 and 1/2 RESILIENCE)

If a single attack inflicts damage equal to or greater than **1/4 the target Resilience** (rounded up), the character gains a Serious Burden — a negative Trait that represents a physical injury, social obstacle, or bit of psychological baggage left behind by the assault.

If a single attack inflicts damage equal to or greater than **1/2 the target Resilience** (rounded up), the character gains a Grave Burden, which is a bit more debilitating than a Serious Burden and represents a more dire and lasting physical, social, or psychological injury.

Both these thresholds are figured **using the character's *current* Resilience score**, which may be lower than the full value due to previous damage and other factors. This means that a character who's already been through the ringer is easier to weigh down with new problems.

Example: Carrow's Pewter-boosted Health is 13 and Thorrow's attack reduces it to 8. The damage is equal to 1/4 Carrow's current Health, rounded up (5), but less than 1/2 his Health, rounded up (7), so Carrow gains a Serious Burden.

If Carrow had previously been injured and his Health were 8 when this attack hit, the damage would be more than 1/2 Carrow's Health, rounded up (4), and he would have gained a Grave Burden instead.

A character may be wounded multiple times in a Conflict (and gain a new Burden each time), but each attack may inflict only one wound. This means that even when a character suffers enough damage to gain a Grave Burden (equal to or greater than 1/2 his or her current Resilience), a Serious Burden is not also gained.

Example: Let's say that Thorrow had dedicated all four Nudges to damage, inflicting a total of 7. This would have been enough to inflict a Grave Burden, but Carrow would not also suffer a Serious Burden in the same attack.

Burdens and their effects are fully described on page 184. They also linger for a while, as described in the Recovery section on page 187.

DEFEATED (0 RESILIENCE)

When a character loses the last of a Resilience he or she is "defeated," with the following effects:

- The stakes established at the Conflict's outset are applied *(see page 168)*.
- The character may gain a Grave or Mortal Burden, as the attacker prefers *(see page 184)*.
- The character suffers one of three fates, depending on which Resilience was targeted...



INCAPACITATED (0 HEALTH)

The character is left unconscious, dying, or dead (attacker's choice). An unconscious character wakes at a dramatically appropriate moment chosen by the Narrator, and a dying character expires either after a period that makes sense to the Narrator given the attack, or whenever the character suffers more damage than he or she has Health remaining (this may mean the character dies immediately, denying the attacker's chance to show mercy).

A dying character may also be saved with a successful Wits 3 roll. This stabilizes the character but does *not* recover any Health.

A character with 0 Health loses two dice when making rolls with any Attribute. This includes any character knocked unconscious who wakes before recovering at least 1 Health, and any character saved from death who hasn't yet healed back to 1 or more Health.

Example: Carrow has 8 Health remaining and will be incapacitated if he suffers another 8 damage. Let's say that after a couple rounds Thorrow lands a final blow that takes Carrow's Health down to 0. Thorrow would choose whether the final hit knocks Carrow unconscious, kills him, or leaves him dying, and if Carrow is the last combatant facing the Heroes they'd win the fight (satisfying the stakes set up at the start of the Conflict).

Thorrow would also be able to leave Carrow with either a Grave or Mortal Burden as he prefers, or he could show mercy and choose to inflict no Burden at all.

Finally, until Carrow's Health once again rises to 1 or higher he would lose two dice when making Physique, Charm, and Wits rolls.

DISGRACED (0 REPUTATION)

The character is sufficiently shamed that he or she can no longer rely on the power afforded by worldly status. Favors are denied and contacts refuse to help. Liberties and indulgences are withdrawn, and sources of capital and privilege vanish. Perhaps worst of all the character is shunned even by fate, abandoned by luck and destiny.

A character with 0 Reputation loses two dice when making rolls with any Standing. The road back to respect and dignity may be long but the character only suffers this penalty until his Reputation rises back to 1 or higher.

Example: There's bad blood between two merchants at the edge of Luthadel, and one of them finally succumbs to the other's slander, his Reputation falling to 0. The stakes of this long-running Social Conflict have been defined as the number of customers visiting each merchant's shop, and so the winner steals the last of the loser's clients.

Being practical above all else, the winner also leaves the loser with a Mortal Burden, which will make it much harder for him to rebuild. Of course, that won't be possible at all until the loser recovers at least 1 Reputation (the stakes ensure that), and until then the loser also has two fewer dice with all Resources, Influence, and Spirit rolls.



DEVASTATED (0 WILLPOWER)

The character is demoralized, unable to resist acting on a single emotion or impulse suggested by the attacker. Though this cannot urge the character to willingly commit suicide, grievously injure loved ones, or perform similarly heinous acts, it's entirely possible the fallout from the forced decision or action may lead to death, or something equally nasty.

A character with 0 Willpower loses two dice when making rolls with any Power. Without the resolve or self-control represented by at least 1 Willpower, the character isn't going to be getting the most out of any Allomancy, Feruchemy, Hemalurgy, or shapeshifting at his or her disposal.

Example: Following the previous (Disgraced) example, the winning merchant isn't satisfied with just driving the loser out of business — he also embarks on a lengthy harassment campaign to force the man out of the city. He eventually wins this Mental Conflict as well, driving the hapless loser's Willpower down to 0. The loser gives up on his shop and leaves Luthadel, hoping for better prospects elsewhere. This time the winner leaves the loser with no Burden. He's driven the man away for good, and that's enough.

If the loser had Powers, he would lose two dice with rolls to use them until he regained at least 1 Willpower.



INDULGING IN DEFEAT

Heroes sometimes wind up defeated well before a Conflict ends. In these cases, consider letting a fallen Hero take the reins as storyteller for a while. It keeps him or her involved and invested, and lets the rest of you focus on what's right in front of your character(s). Plus, there's less chance the defeated Hero will get distracted by something outside the game before the Conflict's over.

BURDENS

Burdens are temporary negative Traits inflicted by powerful or decisive attacks. They represent the physical injuries, social obstacles, and psychological baggage a character grapples with afterward, and like most significant trials they offer excellent opportunities for growth.

Burdens vary from Traits in several ways. To start they come in three severities, each with progressively more impact on story and rolls:

- **Serious Burdens** are relatively fleeting issues (e.g. physical bruises or sprains; embarrassment or censure; depression or nightmares), and *add 1 die to appropriate rolls.*

- **Grave Burdens** are lasting impediments (e.g. broken bones or internal damage; fines or Obligator investigations; compulsion or delusions), and *add 2 dice to appropriate rolls.*
- **Mortal Burdens** are profound, permanent impairments (e.g. lost or useless body parts; forfeiture of holdings or exile; obsession or paranoia), and *add 3 dice to appropriate rolls.*

More examples are provided in the Physical, Social, and Mental Conflicts sections *(see pages 193, 209, and 219, respectively)*.

Characters don't choose their Burdens; instead they're assigned by the attacker who inflicts them, based on the tactic used. For example, an attacker inflicting a physical Burden with a sword might describe it as a "forearm gash" (if it's Serious), a "cracked wrist" (if it's Grave), or a "severed hand" (if it's Mortal). As with any Trait the Narrator must approve the Burden before it's assigned, and so some back and forth may occur as the specifics are hammered out.

Example: Back to the Keep Hasting fight, Thorrow's first attack on Carrow inflicts a Serious Burden. Paul gets a bit overzealous and describes Carrow collapsing to the hard floor, his leg snapping under his weight. This would be fine for a Mortal Burden, or maybe even a Grave one, but it's a bit too much for a Serious one. Brandon adjusts the description to a deep puncture wound in Carrow's thigh.

Burdens can be applied to any roll, though **they only add dice (they're never applied as detriments)**. Opponents will usually find more ways to take advantage of a character's Burdens than he or she will, though finding ways to make the most of one's shortcomings is a hallmark of greatness and definitely worthy of the extra dice — assuming the Narrator agrees, of course.

Example: Later in the fight, Carrow is still prone on the floor and Thorrow tries to stomp him. He tells Brandon he's aiming for the wound in Carrow's thigh, taking advantage of the Bylerum's reduced mobility. Brandon approves this and Thorrow gains a die with his attack.

Happily for those carting Burdens around, they're great learning experiences. **The first time in each session when anyone gains dice from a character's Burden, the character immediately gains a single Advancement.** This is true whether the Burden is applied by the character or an opponent, so there's even more reason to explore one's weaknesses. It does, after all, make one stronger.

Example: The previous example is the first time anyone's taken advantage of Carrow's thigh wound, so Carrow gains a single Advancement. Even if the Burden were Grave (and therefore granted Thorrow two dice for the attack), Carrow would still only earn a single Advancement.



Burdens are a great way to highlight pivotal moments in your stories. They introduce lingering details that offer continuity from encounter to encounter. They give attackers a chance to leave calling cards when the dice roll their way. They remind players of moments their characters pressed when they maybe should have yielded. Perhaps best of all, they give everyone a little something more to talk about in the ongoing conversation, which means more chances for your characters to take on a life of their own.

Characters may carry any number of Burdens, though only one impacting each body part, social crisis, or mental dilemma. Serious and Grave Burdens fade with time, as detailed in Recovery *(see right)*. Mortal Burdens are forever, unless the character spends Advancements to overcome them *(see page 122)*.

YIELDING

Conflicts are dangerous; between damage, Burdens, and the looming threat of defeat there are many reasons to avoid them. Fortunately there's a way out, though not without a price. There's always a price.

As his or her action in any round, a character may yield, offering some or all of the stakes established in Step 1 of the Conflict in exchange for a safe withdrawal (the character may actually offer anything, even something that wasn't originally discussed, assuming he or she can actually deliver).

The opposition may accept, refuse, or demand more, and isn't obliged to honor the original stakes or make offers within their bounds. Indeed, there's no particular reason the opposition has to be in any way reasonable (the character is, after all, showing weakness, so it's not like it's a seller's market).

Negotiations may occur with the Narrator and players speaking in character (in the story), or out of character (over their sheets, with an expectation that the conversation will come back to their characters once a deal is in place). Both parties must agree for any deal to move forward and the Narrator must approve anything before the Conflict may end.

If a deal is reached the Conflict immediately ends and any story (and possibly rules) implications from the deal are set in motion; otherwise the Conflict continues with a new action chosen by the character who sought to yield.

Yielding in combat often means surrender, and that can translate into capture or even death. Of course, the Narrator should usually offer yielding Heroes a fighting chance to escape, though not always right away (captivity is excellent grist for moving stories).

By contrast, yielding in other types of Conflicts rarely has a set consequence; every situation is unique and every bargain comes with its own set of terms. Consider the feuding merchants examples on pages 183–184...

- In the Social Conflict, the loser might offer not to sell to anyone from certain parts of the city, and the winner might demand more and more, until the loser's only left with a few regulars from immediately neighboring blocks.
- The Mental Conflict might end with the loser agreeing to nearly any demand to end the harassment, from closing his shop so he can stay in Luthadel, to closing his shop *and* working in the winner's establishment for a time.

Yielding can sometimes be used as a way to "pause" rather than end a Conflict, an attacker pulling back just long enough to regroup. This is a dangerous strategy unless the attacker is sure the target won't recover too much before the Conflict — or rather, a new identical Conflict — gets started. There are ways around this issue, of course, like having the target of a Mental Conflict tied up in a dungeon, or keeping the targets of a Physical or Social Conflict too busy to lick their wounds, which brings us to...

RECOVERY

Though the Narrator may sometimes replenish a single point of Resilience under the right conditions (a point of Health during a lull in a long battle, a point of Willpower at a particularly uplifting moment for the character's side, or a point of Reputation for a selfless act in full view of a crowd), the most common ways to recover are time and Breathers.

Characters naturally recover 1 of each Resilience per day. Certain magic — particularly Pewter Allomancy and Feruchemical goldminds — can accelerate this process *(see pages 299 and 355)*.

Additionally, during a Short Breather, a character…

- …recovers half of any lost Health, rounded up, though only if he or she sits the Breather out (doing nothing of note beyond resting).
- ...recovers half of any lost Reputation or Willpower, rounded up. This occurs whether he or she sits the Breather out or not.

In a Long Breather, a character recovers all lost Health, Reputation, and Willpower.

Example: Thorrow's initial attack on Carrow inflicts 5 damage, reducing his Health from 13 to 8. This is an inflated Health total, however, because Carrow's burning Pewter. If the fight somehow ends there, Carrow's Pewter burn will eventually wear off and his Health will return to its normal maximum of 9, with the damage reducing that to 6.

If Brandon calls no Long Breathers for at least five days, Carrow would fully heal in that time (1 Health per day). Alternately, if Brandon were to call a Short Breather right after the fight and Carrow spends that time resting, he would recover 3 Health and would fully heal over the following 2 days.

Serious and Grave Burdens fade slowly, and are only helped by Long Breathers. Each time a character spends a Long Breather doing nothing but recuperating in an appropriate fashion (bed rest and therapy for physical Burden, campaigning and reparations for a social Burden, or soul searching and introspection for a mental Burden), a Serious or Grave Burden's severity lessens by one degree (a Grave Burden becomes Serious, or a Serious Burden is lost).

A character may only concentrate on a single Burden in each Long Breather; any others the character may have linger until he or she can dedicate a later Long Breather to them.

Example: Carrow's punctured thigh (a Serious Burden) heals during the first Long Breather he sits out. If it were a Grave Burden instead, he'd have to sit out two Long Breathers for it to fully heal, and if he suffered another Burden in the fight — or indeed, at any time before the thigh wound fully healed — he'd have to decide which Burden to tend in each Long Breather.

Mortal Burdens may only be healed by spending Advancements or with the help of particularly powerful magic, such as Gold Feruchemy *(see page 355)*, Pewter Allomancy *(see page 299)*, Aluminum Feruchemy *(see page 338)*, and Duralumin Feruchemy *(see page 343)*. Without such aid, they're permanent reminders of dark times in the character's life.



EPIC CONFLICTS

Some large-scale Conflicts, like the Siege of Luthadel or Vin's raid on House Hasting, can quickly bog down if you keep track of every character involved. In these cases you can keep the pace brisk by letting Heroes and Villains attack Extra groups instead of individuals. Each successful attack defeats 1 Extra in the group per point of damage. Add this rule and before you know it Heroes and Villains will be mowing through minions and mooks on their way to the real action!

COMPLICATIONS IN CONFLICTS

Attackers aren't immune to the odd snag. **Complications are figured for attacks in the same way as for any other roll** (the Narrator makes the calls and each point of negative Outcome justifies a single Complication that affects just the acting character, while an Outcome of –3 or worse may trigger a single Complication that affects the character and all allies in the area).

All the other rules and guidance for Complications also apply in a Conflict *(see page 149)*, though there are a few more ways to use them:

- The character immediately loses 1 Defense Die (e.g. he or she is backed into a corner or becomes unsteady in a physical fight; flubs a speech or reveals a hint of deceit in a Reputation bid; or betrays a moment of weakness with a bead of sweat or twitch of the eye during a test of wills).
- The character loses use of a Prop and must spend 1 action retrieving it (e.g. buries a weapon in a wall or loses a vial under a table).
- The character suffers an unfortunate misstep (e.g. wildly overextends an attack or is thrown through a window).

Under the right circumstances any of these Complications may be applied more than once (the character loses 2 or more Defense Dice, loses 2 or more Props,

or suffers 2 or more missteps). Every Complication should come with some penalty, of course, so avoid costing a character more of anything than he or she has. For example, you wouldn't want to apply three Defense Dice Complications to a character with only two Defense Dice — though you could use that –3 Outcome to cost *everyone on the character's side* a Defense Die. Justify it with a good bit of story and that's a proper Complication!

Also, **be careful about using Complications to reduce a character's Resilience during a Conflict**. As shown to the left it's a valid option, but it should be used sparingly here. Resilience is regularly and repeatedly under assault already and adding damage for every little foible can get old quickly. That said, a minor bruise from a clumsy fall down a short stairwell, the embarrassment of an unfortunate slip of the tongue, or taking a hit to ego after a moment of personal weakness are all great heroic setbacks and can really add to the experience — again, so long as they don't come up too often.

Example: If Thorrow's spear sweep hadn't hit Carrow but had instead missed by 2 (his Physique Result was 2 lower than Carrow's), he would have suffered two Complications. Brandon might use these to have Carrow slam his foot down on the spear, pinning it to the floor (one Complication), and have Thorrow lose a Defense Die as he regains his footing (the second Complication).

NUDGES IN CONFLICTS

Nudges also work the same in Conflicts (offering perks or negating Complications), and there are more ways to apply Nudges when attacking:

- Inflict 1 extra damage (as already described in the Outcomes, Damage, and Resilience section)
- Eliminate one of the target's Action or Defense Dice (from what remains after the attack)
- Gain a bonus Action Die in the following round (which also counts toward turn order)
- Gain an insight about the Conflict or target (i.e. a new detail or hint from the Narrator)
- Add a dramatic flourish (e.g. leave a small scar or sever a pack strap)

The same attack may be Nudged the same way more than once, and with three or more Nudges you can spend them all to catch a Beat, immediately gaining another action before anyone else can act.

As usual, the Narrator must approve all Nudges, even if you're spending them to catch a Beat.

Example: Thorrow's actual attack inflicted 5 damage because he used two of his four Nudges to knock Carrow off his feet. He could alternately have increased his damage to 7, reduced Carrow's Action or Defense Dice by 4, or gained 4 Action Dice the next round.

He could even have mixed and matched these benefits, spending Nudges on a combination of things, like increasing his damage to 6 and *gaining 1 Action Die the next round. He could even keep his damage at 5, slice open Carrow's favorite shirt (a dramatic flourish),* and *ask where the running guard might be headed (though Brandon wouldn't be obliged to answer, and could ask Thorrow to use that Nudge on something else instead).*

DESCRIBING A CONFLICT

Earlier advice for tailoring description is equally helpful here — much of every Conflict is made up of Challenges and Contests, after all — and the details you need to get started should be evident once you've set up and framed the scene *(see page 170)*. There are, however, several other things to consider once a Conflict is underway.

First there's the question of pacing. The Conflict rules are very structured, with characters acting, resolving, and defending in carefully controlled ways, but there's no reason the description needs to follow suit. You can describe every action and defense as it's resolved, taking a granular approach to the Conflict's story, but this is only really helpful if you put the effort in to make each of them memorable and unique. Here's an example...



Paul (as Thorrow): "I sweep my spear at Carrow's right knee, knocking him off his feet, and then I stab the point into his thigh for good measure."

Brandon: "Carrow twists, trying to escape your skilled attack, but his effort is ultimately futile and he collapses, howling in pain as the spear tip pierces his leg. 'You'll pay for that, Thug!' he screams, and you sense that he just might mean it."

Without this level of detail you're better off closely grouping actions and defenses, and sticking to quick details, like this...

Paul: "Thorrow sweeps his spear at Carrow's right knee, knocking him off his feet, and then he stabs the point into Carrow's thigh for good measure."

Brandon: "The Bylerum howls in pain and glares menacingly at his attacker."

Many groups may find even that tedious, instead keeping the focus wide and general through most of a Conflict and letting the highlights emerge naturally through conversation...

Brandon: "Thorrow dominates at the battle's outset, easily besting Carrow and leaving him with a little reminder of their scuffle..."

Other groups may want to focus only on damage, defining consequences for each successful attack and using those as a backbone for the Conflict's description. This offers a highly cinematic flavor in which every moment in the spotlight matters and the story naturally escalates from high point to higher point until the Conflict inevitably reaches a zenith and levels out before the next chapter.

Becky (describing the whole first round of the Conflict): "Amid the frenzied chaos of the battle, Thorrow drops Carrow and stabs his spear into the Mistborn's thigh. The Bylerum's scream echoes through the guest rooms, loud enough that no one but Koel notices the fight's first victim..."

Still other groups may want to keep the conversation going through a Conflict but save the ultimate description for the very end. This offers the greatest forethought, analysis, and control but it can be disorienting for some, as details can and probably will change before you reach a consensus on what actually happens.

We call this the "recap method" and it often flows more smoothly if you appoint a storyteller, preferably one with a flair for the dramatic and a sense of what entertains. It's his or her job to present one unified version of the Conflict's events, told with as much campfire gusto as possible, to bring everyone back onto the same page and get them psyched up for the next part of the story...

Anyone (as appropriate or inspired): "A fight erupts as Koel and Thorrow land inside the guest room, a few paces away from the Bylerum Boys and a wiry noble with a stern countenance. The noble doesn't look like a fighter, and he confirms it by ducking for cover under a heavy table as two guards burst in from the hallway. Weapons are brandished and coins fly..."

The storyteller and Narrator don't have to be one and the same, and with enough interest the storyteller role can even shift from player to player with each Conflict. The main thing to remember is that no matter who's telling the story the veto rules are always in effect *(see page 133)*. This allows the Narrator to keep the overall plot on track and prevents the storyteller from veering into territory any of the other players (or characters) find objectionable.

Another consideration if you're thinking of rotating the storyteller role: it can result in somewhat varied tone and presentation, as each player has his or her own style and preferences. Some groups enjoy this while others find it pulls them out of the narrative. As with all suggestions here, your group should weigh the options and go with what best suits their strengths and desired flavor of play.





FROM BRANDON

You may want to lavish great detail on some Conflicts, but it shouldn't often be necessary. It depends on your play group and the style they prefer. In my games I usually keep the focus wide and general, as shown in the third example, but there's a time and a place for all methods.

8
PHYSICAL CONFLICTS (COMBAT)



As in the Mistborn novels physical combat is swift, bloody, and dynamic, rewarding creative use of magic and Traits to get the upper hand. The most common Tools in use are weapons and armor, both of which are detailed later in this section.

Terrain plays an important role as well, not only because combats require the most detailed track of where characters are but also because many common Circumstances are prompted by the characters' surroundings (when they benefit from cover, for example, or take higher ground).

Beats (Conflict Rounds) tend to last 5–10 seconds, depending on the fight's intensity (the quicker the attacks come, the shorter the Beats should be).



FROM BRANDON

There's a careful balance here. Combat should be dramatic and interesting, with the players describing how they utilize their characters' Traits, surroundings, and other factors as part of what they're doing. The Narrator should encourage awesome actions and reward them when the characters make them work. At the same time, it's important to remember that combat is often brutal and quick. Even a tough hero can be knocked out of a fight with one or two hits when facing superior enemies, or if the situation suddenly turns against them. This isn't a 'fight everything that moves' game — combat is dangerous and should be entered with care. When it happens though, it should always have a strong narrative flair.

WHAT IS PHYSICAL DAMAGE?

Physical damage is easy to picture: each successful attack is a solid hit that batters, punctures, hacks, or otherwise harms the target. Single points of damage represent mild wounds and the higher the damage the more severe the resulting injury (barring a Burden or defeat overriding a basic description, of course).

Speaking of physical Burdens, here are a few examples...

SERIOUS PHYSICAL BURDENS

- Bruise, sprain, or laceration
- Broken finger or toe
- Dislocated joint
- Pulled, strained, gouged, or slashed muscle
- Blown pupil or ringing in the ears
- Concussion
- Chronic fatigue or dizziness
- Thin scar (easy to conceal)

GRAVE PHYSICAL BURDENS

- Massive system shock (heart attack, seizure, or stroke)
- Broken limb
- Internal rupture or bleeding
- Severed finger, ear, or toe
- Temporary blindness or deafness
- Skull fracture
- Uncontrollable twitch or shaking
- Thick or jagged scar (hard to conceal)

MORTAL PHYSICAL BURDENS

- Permanent limp or inability to grip anything with one hand
- Crushed or shattered limb
- Severed hand, limb, or nose
- Permanent deafness
- Lost eye or tongue
- Brain bleed
- Nerve damage
- Disfiguring scar (impossible to conceal)

Certain Burdens have been omitted from these lists — namely any that would permanently cripple the game experience, like paralysis and permanent blindness. With the Narrator's permission these may be appropriate for Villains, but they should never be applied to Heroes unless the players want the story to venture into very dark and difficult territory.

CIRCUMSTANCES IN COMBAT

In combat, characters can take advantage of a wide range of Circumstances, from beneficial terrain to sound tactics to clever tricks. Of course, all these things can also be used against them, making combat about leveraging what's around you and making sure your enemies don't do the same.

Some favorable combat conditions include...

- Character springs an ambush on his or her target (generally with a successful Wits vs. Wits Contest)
- Character took last round to aim, brace, focus, or catch his or her breath
- Character is on higher ground than his or her target
- Character and an ally are flanking the target
- Character attacks from out of the target's sight
- Character has the sun at his or her back

Some adverse combat conditions include...

- Character has been successfully attacked at least once this round (and is therefore distracted)
- Character is also moving this round *(see the next section)*
- Character's senses are impaired (watery eyes, ringing ears, or general disorientation)
- Character making a ranged attack against a target who's at least partly obscured from sight
- Character's target is at least partly behind solid cover
- Character's target is within Striking Range of one or more allies *(see the next section)*

As with applying any Circumstances, be careful not to count the same condition in a character's favor and against his or her target (don't count high ground for an attacker and low ground against his or her target, for example). Either is fine, but not both.

Also, avoid counting injury toward Circumstances, as Resilience already covers it.



RANGE AND MOVEMENT

Regardless of a combat's backdrop one of the most important factors to consider is the distance between opponents, as it determines the weapons that can be used and the number of actions required to reach a target. This distance is called **Range** and it's abstracted to keep things simple.

Range	Description	Actual Distance
Touch	Close enough to touch the target	Adjacent
Striking	Close enough to attack with a melee weapon	1–2 paces
Close	Close enough to attack with a thrown weapon	3–10 paces
Medium	Close enough to attack with a spear	11–100 paces
Long	Close enough to attack with a bow	100–300 paces
Extreme	Close enough to attack with a catapult	300–1,000 paces
Sight	Close enough to see the target but not attack	1,000+ paces

At the start of combat, or at the first moment when it's relevant, **the Narrator establishes the Range from each character to his or her target**.

Everyone's constantly on the move in combat of course, and a character may always use some of that momentum to close on a target. Moving from one Range to the next closest to anyone or anything (e.g. from Medium to Close, or from Striking to Touch) is referred to as "taking a step toward" it, while the opposite is referred to as "taking a step away."

A character may take one step toward or away from any opponent during each Beat (though this counts as an adverse condition, as described in the previous section).

Example: In the Keep Hasting battle, Carrow plans to take a step toward Thorrow, moving from Striking (the minimum range for Thorrow's spear) to Touch (too close for Thorrow to use his spear). This counts as an adverse condition, and so Carrow's Action Dice drop by 1 as a result.

Alternately, **a character may choose not to gain any Action or Defense Dice for the round to take two steps toward or away from any opponent**.

FROM BRANDON

It's okay to simply say, "I move up and attack the archer," but it's always preferable to elaborate. Perhaps something like, "I vault off the stage and land in a full run along the tops of a row of chairs, counting on my training as a deckhand to keep me from falling. Then I leap with a yell to tackle the archer before he can fire another shot into the crowd."

Example: Acting on orders from Ignus, the guard in the hallway is running at full tilt, taking two steps toward the stairs so he can alert the hazekillers of the attack. He can't actively defend, or indeed defend at all, as moving that distance eliminates his opportunity to gain Action or Defense Dice.

WEAPONS

Weapons increase damage and many allow attacks at Range as well.

Example: Thorrow's spear increases his damage by 2 and may only be used at Striking Range in melee. When thrown, it can be used against targets at Close to Medium Range.

WEAPONS

Melee Weapons	Damage	Minimum / Maximum Range
Club	+1	Touch / Striking
Dagger	+1	Touch / Touch
Dueling Cane	+2	Touch / Striking
Fist/Kick	+0	Touch / Touch
Hammer	+3	Touch / Striking
Improvised Weapon	+0	Touch / Touch or Touch / Striking *
Koloss Blade	+4	Striking / Striking
Obsidian Axe	+3	Striking / Striking
Obsidian Dagger	+1	Touch / Touch
Spear (any)	+2	Striking / Striking
Staff	+1	Striking / Striking
Stone Hammer	+3	Touch / Striking
Sword	+2	Touch / Striking

Ranged Weapons	Damage	Minimum / Maximum Range
Bow and arrow	+2	Close / Long
Catapult	+4	Medium / Extreme
Dagger (when thrown)	+1	Striking / Close
Rock	+0	Striking / Close
Spear (when thrown)	+2	Close / Medium
Small metal object (e.g. coin) **	+1	Striking / Medium
Medium metal object (e.g. weapon) **	+2	Striking / Medium
Large metal object (e.g. scenery) **	+3	Close / Medium

* As appropriate to the item (e.g. Touch / Touch for a paperweight, or Touch / Striking for a fireplace poker).
** Use these rules when this object is Pushed or Pulled toward a target using Allomancy.

Example: Thorrow's spear increases his damage by 2 and may only be used at Striking Range in melee. When thrown, it can be used against targets at Close to Medium Range.

Example: Carrow's obsidian dagger increases his damage by 1 and may only be used at Touch Range in melee. When thrown, it can be used against targets at Striking to Close Range.

Example: When Cordal Steelpushes coins at a target, they increase his damage by 1 and may only be used against targets at Striking to Medium Range.

ARMOR AND SHIELDS

Armor is rare outside noble house guards and the Lord Ruler's armies, and even among them it's often shunned for the advantages it affords Allomancers. Still, there's no discounting the benefits of a strong layer of protection and a sturdy shield.

Wearing armor absorbs (decreases) physical damage the character would otherwise suffer, and a shield grants him one or two bonus dice when defending against physical attacks, as shown below.

Example: The Keep Hasting guards wear steel mail, which reduces the damage from each successful attack by 2.

Example: If the Keep Hasting guards also carried small shields, they would gain 1 additional Defense Die against physical attacks.

ARMOR AND SHIELDS

Armor	Damage Absorbed
Leather / Padded	1
Steel mail	2
Steel plate	3
Shields	**Defense Dice**
Small shield	+1
Large shield	+2



TACTICS IN COMBAT

Here are a few special cases that may come up in Physical Conflicts.

CALLING A SHOT

Sometimes a character wants (or needs) to hit a particular spot or inflict a particular wound. In these cases he or she declares a "called shot" and describes the attack (e.g. "aim for the Misting vial" or "try to leave a scar"). The Narrator then talks with the player to determine what effect the attack will have if the called shot hits. Common examples include damaging or destroying an item (the vial, for example), or assigning a Serious Burden (like "Nicked by..."). Sometimes called shots will have specific effects already described elsewhere in the rules.

If the attack succeeds with at least two Nudges it hits as desired and applies the effect as agreed. With four or more Nudges the called shot has a greater effect (shattering two vials, for instance, or inflicting a Grave Burden). Called shots cannot be used to inflict a Mortal Burden.

On the flip side, the attack fails (misses completely) unless at least two Nudges are scored. Such is the downside of going for broke.

DISARMING A TARGET

Wresting a weapon, shield, or other item out of another character's hand(s) is a **Physique vs. Physique Contest**. With success the item falls to the wielder's feet, and if the acting character also scores two or more Nudges he can use them to seize the item.

GRAPPLING A TARGET

Grabbing and attempting to pin another character is also **Physique vs. Physique.** If the acting character succeeds, the target is immobilized and may attempt no actions other than trying to get free. This means the target may only spend Action Dice for this purpose (and only once per round), and may *not* spend Defense Dice at all until he or she wins a subsequent Physique Contest against the character (incoming attacks hit with any matched set unless the character uses Defense Dice to protect the target).

A character holding a target immobile may take one step in any direction each round, though it counts as an adverse condition *(see page 141)*. While holding a target immobile a character may not perform other actions, including attacks.

SAMPLE COMBAT

With the legwork out of the way, the Nine Eyes Crew launches its scheme with an explosive distraction — a concentrated attack on the Keep Hasting guest rooms where the Bylerum Boys are staying. (Sev's reconnaissance didn't reveal the best place to attack, but Beck knows the Bylerums are the keep's only guests. He's also pretty sure they're setting the Crew up, and he plans to preemptively

return the favor. Regardless, the attack should keep the keep's guards busy while the real action goes down elsewhere.)

The distraction is spearheaded by a Mistborn named Koel and a Thug named Thorrow, who've worked with Beck before (they're also run by two new players joining the game in the third session). Carrow and Cordal haven't seen these two before, which Beck figures is best (no need to tip the Crew's hand just yet). Besides, a surprise attack by a third party might nudge the Bylerums to reveal their true colors.

Brandon sets up the Conflict: it's physical (no surprise there), and everyone's lives are on the line (the Bylerum Boys aren't likely to pull any punches, nor are the house guards, and Koel and Thorrow would be suicidal to leap into that fray without fully committing). Even so, Beck's instructions are pretty clear: the goal isn't necessarily to kill the Bylerums or the guards — it's just to keep everyone busy and away from the study on the other side of the building.

Brandon also establishes the Conflict's scale (a few guest rooms and an adjoining hallway), and scope (Koel, Thorrow, the Bylerum Boys and the three house guards assigned to them, and a non-combatant noble). He doesn't mention any of this to the players yet, as their characters are unaware of what awaits them within the keep.

The players kick off the Conflict's description, answering a pointed question from Brandon intended to automatically frame the scene...



Brandon: "Beck's plan demands that the distraction start just after the sun sets, early enough that the mists are still gathering. The keep's guest rooms are in their own wing, with windows facing out to the northeast and southwest. Again, this is a Physical Conflict, which means you'll primarily be relying on Physique and your Powers, and most attacks will target Health. What's your approach?"

Becky (playing Koel): "I think our best bet is to hit them hard."

Paul (playing ever-cautious Thorrow): "Which floor are the Bylerums on?"

Brandon (making it up as he goes along): "Third."

Becky: "I could Steelpush through the window. We could catch them by surprise."

Paul: "I suppose I could Burn Pewter and leap up after you."

Brandon (in the interest of keeping the story moving): "Sure. No roll required."

Paul (perking up knowing there's no chance the dice will end their plan before it even gets started): "Awesome. Let's do this."

Brandon: "Once inside the keep's outer wall, the two of you hustle across the grounds. You stick to the shadows through your approach, only revealing yourselves as you arc up through the night air, smashing through two adjacent windows into the same guest room..."

Koel and Thorrow get the drop on the Bylerum Boys, interrupting a private chat they're having with the only Hasting who remained behind, a taciturn bureaucrat named Ignus. Three house guards are posted in the hallway outside.

Brandon breaks down the order: Ignus will be the first to declare, with Wits 2 (there's a reason he was the one left behind). Then come Cordal Bylerum (Wits 3), the house guards (Wits 4), Carrow Bylerum (Wits 5), Koel (Wits 3 with surprise), and finally Thorrow (Wits 4 with surprise).

Brandon (getting things started): "You land inside the room, a few paces away from the Bylerum Boys and a wiry noble with a stern countenance." He continues, speaking for Ignus: "The noble doesn't look like a fighter, and he confirms it by ducking for cover under a heavy table."

Ignus is actively defending under the table, so he doesn't get Action Dice. Instead, he receives a pile of Defense Dice based on his Physique of 3. His "sniveling coward" Trait applies here, and Brandon gives him an additional Tool die for the table, so Ignus has 5 Defense Dice. He'll only roll these if someone attacks him; otherwise, he's out of play for the round.

Brandon (continuing with the first of the Bylerum Boys): "Cordal flings several coins at Koel, clearly planning to Steelpush. That'll be Steel targeting Health..."

Becky (smiling): "This oughta be good."

This is a Contest of Cordal's Steel against Koel's Physique. There's no Difficulty here — Cordal will either hit with the coins or not. His Steel is 6 and he has no applicable Traits. The coins are necessary *for the action, so they don't count as Tools (without them the action simply isn't possible), and Brandon rules that no other Circumstances apply either (Cordal being surprised is covered by the adjusted order in which everyone declared actions). Cordal has 6 Action Dice.*

Brandon (shifting to the house guards, whom he's grouped together): "Two guards burst in from the hallway. They have spears ready but won't be able to attack until next round, as they're taking two steps toward you. You also hear rapid footfalls moving away from the room outside." Brandon's decided the third guard is acting on standing orders from Ignus and is on his way to alert the keep's hazekillers.

The guards are all moving (one toward the hazekillers and the other two through the door and into the room). None of them have to roll, so they gain no Action Dice and will only gain Defense Dice if attacked.

Brandon (finishing off with the second Mistborn): "Carrow sizes Thorrow up for a half-moment, draws an obsidian dagger, and steps toward him."

Paul: "Clever boy. Get too close and I won't be able to use my spear. Too bad I go first."

Brandon: "His attack will be Physique targeting Health."



Carrow is physically attacking Thorrow, which is a Physique vs. Physique Contest with no Difficulty. Carrow's Physique of 4 is boosted to 9 because he's burning Pewter, and he benefits from the "agile tumbler" Trait. Again, the dagger doesn't so much help his attack as facilitate it, so it doesn't offer a Tools bonus, but he's both attacking a character with greater reach and *taking a step this round* (see page 196)*, and two adverse conditions cost him a die. Carrow has 9 Action Dice.*

Brandon: "You're up, Koel."

Becky: "I also Steelpush Cordal's coins, away from me."

Brandon: "No problem. That's your Steel vs. his attack then, but while Cordal's targeting your Health you're reacting with a defense."

Koel is reacting to Cordal's attack here, using a standard application of Steel use (see page 309)*. This shifts Cordal's attack from a Steel vs. Physique Contest to a Steel vs. Steel Contest, and if Koel wins the coins will divert to one side of her. This reaction isn't what's used to determine her Action Dice, however — that's her* action *for the round...*

Brandon: "What else would you like to do?"

Becky: "I get to do more?"

Brandon: "Countering the Steelpush is a *re*action. You're still due your *action* for the round."

Becky: "Ah. What are the walls made of in here?"

Brandon (thinking on his feet — he hasn't considered this before): "Wood."

Becky: "After I Push the coins aside..."

Brandon: "*If* you Push the coins aside..."

Becky: "Sure. Can I fling them through the wall at the fleeing guard?"

Brandon: "Or you can throw your own, yes. The Difficulty will be high; the coins may not even get through to the hallway."

Becky: "Is the Difficulty from the wall or the fact that I can't see through it?"

Brandon: "Both."

Becky: "Will the heightened senses from burning Tin help?"

Brandon: "You'd normally need the Blindsight Stunt here, but because it amuses me" — this being one of the most powerful Narrator justifications of all — "I'll lower the Difficulty by 1 if you burn Tin. The louder echoes off the door and hallway walls will help you pinpoint the guard's location through the wall."

Becky: "Excellent. I'll do that."

Koel's action for the round is a Steelpushing attack at the running guard. This is a Contest against the guard's Physique, with a Difficulty of 3 to represent a blind shot through a wall (the Difficulty was going to be 4 but Brandon knocked it down to 3 because she's burning Tin).

Koel has Steel 4 with no help from Traits or Tools, and she doesn't benefit from Circumstances either, so she has 4 Action Dice.

Brandon: "Alright. Thorrow?"

Paul: "I sweep my spear at Carrow's legs. Hopefully I'll trip him before he gets to me."

Brandon: "Physique targeting Health, and you'll need two Nudges for the trip. Let's grab some dice."

Thorrow's attack is a pretty straightforward Physique vs. Physique Contest with no Difficulty. He has a whopping 12 Action Dice (6 for Physique, increased to 11 because he's burning Pewter, and 1 for his "spear fighter" Trait).

Brandon: "Now for resolutions. Thorrow, you're first."

Thorrow starts with 12 Action Dice, and then Carrow moves to attack him with 9. Cordal's Steelpush is resolved next with 6, and Koel goes last with 4. Ignus and the guards aren't doing anything that needs to be resolved, so they're left out until and unless they have to defend.

Paul (grabbing 8 dice and moving 4 to the Defense Dice section of his sheet): "This should be enough. I'll save the rest for defense."

Thorrow forms a pool of 8 dice to attack Carrow, converting the other 4 to Defense Dice. That's probably plenty given that only Carrow might attack him this round — assuming, of course, that Thorrow's attack doesn't take him down first (all the more reason to go big with the attack pool).

Brandon (taking 4 dice from Carrow's Action Dice pile): "Carrow defends with 4 dice."

Carrow hasn't yet acted in this round, so he can devote between 2 and all 9 of his Action Dice to defending. He wants to get an attack of his own in, so he only devotes 4 of his Action Dice to defending.

Paul and Brandon roll. Paul gets four 6's, one 5, two 3's, and two 1's — a Result of 3 with four Nudges. Brandon gets one 6, one 4, and two 3's — a Result of 3 with one Nudge. Their Results are tied but Paul wins the Contest with more Nudges.

Thorrow hits with four Nudges — two of which he uses to knock Carrow off his feet, as planned. He also inflicts 1 base damage, plus 2 for his spear, plus 2 for the other Nudges, for a total of 5, which reduces Carrow's Health from 13 to 8.

As this is equal to 1/4 Carrow's current Health, rounded up (5), but less than 1/2 his Health, rounded up (7), Carrow is seriously wounded and gains a Serious Burden.

Paul: "Awesome. Carrow goes down like a rotten sack of potatoes, his leg snapping under his weight."

Brandon: "Hold up there. This is just a Serious Burden."

Paul: "Fair enough. I sweep my spear at Carrow's right knee, knocking him off his feet, and then I stab the point into his thigh for good measure."

Brandon: "Carrow twists, trying to escape your skilled attack, but his effort is ultimately futile and he collapses, howling in pain as the spear tip pierces his leg. 'You'll pay for that, Thug!' he screams, and you sense that he just might mean it." Brandon glances at the Action Die totals again. "Cordal's next..."

Carrow was originally going to go second, but his defense against Thorrow's attack reduced his Action Dice to 5. This places him behind Cordal, who has 6 Action Dice.

Brandon palms all 6 dice and waits for Becky to decide on defense dice before rolling. Becky is faced with a difficult decision here, as Koel's facing down a strong attack from a powerful Mistborn, but she's also committed to taking out that guard, who's clearly running to fetch reinforcements. She assumes correctly that the guard outside is taking two steps (meaning he won't be able to defend), and decides to chance it. She opts not to defend either, forfeiting the Contest, and hopes Brandon doesn't roll many Nudges.

Since Koel isn't defending, Cordal's attack will hit her with any matching set. Brandon rolls, and Cordal's attack hits with a Result of 1 and one Nudge. Brandon considers using Cordal's Nudge to reduce Koel's Action Dice, but decides against it because it wouldn't be sporting, and just as importantly, Cordal wouldn't realize what Koel has planned.

Cordal inflicts 1 base damage, plus 1 for the coins, plus 1 for the Nudge, for a total of 3, which reduces Koel's Health from 8 to 5. This is more than 1/4 Koel's current Health, rounded up (2), but less than 1/2 her Health, rounded up (4). She is seriously wounded and gains a Serious Burden.

Brandon (holding a finger up as Becky's eyes narrow): "Hold that thought."

Carrow is next, his action delayed because he (unsuccessfully) defended against Thorrow's trip. Brandon quickly rolls the attack, knowing that Thorrow has no more dice and can't defend. Amazingly, he gets no matching set, so he quickly moves on to Koel's reprisal.

Brandon: "Cordal's coins slice cleanly through your left shoulder, embedding in the wall behind you."

Becky (gritting her teeth): "You'll regret that. But not..." She lifts her dice. "...quite..."

Brandon smiles. Both of them know the guard can't defend.

Becky (excited): "...yet!" She rolls her 4 Action Dice, getting a 1, a 2... and two 4's!

Acting on orders from Ignus, the guard in the hallway is running at full tilt, taking two steps toward the stairs so he can alert the hazekillers of the attack. He can't actively defend, or indeed defend at all, as moving that distance eliminates his opportunity to gain Action or Defense Dice.

This is ultimately his undoing, as Koel's attack beats the Difficulty of 3 and hits the guard for 1 damage. This is enough to take out an Extra, so the guard is toast.

Brandon: "Cordal's coins rattle in the wall behind you and explode outward, raining splinters over your back. Cordal ducks as they fly over his shoulder, ripping through the room's wall. You hear several quick and soft thumps from the hallway outside, followed a moment later by a heavy thud as the guard's body hits the opposite wall and crumples into a bloody heap."

Becky (smiling at Brandon): "You're next." They both know her comment is meant for Cordal.

This starts a new round with everyone declaring and gaining Action and/or Defense Dice in ascending order of Wits. This time there's no surprise, so it's Ignus (Wits 2), then Koel and Cordal (Wits 3), Thorrow and the house guards (Wits 4), and finally Carrow (Wits 5).

Brandon (ignoring Ignus, who's still hiding under the table): "Now's your chance, Becky. You're in the group that declares first this round."

Becky: "I burn Pewter and leap toward Cordal. It'll feel good choking him until he's unconscious."

Brandon (nodding): "Physique vs. Physique. No Difficulty."

While burning Pewter Koel's Physique is 7. She benefits from no Traits or Tools, but loses a die because she's taking as step toward her target. She has 6 Action Dice.

Brandon (speaking for Cordal): "The Bylerum seems fine with this idea, meeting your charge."

Cordal burns Pewter as well, raising his Physique to 10. He's also taking a step and loses a die (they're actually splitting a step, but Brandon has already ruled that Koel's losing a die and thinks it only fair that Cordal does as well). No Traits or Tools apply to Cordal's action, so he has 9 Action Dice.

Brandon (again favoring the Heroes by declaring the guards' actions before asking Paul what Thorrow is doing): "The guards arrive at the fracas, rushing at Thorrow with their spears."

The guards' "protect the House" Trait buys them a die and as all their movement happened last round they're free of that Circumstance penalty. With Physique scores of 5, this brings them to 6 Action Dice.

Brandon: "Thorrow?"

Paul: "I stomp on Carrow's leg, aiming for the wound."

Brandon (chuckling): "Dirty fighter..."

Paul: "Just using what's at hand. Can I apply my 'make the nobility suffer' Trait?"

Brandon (shaking his head): "Sure. That's Physique vs. Physique with no Difficulty as well."

Normally attacking a particular spot is a called shot (see page 199)*, but that isn't necessary when applying a Burden. Thorrow gets 1 die from Carrow's leg wound, adding to his Pewter-boosted Physique of 11 for a total of 12 Action Dice. If Carrow were a Hero, he'd add an Advancement to his sheet because this is the first time anyone has applied his Serious Burden in the current session.*

Brandon (ending with Carrow): "The Burdened Bylerum's happy to use what's at hand as well."

Paul (raising an eyebrow): "Meaning?"

Brandon: "He glances up toward the guards and burns Iron..."

The session's almost over and Brandon wants to end on a high note. He also likes cliffhangers and knows that Paul won't be able to make it to the game next week, so he takes a look at the numbers and arranges a suitable exit. If Carrow Ironpulls one of the guards' mail vests, he'll have 9 Action Dice (Iron 8, plus 1 for his "precision flinger" Trait — the guard acts as a medium metal object, increasing damage by 2, but doesn't grant additional dice as a Tool). It's not enough for Carrow to act first, but as Brandon suspects it's enough to convince Paul to declare a new action.

Paul (stunned): "He's Pulling the *guards* at me? As *weapons*?"

Brandon nods and starts collecting Carrow's sizable pile of Action Dice, clearly planning to roll all 9 for the attack.

Paul: "I... dodge. That'll drop me to 6 Action Dice, and I'll use them all to get out of the way."

They roll. Paul gets one 6, one 5, two 2's, and two 1's — a Result of 2 with one Nudge. Brandon gets one 5, two 3's and an amazing six 6's — a Result of 3 with *six Nudges*.

For once the *players* lose a Beat, waiting for Brandon's description. He puts four of the Nudges aside. He has something special planned for those.

Carrow commits the remaining two Nudges to damage, which works out to 5 (base 1, plus 2 as medium metal objects, plus 2 more for the Nudges). This

reduces Thorrow's Health from 14 to 9 and inflicts a Serious Burden (more than 1/4 Thorrow's current Health, rounded up, or 5, and less than 1/2 his current Health, rounded up, or 7).

Brandon: "Carried forward by the momentum of their approach, the guards are lifted up off the floor and through the air, colliding with Thorrow. He's swept forward with them, across the room... and out the window."

Brandon privately makes a note that Thorrow's damage rises by 3 — partly for the three-story fall and partly for the impact of two armored guards landing on top of him. This is enough to worsen that Serious Burden to a Grave one (8 damage is more than 1/2 of Thorrow's Health of 14), so Brandon makes a note of that as well. He also starts thinking of the story opportunities he'll be offering Paul as he walks him out to his car after the game. After all, he should get a little something for his (character's) trouble.

Becky (horrified at this new development): "No! Thorrow!" She looks to Brandon, adding, "You know what I do."

Brandon: "The Atium's already burning deep within you..." He leaves off with a dramatic pause, and then thanks everyone for the game. Next session's going to be great.



9
SOCIAL CONFLICTS



Clout and station are everything in the Final Empire: noble houses clash to curry favor and wealth from the Lord Ruler; plantation owners compete for Obligator-approved contracts; and idle youth gossip and slander at grandiose balls, trading secrets and lies for fleeting attention and fame. Even outside respected society the vicious social ladder persists: the skaa have their squabbles; merchants and tradesmen compete for the best customers; and weaving between all these social strata, criminals and rebellious upstarts scheme to get ahead, settle scores, and plant seeds of dissent.

Social Conflicts are about smearing the enemy's integrity in the eyes of others, which often also has the happy effect of elevating the winner's position in the process. This makes a social struggle very different than a physical combat or a mind game; here it isn't just about winning — it's about the opposition *losing*, preferably with the biggest audience possible. Thus **it's important to always keep track of who might see or hear each action and defense, and to consider not only their starting opinions but also how they might react to various strategies from both sides.**

Ardent supporters are hard to sway but if a character can make a case that their champion has someone else's interests at heart, or that his or her views or actions don't match their own, the delicate relationship can crumble. Less devoted advocates are easier to impress but turning them doesn't wound the target as dearly, and while luring the uninitiated to one's side is always helpful it's also a long and arduous path to victory.

Audiences are factored into Social Conflicts in two very different ways. Most directly they're a driving part of descriptions, as their reactions and shifts

in opinion are the primary gauge for how each character and side is faring. This can take many forms, from word of mouth in various social circles to responses from various characters or groups to the general tenor regarding the winner(s) and loser(s) of each Conflict Round.

Example: One reason the Bylerum Boys are visiting Luthadel is to shore up support, and possibly sponsorship, with one or more of the Great Houses. Unbeknownst to them, however, this effort is opposed by two Crew members named Sayna and Damosi, who are seeding doubt and distrust for the Bylerums in the same quarters. This is the a great example of a Social Conflict, and the audience is all of Luthadel, or at least the powerful nobles acting as gatekeepers for entry into the city's illustrious social scene.

The Conflict rules keep this simple and abstract, each character having just one Reputation score to represent their social footing across the whole of Scadrial, but you may want to introduce groups and individuals whose stances diverge, as this enriches the world and makes it more believable and entertaining.

Example: The Bylerum Boys do everything together and so it's reasonable the Narrator might treat them as a single character in Social Conflicts, using the highest or lowest of their Reputation scores as appropriate to the situation. It's also reasonable that their Reputation might account for their standing across the whole of the known world, but Brandon finds it much more interesting for the people in various areas to view the Boys differently.

This doesn't mean Brandon has to keep track of separate Reputation scores and attitudes for every city, region, or group. Instead, he defaults to one prevailing attitude about the Boys everywhere and notes variations as they emerge in the story. After this Social Conflict between the Bylerum Boys and members of the Nine Eyes Crew, for example, it's likely some in Luthadel will view the Bylerum Boys a bit differently than before.



This also supports the other way audiences play into Social Conflicts: as the primary way to judge the reception of any Traits, Tools, and Circumstances that are used. Of these, Traits have perhaps the most vital impact, as the right qualities can make or break a character in the eyes of the people; it often isn't just about putting the right face forward but also leveraging strengths when they're in favor and downplaying them when they're not.

Tools are less critical and often play no role at all, but secrets... Secrets can mean joyous salvation or ultimate downfall. A well-timed revelation can become a propagandist's artisan brush, painting a character or opponent just the right color at just the right time to turn heads and change minds. **Revealing a damaging Minor Secret about an opponent immediately inflicts 2 Reputation damage, and revealing a damaging Major Secret immediately inflicts 4 Reputation damage.** This damage is applied the moment the audience is made aware of the Secret — no matter when that occurs in the Conflict Round — and so the target

may wind up with a fresh Burden or even disgraced (eliminated from the Conflict) before the round can be completed.

Given the importance of having just the right audience, many actions taken in a Social Conflict involve gathering observers and arranging slights and revelations that best speak to them. In fact this is an excellent job for the rest of the Crew and a great way to keep the story lively on several fronts in what could otherwise become a one-man (or one-woman) show.

Beats (Conflict Rounds) are typically measured in hours to days, weeks, or even months, which makes this activity ideal as part of the backdrop of an ongoing game. A Crew can undertake many jobs spanning a single Social Conflict — some of them supporting the effort and others unrelated — and the principle characters headlining a Conflict are just as free to pursue other endeavors, so long as the Narrator doesn't deem a particular period crucial to the Conflict's success. Indeed, a single Social Conflict may include several Physical and Mental Conflicts, plus any number of other activities, before it reaches its conclusion.

WHAT IS SOCIAL DAMAGE?

Social damage represents a gradual decay of the target's public prominence, and each successful attack is a productive campaign toward that end. Single points of damage may indicate individuals or groups with only minor influence turning their backs on the target, while higher amounts of damage escalate the number and importance of those abandoning the victim.

The options for social Burdens are many and varied but here are some to get you started...



SERIOUS SOCIAL BURDENS

- Embarrassed
- Doubted
- Censured
- Local or passing scandal
- Turmoil within Crew, noble house, or other group
- Seizure of select personal possessions, or a handful of skaa servants
- Targeted by opportunistic criminal
- Obligator interest (a distraction, with no real merit)

GRAVE SOCIAL BURDENS

- Humiliated
- Criticized
- Fined
- Citywide or persistent scandal
- Ejected from Crew, noble house, or other group
- Seizure of a holding and all its contents, or all skaa servants
- Targeted by opportunistic Crew
- Obligator investigation (with potentially serious charges)

MORTAL SOCIAL BURDENS

- Shunned or exiled
- Mocked
- Denied right to own skaa
- Pervasive or unforgettable scandal
- Branded enemy by Crew, noble house, or other group
- Forfeiture of a holding and all its contents, or all skaa servants
- Targeted by opportunistic noble house or military force
- Obligator manhunt (found guilty of something)

Burdens that remove a character from play or prevent a Hero from functioning effectively as a member of a Crew have been left out. These include prison detention and death sentences, among others. In some games these may be appropriate for Villains, however. Chat with the Narrator to determine if these Burdens are right for your group and story.

CIRCUMSTANCES IN A SOCIAL CONFLICT

Social Conflicts take many forms and relevant Circumstances vary for each. Some Circumstances apply to every Social Conflict, however, primarily those involving the stances on each side and how they're presented to observers.

Keeping in mind that the most important consideration when applying Circumstances is how the audience views them, some favorable conditions include...

- Audience is predisposed to believe the character's stance
- Character has proven trustworthy in the past
- Character's stance is well-reasoned or well-supported (e.g. by hard evidence)
- Character's stance is appealing
- Character's stance is presented at the right time (e.g. a call for revolt shortly after a target in power has persecuted a hero of the people)
- Character's stance is presented at the right place (e.g. at a monument to the audience's beliefs)

With the audience still in mind, some adverse conditions include...

- Character has proven deceitful in the past
- Character's stance is ludicrous or farcical
- Character's stance is disagreeable
- Character's stance is presented at the wrong time (e.g. a call for revolt shortly after a target in power has brutally killed a hero of the people to send a message to his or her followers)
- Character's stance is presented at the wrong place (e.g. at a monument to the target's strength)

Again, be careful not to apply the same conditions to both sides of a roll (e.g. in an attacker's favor and against his or her target), and to leave the strength of each character or side's Reputation to their Resilience (and the modifiers applied when it drops to 2 or below).

Also remember that audiences are comprised of impressionable people with many viewpoints, and that an audience's prevailing opinion may not be fair, kind, or even rational. An angry mob whipped into a frenzy may not look fondly on anyone attacking a champion of their perspective, even when they would otherwise find that champion objectionable. Again, priming an audience can be fantastic grist for play leading up to resolving any Conflict Round.



THE CIRCUMSTANCE OF ROLEPLAY

It may be tempting to consider a player's impassioned (or fumbling) presentation when applying Circumstance modifiers in a Social or Mental Conflict. It's only natural — everything about the character's stance and its delivery come from the player, but it's just as important to remember that players have different strengths and weaknesses, just like their characters. Some are great at strategy, others weave amazing stories with just a few details, and still others can casually drop straight into character and deliver incredible dialog with sublime eloquence and conviction.

Everyone needs to be rewarded for what they bring to the table, and if you're going to offer dice to the skilled speaker you need to do the same for the tactician, the storyteller, and everyone else. This isn't to say that you *shouldn't* reward strong role play — just that part of the Narrator's job is being fair, and that often means keeping an eye out for all the amazing things the other players offer.

TACTICS IN A SOCIAL CONFLICT

A single Social Conflict may span many rounds and just as in combat the participants' approaches may shift and evolve as the struggle unfolds. Here are a few sample tactics that might be employed in any Social Conflict and the rules to go with them.

CHARACTER ASSASSINATION

Equally popular with young, social-climbing nobles and cunning crew leaders, this tactic relies on rumor mongering, blackmail, and outright lies to shatter a rival's standing. Character assassination is typically resolved with **Charm or Wits vs. Influence**, and success helps to alienate the target by ridiculing and scorning him before his fellows.

Characters attempting this action benefit from Traits like "Good Listener" or "Inviting" (to learn what people are saying about the target), "Master Manipulator" or "Clever Liar" (to warp or exaggerate findings as desired), and "Silver-Tongued" or "Smiling Devil" (to sell the slander).

As the goal is simply ruination, the best Secrets to reveal are those that sully the target's good name, preferably in the eyes of as many supporters as possible. Strong Circumstances include the target making questionable mistakes or being caught in a lie, while admired allies and transparency support a target's defense.

DIRTY CAMPAIGNING

In the Byzantine world of Imperial politics and business, lords frequently jockey for position and support. Most of these negotiations are reasonably harmless but a few explode into full blown mudslinging, both sides striving to elevate or cement their rank and silence or remove threats to their station.

Dirty campaigning is most often resolved with **Influence vs. Influence**, though Charm or Wits may come into play on either side when a campaign takes the high or low road, respectively. Winning a round with this action earns valuable political capital or weakens the opponent's place in the hierarchy, or both. Winning the Conflict with this action can oust or demote the opponent, and possibly claim the character a new office or title as well.

Helpful Traits include "Insightful" or "Brilliant Strategist" (to craft a compelling platform or message), "Savvy Negotiator" or "Polished Speaker" (to deliver it), and "Caustic" or "Doomsayer" (to convince those in power that the opponent shouldn't be).

Secrets should also speak to those in power — the people with the ability to determine who sits in each seat — and the very best Secrets show the opponent either can't or won't do what's expected in a seat, or that he or she doesn't share ideals with those in charge. Ideal Circumstances say the opposite about the character, and reinforce the opponent's ineptitude or disloyalty.

HONOR DUELS

Though backbiting is part of the game in high society, some insults are simply too much for a lord or lady to brook, and honor duels are a way to keep responses in check. Rather than let the situation escalate out of control polite parties can agree to a ritual duel with the canes favored by many in the Final Empire. To keep everyone honest and because there's no victory in solitude an audience is mandatory, making this very much a social exchange despite its physical nature.

Honor duels are fought like combats and Beats shrink accordingly. **Physique is the Attribute of the day for both parties, and damage is applied to Reputation.** The first character to 0 winds up skulking away with a bruised ego and a healthy ``dose of shame, and if the damage was high enough to also reduce his or her Health to 0 — if it had been applied there, as in any normal combat — a stretch of bed rest may also be in order.

"Skillful Swordsman" or "Burly Brawler" may help during an honor duel, as might "Sneaky when Armed" or "Dirty Fighter" if the character's willing to risk

losing a point of Reputation if he or she is found out. "Flashy Fighter" or "Cane Dueler" might also come in handy, the former if the character prefers a bit of ostentatious flair in his or her duels.

Secrets rarely contribute directly to an honor duel, though cane fights are sometimes used to draw attention for the unveiling of a particularly juicy reveal. There's nothing like delivering that final knockout blow to a Villain just as he realizes you've destroyed him, or so Crews say. It's one of their favorite Circumstances, in fact — right up there with convincing an ex-lover to insult an opponent's sexual prowess in front of his or her latest obsession.



FROM BRANDON

The Mistborn books feature nighttime assassinations and physical conflicts, but also a great deal of party-going and social interaction. I suggest you indulge in the roleplaying opportunities available at balls, political campaigns, and similar situations. Take advantage of the game's engine being a conversation and see if you can steer it toward helpful topics, warm up to potential allies, influence others who might be listening, or pry a secret or two out of an unsuspecting mark.

Social Conflicts can be intimate or sprawling but the conversation is always just your play group — real people matching wits and merging ideas. Amazing things can happen when you embrace that dynamic and let it guide your story.

Whatever you do, though, I strongly suggest you avoid getting into an insult contest with Hoid.

EXAMPLE OF PLAY

One reason the Bylerum Boys are visiting Luthadel is to shore up support, and possibly sponsorship, with one or more of the Great Houses. Unbeknownst to them, however, this effort is opposed by two Crew members named Sayna and Damosi, who are seeding doubt and distrust for the Bylerums in the same quarters. This is a great example of a Social Conflict, with an audience of all Luthadel, or at least the powerful nobles acting as gatekeepers for entry into the city's illustrious social scene.

The Bylerum Boys do everything together and so Brandon decides to treat them as a single character here, using the highest or lowest of their Reputation scores as appropriate to the situation. Brandon also rules that the Conflict will only directly impact the Bylerums' standing within the capital city, though he expects fallout may be felt across the Final Empire (Luthadel is the center of everything, after all).

At least at first, the Conflict only involves the Bylerums and the two Crew members (who are working together, and therefore use the best of their rolls).

Brandon sets the Beats to "several hours" apiece, which offers enough flexibility for the story to grow organically, and allows him to shift the length from Beat to Beat without overly disrupting the perspective. The first round starts up shortly before the raid on Keep Hasting (detailed in the Physical Conflicts section), and focuses primarily on an intimate gala hosted by House Elariel.

Sayna's alter ego Lady Sabelle has a standing invite to Elariel gatherings, and she brings Damosi along ostensibly as her manservant, though his great knowledge of Luthadel should come in handy as they manipulate the Luthadel luminaries in attendance. Also, Damosi's never experienced a noble gala like this one before, and he appreciates the additional insight about the upper crust of the Luthadel's social strata. As a Keeper assigned by the Synod to learn as much as possible about the city, this is an opportunity he simply can't pass up.

Sayna's opening salvo involves seemingly "innocent" gossip about the "newcomers staying at Keep Hasting," and the "dubious things she's heard about them" in her travels outside the city. She tells anyone who'll listen that she's heard they're "lazy parasites happily riding the coattails of anyone unfortunate enough to associate with them," and notes that nearly all the Hasting nobles "fled the city rather than spend any time with them."

This is straight character assassination and Sayna's not being coy about it. Brandon decides it's all about her delivery: her Charm vs. the Bylerums' Influence. This is true even though the Bylerums aren't present — their Reputation speaks for itself, which is enough not only to justify a defense roll but to effectively counter-attack if Sayna loses any rolls (tarnishing her Reputation and possibly branding her a troublemaker).

For simplicity's sake, Brandon decides the Conflict will unfold like a series of Contests — there are only two sides, and in both cases they're only producing one Result each. Brandon also rules that revealing the Hasting nobles' reaction to the Bylerums counts as a Minor Secret, and so any Reputation damage Sayna and Damosi inflict in the first round will increase by 2.

Sayna's "con woman" Trait applies, and while Brandon decides her tactics are a bit too forward for her to also apply her knack for "disarming innuendo," he lets her fall back on the fact that she's "confident." He also lets her use Zinc instead of Charm on the grounds that while her words will spark suspicions about the Bylerums her Rioting may fan them into a fire. With a Zinc of 5 and two Traits supporting her effort, Sayna has 7 Action Dice.

Damosi spends the first round among the skaa servants at the gala, making friends and spreading the same rumors. He's previously stored 12 charges in a Duraluminmind and taps 3 of them to gain 3 dice with his Charm roll, bringing him to 6 Action Dice.

The Bylerums' Influence is only 4 (they haven't made very strong inroads anywhere), and since no one knows anything about them there aren't any Circumstances to help or hurt their defense. All their Traits focus elsewhere, so they're stuck with just 4 Action Dice.

Sayna and Damosi resolve their actions first. She rolls two 6's, two 4's, one 3, and two 2's — a Result of 4 with two Nudges, and he rolls one 5, two 3's, two

2's, and one 1 — a result of 3 with no Nudges. Brandon rolls for the Bylerums and gets two 4's, one 2, and one 1 — a Result of 4 with no Nudges. Sayna's Result is the best between the Heroes, and though her Result ties the Bylerums' defense she wins out with Nudges. The Heroes' efforts are successful and in the hours leading up to the raid the nobility (and their servants) are already speaking ill of Carrow and Cordal Bylerum.

The Heroes devote both Nudges to damage (needing to turn the nobility against the Bylerums quickly), which means the Bylerums lose a total of 5 Reputation (base 1, plus 2 for Nudges, plus 2 for the Minor Secret the Heroes revealed). The Bylerums' full Reputation is 8 (they're not incredibly charming either), and so this not only brings them to less than half it leaves them with a Grave Burden, which Brandon and the Heroes discuss, settling on "Humiliation."

As the gala winds down for the night, the raid on Keep Hasting spins up across the city. The Crew's scheme is off to a fine start...



10
MENTAL CONFLICTS



The first and most critical thing to know about Mental Conflicts is what they're *not*:

- Mental Conflicts are *not* mind control. It's true that defeat can potentially compel a target to act outside his or her typical mindset but this doesn't mean the target is emotionally shattered or a slave. Defeat merely compels the target to act on *one emotion or impulse*, nothing more. In all likelihood the target will immediately regret any action that directly violates his or her personal values, which may be enough for the target to come looking for payback, perhaps in kind.
- Mental Conflicts should *not* be your destination for all efforts to convince or coerce. Most of the time a Challenge is enough, and against Extras you may even want to go with a no-frills Challenge.
- Finally, Mental Conflicts are *not* a replacement for role play. In fact, there's more reason to let role play guide the application of Circumstance dice here than in any other Conflict (though social struggles come in a close second).

So what *are* Mental Conflicts then? They're intended for any competition in which the character is seeking to profoundly or dramatically impact the target's thinking and responses for a time, especially if the tactics used are likely to inflict suffer emotional or psychological trauma along the way. Most emotional Allomancy falls into this category, as do insidious acts like terrorism and torture. Seduction is often an unlikely candidate as well, if only because enticement of the heart and mind is often too intimate, fragile, and telling for a single roll.

Mental Conflicts are a little like combat: the drama is one-on-one and the only way an audience generally gets involved is as leverage (there's nothing like dragging friends and family into a mind game to really push the envelope).

Also, **set up and framing are paramount**, though not to establish where everyone is and what they're carrying. Here you need to clearly define the emotion or impulse the Conflict is manipulating, as this will be your touchstone for every resolution and description to the bitter end.

Remember, this isn't about deciding the one thing the target *must* do — it's about identifying a feeling or urge you think will produce the desired act.

Example: Not content to merely send two highly trained, well-equipped fighters into Keep Hasting, Crew leader Beck backs them up with other Crew members, one of which is the kandra shapeshifter JeHoy. The shapeshifter is smuggled into the keep by another Crew member, Gavon, who already works there as a steward, and once inside JeHoy assumes the form of a skaa servant woman who was recently murdered to cover up her torrid affair with the keep's captain of the guard.

(Beck learned of the skaa woman's death and followed the lead back to her grieving brother, and he promised vengeance for the survivor if he could borrow the dead woman's bones for a time. Though confused and disgusted, the brother was ultimately won over by Beck's determination, and he provided the bones that JeHoy now uses to assume the dead woman's form.)

In the hours leading up to the raid on Keep Hasting, JeHoy periodically appears as the servant girl, though only when no one but the captain of the guard can see her. Beck hopes that the captain will become so preoccupied with visions of his dead lover that he'll ignore his duties, and he does — the keep's hazekillers are nowhere near the Bylerums' guest rooms when the raid occurs, despite the Hasting nobles' express orders that they remain under close observation during their stay.

For this reason Mental Conflicts aren't always adversarial. Just as often they're driven by enticement and guile, with as many rounds focused on deciphering the target's goals, dreams, and beliefs as attacking his or her state of mind. With everything hinging on you second-guessing the target's responses it's as much about knowing them as knowing what you want them to do.

In the end **the Narrator ultimately determines how a target reacts to any suggestion**, based on his or her superior understanding of the target's mindset, so the mind game is as much between real live players as it is between imaginary ones.

When considering Traits, ask whether they help evoke the desired emotion or impulse. The same can be said of Secrets, though they're much more of a blunt instrument: **any revelation the Narrator determines has the desired effect immediately inflicts 2 Willpower damage (if minor) or 4 Willpower damage (if major)**. As this can happen any time in a Conflict Round it's entirely possible such a reveal might trigger a Burden or even devastate the target before anything else happens.

Equipment rarely comes into play in a Mental Conflict, though the judicious use of medical supplies can increase any damage inflicted by 1, assuming the Narrator approves. (This option only really works with certain tactics, like torture and sometimes interrogation or harassment.)

Beats (Conflict Rounds) are wildly dependent on the tactics used, and are covered in greater detail on page 233. When tactics shorten Beats enough it's possible to stage a Mental Conflict alongside combat (this is especially true with magical tactics).



WHAT IS MENTAL DAMAGE?

Mental damage slowly erodes resolve, each successful attack whittling away at the target's psyche until he or she has no choice but to give in to the attacker's demands. Single points of damage trigger moments of self-doubt and indulgence in the attacker's ideas, while higher damage may leave the target struggling with fundamental questions of identity, self-worth, and personal values. Enough damage can even prompt a significant personality change or psychotic break.

Mental Burdens run the full gamut; if the brain can conceive it, a target can fall victim to it...

SERIOUS MENTAL BURDENS

- Depression or withdrawal
- Uncommon phobia (e.g. kandra or plants)
- Flashbacks
- Fascination
- Nightmares
- Anxiety
- Temporary amnesia (a day or less)
- Dramatic outbursts

GRAVE MENTAL BURDENS

- Violent mood swings
- Common phobia (e.g. Terris people or metal)
- Delusions or dementia
- Compulsion
- Night terrors
- Nausea
- Temporary amnesia (many days or longer)
- Mania

MORTAL MENTAL BURDENS

- Split personality
- Omnipresent phobia (e.g. skaa or ash)
- Hallucinations
- Obsession
- Blackouts
- Paranoia
- Permanent amnesia
- Mute

As usual Burdens that deny free will or shut down the game are not included. On the mental end these include catatonia and suicidal tendencies. Either of these might be appropriate for Villains, with the Narrator's approval.

CIRCUMSTANCES IN A MENTAL CONFLICT

Despite its inherently hostile intentions a Mental Conflict relies heavily on the character's relationship with the target. The more the target believes the character's claims, whether they're promises or threats, the more inclined he or she will be to go along with the plan.

Accordingly, some favorable conditions include...

- Target's risk is slight (e.g. loss of irrelevant item or betraying an oft-violated principle)
- Target's incentive is great (e.g. coveted prize or long-sought achievement)
- Character has previously delivered on promises made to the target
- Character's approach is novel or clever
- Character's approach is careful and measured
- Character can back up any threats he or she makes (or so the target believes)
- Character has twice as much time as needed for planning and preparation

Some adverse conditions include...

- Target's risk is great (e.g. loss of loved one or betraying a cherished ideal)
- Target's incentive is slight (e.g. unexciting prize or immaterial achievement)
- Character has previously broken promises made to the target
- Character's approach is uninspired or predictable
- Character's approach is reckless and rushed
- Character's threats, if any, appear hollow to the target
- Character has half as much time as needed for planning and preparation

Apply each condition for or against the character, but not both, and be sure not to factor in the target's Resilience or Burdens as Circumstances, as they're already impacting his or her dice.

CROWDS

Mental Conflicts occasionally target multiple characters at once. When this happens each target rolls and the best of their results is used — just like any group of characters working together *(see page 157)*. Beyond a few characters this becomes quite cumbersome, however, and in these cases we recommend rolling once for everyone, awarding a free Nudge for every 10 characters in the crowd (maximum 5 free Nudges). This should only be done with Extras, of course — Heroes and Villains are far too important for this treatment.

TACTICS IN A MENTAL CONFLICT

A diverse range of strategies is perhaps more important in a Mental Conflict than in any other, as it can keep the target on edge, unsure what to expect next and uneasy about his or her future. Couple this with an array of options that can take anywhere from moments to minutes to weeks and you're looking at a highly unpredictable time frame.

BLACKMAIL AND HARRASSMENT

A favorite of con men and less-principled crews, blackmail exploits a Secret to coerce the target, which in addition to general stress may also force an action of the blackmailer's choice (e.g. threats of a noble's infidelity could be leveraged to lift his or her crackdown of a skaa slum). This eliminates the chance to use the Secret to inflict Willpower damage, and only forces the desired action if the blackmailer wins the round (**Charm vs. Spirit**).

Blackmail can also be used to simply harass (without demanding action), and a character or Crew can harass through other means as well (by regularly intercepting a noble house's shipments of metal, or arranging repeated events that annoy a character or complicate his or her life). Because there are so many ways to harass, the specific Attributes or Standings in play may vary, though most provocations of this type involve **Wits, Influence, or Spirit vs. the target's Spirit**.

One of the most effective harassment techniques is actually *one-sided*, with the target unsure who's responsible for his or her troubles, or unaware there's a common source at all. In these cases the target may defend as usual but may only act on information at his or her disposal. This may prevent counter-attacks until the aggressor is identified.

A target on the losing end of a blackmail or harassment round may become frustrated or more easily lose his or her temper, and the Narrator should take this into consideration when applying Circumstances, and sometimes Traits. A target losing a Conflict to blackmail or harassment may be coerced or browbeaten

to action, though again, this isn't a method of circumventing free will — the target may still refuse and accept the consequences (the Secret being revealed, continued aggravation, or whatever else the character has in mind). Many times blackmail or harassment will result in the target yielding long before his or her Willpower is gone, however, and it's perfectly reasonable for an attacker to plan for that.

Beat lengths can shift dramatically when blackmail and harassment are employed, based on the complexity of the attacker's scheme. For example, what starts with a Crew breaking into a character's home and stealing several crucial items (and a Beat of a single night, unless the scene is portrayed moment to moment like a combat) may escalate to the Crew setting up unwanted detours and delays during a vital trip for the character (and the Beats shifting to a day or more).

Traits a blackmailer or harasser may benefit from include "Keen Observer" or "Cutting Quips" (to pin down the most effective way to get under the target's skin), "Ingenious Mind" or "Puzzle Master" (to erect complex traps), and "Favors the Shadows" or "Always One Step Ahead" (to stay undetected).

INTERROGATION AND TORTURE

The goal of interrogation is to break a captive's mind so information or a confession may be extracted. Torture is often used in much the same way but resorts to breaking the captive's body as well. Both can be used without a goal beyond breaking the target, mentally or physically, and all these tactics are regularly employed by guards, Obligators, and Inquisitors across the Final Empire.

Both **interrogation and torture attack the target's Willpower**, the former with Wits and the latter with Physique (or sometimes Charm, as when promising to end a target's suffering or offering other incentives). Winning a round with either tactic may elicit minor details and cracks in the target's composure, and if the Conflict is won in this fashion the target is no longer able to resist the attacker's demands and releases the information or confesses as prescribed.

This is a rare exception to the rule that every character maintains free will, as the target is momentarily so overwhelmed by the experience that he or she loses control. Indeed, the target may assume a previous stance, or a new one, as soon as he or she recovers — which is why many attackers keep these tactics going long after a target submits, if they don't outright eliminate the target as soon as they have what they need.

There's a flip side to the equation as well — as interrogation and torture involve direct interaction **the target can launch counter-attacks against Willpower**, usually with Spirit or Wits but sometimes with Charm (laughing off the instigator's efforts), or even Influence or Resources (offering the instigator something to rethink the Conflict). Victories in each round show cracks in the instigator's resolve, and if the target wins the Conflict the instigator becomes disinterested or disillusioned, realizes the effort is futile, or simply gives up the fight, at least until he or she recovers some Willpower.

Obviously, **interrogation and torture aren't the stuff of Heroes**, and the Narrator should take great care when entertaining such tactics from characters claiming to stand on the side of right. Traits applied to the effort may take on new meaning, no longer supporting gallant actions, and repeated use may even swap a Trait out for a more fitting term. Advancements may not be merited when interrogation and torture are used to earn them. If word spreads that a "Hero" resorted to such wicked techniques the Narrator may even be within his or her rights to apply as much Reputation damage to the instigator(s) as the target suffers in Willpower, and any instigator disgraced in the process may find him or herself branded an enemy by honorable friends and allies.

The Narrator determines the Beat length of interrogation or torture, again based on the specific methods used. A "friendly conversation" could hit high points (i.e. the ends of rounds) every few moments or every few hours, depending on the aggressiveness of the interviewer(s) and the evasiveness of the target. Torture might be administered as quick bursts of torment between questions or demands, or days of cruelty leading up to crucial moments in a longer campaign of mental assault.

Traits supporting interrogation and torture include "Reads Body Language" and "Smells Weakness" (to know the right questions to ask), "Biting Commentary" and "Hits Where it Hurts" (to "ask" in the right way), and "Gifted Storyteller" and "Intimidating Demeanor" (to illustrate the consequences or answering "incorrectly").

SEDUCTION AND TESTS OF WILL

At the "lighter" end of the Mental Conflict spectrum are seduction and tests of will, both of which are called upon frequently by nobles, swindlers, duelists, and even skaa (though usually only targeting their own). These tactics are grouped together as their methods and goals are very similar. Seductions aren't always romantic, and when you consider that many of the most prestigious trade negotiations are little more than each side trying to entice the other with stronger and stronger offers, or that many duelists never draw their weapons, instead preferring to win or lose in their targets eyes, the comparison becomes clear.

Seduction usually resolves with Charm vs. Spirit, though an attacker may want to spice things up with Wits ("You know you want to..."), Influence or Resources ("I can make it worth your while..."), or even Physique if the encounter is amorous ("Are you really going to pass this up?").

Tests of will are usually handled with Spirit vs. Spirit, though there's always room for debate (Wits vs. Spirit), to show what's on offer (Charm vs. Spirit), or to barter for the target's cooperation (Influence or Resources vs. Spirit).

Winning a round with either tactic means a moment of hesitation on the other side, while winning the Conflict can sway the opposition (at least for a time), win an argument or debate, close a lucrative deal (at least from the winner's perspective), or yes, even convince the object of a character's affections that he or she should give the character a chance (or make it very clear to a losing character that said object is not, and won't ever be, interested).

Beat lengths are determined by the specific approach, as usual, though seductions and tests of will are more likely to happen alongside or even during combat than any other mental conflict. Points and counterpoints can often be made in the blink of an eye and some Conflicts of this nature are actually won *with* the blink of an eye, especially when it betrays inner hesitation or conviction.

Many Traits are helpful during seductions and tests of will, whether they're romantic or not. Consider "Shrewd Bargainer," "Dashing Duelist," or "Animal Magnetism" (to win over the target with charisma), "Power Broker," "Blood on My Hands," or "Burly Protector" (to win them over with strength), or "Artful Presenter," "Never Flinches," or "Cool and Collected" (to win them over with confidence).



EMOTIONAL ALLOMANCY

Emotional Allomancy is often considered harmless (if somewhat nefarious). It's used primarily to push feelings someone already has and make their decisions easier, but it can also be used in overt and invasive ways to bend or even break a victim's will. Flared Soothing, for example, deadens the target from others, leaving him or her a near-sociopath, while flared Rioting can cause a person already in the right mood to fly into a virtually mindless state of frenzy.

When an Allomancer flares Brass or Zinc, he or she rolls **the metal vs. the targets Spirit, attacking the target's Willpower**, and in many cases — especially when target is high-profile or the consequences are pivotal to the plot — the Narrator may call for a Mental Conflict. As rounds are won the target grows more and more detached or hysterical until, when and if the Conflict is won, he or she falls into a catatonic depression (if Soothed) or lashes out with extreme passion (if Rioted).

A lot of the time the target may not even be consciously aware of this manipulation but **his or her mind still gets to defend itself**, and this is represented with standard Conflict resolution (including counter-attacks using Spirit against the attacker's Brass or Zinc). Each time a target wins a round the attacker's certainty wavers until eventually he or she gives up the attempt (at 0 Willpower).

Beat lengths tend to be very short for emotional Allomancy, ranging in the seconds, and so this technique is often used as part of other Conflicts, whether mental, social, or physical.

Only very specific Traits help with emotional Allomancy. "Calming Voice" can sometimes help when flaring Brass, just as "Sarcastic Instigator" may periodically play into flaring Zinc. The most important question when applying Traits here is whether they help promote the desired feeling in the target.

For more about Zinc and Brass, including how to flare them, see pages 325 and 331, respectively.

EXAMPLE OF PLAY

Not content to merely send two highly trained, well-equipped fighters into Keep Hasting, Crew leader Beck backs them up with more Crew members, one of which is the kandra shapeshifter JeHoy. The shapeshifter is smuggled into the keep by another Crew member, Gavon, who already works there as a steward, and once inside JeHoy assumes the form of a skaa servant woman who was recently murdered to cover up her torrid affair with the keep's captain of the keep's guard.

(Beck learned of the skaa woman's death and followed the lead back to her grieving brother, and he promised vengeance for the survivor if he could borrow the dead woman's bones for a time. Though confused and disgusted, the brother was ultimately won over by Beck's determination, and he provided the bones that JeHoy now uses to assume the dead woman's form.)

In the hours leading up to the raid on Keep Hasting, JeHoy periodically appears as the servant girl, though only when no one but the captain of the guard can see her. Beck hopes that the captain will become so preoccupied with visions of his dead lover that hfe'll ignore his duties.

This part of the story unfolds as a Mental Conflict between just two characters — JeHoy and the captain of the Keep Hasting guard — with the captain's mental stability hanging in the balance.

Brandon sets the Beats to an hour apiece, which means the whole of the Conflict will be over before the raid begins. Despite this, none of the players will know exactly what comes of JeHoy's victory (or loss) until Koel and Thorrow are on the scene.

In the first round, JeHoy appears to the captain in the late afternoon, as he's drilling the men. She keeps her distance, hovering in a distant doorway but making sure she's close enough for him to clearly make her out. She pulls away as he approaches, and she's gone before he can follow.

This is harassment, pitting JeHoy's Wits of 5 against the captain's Spirit of 4. JeHoy's "infiltrator" Trait applies, and Brandon also rules that the risk to the captain is so high if the servant actually lived, that JeHoy gains a Circumstance die as well. JeHoy has 7 Action Dice, while the captain has 4. To keep this simple, Brandon sets this Conflict up as a series of Contests as well.

JeHoy rolls one 5, one 4, three 3's, and two 1's — a Result of 3 with no Nudges, and the captain rolls two 5's and two 2's — a Result of 5 with no Nudges. The captain wins the first round, dismissing the vision as a trick of the late afternoon sun. JeHoy suffers 1 Willpower damage from discouragement. This drops her from 9 to 8 Willpower — not enough for a Burden.

The second round occurs at dinner, and JeHoy decides it's time for a bit of a scene. She appears as the servant woman again, this time drawing the captain's attention as she carries a platter into the kitchen. The Action Dice are the same, and this time JeHoy wins with a Result of 3 with three Nudges. She commits only one Nudge to damage, pouring the other two into eliminating the captain's Action Dice during the third round, which she hopes will end this once and for all.

The captain's Willpower drops from 8 to 6, enough to inflict a Serious Burden, which both Brandon and JeHoy agree should manifest as heightened anxiety. The captain rushes into the kitchen, screaming about the woman no one's seen in days, and the other servants do what they can to avoid him for the rest of the night.

As the third round starts the captain is holed up in his private rooms, drinking more than he should (Brandon decides this is a great way to showcase his lower Action Dice). The captain's trying to forget the woman he's been seeing all day but his mind drifts to her anyway... To the winsome smile she would sneak at him when the nobles weren't looking... To the tiny ashprints her feet would leave as they walked together late at night... And to the locket he gave her days before he had to kill her... The one he left on her body as a final apology for all the pain he'd brought into her life.

The locket sitting on his pillow as he stumbles into his bedroom!

The servant girl's brother also loaned Beck the locket, and JeHoy has left it for the captain to find as what she hopes will be a masterstroke in her ploy. Brandon gives her a Tools die, and with the extra die she gets by applying the captain's new Burden she's rolling 9 dice this round against the captain's paltry 2. She gets three 6's, three 5's, two 3's, and one 1 — a Result of 5's with three Nudges, while the captain gets nothing (one 4 and a 2). JeHoy could spend all three Nudges to inflict 4 Willpower damage, but she only needs 3 for a Grave Burden and has an interesting suggestion for the remaining Nudge.

The captain races out of his rooms, screaming his lover's name, and sees JeHoy in the girl's form at the top of the keep's master staircase. The captain stumbles toward her and at the last second she turns aside, sending him tumbling down the steep steps. The remaining Nudge inflicts a single point of Health damage and bruises him badly, which won't impact his actions as much as serve as a constant reminder for everyone around him that he's not stable. The lost Health probably won't matter, so Brandon decides this Nudge also decreases the captain's Action dice in the next (fourth) round.

None of the other servants answer his screams, remembering the incident in the kitchen earlier that night, and the guards who come are subjected to his violent mood swings (the Grave Burden). They help him back to his rooms, where Jehoy is hiding. She waits for the captain to doze off and then sneaks up to his bed and gently kisses him, still in the servant girl's form. He rouses and smiles, but as he wraps his arms around her something's... wrong. She doesn't feel right. She's too warm, and not the right shape and... writhing. He pulls back, only to find JeHoy in mid-shift back to her natural state...

The fourth round occurs just before the raid, and JeHoy goes for broke, playing on every doubt and fear plaguing the captain, and adding a little something to keep him up and trembling for many nights to come. Emily's really getting into her plan for the fourth round and Brandon lets her set up lead a bit into resolution, planning to reward her handsomely for the effort. As she leaves off, he applauds her effort and awards JeHoy a Circumstance die, and as an added bonus he counts the transformation as a Minor Secret that automatically

inflicts 2 Willpower damage if the kandra wins the round. (Secrets normally have more weight in Social Conflicts than Mental, but Brandon thinks it's a good fit here and runs with it.)

JeHoy rolls 8 Action Dice (Wits 5, plus 1 for her "infiltrator" Trait, plus 1 for the two Circumstances in play, and 1 for the captain's Serious Burden — the Grave one isn't a good fit this time), and gets two 6's, one 5, three 4's, and two 2's — a Result of 4 with two Nudges. The captain rolls 3 Action Dice (Spirit 4, minus 1 for the tumble down the stairs), and gets three 1's — a Result of 1 with no Nudges.

The captain's Willpower is already fragile at 3, which means JeHoy's base damage of 1 plus the 2 extra for her transformation is plenty to send him over the deep end. She uses the other two Nudges to send him into a deep sleep until morning, and applies a Mortal Burden to mercifully leave him with no memory of the last day, or any suspicion that his lover is still alive. Whatever the Hasting nobles do to him for his failure to defend the keep tonight will be vengeance enough.

11
CHANGING THE WORLD



What makes heroes so special isn't just their individual skill or magical powers, but the fact they can make a tangible difference in their world. In the Mistborn novels we see heroes rise above their humble beginnings as thieves, stewards, and disfavored sons to become ambassadors, religious figures, emperors, legendary heroes, and ultimately decide the fate of the entire world. This element of *mattering* — of not only having skill but the ability to change the circumstances around you — is called **Standing**.

HOW STANDING WORKS

A character's three Standings — **Influence**, **Resources**, and **Spirit** — work very much like Attributes, though each is rated between 2 and 10 dice. These can be rolled in Challenges, Contests, and Conflicts as normal, and using Standings in this way doesn't change the number of dice available.

Alternatively, **a character may "spend" his or her Standings for the chance (a Challenge roll) to acquire various benefits during play:** Influence may be spent to nurture political connections and request favors; Resources may be spent for physical goods and services; and Spirit may be spent for fresh chances when other avenues have been exhausted.

Specific examples of spending each Standing are provided in the following sections, and the Narrator and other players will likely come up with many more. However, no matter what the character wants, **there are two steps to spending a die of Standing**:

1. The character rolls a Challenge with his current dice in the Standing (against the Difficulty listed in the following sections, along with any other rules listed there, or with a Difficulty and rules determined by the Narrator).
2. The score of the Standing used drops by 1, even if the Challenge fails.

Thus **a character may only spend a Standing that's 2 or higher *before the Challenge is made***. Remember, no roll is possible with less than two dice, and rolling a Challenge with a Standing of 2 drops that Standing low enough that it's only contributing 1 die. Once a Standing drops to 1, the character is stymied on that front until the next Breather, when he or she can recoup.

Example: Sayna has a Resources score of 3. After spending 1 Resources to acquire an item this score drops to 2, making it impossible for her to acquire more items (or spend Resources for anything else) until her score refreshes at the next Breather.

RECOVERING STANDINGS

Though the Narrator may sometimes replenish a single point of Standing under the right conditions (a point of Resources when the character receives a sudden and unexpected windfall, or a point of Influence when a powerful noble speaks highly of the character in public), the most common ways to recover are time and Breathers.

Characters naturally recover 1 of each Standing per day.

Additionally, during a Short Breather, a character recovers half of each spent Standing, rounded up. This occurs whether the character sits the Breather out or not.

In a Long Breather, a character recovers all spent Standings.

Example: Beck has spent 4 of his 6 Influence. If Brandon calls no Long Breathers for at least three days, he will recover the full utility of his status in that time (1 Influence per day). Alternately, if Brandon were to call a Short Breather Beck would recover 2 Influence then and the remaining point a day after.

RESOURCES: THE POWER OF PRIVILEGE

In the Mistborn saga, Heroes rarely concern themselves with treasure; their aspirations typically look beyond wealth and their troubles go way beyond their pocketbooks. Still, money talks in the Final Empire, particularly in the highest halls of power. A character's Resources dice cover his or her worldly possessions and the ability to gain more.

You may attempt a Resources Challenge when you try to:

- Bribe a guard
- Assemble an army
- Outfit your Crew for its next exploit

- Secure the services of a kandra
- Host a lavish event
- Appeal to a noble's greed
- Buy the silence of an unflattering witness
- Impress someone with your wealth
- Bid for a contract
- Get hold of some atium
- Rebuild a ruined town

Characters with high Resources include successful noble lords, high-ranking Obligators, and connected financiers and merchants, while those with low Resources include beggars, thieves, and plantation skaa.

PROPS

Props are "permanent" equipment a character always has on hand, and each character typically carries a number equal to his or her Resources. When a Prop is used or lost in play, the character automatically regains another identical Prop "off screen" during the next Long Breather *(see pages 136 and 445)* — unless of course the Narrator determines there's a reason replacements can't be found (e.g. a character is nowhere near a source of the Prop, or he or she is imprisoned). Props can be swapped out during Long Breathers.

BRIBES & INCENTIVES

Everyone has a price — the trick is figuring out what it is. For some it's coin, but for others it may be a favor, title, information, or even access to the character's Resources for a time, or for a specific purpose.

A character may attempt a Resources Challenge to bribe an Extra to take one action of the character's choice (this doesn't work on Heroes or Villains — to bribe them you have to actually make them a deal they agree with). The Difficulty depends on the Extra's reluctance to perform the task.

The Narrator also uses the Extra's reluctance to determine roughly how long he or she keeps quiet about a successful exchange (the greater the reluctance, the shorter the time), though the character may spend Nudges to lengthen the silence. As the Narrator makes this determination secretly any Nudges used for this purpose are spent blindly, though the character knows that each Nudge spent increases the silence by its original duration. As a happy exception, a character who scores three or more Nudges may spend all of them to convince the Extra to stay silent forever.

After this attempt, and regardless of success, the character's Resources score drops by 1, as usual.

Example: As the Nine Eyes Crew's "man on the inside" at Keep Hasting, it falls to Gavon to confirm the case is located in the private study, as Sev surmised. He approaches a guard posted there and offers him more than a week's pay for just a peek inside ("my curiosity's killing me!").

Brandon decides the guard is indifferent (it's just a study, after all), which means a Difficulty of 2. Gavon spends 1 Resources (of 4) and gathers a pool. He benefits from the "fast-talker" Trait and rolls 5 dice, getting one 6, one 5, and three 3's — a Result of 3 with one Nudge, and a success! The guard steps aside and Gavon sneaks in, going to work.

Just in case, Gavon commits the Nudge to keeping the guard quiet for a little longer. He doesn't know exactly what effect this will have but the raid is planned for the next day and he doesn't want the guard talking before then. Brandon privately decides the guard wouldn't originally talk for at least a day, assuming there's nothing to spook him, and Gavon's Nudge doubles that time.

BRIBES & INCENTIVES

Difficulty	Reluctance / Examples
1	*Predisposed:* Act upholds current laws, supports the Extra's morals, or presents opportunity for personal gain (e.g. getting back at a rival or lying to a mutual enemy)
2	*Indifferent:* Act breaks no known laws and doesn't violate the Extra's morals, or harms no one the Extra cares about (e.g. revealing a Minor Secret of little apparent import, feigning ignorance about the Crew — assuming they aren't clearly criminals, or granting access to an exclusive event)
3	*Wary:* Act could break laws or violate the Extra's morals, or only harms "bad people" (e.g. betraying a friend or ally, or handing over an item stolen from an enemy)
4	*Reluctant:* Act clearly breaks laws, violates the Extra's morals, or harms anyone (e.g. revealing a Major or damaging Secret, harboring a known fugitive, or granting access to the Imperial armory)
5	*Opposed:* Act flagrantly break laws or violates the Extra's morals, or could harm the Extra (e.g. betraying a loved one or committing treason)

BUYING EQUIPMENT

It's not uncommon for Heroes to find themselves in need of additional gear or tools midway between Breathers. Fortunately, they can fall back on their pocketbooks and supporters.

A character may attempt a Resources Challenge to acquire one additional item, rolling against the Difficulty listed on pages 235–237. With success, the character gains the desired item and each Nudge may be used to acquire one additional copy of it.

Equipment gained in this way is kept until used or lost, or until the next Long Breather (whichever comes first).

After this attempt, and regardless of success, the character's Resources score drops by 1, as usual.



WEAPONS

Melee Weapon	Difficulty	Damage	Min / Max Range
Club *Favored weapon of rebels and thugs; contains no metal*	1	+1	Touch / Striking
Dagger *Steel blade favored by thieves and assassins*	1	+1	Touch / Touch
Dueling cane *Stone-headed cane carried by nobles for defense and duels; contains no metal*	2	+2	Touch / Striking
Hammer *Two-handed working man's hammer*	3	+3	Touch / Striking
Koloss blade *Massive chopping blade prized by the koloss*	4	+4	Striking / Striking
Obsidian axe *Signature weapon of Steel Inquisitors; contains no metal*	4	+3	Striking / Striking
Obsidian dagger *Popular weapon of Mistborn, often carried in pairs; contains no metal*	2	+1	Touch / Touch
Spear *Iron-tipped spear favored by hunters, rebels, and soldiers*	2	+2	Striking / Striking
Staff *Favored weapon of rebels and thugs; contains no metal*	1	+1	Striking / Striking
Stone hammer *Rare hammer used by kandra guardians; contains no metal*	4	+3	Touch / Striking
Stone spear *Flint or obsidian-tipped spear; contains no metal*	3	+2	Striking / Striking
Sword *Steel blade carried by guards and soldiers*	2	+2	Touch / Striking

Ranged Weapon	Difficulty	Damage	Min / Max Range
Bow and flint arrows *Effective ranged weapon against Allomancers; contains no metal*	3	+2	Close / Long
Bow and steel arrows *Primary ranged weapon of common soldiers*	2	+2	Close / Long
Catapult *Hurls massive stones; exclusively used by armies*	5	+4	Medium / Extreme
Dagger *Steel blade favored by thieves and assassins*	1	+1	Striking / Close
Obsidian dagger *Popular weapon of Mistborn, often carried in pairs; contains no metal*	2	+1	Striking / Close
Spear *Iron-tipped spear favored by hunters, rebels, and soldiers*	2	+2	Close / Medium
Stone spear *Flint or obsidian-tipped spear; contains no metal*	3	+2	Close / Medium

ARMOR & SHIELDS

Item	Difficulty	Description
Armor		
Leather / Padded	2	Layered armor favored by thieves, Allomancers, and hazekillers; absorbs 1 damage from physical attacks
Steel mail	3	Chain and leather armor worn by guards and soldiers; absorbs 2 damage from physical attacks
Steel plate	4	Heavy breastplate worn by the wealthiest and most foolhardy leaders; absorbs 3 damage from physical attacks
Shields		
Small metal shield	1	Standard shield of soldiery; adds 1 die to defense rolls against physical attack
Small wooden shield	2	Sturdy shield carried by Lurchers; contains no metal; adds 1 die to defense rolls against physical attack
Large metal shield	2	Used by cavalry and for ceremony; adds 2 dice to defense rolls against physical attack
Large wooden shield	3	Almost exclusively used by hazekillers; contains no metal; adds 2 dice to defense rolls against physical attack

OTHER EQUIPMENT

Item	Difficulty	Description
Animals, Mounts, & Vehicles		
Pet	1	Cats, dogs, and wolfhounds kept by the sentimental and wealthy
Cart	1	Two-wheeled cart used by laborers and craftsmen
Horse	2	Riding mount common to wealthy skaa, nobles, and military
Horse & carriage	3	Enclosed four-person vehicle favored by nobility
Barge	4	Main vehicle of commerce and military transport; may carry fifty men or five tons of cargo
Tools		
Banned book	3	Contains information on a topic banned by the Lord Ruler
Bottle of wine / ale	1	Popular with *bon vivants* of all classes; used for loosening tongues and inhibitions

OTHER EQUIPMENT *(CONTINUED)*		
Item	**Difficulty**	**Description**
Craftsman's tools	1	Supports one occupation (e.g. carpentry, metallurgy, etc.)
Disguise	2	Helpful when concealing or impersonating one person's identity
Formal clothing or jewelry	2	Useful when blending in at high society events like Imperial gatherings and balls
Lockpicks	2	Useful when picking locks
Medical supplies	2	Useful for treating wounds and during certain Mental Conflicts *(see page 219)*
Mistcloak	2	A symbol of a Mistborn's station; useful when concealing oneself in the mists
Pocket watch	2	A popular symbol of wealth; keeps good time
Pen and blank book	1	Vital tools of the scribe
Rope and grapple	1	Helpful when climbing, crossing gaps, or binding someone
Writing steel	2	Thin sheets of steel for inscribing sacred information, which cannot be altered by metaphysical powers (such as Ruin)
Implements		
Atium bead	5	Provides 1 charge of Atium
Bones (1 set)	3	Allows kandra to imitate one specific person or animal
Metalminds (3)	3	Each metalmind allows a Feruchemist (only) to store in and tap from one metal: Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, or Zinc; each single metalmind item consists of three physical metalminds, each of one different metal
Misting vial *	1	Contains 3 charges of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, *or* Zinc (choose *only one* metal)
Mistborn vial *	2	Contains 1 charge of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, *and* Zinc (1 charge of *each* metal)
Sack of copper clips / set of horseshoes	1	Coins or other metal objects used by Coinshots and Mistborn for Steeljumping or as weapons

* The Narrator may let you roll to acquire from a broader selection of metals if more have been discovered (this may depend on when your story occurs, or different factors if your story diverges from what's in the novels).

WHERE'S THE MONEY?

You may have noticed the Mistborn Adventure Game doesn't include descriptions of coin or prices, even though "boxings" and "copper clips" are mentioned in the novels. The rules fold money as Resources dice for a variety of reasons, chiefly because the stars of the Mistborn trilogy never use or worry about it (except to fire at their enemies or fuel Steeljumps, and we've covered those uses elsewhere).

Also, as a true fantasy epic the series' viewpoint is positioned above such petty details. Money is here as it appears in the books — it's something some characters have, and many pursue, but it's ultimately less of a goal or statistic than a driving force in the narrative. Like their literary cousins, the Heroes of your saga are concerned with what they're doing and the fate of the world around them, not the number of coins in their pockets or how much loot they've stashed back at their hideout.

This doesn't mean money doesn't exist in our Final Empire — quite the contrary — but the rules keep the details light and focused on the plot, as it should be. When you need to represent characters having extra money, an extra Resources die or two is a good replacement for counting coins. Keep it simple: one die for a minor boon and two for a major windfall (and never more lest money start to dominate and ultimately render rolling irrelevant). The Narrator should also keep expenditures in mind, as any coin in hand will eventually be spent, reducing or eliminating these bonus Resources dice.

Example: Koel hits the streets before the Keep Hasting raid, looking for a bead of atium. This has a very high Difficulty (5), but this is why Becky invested so heavily in her Resources score (also 5).

She spends and rolls, but fails with two 6's, one 3, and two 2's — a Result of 2 with two Nudges. She spends and rolls again, this time with only 4 dice, and gets two 5's, one 4, and one 2 — a Result of 5 with no Nudges. It's enough, and her Resources score settles in at 3.

The deal was steep and she paid too much, but Koel has what she needs. If she doesn't use it during the raid, she can sell it back (explaining its loss at the next Long Breather).

SECURING SERVICES

Heroes can't be everywhere at once, nor can they do everything themselves, but they *can* often find someone to do a job for the right price.

A character may attempt a Resources Challenge to secure a service, or individuals to conduct a service. The Difficulty depends on the scope or rarity of the service, and any service secured lasts until completed or for 1 week, plus one additional week per Nudge spent (whichever comes first).

FROM BRANDON

It's fine if one or more of the characters' goals includes getting rich — after all, what thieving crew doesn't care about money? — but hopefully this is just one of their aspirations. Just like real people, characters should want many things, and play time should be split accordingly.

Even when the characters do chase money, you should avoid counting coin or keeping track of purchases. Becoming rich in Scadrial isn't about the handful of clips you lift from a nobleman's pocket or the trinket you score from a merchant — it's about grand jobs and getting ahead in the world. In game terms, just a high Resources score is probably enough.

Individuals employed to conduct a service work only on the task they're hired for, and refuse to make unrelated rolls or provide additional help unless duly compensated.

After this attempt, and regardless of success, the character's Resources score drops by 1, as usual.

Example: Beck knows he'll become a target once House Hasting and the Bylerums discover his Crew's to blame for stealing the heirloom, so he arranges for a barge trip out of Luthadel. This is an expensive service with a Difficulty of 3, but Beck isn't worried with a Resources score of 4 and his "well connected" Trait. He makes the Challenge, getting two 4's, one 3, and two 1's — a Result of 4 with no Nudges. The barge will be waiting for him the night of the raid.

Difficulty	Scope or Rarity / Examples
1	*Affordable / Common*: Reserve a private room, travel by hors, or employ a team of skaa laborers
2	*Costly / Uncommon*: Have a message delivered in absolute secrecy, travel by carriage, or employ a bodyguard
3	*Expensive / Scarce*: Hire a private tutor, travel by barge, or employ a thieving crew
4	*Very Expensive / Rare*: Host a grand ball, travel with an armed entourage, or employ a team of hazekillers
5	*Extravagant / Very Rare*: Rebuild a village, travel with the Lord Ruler's entourage, or employ a kandra

ASSEMBLING FORCES

The Empire's wealthiest figures often need to defend their assets, making house guards, mercenary bands, and full-fledged armies vital tools even before the Collapse. During the New Empire, kings and barons rely ever more heavily upon armed forces to repel roving bands of koloss and the predations of ambitious bandits and rival lords.

An assembled force includes soldiers and Extras. Soldiers are the faceless hordes on a battlefield, lingering in the background until they're needed for large-scale conflicts. Assembled Extras are outstanding or "named" bit players — officers like Demoux or soldiers like Gloradel — who may be given direct, individual orders so long as their force remains intact.

Only a character with six or more dice of Resources may attempt to assemble forces. So long as this requirement is met before Resources are spent (as usual), the character makes a Resources Challenge against a Difficulty based on the number of soldiers desired. Each Nudge may be used to boost the number of soldiers assembled by 50% (Nudges have no impact on Extras assembled). An assembled force remains intact until defeated in battle, until the next Long Breather, or until the Narrator determines it's no longer viable or relevant to the story.

After this attempt, and regardless of success, the character's Resources score drops by 1, as usual.

Difficulty	Force / Soldiers & Examples
1	*Unit*: 20 soldiers / 1 Extra
2	*War Band*: 100 soldiers / 2 Extras
3	*Company*: 500 soldiers / 3 Extras
4	*Regiment*: 1,000 soldiers / 4 Extras
5	*Army*: 10,000 soldiers / 5 Extras

Example: As expected, it doesn't take the Bylerum Boys long to realize the Nine Eyes have double-crossed them. It also doesn't take them long to track Beck down — he's on a barge traveling through Urbain territory. Knowing they have to act fast and aggressively if they want to recover their prize, the Bylerums play the best card they have — they alert House Hasting to Beck's position, knowing they'll throw everything they have at the Crew leader's apprehension.

Hasting nobles assemble a full regiment of troops in the area, ordering them to stop and search barges until Beck is found. A noble House can pull this off easily, but it's beyond the Bylerums' Resources (they have scores of 4 each). Let's assume for a moment that their Resources were 2 higher The Challenge would have a Difficulty of 4. Let's also say they were to roll two 6's, one five, and three 4's — a Result of 4 with two Nudges. In this case the Bylerums would summon a regiment of 2,000 soldiers with 4 Extras, who would hunt for Beck until defeated or until the next Long Breather.

Instead the Bylerums have to hope Hasting's troops will catch Beck, and that they can somehow find a way to reclaim their heirloom. The hunt is on!

INFLUENCE: THE POWER OF CONNECTIONS

Nothing gets done in the Empire without a little *quid pro quo* — such is the price of politics — but for the person with the right connections, nearly anything can be had. A character's Influence dice represent his or her political and social position, network of contacts, bureaucratic authority, and popularity.

You may attempt an Influence Challenge when you try to:

- Win a political debate
- Broker an agreement or treaty
- Defend someone at trial
- Win support for an idea
- Get a law changed or suspended
- Rally troops to fight
- Tear down a noble house's reputation
- Call in a favor from a friend
- Convince an organization to join your side

Characters with high Influence include generals, powerful lords, religious figures, and community leaders, while those with low Influence include rank and file soldiers, laborers, farmers, and cutpurses.



LIES, DAMNED LIES, AND POLITICS

Under the table dealings are the stock-in-trade of clever nobles, merchants, and power-brokers in the Final Empire. Influential figures are adept at covering their tracks — and getting others to do the dirty work for them.

A character may attempt an Influence Challenge to temporarily suppress an event. The Difficulty is based on the event's scale (the area in which people would normally take notice) or import (how noteworthy it would normally be to people who take notice).

The Narrator also uses the event's scale and import to determine roughly how long the event stays buried (the larger the scale and greater the import, the shorter

the cover-up), though the character may spend Nudges to lengthen this time. As the Narrator makes this determination secretly any Nudges used for this purpose are spent blindly, though the character knows that each Nudge spent increases the cover-up by its original duration. As a happy exception, a character who scores three or more Nudges may spend all of them to suppress the event forever.

Knowledge of a suppressed event may become a Secret, at the Narrator's discretion.

After this attempt, and regardless of success, the character's Influence score drops by 1, as usual.

Difficulty	Scale or Import / Examples
1	*House or Establishment / Insignificant Event*: Death of a small-time underworld figure or a change to an oft-ignored law
2	*Neighborhood / Obscure Event*: Death of a skaa merchant or the formation of a new criminal gang
3	*City / Notable Event*: Death of an influential Obligator or the institution of new trade regulations
4	*Dominance / Remarkable Event*: Death of a powerful noble lord or open war between rival houses
5	*World / Staggering Event*: Death of the Lord Ruler or a Great House's betrayal of the Empire

Example: Given the focus on finding Beck and recovering the stolen case, Hasting nobles leave the job of covering the theft up to a minor noble named Wren. The Difficulty is 3 and Wren's Influence is 5. He makes the Challenge, rolling five 3's — a Result of 3 with no Nudges — and so he manages to cover the event up, for now at least. Unfortunately, with no Nudges to spend, that's the best Wren can do — he has to cross his fingers and hope.

Brandon considers the state of things and if the Crew doesn't interfere (again), he thinks the cover up will probably last at least a week — long enough for everyone to forget why they cared. Seriously though, when does the Crew not *interfere?*

CALLING IN FAVORS

Every character has a personal network — people who know people, who know people, who get things done. Characters can work these connections to call in assistance when it's needed most.

A character may attempt an Influence Challenge to call in a favor. The Difficulty is based on the difficulty or risk involved in providing the favor.

The Narrator also uses this information to determine how far the collaborator is willing to go to help (the greater the difficulty or risk, the more hesitant he or she may be), though the character may spend Nudges to strengthen the collaborator's commitment. As the Narrator makes this determination secretly any Nudges used for this purpose are spent blindly, though the character knows that each Nudge

spent is having a marked impact on the collaborator's dedication. As a happy exception, a character who scores three or more Nudges may spend all of them to have the collaborator see the favor through to the very end.

The Narrator always has final say as to which favors can be called in. Using this ability to end-run a major plot or reveal a vital Secret undermines the tension and enjoyment of the narrative and shouldn't be approved.

After this attempt, and regardless of success, the character's Influence score drops by 1, as usual.

Difficulty	Difficulty or Risk / Examples
1	*Simple / No Risk*: Grant access to a skaa's home; provide the names of Extras in a noble's employ; offer information about rarely-used trade routes
2	*Challenging / Low Risk*: Grant access to a skaa merchant's home; provide the name of a noble's illegitimate child; offer information about an enemy's army
3	*Difficult / Some Risk*: Grant access to a noble lord's house; provide the name of a noble's secret lover; offer information about inner workings of the Steel Ministry
4	*Very Hard / Great Risk*: Grant access to a Steel Ministry facility; provide the name of a rebel skaa leader; offer information about lord's treasure vault
5	*Nearly Impossible / Mortal Risk*: Grant access to Kredik Shaw; provide the real name of a Steel Inquisitor; offer first-hand information about clandestine deal to overthrow the Lord Ruler

Example: Brandon expects Sayna will be the one to upset House Hasting's concealment of the raid but it's actually Sev. He receives a detailed inventory of the study from Gavon (who snuck in thanks to a bribed guard), omits mention of the case the Crew stole, and passes the remainder along to every burglar, rat, fence, and other miscreant in the city. For good measure he also boasts that the Nine Eyes "walked right in and took what they wanted," which he hopes will not only spur others to do the same but also act as a feather in the Crew's cap the next time they're negotiating for a job.

Brandon decides that Sev is calling in many favors from friends with the right connections, and while he doesn't think it's a particularly hard sell (Difficulty 2), he also rules that word of the Crew's raid will only spread if Sev's Challenge Result beats "another Result" (the noble Wren's effort to cover the raid up in the previous example, which scored a Result of 3 with no Nudges).

Sev has an Influence score of 4 and applies the "capitalize on all opportunities" Trait. He rolls 5 dice, getting three 6's and two 4's — a Result of 4's with three Nudges! Not only does Sev's network come through and spread the word, they solidly sell the idea that the Nine Eyes bested House Hasting and stole something impressive.

Wren's efforts sadly go to waste, and he'll suffer in the Hasting ranks for not preventing a costly black eye for the House — especially as more and more would-be raiders press their luck at the keep.

RALLYING THE PEOPLE

The skaa are greatly oppressed and most others in the Final Empire are deeply entrenched in long-held positions and ways, but leaders have always been able to rally like-minded fellows to their cause, if only for a short while. This option is all about bringing groups of people together — in some cases very large groups that can dramatically alter a story's resolution in the area. The people can be rallied for nearly any purpose, be it political, social, or something else, so long as it's something that gets their attention.

A character may attempt an Influence Challenge to gather a crowd at a location or as witnesses to an event, such as a speech, judgment, or duel. This Challenge has no Difficulty; rather, the Result determines the size of the crowd gathered.

Note this doesn't impact what the gathered characters see or hear (that depends on what comes next), or what the crowd thinks of it, though each Nudge spent adds a die with subsequent Influence checks to sway the crowd's opinion, and spending three of more Nudges sets the crowd's starting opinion (its predisposition) to whatever the character wants.

After this attempt, and regardless of success, the character's Influence score drops by 1, as usual.

Difficulty	Crowd Size / Examples
1	*Tiny*: Onlookers within line of sight; 25 or fewer people
2	*Small*: Population of a village; 100–200 people
3	*Medium*: Population of a small town; 500 people
4	*Large*: Population of a large town; 1,000 people
5	Massive: Population of a small city; 10,000 or more people

Example: The Crew's scheme is shaping up nicely: the Hasting nobles are spread thin addressing rumors that they've allied with a minor House of ill repute, that they're massing forces near the borders of longtime rival House Urbain, and that a small-time Crew has raided their biggest and most secure holding, making off with a priceless prize.

As the final pieces of the puzzle come together and the other Great Houses convene to discuss possible sanctions, Sayna and Damosi discreetly urge skaa and nobles alike to gather for the verdict. As before, the Heroes work together, using the best of their Results.

Sayna's Influence is 4 and she sells Brandon that her "confident" Trait should apply. She rolls 5 dice, getting one 6, two 3's and two 1's — a Result of 3 with one Nudge. Damosi has an Influence of 3 and rolls two 4's and one 1 — a Result of 4 with no Nudges. Given that the final stage of the Crew's plan will focus on the court of public opinion, the Heroes choose Sayna's lower Result with one Nudge.

Outside the Assembly Hall, a crowd of several hundred forms, their minds already turned against Hasting and its allies.

CHANGING LAWS

The labyrinthine bureaucracies of the Final Empire and the contentious battles of the Assembly are dominated by the most skillful and prestigious politicians, whose whim can transform the laws of the land.

Only a character with six or more dice of Influence may attempt to change, suspend, or create laws. So long as this requirement is met before Influence is spent (as usual), the character may make an Influence Challenge against a Difficulty based on the intricacy or impact of the change.

New and altered laws tend to waffle and mutate for a time as the Steel Ministry, Assembly, and other interested parties debate and lobby for their preferences, and all too often in the Final Empire things revert back to the way of before, especially when a change threatens the status quo. The Narrator determines the final form of any particular piece of legislature and how long it takes to settle into that form, based on the needs of the greater story. However, the character may spend Nudges to lengthen this debate (prolonging his or her preferred version of the law), and a character lucky enough to score three or more Nudges may spend all of them to quash debate and cement the new or altered law for good.

After this attempt, and regardless of success, the character's Influence score drops by 1, as usual.

Difficulty	Intricacy or Impact / Examples
1	*Simple / Negligible*: Change the definition of fraud or trespassing; suspend a curfew; create a new trade ordinance
2	*Involved / Minor*: Change the definition of theft or bribery; suspend the decree of a minor lord; create a new title
3	*Elaborate / Significant*: Change the definition of assault or kidnapping; suspend a jail sentence; create a day of rest
4	*Convoluted / Major*: Change the definition of murder or arson; suspend an execution; create a new holiday
5	*Byzantine / Radical*: Change the definition of heresy or treason; suspend the decree of a king or emperor; create a new territory

Example: The Crew's scheme finally reaches fruition as Beck's allies deliver a slim package to a meeting of the Great Houses as representatives are launching into a discussion of Hasting's recent missteps. The package contains reams of evidence, some manufactured but most legitimate, showing Carrow and Cordal Bylerum at the center of all the unfortunate business at hand: they wormed their way into the city, lying about their status and what they could offer in exchange for sponsorship from Hasting; they urged Hasting to mobilize troops near Urbain borders; and they even hired the Crew that raided the keep, playing the victim when they were behind the whole affair!

Beck and the Crew have planned this from the outset. It's the masterstroke of a long and complex plan, and all that remains is to convince the nobility (and the people of Luthadel) that the Bylerums should be held accountable for all of it —

everything they did and didn't do — and that they should receive the full measure of Imperial sanction for their misdeeds. Only then, with Hasting occupied fending off criminals at every turn and the Bylerums on the run, can the Crew rest easy — at least until the next job.

Brandon decides this is an elaborate manipulation of the Imperial system, with a Difficulty of 3. Beck's the one spearheading the effort, which is why it's possible — he's the only member of the Crew with an Influence score high enough to attempt the Challenge (6), and the fact that he's "known as an upright citizen" means he might actually have a chance to pull this off despite the fact that he's not present and the Bylerums are still in town and able to defend themselves (two adverse conditions that cost him a die).

Beck rolls 6 dice, getting three 6's and three 3's — a Result of 3 with three Nudges! That's not only enough to condemn the Bylerums within the most powerful noble circles, but also enough to permanently ban them from the capital. An Obligator investigation is launched in the coming days, as Carrow and Cordal flee Luthadel in shame, and soon they'll have to answer to the rest of their House as to why so many of their contracts are falling through, and so many of their assets are being seized.

Hasting's troops withdrawn, Beck can return home, where he and the Crew can plan their next great scheme.

FROM BRANDON

Remember that the Lord Ruler actually cares very little how the empire is governed, or how people worship him. So long as his goals are met — the noble houses are kept in check, the skaa are suppressed, and the power of information remains in his hands — he doesn't pay much attention to the day-to-day workings of the world. However, if something does draw his attention, his reaction is often brutal and swift. Thus, while there is a great deal of corruption in the government of the Final Empire, very little of it is noticed. Note also that Inquisitors are extremely hard to bribe or influence, as the very way they think has been altered. Everyone else is fair game, though.



SPIRIT: THE POWER OF FATE

In addition to gauging confidence and luck, a character's Spirit dice also represent his or her inner strength, link to the metaphysical realm, and perception and understanding of the grand design. They also let players tap a host of cool game effects like gaining a hint when the Crew's stuck, quickly recovering from damage, changing the conversation on the fly, and even retrying a failed roll.

You may attempt a Spirit Challenge when you try to:

- Intuit the correct answer from two or more conflicting ones
- Keep your composure in the face of great adversity
- Find a purpose against overwhelming odds
- Convince someone of a larger plan for them or the world
- Catch a lucky break
- Commune with metaphysical powers
- Understand the nature of your destiny or the universe

Characters with high Spirit include holy men, prophesied heroes, and the very lucky or intuitive, while those with low Spirit include cold-blooded killers and anyone with low self-confidence or suffering from great trauma, plus those whom fate has dealt a poor hand.

REQUESTING A HINT

Spirit defines a character's intuition and sensitivity to the world. By trusting his or her gut, or having faith in a greater destiny, a character can sometimes find answers in unlikely places.

A character may attempt a Spirit Challenge to request a hint from the Narrator, commonly by asking a single question. The Difficulty is based on how informative or relevant the hint or answer is in the current situation. With success the Narrator answers, focusing only on the specific question or request and offering nothing more. After hearing the Narrator's response the character may spend any number of Nudges to ask the same number of follow-up questions.

Like any rule, requesting a hint is intended to help move the conversation along, not to replace it. The Narrator may refuse any question, request, or follow-up without consequence if answering would derail the plot, reveal a Secret, or otherwise impede the story. Influence dice are not lost for a refused question unless the Narrator determines that refusing offers enough information for the character to make an educated guess about the situation (e.g. refusing to answer the question "Is this character a Villain?").

After this attempt, and regardless of success, the character's Spirit score drops by 1, as usual.

Difficulty	Detail or Relevance / Example Questions
1	*Limited / Broad*: "Is he acting strangely?" or "What is the crowd's general mood?"
2	*Alluding / General*: "Do I have a gut feeling about this guy?" or "Is there anything I might be able to use here?"
3	*Enlightening / Close*: "What does this guy do for a living?" or "Is there a weapon in the room?"
4	*Revealing / Specific*: "What sort of man is he?" or "Which of these two doorways should I choose?"
5	*Definitive / Exact*: "What's his next move?" or "Where would Lord Penrod hide his vault?"

Example: Koel watches in horror as Thorrow and two guards are thrown from a third-story window, but when she reaches the pile of corpses below, the Thug's body is nowhere to be found. There are signs of more fighting and plenty of blood, but the trail goes cold away from the keep. Koel frantically searches neighboring streets and comes up empty before she decides she needs a hint from Brandon.

She knows that a question like, "Where could Thorrow have gone?" would be too much to manage with a Spirit of 3, so she keeps it simple: "Do I think Thorrow's alive?" she asks, and Brandon assigns a Difficulty of 2. Being "pragmatic," Koel gains a die, and she rolls 4 dice, getting one 6, one 5, and two 3's — a Result of 3 with one Nudge.

"He may well be," Brandon answers, and Koel breathes a sigh of relief. The Nudge also grants her one follow-up question that's no more detailed; she thinks on it for a moment and smiles.

"Who else knew about the raid?" she asks, but she's really just seeking confirmation. She already knows where to look next.

CATCHING A LUCKY BREAK

Providence smiles on everyone eventually but some Heroes know just when (and how) to ask.

A character may attempt a Spirit Challenge to add or modify a crucial detail about the current situation. The Difficulty is based on the detail's impact on the conversation or plausibility in context (the more it changes things or the less likely it is, the harder the Challenge).

Each Nudge spent on a successful roll allows the character to add one new (not altered, but *new*) detail that's directly caused by the first addition or change.

Example: A character cornered in the back room of a tavern makes a Spirit Challenge to establish that the owner of the establishment was previously a weaponsmith, and then spend two Nudges to find a couple of his creations in a cabinet. If the character's going down, at least she won't be unarmed.

Altering a detail that's already part of the ongoing conversation — as opposed to simply introducing a new detail that doesn't contradict anything that's already in play — is called "dramatic editing." It requires Narrator approval and boosts the Difficulty by 2 (meaning that major, unlikely, radical, and far-fetched details cannot be swapped in to replace established parts of the conversation). Dramatic editing demands that the Narrator and all players be comfortable with revisionist storytelling, and may not work for many groups. It isn't recommended for beginning players.

After this attempt, and regardless of success, the character's Spirit score drops by 1, as usual.

Example: Gavon remains behind at Keep Hasting to monitor the situation there, and in case the Crew needs additional help from the inside. For a little while he worries that the guard he bribed to let him into the private study might mention their deal (and he might, especially given all the pressure the nobles place on the guards after the raid and the inventory of the study going public).

Then the player running Gavon strikes on a rather clever way to make sure the guard never talks again — he suggests that Gavon might catch a lucky break in that the guard was killed during the raid. Brandon can see this but given that many more guards survived than perished that night he assigns the Challenge a Difficulty of 3.

Gavon has a Spirit of 5 and rolls one 6, three 4's, one 2, and one 1 — a Result of 4 with one Nudge. This is enough for him to catch the lucky break, and he spends the Nudge to add a bit of flavor...

The guard not only died that night, he was one of the two guards thrown out a window with Thorrow. If it weren't for Carrow's enthusiastic attack, maybe Gavon wouldn't be alive today.

Difficulty	Impact or Plausability / Example Questions
1	*Negligible / Believable*: Mild inclement weather starts up or the color of a lady's dress is different than it was
2	*Minor / Reasonable*: A guard leaves his sword belt unbuckled or an earthquake rocks the base of an ashmount
3	*Significant / Dubious*: A guard leaves his sword hanging on his chair or the character produces an item he or she never mentioned before
4	*Major / Unlikely*: A guard falls asleep on the job or that key the character found just happens to work in this lock
5	*Radical / Far-Fetched*: A noble house alarm fails just as the Crew makes its escape or a mistwraith arrives the moment before a gravely wounded character is attacked by a superior opponent (and now everyone has to deal with the creature)

SURVIVING AGAINST THE ODDS

Life on Scadrial is nasty, brutish, and short but especially willful people can sometimes rise above the impossible odds, surviving no matter the cost.

A character may attempt a Spirit Challenge to recover one of his or her Resiliences that's been reduced by damage or other factors, and which is currently 5 or lower (this option isn't available with a Resilience of 6 or higher, as a character in that position isn't really defying the odds to keep going). The Difficulty is equal to the current Resilience score (minimum 1), and with success the character immediately recovers 1 Resilience, plus 1 more per Nudge spent.

This option is available even when one or more of the character's Resiliences is at 0, and when he or she is already defeated in some fashion (e.g. unconscious, dying, disgraced, etc.). Surviving against the odds doesn't restart a failed Conflict, however — it only helps the character bounce back more quickly and possibly cope with any story fallout from the defeat.

After this attempt, and regardless of success, the character's Spirit score drops by 1, as usual.

Example: Koel arrives at the home of the only other person who knew about the raid: the brother of the servant girl JeHoy's been impersonating. As she guessed, the brother helped Thorrow limp away from the keep and has been nursing him back to health, but it's been hard. As the brother explains, "once his Pewter wore off, he was close to dead."

Thorrow's Pewter of 5 kept him alive long enough to reach the brother's home, but after that his Health dropped to 0 and he started dying. Brandon let him make a Spirit Challenge to survive against the odds and he rolled his 4 dice, getting one 3, one 2, and two 1's — a Result of 1 with no Nudges, and just enough to skirt death. His Health rose by 1 immediately, and he's been slowly recovering since.

MAKING A LAST DITCH EFFORT

Heroes deeply connected to the world around them don't just *seem* lucky — they're fated to succeed, able to draw on power beyond themselves to defy fate, even when faced with certain failure.

Only a character with six or more dice of Spirit may call upon this option. So long as this requirement is met a character may spend 1 Spirit to retry any roll. The character gains no dice from Traits, Tools, Circumstances, or other modifiers, though penalties still apply as before (a last ditch effort is an act of pure willpower). The new Result replaces the original one, even if it's worse, and the Outcome is decided accordingly.

This option may even be called upon after an Outcome is determined, though in this case the cost rises to 2 Spirit instead, as rewriting history is no small task.

After this attempt, and regardless of success, the character's Spirit score drops by 1, as usual.

Example: Outside the Assembly Hall Sayna and Damosi whip their rallied crowd into a frenzy, hoping to seed as much hatred for the Bylerums among the common man as Beck's delivery has incited among the nobility. The crowd is already somewhat primed to turn on someone (thanks to the Nudge the Heroes spent when gathering the onlookers), but the roll to sway them completely fails — a Result of 1 with four Nudges against a Difficulty of 3.

Brandon describes the crowd slowly dispersing, their thirst for blood quickly diminishing, but Sayna declares she's making a last ditch effort. She didn't go to all this trouble to have the Bylerum Boys quietly exit the city without a scene — she wants a spectacle to remember!

Sayna spends 1 Spirit (of her 6) and makes an Influence roll. Sadly, Damosi can't help this time and neither Traits nor the Nudge they used before can be applied. Still, it's worth a try. She rolls her straight Influence of 4, getting... three 5's and one 2 — a Result of 5 with no Nudges. Looks like the Bylerum Boys will be pelted with plenty of rotten fruit on their way out of the city, and more importantly, no one will forget their troublesome ways anytime soon.

12
CHILDREN OF THE CONTRACT



The kandra are one of the greatest mysteries on Scadrial. Their past, nature, motives, and even their very existence are unknown to all but a select few outside their society. Yet they walk amongst humans in stolen forms, serving their mysterious Contract and waiting for the day when maybe... just maybe... they can save the world.

Roleplaying a kandra is a special challenge in the Mistborn Adventure Game. Unlike other character types, these shapeshifters live a life of secrecy and service, not just to their Crew but to their entire species. They guard secrets so powerful, so important, that only strict adherence to a special code of conduct and a life of slavery to wealthy clients can protect them. Despite their Mimicry and Hemalurgic Blessings they know that at any time their true nature might be identified by an Allomancer, leaving them a virtual puppet at his or her whim. Still, for those who crave a great test of their roleplaying prowess, or those who simply love playing the outsider, a kandra is one of the most fulfilling experiences in the game.

What follows is an overview of important kandra features, including rules for the Contract and their unique brand of Powers.

PHYSIOLOGY AND FORMS

In its natural state a kandra is a translucent, shifting pile of muscles that moves by rolling or shuffling along the ground. It has no distinct organs but it can taste, see, and hear through its skin. Kandra only take this form while in the Homeland or shifting between different Mimicked forms.

The second and most commonly encountered form a kandra takes is that of another living being, typically a human. These forms are actually carefully crafted disguises, made from both the kandra's flesh and select parts of the subject, namely bones and hair. A mimicked form can be maintained for days, months, or even years.

Most kandra also take a rarely-seen third shape: a roughly humanoid form called a True Body, which they use in the Homeland in company of their peers. True Bodies are built around custom bones as a sort of fashion statement or affirmation of status. Different generations of kandra favor different styles of True Body — some use wood or animal bones, while more influential generations use crystal or glass.



FROM BRANDON

Kandra Mimicry is fairly limited when compared to shapeshifting in other media, but I've always believed that strong limitations make for strong characters. The principle limitation here is that while a kandra must ingest a body (and use its bones) to take its form, the Contract strictly forbids kandra from doing the killing themselves. Thus every kandra must find a workaround — be it pairing up with others who handle the dirty work, or through other means — and it's in these creative decisions and solutions that the inner character of each kandra really comes to light.

Remember also that kandra aren't limited to Mimicking humans, and that a skilled kandra can keep and use the bones of many different people and animals.

THE CONTRACT

Nearly all human / kandra interactions center on the First Contract, a quasi-religious pact that all kandra are trained to follow with unyielding devotion. Among other things the First Contract binds kandra to the Homeland unless they're under individual Contract. The kandra view these lesser Contracts with no less solemnity, as they are considered a subset of the First Contract, which was made with the Lord Ruler, the source of their very existence and "Father" to their race.

An individual Contract binds a kandra to a single patron — often a government or noble house — and most Contracted kandra are used as spies and informers. The First Contract specifically forbids kandra from killing humans, which is good for humanity (since kandra could otherwise make for ideal assassins), but it also leaves them vulnerable to abuse by their masters, and so many endure beatings and torture. Kandra tolerate this treatment for the good of their people, though many come to resent it, privately reviling their masters.

Breaking a Contract is a capital offense in kandra society and few of them can imagine a life without the many strictures, expectations, and regulations placed upon them. Fortunately, kandra Heroes are among those exceptional few.

PLAYING A KANDRA HERO

Kandra that choose life in a Crew are special indeed. Most join up on the orders of a patron (perhaps a Crew member), though particularly willful or dedicated kandra can break Contract to join of their own free will. Some orthodox kandra blame this behavior on specific generations (the Third and Fifth are popular targets), but in truth each kandra striking out on its own does so for a good reason and must be willing to risk everything to do so.

When creating a kandra Hero, you need to decide whether it's joined the Crew under Contract, or gone rogue. A Contracted kandra may never kill a human, while a rogue is prohibited from returning to the Homeland (and thus, rejoining its people or ever taking another Contract).. Naturally, circumstances can change during the course of the story, but once a kandra goes rogue there's little hope of anything more than a swift death should the Hero try to return to its people — or be discovered by other kandra working in the field.



FROM BRANDON

This should be a tough choice either way. On the one hand is a life where the character cannot kill, while on the other is a life of looking over one's shoulder, always worried that anyone might secretly be a kandra, discover the character's secret, and seek to end its existence.

TenSoon doesn't know of any kandra leaving the Homeland without Contracts but they do exist (he understood very little of the First Generation's workings during his many years absent from Contracts). When a kandra goes rogue, the First Generation sends a special group of assassins from the Homeland to find and either capture or destroy it. Inquisitors are also aware of Contract Breakers and keep an eye out for them, going to almost any lengths to control or destroy any they find.

Even with all this opposition, however, some rogues manage to keep their true natures hidden, which makes it a valid play option. Personally, I think the more interesting path is sticking with the Contract. Physical Conflicts are just one of many facets of the Mistborn Adventure Game, and kandra can even participate in those in an emergency — so long as they don't kill. Besides, the Contract's limitations make for very strong roleplaying opportunities, and are the grist for truly great gaming.

No matter which type of kandra is played, it's extremely helpful to be familiar with the novels (specifically TenSoon's parts of The Hero of Ages: Chapters 2, 7, 9, 11, 20, 24, and 33).

KANDRA POWERS

Every kandra has two Powers: **Mimicry**, or shapechanging used to replicate other creatures partially or completely; and one or more **Blessings**, or sets of Hemalurgic spikes that enhance abilities.

MIMICRY

Kandra shapeshifting is a gift and a curse: a gift because it helps them pursue the Contract and remain hidden from Allomancers who may threaten their grand designs; and a curse because it makes them the boogiemen of the Final Empire, terrifying creatures believed to hunt and eat humans for fun or to further the nefarious ends of their people. However, a kandra's abilities are not so cut and dry.

To mimic a subject, most kandra first spend time observing the target's speech patterns, mannerisms, and the way he or she moves. Only when a kandra has practiced and feels sure it can affect these characteristics does it go after the fundamental structural parts of the person or animal it wishes to replicate: namely the bones. Because the Contract prohibits the murder of humans, the kandra must often rely on its master or an ally to kill the subject and provide its parts for consumption.

Replication is a process most humans find vile and shocking: the kandra absorbs the subject's body, digesting the corpse over many hours and saving its bones and other parts (like hair and fingernails) for its disguise. Some particularly skilled kandra can replicate only *parts* of a form, such as a hand or eye, or even create enhanced or chimerical versions of the mimicked body with abilities unavailable to the original person or creature.

The final product looks nearly identical to a casual observer but features critical limitations. A kandra can't naturally grow hair, fingernails, or claws, for example, which makes copying humans and animals quite difficult. Even more importantly, replication doesn't transfer memories or magical abilities; in fact, only physical features are claimed, which means kandra must rely on observation and guile to maintain the façade.

MIMICRY RULES

Each kandra has a Mimicry rating of 2 to 10 dice, which represents skill at replication and sustaining physical forms, as well as maintaining a supporting cover. A rating of 2 is extremely weak, like that of a newly-awoken kandra, while 10 is reserved for the most experienced and sublimely talented of the species.

To mimic a target, a kandra must have the body or the bones, plus a private place to do its business (the process requires absolute concentration). The smallest a target may be is about the size of a small child (50 lbs. or so), and the largest is roughly the size of a large horse (1,000 lbs.).

Replication takes a number of hours equal to the target's Physique (minimum 1 hour), and the new form has no hair unless the kandra keeps it through the process (hair operates like a Tool that may be applied with Mimicry rolls to impersonate that character, and can be kept as a Prop). Some kandra use

additional Tools to help their disguise, especially when a target's hair isn't available, and this is represented by the disguise option on the equipment table *(see page 237)*.

When a kandra reverts to its natural state or takes on a new form, the bones it was previously using are excreted from its body, though they may be kept for later (as a Prop, if desired).

Mimicry isn't rolled when replicating a form; instead, a Mimicry Challenge is made when the kandra tries to pass itself off as the target and the Narrator determines that a casual observer may have a chance to see through the ruse. The Difficulty is based on the time the kandra spent studying the target or how much of the target's body the kandra had to work with:

MIMICRY FAMILIARITY

Difficulty	Familiarity with Subject / Available Remains
1	*Intimately Familiar*: Studied the target for a month or more, or have the target's intact corpse
2	*Familiar*: Studied the target for a week or more, or have most of the target's corpse intact (including all the bones)
3	*Passingly Familiar*: Studied the target for a day, or have a complete set of the target's bones (but not the corpse)
4	*Unfamiliar*: Studied the target for an hour, or have most of the target's bones
5	*Totally Unfamiliar*: Studied the target for less than an hour, or have less than half the target's bones

With success, the kandra's form passes muster with casual observers. Failure indicates flaws in the form's construction, or the impersonation, which anyone who knows the target sees through immediately. The kandra may or may not be aware of these flaws, as the Narrator decides based on the needs of the story and the circumstances at hand.

Example: Amidst the skaa fleeing Keep Hasting during the raid is an unassuming servant girl who died last week. At the nobility's orders, however, only the captain of the guard knows this woman's fate, and so JeHoy is free to slip out in the girl's form with none the wiser.

Should anyone who knew the skaa girl pay close attention to JeHoy, a Mimicry roll would be required and it would have a steep Difficulty of 5, as JeHoy never met the girl and wasn't able to study her at all.

Fortunately for the kandra no Challenges are needed, though it's a shame for House Hasting, given the package JeHoy carries out of the keep, hidden under her bulky clothes...

Interrogation or scrutiny by someone familiar with the target may prompt a Wits vs. Mimicry Contest, in which case the kandra benefits from available hair as a Tool (plus any other precautions taken as a second Tool, in the

form of the disguise listed on the equipment table on page 237). Familiarity and availability of remains are both excellent Circumstances and together grant an additional die.

The kandra's roll for this Contest must still beat the Difficulty imposed by familiarity with the target *(per the table on page 257)*. Failure to beat the Difficulty means the form is fundamentally flawed and anyone familiar with the target automatically sees through it, even if the kandra's impersonation is successful.

Example: JeHoy falls back to the Crew's rally point in the city: the home of the dead girl's brother, who loaned the Crew his sister's bones in exchange for vengeance against her killer. That debt is paid, and it's time to return the bones, so the poor skaa servant girl can finally be put to rest.

JeHoy enters the house and comes face to face with the brother, who's stunned — and more than a little disturbed — by the resemblance. He knows his sister is dead, and immediately realizes he's looking at a kandra impersonating her, but if he were clueless about her unfortunate fate she might be able to pass for the sister — if she won a Contest of her Mimicry vs. the brother's Wits and *beat her familiarity Difficulty of 5 (again, she was never able to spend any time with the girl).*

MIMICRY STUNTS

Stunts are special tricks and skills with Powers. They're further explored in the Treatise Metallurgic *(see page 272)*, but for the purposes of using this section all that you need to know is that they're purchased with Advancements *(see page 126)* and in this case improve a kandra's control and use of Mimicry.

Body Pocket: You may create holes within your body to conceal up to one pound of small items, such as vials of metal flakes or small weapons. Each concealed item must be no larger than 6 inches in length. Items hidden in your body cannot be Steelpushed or Ironpulled, and are impossible to detect.

Chimera: When you take a Mimicked form you may grant it one feature of another form you've taken in the past (e.g. granting a dog form the ability to speak). You may gain this stunt up to three times and each lets you add one additional feature to Mimicked forms (for a maximum of three at any time).



Durable Form: You may shift your organs or increase your muscle density to reduce bodily damage. While in a Mimicked form you suffer 1 less damage from physical attacks. You may gain this stunt twice, each time reducing the damage you suffer from physical attacks by 1 (for a maximum reduction of 2 damage per physical attack).

Fast Replication: Each time you replicate a target, the process is 2 hours shorter than normal (equal to the target's Physique minus 2 in hours). If this reduces your replication time to less than 1 hour, it takes a number of *minutes* equal to the target's Physique instead (minimum 1 minute). You may gain this Stunt up to three times, each time reducing your replication time by 2 hours (for a maximum reduction of 6 hours).

Partial Transformation: You may form a temporary organ, such as a human face or hand, while in your natural state. This is a Mimicry Challenge with a Difficulty based on the complexity of the desired organ (e.g. 2 for a hand or 4 for a face). A temporary organ may be maintained for a number of minutes equal to your Result, plus an additional minute per Nudge spent.

Regeneration: You may quickly close wounds on your body. So long as you're not incapacitated (at 0 Health) you may reduce your Willpower by any amount (minimum 1) to increase your Health by the same amount.

BLESSINGS

Every kandra is "born" when it receives a Blessing — a pair of specially-designed Hemalurgic spikes that awaken a mistwraith to sentience and grant it innate abilities. A kandra's Blessing is its single most important possession, for if it were to be lost the kandra would revert back to a mindless mistwraith in a matter of hours. Consequently, each kandra keeps its Blessing buried deep in its body, revealing its spikes only when taking its natural shape or True Body.

In addition to consciousness a Blessing confers enhanced abilities in manner unlike most Hemalurgy. Only kandra can benefit from a Blessing and there are four of them, each with different benefits:

Blessing of Awareness: A pair of Tin spikes grants the Blessing of enhanced senses. The kandra gains 2 dice with rolls involving its senses, and is considered to have 2 additional Action Dice when determining the order of actions in a Conflict (e.g. a male kandra with 6 Action Dice and this Blessing acts as if he has 8 Action Dice instead).

Blessing of Potency: A pair of Steel spikes grants the Blessing of enhanced strength and speed. The kandra's Physique score increases by 2 (maximum 8).

Blessing of Presence: A pair of Copper spikes grants the Blessing of enhanced intelligence and memory. The kandra's Wits score increases by 2 (maximum 8).

Blessing of Stability: A pair of Zinc spikes grants the rarest of Blessings: enhanced emotional stability. The kandra's Willpower increases by 5. Additionally, it's much more resistant to control and may only be affected by Allomancers with a Brass rating of 10.

MULTIPLE BLESSINGS

A kandra can have multiple Blessings, though receiving the same Blessing twice has no effect (so a kandra with the Blessings of Awareness and Presence gains both sets of benefits, but one with two Blessings of Presence benefits only once).

Claiming another Blessing is quite difficult; there's just one pair for every kandra created, so the only way to acquire one is by stealing it from a living kandra or taking it from a dead one. Both methods are viewed as the worst possible crimes within kandra society, and those even accused become outcasts at best; most are stripped of their Blessings and devolve back to mistwraiths.

Rules for gaining an additional Blessing can be found on page 125.

CONTROL BY ALLOMANCY AND RUIN

Though Blessings grant many benefits, they also have a serious downside: Allomancers with sufficient power may use Brass (Soothing) to seize control of a kandra's body like a puppet. This is one of the most closely guarded secrets of the kandra people, for if it were to fall into the wrong hands the species might lose all hope of retaining free will. Rules for using Allomancy to control kandra are found on page 226.

Additionally, as beings created through Hemalurgy, kandra are vulnerable to the predations of Ruin *(see page 284)*.

* * *

The Crew's scheme is over and JeHoy holds the prize, a simple clay case wrapped in aged fabric. She wonders what could possibly be worth so much trouble, and as is so often the case her curiosity gets the better of her. She carefully presses the case open to find... a book.

She lifts the delicate volume to inspect it. It's clearly old, *she thinks, as she gingerly leafs to the first page.* Oh, *she realizes,* not a book.

A Treatise...

BOOK TWO



THE TREATISE METALLURGIC

1
MAGIC OF THE FINAL EMPIRE



Magic is pervasive in Scadrial, influencing finance, manufacture, state affairs, and all walks of life. There are three known forms of magic in the Final Empire, each employing up to 19 different metallic elements and alloys: **Allomancy**, in which the metal is ingested and "burned" to create fantastic effects; **Feruchemy**, which lets a user store qualities or abilities in metallic objects to be withdrawn later; and **Hemalurgy**, wherein metallic spikes are used to steal the qualities or abilities of another, passing them along when the spikes pierce the user's body. Together these three sets of abilities are referred to as the **Metallurgic Arts**.

Allomancy and Feruchemy aren't learned through study; rather, they're inherited through lineage and must be awakened. Anyone whose bloodline traces back to the first nobles can potentially be an Allomancer, and only those with Terris forebears may be an heir to Feruchemy.

Over time the bloodlines have been diluted, and the capacity for magic has both spread and weakened to the point that most humans have only the slightest potential for inheriting these abilities, though the potential is strongest with those having noble blood in the last few generations. Discovering these abilities has also become increasingly difficult — Allomancy, for example, requires some sort of trauma to awaken (like a near-death experience), plus years of training to master. Consequently, many folk capable of using magic go their whole lives without learning of their latent abilities, mainly due to lack of access to a corresponding metal or an event sufficient to bring their abilities to the fore.

Hemalurgy *may* be learned, though the knowledge is so fiercely guarded as to be largely unavailable outside the Steel Ministry. Even knowledge of Hemalurgy doesn't convey ability — a user must apply it, killing another with a metallic spike

and in the process imbuing the spike with one of the victim's qualities or abilities. The imbued spike may then be driven into the Hemalurgist's body, passing the characteristic on. Hemalurgists often use this black art to acquire Allomantic or Feruchemical powers, though attributes like strength, intelligence, and willpower may also be stolen.

The abilities afforded by magic aren't unlimited — each metal provides a single ability that varies depending on the style of magic in play: an Allomancer using Steel can "push" against sources of metal to send them (or him, or her) flying; a Feruchemist can use Steel to store physical speed, slowing down for a time to allow for a big speed boost later; and a Steel spike used to slay an Allomancer will grant a Hemalurgist one of the victim's physical Allomantic powers.

Most practitioners may only use a single magical style and metal, and so their prowess is measured by the ways they *apply* their abilities. Any Steel Allomancer knows about firing bits of metal *as* weapons, but the most skilled ones can use their powers to disarm enemies with metal arms, to deflect incoming projectiles, or to take bounding leaps by pushing on metals in the environment.

Despite all these limitations, magic remains one of the most powerful and dangerous abilities in the Final Empire, for with it one can bend emotions and steel bars, see the past and the future, and even defy the laws of time. The nature of magic, and in some cases its very existence, remain secret to all but the few committed, daring, or foolish enough to plumb its depths, as the Lord Ruler and his agents remain ever watchful for those who flaunt these abilities too openly, and are all too willing to silence them.



FROM BRANDON

The word "magic" is frequently used here because it's a familiar gaming trope, but people in the Final Empire rarely use the term; to them, Allomancy, Feruchemy, and Hemalurgy are inherent facets of the world. These disciplines may seem wondrous to us — and indeed they *are* — but each conforms to its own laws, and to the scientific method. As such, the proper terms for them are often used in casual conversation: instead of saying, "he can use magic," you might hear, "he's an Allomancer."

2
ALLOMANCY



Allomancy lets a person ingest one or more metals and "burn" them to fuel various powers. While burning a metal, an Allomancer feels warmth radiating from his stomach, as if he just consumed a hot beverage or strong drink. The power granted depends on the metal burnt, and each metal burns at a different rate, depending on the power's intensity.

The vast majority of Allomancers are **Mistings**, who can burn only a single metal. By the last days of the Final Empire, about one in every 100 nobles, and one in every 10,000 skaa, possessed the ability to burn each metal. Rarer still are **Mistborn**, who comprise about one in every 100 Allomancers (or one in every 10,000 nobles), and who can burn all Allomantic metals. These special individuals are the subjects of great awe and wonder, worshipped and feared for their versatile and deadly gift.

Despite its rarity, Allomancy is by far the most common of the three magic disciplines, and it's also the only one that's publicly known and discussed during the Lord Ruler's thousand-year reign. By his decree, Allomancy is restricted exclusively to the nobility, and even then its use in noble circles is carefully monitored by the Obligators of the Steel Ministry. Skaa Allomancers — typically the result of illegitimate relations between nobles and skaa servants — are forbidden, and aggressively hunted by the Canton of Inquisition, and most notoriously by its elite agents, the Steel Inquisitors. This mortal danger drives many skaa Allomancers to join outlaw crews for protection and support, and many bands of thieves, rebels, and rogue scholars count at least an Allomancer or two amongst their ranks.

HISTORY

Little is known about Allomancy before the Final Empire. Some scholars believe Allomancy existed prior to the Lord Ruler's Ascension, and that it manifested about as often as today. Others postulate the first Allomancers were the Lord Ruler's earliest supporters, who were granted power by Larasium taken from the Well of Ascension. It's certain the first Allomancers were powerful Mistborn who went on to become the Empire's first nobles, and that they passed their abilities down through the generations. The power in their blood was gradually weakened by time and interbreeding, however, until it reached the dilution seen in the modern day.

Only ten Allomantic metals are commonly known — the four physical metals (Tin, Pewter, Iron, and Steel), the four mental metals (Copper, Bronze, Zinc, and Brass), Atium, and Gold. Of these, Atium is by far the rarest and most valuable, making the state-controlled Atium supply a critical element in the finances of the Final Empire.

Knowledge of other metals is either restricted or lost to the public, and the danger of "blindly" burning metals leaves very little room or inventive for experimentation. Indeed, the Steel Ministry strongly discourages experimentation, and it's not uncommon for "progressive" metallurgists to simply vanish in the dead of night.

After the Lord Ruler's defeat metallurgists are again free to explore new Allomantic applications, sparking a wave of new discoveries. Knowledge of Aluminum is one of the first discoveries, followed shortly by Duralumin and Electrum, and as light is shed on the darkened archives and the Ministry's vast troves of information, still other metals and uses are found all the time.

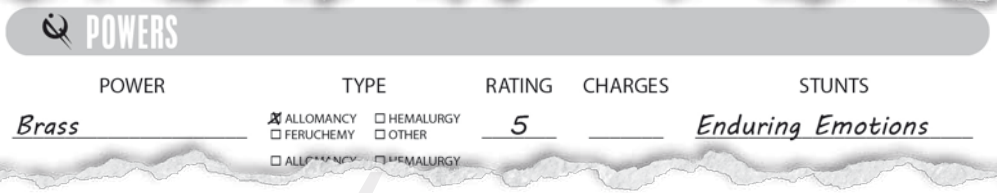


FROM BRANDON

One of the deciding factors for when you set your games should be the Metallurgic Arts. If you have players wanting to use Duralumin then you're probably going to have to consider setting your game during *The Well of Ascension*, if not later. If you'd prefer many Feruchemists, earlier periods are far more feasible. For Hemalurgists the time just before *The Hero of Ages* is probably your best bet. You should, however, feel free to push the boundaries of what's known in your own games — it's reasonable to postulate that at some time during the Final Empire's history, someone *else* discovered Duralumin, but perhaps knowledge of it never spread, for reasons you can make up as part of your own story.

ALLOMANCY BASICS

A character's Allomantic abilities are treated very much like Attributes. Power with each metal is rated from 2 to 10 dice, with 2 being very weak and 10 being unbelievably powerful. On a character sheet, this power is abbreviated with just the metal name followed by the rating, like so...


POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Brass	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER ☐ ALLOMANCY ☐ HEMALURGY	5		Enduring Emotions

How these dice are used depends upon the type of metal being burned. Some metals, like Tin and Pewter, add the rating to an existing Attribute or Standing, while others, like Steel and Iron, are rolled as pools for various uses and when performing particular tasks.

GAINING & IMPROVING ALLOMANTIC POWERS

Characters can gain Allomantic Powers in several ways:

- When building a Hero, a player can commit a strength to Powers *(see page 97)*.
- A character already in play can spend Advancements to Snap into a Misting or Mistborn *(see pages 124 and 126)*.
- A character already in play can gain certain Hemalurgic spikes *(see page 126)*.
- A character already in play can gain Allomancy by ingesting Larasium *(see page 375)*.

The starting rating of each Power is noted where it's gained. You'll find that a character with Powers from the outset (i.e. one who commits a strength, as mentioned in the first bullet above) is typically more powerful than one who gains Powers later. This is thanks to the training and practice he or she has already had before the start of the story.

An Allomancer may spend Advancements to increase his or her rating with each metal, and to add Stunts that unlock new abilities and tricks, again by metal *(see page 121)*. Note however that while a character may gain one or more Allomantic Powers from Hemalurgic spikes can gain Stunts, he or she can **never** improve those Powers' ratings *(see page 286)*.

MULTIPLE ALLOMANTIC POWERS

Mistings have a rating with just one metal, but some others — Mistborn, Steel Inquisitors, and some Hemalurgists — can have ratings with multiple metals (and sometimes even all of them). These characters can improve their rating with each metal separately from the rest, and when they do *this improved rating only applies with that metal*.

Characters with different ratings for various metals can indicate it on their sheets thusly...

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Pewter	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	6		
Zinc	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	5		
All Other Metals	☒ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER	3		
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

A Mistborn who's improved two Powers beyond the base rating

BURNING

Allomancers use their Powers by "burning" one or more ingested metals, drawing the power out from them. They feel a radiating warmth from their stomach when they do this, as if they'd just consumed something hot or spirited.

Burning is effectively instantaneous and doesn't impact what the character can do during a Beat, even during a Conflict. Burning gradually consumes the character's reserve of a metal, and so long as that reserve remains the character continues to benefit as described in each metal's chapter *(these begin with Chapter 6: Tin, on page 295)*. Once the reserve runs out, the character loses access to that power until more of the metal is ingested.

An Allomancer can generally only burn metal while conscious. Characters with more than one Power may burn one, some, or all of their ingested metals, in any combination they wish.

CHARGES

An Allomancer's reserve of each metal is measured in "charges." Most Allomancers refill their metal stores by drinking vials filled with a mixture of metal shavings and an ounce of liquid like water or wine. The metals in these vials depend upon their owner: Misting vials having more shavings of a single metal, while Mistborn vials have a cocktail of all eight Physical and Mental metals, though less of each *(see page 237)*. A typical Allomancer carries several on these

vials with him, but they can be lost or destroyed during rough and tumble brawls, or consumed during periods of extended burning. In such times, any sufficiently pure piece of the appropriate metal will suffice.

Here are some examples of the charges an Allomancer may draw from ingesting pure metals:

Charges	Size or Type
1	1 gram or pinch of metal flakes; contents of a Mistborn vial (per metal); a bead of atium
2	Several grams of metal flakes; a nail, earring, ring, copper clip
3	1/2 ounce of metal flakes; contents of a Misting vial; a boxing
4	1 ounce of metal flakes; a metal nugget or padlock
5	Several ounces of metal flakes; a handful of metal dust or a small bar of metal

METAL PURITY & TOXICITY

Though the quality of metal affects all styles of magic, Allomancers are the most keenly affected by it because they actually *swallow* the metals they use. Fortunately, any Allomancer or metallurgist can identify impure metals with a Wits 4 roll.

When an Allomancer burns an impure metal, both his or her Physique and rating with the metal ingested drop by 1/2, rounded down. These scores do not rise again until the metal is completely burned off. In the rare event that this drops the character's Physique to 0, the character falls unconscious and dies in the next several minutes without assistance (a successful Wits 3 roll).

Example: Koel drinks and burns the impure contents of a Tin Misting vial (3 charges of impure Tin). Her Physique score (typically 3) drops to 1, and her Tin rating (typically 4) drops to 2. Three charges of Tin burn off at a rate of 1 hour per charge, so Koel's scores do not return to normal for another 3 hours.

Additionally, any metals also can become poisonous if they linger in an Allomancer's system too long (whether they're pure or not). **When a charge of metal is not completely burned off within eight hours of ingestion, the Allomancer loses 1 Health per unburned charge** from toxic shock. This can drop a character's Health to 0, in which case he or she falls unconscious and dies in the next several minutes without assistance (a successful Wits 3 roll).

Example: Koel realizes her mistake before burning the contents of the tainted Tin vial in the previous example, but the impure Tin is still in her system. Unless she burns it sometime in the next eight hours, she loses 3 Health at that time.

An impure metal may not be flared *(see page 272)*.

BURN RATE & FLARING

Not all metals burn at the same rate — more potent metals, like Atium or Pewter, tend to burn much more quickly than others like Copper or Tin. A metal's "burn rate" is the time it takes an Allomancer to fully digest (consume) a single charge.

An Allomancer can boost his potency with a metal Power by "flaring," which temporarily increases the character's rating with the metal by 1. This rapidly consumes the character's charges, however, increasing the metal's burn rate to 10 times normal (i.e. each charge flares in 1/10 the metal's normal burn time). Flaring can also have other effects, as noted in each metal's description.

Example: Koel consumes 6 charges of Brass, which has a burn rate of 20 minutes. She can burn the metal for 120 minutes to use her rating of 4, or flare it for 12 minutes to use a rating of 5.

Metal	Burn Rate	Flare Rate
Aluminum	Instant	—
Atium	30 seconds	—
Bendalloy	5 minutes	30 seconds
Brass	20 minutes	2 minutes
Bronze	30 minutes	3 minutes
Cadmium	30 minutes	3 minutes
Chromium	Instant	—
Copper	40 minutes	4 minutes
Duralumin	Instant	—
Electrum	10 minutes	1 minute
Gold	10 minutes	1 minute
Iron	20 minutes	2 minutes
Larasium	Instant	—
Malatium	1 minute	6 seconds
Nicrosil	Instant	—
Pewter	5 minutes	30 seconds
Steel	20 minutes	2 minutes
Tin	1 hour	6 minutes
Zinc	20 minutes	2 minutes

ALLOMANTIC STUNTS

Allomancers can augment or alter their ability through "Stunts," which are tricks and special skills particular to each metal. For example, a Soother can quell the emotions of a single target without any special training, but with the Affect Crowd Stunt he or she can calm multiple targets at once.

Stunts are gained by spending Advancements, at a cost of 4 Advancements each *(see page 121)*. Stunts vary by metal, and are described in each metal's chapter later in the Treatise. An Allomancer may learn any number of Stunts for his or her metals, but each Stunt may only be gained once for each metal, unless otherwise noted in the Stunt's description.

A character who gains Allomantic Power(s) from a Hemalurgic spike *may* learn Stunts for those Powers, even though the corresponding ratings may not be improved. Should the character ever lose the spike(s) that grant a Power, however, he or she also loses access to any corresponding Stunts until and unless the same spike is regained.

A few Stunts grant temporary Traits that may be applied to related tasks *(see pages 74 and 139)*, but only while the character is burning or flaring the metal in question. These Stunts are identified with the word "Trait" in parentheses following their names.



FROM BRANDON

Becoming a Savant shouldn't just 'happen' because you have a few extra Advancements lying around. The Mistborn Adventure Game is a story- and character-driven system, and your Hero is likely to spend many gaming sessions buying all the metal needed to fuel the process, and many more Breathers burning and flaring it all before he or she is eligible for the change.

Ideally, a Hero should make the decision to become a Savant based on his or her particular motivations — like Tragedy and Destiny. A grand failure feeding the determination to become better with metal, for example, is possibly strong enough, if it makes sense in your game's story.

I would also suggest tweaking your Hero's personality a bit as he or she makes the transition. Becoming a Savant isn't like "leveling up" — your Hero has undergone a life-changing transformation, and that should be represented in demeanor as well as ability.

MISTING SAVANTS

By constantly developing skill with a single metal, highly gifted Mistings can reach the pinnacle of Allomantic power, becoming a "Misting Savant." The process of awakening as a Savant is demanding: a Misting constantly burns and frequently flares metals through most waking hours. After several months of this, he or she may trigger the change, though the Narrator may always veto it on the grounds that it isn't supported by the current story or isn't appropriate for the character.

With Narrator approval, a Misting with a Power rating of 7+ may spend 10 Advancements to become a Savant, gaining two "free" Nudges with each roll of his or her Power *(see page 124)*.

Sadly, such prolonged exposure to Allomantic forces fundamentally changes the Misting, and many suffer health problems or addiction-like symptoms that are only relieved by using their Power. As a result, most Savants suffer one or more penalties while *not* burning, as described in each metal chapter.

3
FERUCHEMY



Feruchemy is a gift of the Terris people, who hail from the northern reaches of the Final Empire. It lets a practitioner, known as a Feruchemist, use certain metals as a storage medium for various traits and capabilities (like strength, speed, or luck). These stores can be released (or "tapped") at a later time, and often grant explosive or superhuman ability well beyond the limits of Allomancy. For example, tapping speed can make a Feruchemist much faster, while tapping strength can make him vastly strong and tapping luck can make him wildly fortunate.

Objects used to store and tap are called metalminds, and only the Feruchemist who stores a trait or capability in a metalmind can tap it. Also, the process is not quick. Consequently, a Feruchemist must often do without part or even most ability for a significant period of time to build sufficient reserves for the most impressive boosts. For example, a Feruchemist looking for just one burst of increased strength might have to store it for days, all the while being far weaker than usual. The same is true for any ability — storing keen sight might blur the Feruchemist's vision, storing health might seriously depress his immune system and slow his healing, storing wakefulness might leave him drowsy, and so on.

Feruchemy can potentially offer much greater power than Allomancy, as it lets a character tap stored characteristics much faster than they were stored. Tapping great strength in a single moment could, for example, let a Feruchemist tear open an iron gate with his or her bare hands, just as tapping great sight could render objects crystal clear over vast distances. Unfortunately, these extreme levels of power cannot be maintained for long — traits and capabilities stored over weeks might be exhausted in just a few minutes, or even in a single burst when needed.

HISTORY

By the final days of the Final Empire, knowledge of Feruchemy is all but totally lost — in fact, few outside the Terris Dominance are even aware the discipline exists at all. This is due in large part to a millennium-long suppression campaign by the Lord Ruler and agents of his Steel Ministry, who are charged with wiping out all evidence that Feruchemy ever existed. What little knowledge remains today is found in either the great archives of the Canton of Inquisition or with the Terris Keepers, and it's closely guarded by both.

Even to those aware of Feruchemy's existence, its history remains spotty. It's been part of Terris culture since before the Lord Ruler's Ascension, though it was once far more common among the Terris people. As the Final Empire was established, most of the world's most powerful Feruchemists vanished and the Lord Ruler isolated their homeland, crushing their religion and making them second-class citizens. Most heinously, he created a breeding program that enslaved women and gelded men, all with a single, nefarious purpose in mind — wiping Feruchemy from the world.

This savage suppression has drastically diminished the number of Feruchemists in Scadrial, but it's also given rise to a new and vital faction — the Keepers of the Terris Synod. Based on the Terris Worldbringers who lived before the Lord Ruler's ascension, the Keepers are a secret sect of Feruchemists trained both in the use of their powers and with the intense study of a single subject like history, religion, or politics. They're charged with quietly watching and recording the changing world, and keeping its knowledge safe for the future, usually in Feruchemical copperminds. The Keepers prepare this knowledge to pass on when the Lord Ruler eventually falls, and in the wake of his defeat it's they who drag the Terris culture back from the brink of annihilation.

FERUCHEMY BASICS

Unlike Allomancers, Feruchemists don't gain charges by consuming metals; rather, they **store** charges in metal objects called **metalminds**, which can be rings, bracers, earrings, or even larger pieces of metal in the game world, like pillars, natural nodes, or thrones. These charges can later be **tapped**, in small increments that last longer or in massive bursts that allow for superhuman feats. In this sense Feruchemy is a "closed loop;" while it potentially lets a Feruchemist achieve things an Allomancer never could, it often requires weeks, months, or even years to store up that much power.

A Feruchemist must be in direct contact with a metalmind to store charges in it, or to tap those charges. For this reason many metalminds are jewelry, but any metal object of sufficient purity will work. Each metal stores only one characteristic or ability, as noted in the metal chapters later in this Book.

A Feruchemist may only ever use his own metalminds, as the characteristics and abilities he stores and taps must be his own. Storing and tapping are willful acts, and may only be performed while the Feruchemist is conscious.

As with Allomancy, a character's Feruchemical Power with each metal is rated from 1 to 10, which represents his storing and tapping ability with corresponding metalminds (1 being barely competent and 10 being incredibly skilled). This rating determines the rate at which the Feruchemist can store in and tap from corresponding metalminds:

- **Storing:** The maximum number of charges a Feruchemist may store in a metalmind **per hour** is equal to his rating with that metal. The maximum number of charges a Feruchemist may store is determined by the size of his or her metalmind *(see Storage Capacity, page 280)*.
- **Tapping:** The maximum number of charges a Feruchemist may tap from a metalmind **per action** is equal to his rating × 10 with that metal.

We recommend tracking the charges in each Hero's metalminds on separate lines of his or her character sheet for ease of reference, like this:

POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
Brass	☐ ALLOMANCY ☐ HEMALURGY ☒ FERUCHEMY ☐ OTHER	6	18	
Pewter	☐ ALLOMANCY ☐ HEMALURGY ☒ FERUCHEMY ☐ OTHER	5	10	
Zinc	☐ ALLOMANCY ☐ HEMALURGY ☒ FERUCHEMY ☐ OTHER	5	5	
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

A Keeper who's stored charges in three metalminds

GAINING & IMPROVING FERUCHEMICAL POWERS

Characters can gain Feruchemical Powers in three ways:

- When building a Hero, a player can commit a strength to Powers *(see page 97)*.
- A character already in play can spend Advancements to become a Keeper *(see page 125)*.
- A character already in play can gain certain Hemalurgic spikes *(see page 126)*.

The starting rating of each Power is noted where it's gained. You'll find that a character with Powers from the outset (i.e. one who commits a strength, as mentioned in the first bullet above) is typically more powerful than one who gains Powers later. This is thanks to the training and practice he or she has already had before the start of the story.

A Feruchemist may spend Advancements to increase his or her rating with each metal *(see page 123)*. Note however that there are no Stunts for Feruchemists, and that while a character may gain one or more Feruchemical Powers from Hemalurgic spikes, he or she can **never** improve those Powers' ratings *(see page 286)*.

STORING IN A METALMIND

To store characteristics or abilities, a Feruchemist must be conscious and in direct contact with a metalmind composed of the appropriate metal and purity. Again, the Feruchemist's ability with whatever he or she stores is weakened until the storing process is complete, and the more the Feruchemist stores in an hour the weaker he or she is during that time.

Example: A Feruchemist storing strength becomes noticeably weaker while doing so, and one storing great amounts of strength might exhibit reduced muscle mass, shallow breathing, and the like.

Most of the time storing is detrimental — the Feruchemist becomes weaker, sickly, near-sighted, amnesiac, and so on — but in some rare cases it can be beneficial (like storing weight when falling or balancing on a rickety rope bridge).

While storing charges, a Feruchemist is affected as described in the corresponding metal's chapter. A Feruchemist may store any number of characteristics and abilities at a time, so long as he or she has the appropriate metalminds, but no characteristic or ability may be reduced to nothing as a result of storing. The specific limits for this are also described in each metal's chapter, as each is a little different.

For each full hour a Feruchemist spends storing, a number of charges are added to the metalmind equal to the character's rating with that metal, or up to the limit described in each metal's chapter, *whichever is lower.* Only full hours spent storing are counted, and if the Feruchemist is halted or interrupted for any reason, *no charges are gained*. This means that a Feruchemist can't, for example, stop storing for the duration of a fight and then return to the process). He or she can, however, change from hour to hour if desired.

Example: Damosi wants to store some strength for later. Pewter is the metal for storing strength, and its chapter mentions that storage reduces strength-based rolls by 1 per charge that's currently being stored. It also mentions that a character may only store a number of charges in each hour up to his or her Pewter rating or Physique score minus 1, whichever is lower. Damosi has a Feruchemy rating of 4 and a Physique score of 4, so he can store up to 3 charges per hour.

Damosi stores all 3 charges in a pewtermind in the first hour, during which time he loses 3 dice whenever he makes any roll that relies on physical strength (such as a Physique roll to lift a heavy object or attack with a melee weapon).

In the second hour Damosi only stores 1 charge, as he thinks he might need to do something involving strength. In this second hour he loses 1 die whenever he makes any roll that relies on physical strength. By the end of this second hour Damosi has stored a total of 4 charges.

In the third hour Damosi once again tries to store his maximum of 3 charges, but he's interrupted near the end by attackers who raid the Crew's hideout. He loses 3 dice during the fight and by the end of the hour has still only stored a total of 4 charges (unless of course he used any of them during the struggle).

Scores reduced while storing can severely impact a character's chance of success with associated tasks and greatly magnify the cost of failure *(see Pools Below Two Dice, page 142)*.



FROM BRANDON

Remember to roleplay this. A Feruchemist storing attributes should act, play, and interact differently than one who isn't. Storing isn't just a procedure disconnected from the person, but a fundamental change in who they are. When portraying this in the game, pull back a bit and ask yourself what an entirely different character with the altered score(s) might be like, and apply the answer(s) in your descriptions.

STORING DURING BREATHERS

Breathers are "off screen" time when actions and events are largely glossed over so everyone can skip forward to the next moment that's important to the story. Breathers often cover routine or mundane tasks — the stuff you don't want to waste real world time roleplaying — and so Feruchemists can't devote them entirely to storing.

The maximum charges a Feruchemist may store depend on the length of the Breather:

- **Short Breather:** The maximum number of charges a Feruchemist may store in a Short Breather is equal to **10 × his or her normal maximum**, as described in the previous section.
- **Long Breather:** The maximum number of charges a Feruchemist may store in a Long Breather is equal to **30 × his or her normal maximum**, as described in the previous section.

This is true no matter how much time the Breather actually represents in the game world. It keeps the game simple and balanced, and ensures no one abuses the system with arguments of "reality."

STORAGE CAPACITY

The maximum number of charges a metalmind can store depends on its physical size. Unless otherwise cleared with the Narrator and supported by strong story, a typical metalmind — one gained as a Prop — is of "average" size, and can therefore store up to 100 charges.

Capacity	Size / Weight
25	Small / A few grams (e.g. a metal nugget, nail, or ring)
100	Average / An ounce (e.g. a bracelet, set of rings, bracer, or necklace)
200	Large / Several pounds (e.g. a two-handed weapon, wagon wheel, or a coal stove)
500	Huge / Hundreds of pounds (e.g. a copper spire, wrought iron door, or a metal pillar)

TAPPING A METALMIND

To tap previously stored characteristics or abilities, a Feruchemist must be conscious and in direct contact with the metalmind he or she wishes to tap (again, a Feruchemist may *only* store in and tap his own metalminds, never anyone else's). As while storing, a Feruchemist undergoes noticeable changes when tapping. For example, a Feruchemist tapping strength may grow more muscular, and one tapping sight may gain tunnel vision and possibly vertigo. The more charges are tapped at once, the more noticeable these changes become.

A Feruchemist may choose to tap anytime he or she takes an action or makes a roll. When a single action involves multiple rolls, *the Feruchemist must tap independently for each roll* — he or she cannot tap once when dragging a large object, for example, and gain the benefits for each roll made to drag the object part of the distance. Nor can a Feruchemist tap once and gain the benefits for all rolls made in an Extended Contest.

The maximum number of stored charges that may be tapped for each action or roll is equal to 10 × the Feruchemist's rating with that metal. A Feruchemist may tap any number of metalminds at a time, though only one of each metal for any action or roll. Tapped charges are immediately consumed, even if the current action or roll fails.

Example: Damosi is making an unarmed attack and taps the 4 charges of strength he previously stored in his Pewtermind. This is well below his tapping limit of 40 charges per action or roll (based on his Pewter rating of 4). The 4 charges are immediately consumed, even if Damosi's attack misses.

Tapping can dramatically increase the size of a dice pool, granting extra Nudges if it rises over 10 dice *(see Pools Above Ten Dice, page 142)*.

TAPPING 10 OR MORE CHARGES

A Feruchemist can also tap ten or more charges at once for a spectacular effect. For example, tapping ten or more charges of Pewter (strength) might let a Feruchemist dead-lift a horse, knock over a loaded wagon, or even tear a castle gate from its hinges!

For every 10 charges tapped, the Outcome of the Feruchemist's action or roll improves by 1 (to a maximum Outcome of 6). Charges tapped in this fashion do *not* also grant the other effects listed for the metal (like adding dice for certain rolls), and the player must always declare that he or she is tapping 10 or more charges before any roll is made or any Outcome is described.

TAPPING FOR A NUDGE

Finally, a Feruchemist may tap charges to increase the speed, accuracy, or effectiveness of his efforts.

By tapping 5 charges, the Feruchemist may add 1 Nudge to a related action or roll. As with tapping 10 or more charges at once, the player must declare that he or she is using this option before any roll is made or any Outcome is described.

When tapping 5 charges, a character does *not* gain any other effects listed for the metal.



FROM BRANDON

Remember that storing can be as useful as tapping. It's second nature for many Feruchemists, for example, to store hearing when confronted with a loud noise (though the Narrator may sometimes ask for a Wits or other roll to do so, especially if the noise is a surprise). Likewise, storing weight makes you lighter, which can be tremendously helpful in a fall.

In most cases, the utility of storing is narrower than tapping, but a clever Feruchemist always keeps an eye out for ways to use both to his or her advantage.

4
HEMALURGY



Hemalurgy is the least known, least understood discipline in the Final Empire, practiced almost exclusively at the highest levels of the Steel Ministry. It involves using a metal spike to kill someone, thus stealing one of their characteristics or abilities (and coincidentally, absorbing a piece of the person's soul in the process). The victim's death seals the characteristic or ability in the spike, which can then be driven into another person's body to pass the stolen trait to them.

The size of a Hemalurgic spike can vary widely, and it's unrelated to the power it contains. The largest (like those found in Steel Inquisitors) can be many inches in length and up to an inch in diameter, while the smallest are no bigger than a sewing needle or a pierced earring. Even when one of these spikes pierces a vital organ like the eyes or heart, it poses no danger unless it's removed.

A spike must be large enough to kill someone (obviously), but it need not be *all* of an object used to kill. The tip of a sword that pierces someone in just the right location could become a Hemalurgic spike, for example.

The characteristic or ability stolen by a spike depends on its metal composition. A Steel spike, for instance, steals a Physical Allomantic Power, while a Tin spike steals one of the victim's senses. As might be evident, this makes Hemalurgic spikes the only way an Allomancer can gain Feruchemy.

Creating a spike is difficult, as the metal must be sufficiently pure and prepared to exacting standards. Using a spike is just as tricky, as incorrect placement and method can completely undermine the process. Sadly, knowledge of these arts has been suppressed for so long as to be largely unknown outside the Steel Ministry.

Also, the incredible power of Hemalurgy is unnatural and takes a great toll. Abilities granted by spikes are essentially shards of another person's spirit — one that can scramble, weaken, and even pervert the recipient's will. Worse, spikes that steal characteristics common to all people — like strength, intelligence, or senses — can cause more dramatic corruption, often twisting the body as well as the spirit.

HEMALURGIC CREATIONS

Arrays of spikes used in combination can even create entirely new beings — most notably the koloss, the kandra, and the Steel Inquisitors. These Hemalurgic creations were once something else, but have since become new species divorced from their forebears by corrupting magic that defines and reshapes them.

Fair Warning: This section contains spoilers for the original Mistborn trilogy. Read at your own risk.

KOLOSS

Koloss are humans pierced by four iron spikes, often as punishment for rebellion, treason, or sedition. These spikes transform the unfortunate recipients in hideous and inhuman ways — their bodies become incredibly strong, their skin turns blue, their memories fade, and their minds descend into a cycle of boredom, hunger, and rage. Once the transformation is complete, koloss are pressed into service as shock troops, employed in merciless assaults against the Lord Ruler's enemies.

Koloss continue to grow in height and mass throughout "life," and those not killed in battle eventually die as their hearts literally burst. Koloss society is a mockery of human culture, built around the rule of might makes right, and fueled by an economy of violence. Only a powerful Allomancer can direct a koloss horde effectively, and so Steel Inquisitors are often at the center of any coordinated koloss action.

KANDRA

Kandra are mistwraiths enhanced by a pair of metal spikes collectively called a "Blessing." This raises the mistwraith from its mindless existence and also grants new abilities: improved senses from the Blessing of Awareness, enhanced strength and speed from the Blessing of Potency, augmented intelligence and memory from the Blessing of Presence, or enhanced emotional stability from the Blessing of Stability.

Unlike koloss, the kandra breed true and have a complex society, hidden far from human eyes. Most interaction with humans is arranged through a Contract, and paid for in precious atium. Kandra are also vulnerable to control via emotional Allomancy, and go to great lengths to hide this fact from humans.

Kandra hold the Lord Ruler in very high regard, referring to him as "The Father," though very few speak of their relationship to him.

STEEL INQUISITORS

Most powerful of all Hemalurgic creations are the Steel Inquisitors — humans whose bodies have been enhanced by eleven or more Hemalurgic spikes, most notably the twin Steel spikes driven through their eye sockets. Inquisitors possess an amazing collection of abilities — Allomancy, Feruchemy, and other enhancement — making them the most powerful beings in Scadrial, after the Lord Ruler himself.

For a quick visual study of a Steel Inquisitor, see the graphic on page 262.

FROM BRANDON

Hemalurgy is poorly understood, even by its practitioners. Many creatures can be crafted with the dark art and only a few are commonly found in the Final Empire. When creating your own story, feel free to use Hemalurgy to create your own unique monstrosities, even ones not seen in the novels.

HISTORY

The history and origins of Hemalurgy are completely unknown. There are no records of it before the Lord Ruler's Ascension, and it's possible he created the art when he came to power. It may alternately have been discovered prior to the Lord Ruler's rise, perhaps by accident when a spike of the correct metal impaled someone in just the right spot. Obviously someone got past the horror and disgust of the process, valuing the power it conveyed enough to look past the cost in human life and suffering.

Following the Lord Ruler's Ascension Hemalurgy was treated as a state secret, revealed only to trusted members of the Steel Ministry. The Lord Ruler used Hemalurgy quite frequently, to produce the Steel Inquisitors, his koloss armies, and the mysterious kandra, but the details of it were kept from everyone else — even the heads of the highest ranking noble families.

FROM BRANDON

Is Hemalurgy evil? Most certainly. Killing someone and stealing a part of their soul isn't a goodly act. There's room to argue, however, that once a spike is made, its *use* may or may not be evil. Some might consider it abominable, of course, but others might make a case that death happens, and that it might as well serve some good. Every character's views on this will be different, and in fact deciding how your Hero feels about this is one of many ways you can learn more about him (or her).

The Lord Ruler's fall would doubtlessly remove some of these boundaries, but the horrifying nature of the art, the precision required for its use, and its incredible toll on one's humanity, are likely to stymie most forays into its potential.

HEMALURGY BASICS

There are two types of Hemalurgic spikes — the traditional spikes used to steal and transfer from one person to another, and the kandra's Blessings. In both cases the specific effects of using the spike are based on its metal composition.

Some spikes have a Power rating of 2 to 10, and others simply have a simple effect or grant a single ability with no rating. When Hemalurgy has a rating, it represents the strength of the characteristic or ability transferred.

Once a traditional spike is correctly driven into a character, he or she can use the characteristics and/or abilities it grants, and **all rules that applied before they were stolen also apply to the new owner.** Thus, a character who gains an Allomantic Power from a spike may ingest the corresponding metal to gain charges, and burn or flare those charges at will, while a character who gains a Feruchemical Power may store charges in a metalmind and tap them later, both using all the rules in the previous two chapters.

Because abilities stolen with Hemalurgy are actually someone else's, a character who gains Feruchemy may use metalminds that belonged to the person killed by the spike (as the character is, quite literally, using that person's power).

The effects of Blessings are described in the kandra section *(see Children of the Contract, page 259)*.

GAINING & IMPROVING HEMALURGIC POWERS

Characters can gain Allomantic Powers in three ways:

- When building a Hero, a player can begin play with Blessings if a kandra *(see page 259)*.
- A kandra already in play can spend Advancements to gain another Blessing *(see page 125)*.
- Any character already in play can spend Advancements to gain a Hermalurgic spike *(see page 126)*.

The rating of each spike, or set of spikes, is noted where it's gained, and this rating may never improve. The characteristics and/or abilities in each spike are stolen from someone else, and forever set at their development at the time of death.

A character with one or more spikes may still learn Stunts for any transferred Powers that have them, since those are developed through experience and training. Should a spike ever be removed, however, the character loses access to all associated Stunts until and unless he ever regains the same spike.

FROM BRANDON

You can't just drive a spike in anywhere. Placement is a tricky process, even with an inkling of where it should go in the body. It's similar to surgery — you might know that someone's stomach hurts, and you might even know that it's appendicitis, but actually removing an appendix requires years of training and practice. I suggest that if a Crew finds a spike or three and wants to use them, they should undertake a story-driven quest for a detailed explanation of how to place those particular spikes, or someone who can place them, before anyone should be allowed to spend Advancements to gain their benefits.

COMBINING HEMALURGY WITH ALLOMANCY OR FERUCHEMY

Spikes can enhance a character's pre-existing Powers, providing a quick but dangerous shortcut to extraordinary power. This is most effective with Allomancy, as demonstrated by Zane's incredible skill with Steel and the uncanny Bronze Allomancy of Inquisitors in the novels.

When an Allomancer gains a spike granting ability with a metal he can already use, his rating with that metal increases by the spike's rating. If this increases the rating above 10, any extra is converted to Nudges when the character rolls with the Power *(see Pools Above Ten Dice, page 142)*.

Example: A Thug with Pewter 5 gains a Steel spike granting Pewter 4. His Pewter becomes 9. If his original Pewter rating were 7, he would automatically gain 1 Nudge with all Pewter rolls.

By contrast, spikes are much less useful to Feruchemists. **When a Feruchemist gains a spike granting Feruchemy, he or she gains no benefit other than possible access to metalminds belonging to whomever the Feruchemy was stolen from.** This is, in fact, the only way one Feruchemist can use the metalminds of another.

DRAWBACKS OF HEMALURGIC SPIKES

The horrific nature of the Hemalurgic arts, and the physical, mental, and spiritual conflicts they incite, gradually warp the body, mind, and soul of anyone who benefits from them. **For each spike, a character's Wits, Charm, Spirit, or combination of the three are reduced by 1, depending on the spike's metal**, as described in each metal's chapter later in this Treatise. Blessings are the only exception to this rule — they don't suffer this penalty because the spikes actually *create* them, and are responsible for their sentience.

As when any score is reduced, all derived values are also reduced. This means that a spike that reduces a character's Charm also reduces his or

her Reputation by the same amount, just as a spike that reduces Wits or Spirit also reduces Willpower. Some spikes may change a character even further, as described in each metal's chapter later in the Treatise.

Hemalurgic spikes are also a vehicle by which Ruin can communicate with and corrupt the bearer — first through hallucinations or ethereal voices but more and more directly as additional spikes are gained. **Should a character's Charm, Wits, or Spirit ever drop to 0 as a result of gaining a spike, he or she winds up an automaton of the dark god, falling under the Narrator's control.** Sadly, this means the player will have to build a new character, as his or her previous one isn't fit for the work of Heroes anymore.

Finally, Hemalurgic creations like koloss, kandra, and Steel Inquisitors can be controlled with suitably powerful emotional Allomancy, as described on page 226.

USING A HEMALURGIC SPIKE

The process for using Hemalurgic spikes is a complete mystery outside the Steel Ministry at the time of the original Mistborn trilogy, and poorly understood even by the Lord Ruler himself. As a result, most spikes gained through Advancements or as a byproduct of your story should come with a strong story not only for how the *spike* is acquired but also how the *knowledge* for its use is obtained.

Using a spike to steal a characteristic or ability involves pounding a sharp metal object of the correct metal composition and purity through a victim's body, piercing a particular vital organ or area. If the strike is precise enough, the victim is instantly slain and a piece of his spirit is transferred to the spike. **Only one characteristic or ability may be stolen from each victim**, even if the victim possesses more than one that qualifies.

Example: Pewter spike may be used to steal Allomantic Power with a single Physical Metal, even if the victim has ability with two, three, or even all four Physical Metals.

A spike only gains a rating when the stolen characteristic or ability has one, and then the rating is 1 lower than the original characteristic or ability (minimum 2).

Example: A Pewter spike used to steal Tin 7 transfers Tin 6.

Once imbued with power, a spike must be driven into a new body relatively soon or it starts to lose its potency. **For each week a spike goes without being inserted into a new body, its rating drops by 1** (to a minimum of 2). A spike with no rating never degrades.

Example: A Tin 6 spike lasts 6 weeks before it's worthless for transfer. If it were driven into a new body after 4 or more weeks, it would transfer only Tin 2.

FROM BRANDON

It's mentioned in the books that a Hemalurgic spike can become "stale" by remaining too long outside a body. The powers it grants can decay — never to the point that the spike is entirely useless, but without very special preparations a spike left outside of a body will slowly lose some of its charge and grant less and less power.

REMOVING HEMALURGIC SPIKES

Hemalurgic spikes must penetrate vital organs such as the eyes, heart, or another vital area to transfer their power, and while this doesn't present an immediate danger when a spike is first driven in, removing one can be severely traumatic and very often fatal.

There are two ways to remove a spike: manually or with powerful Allomantic Pulling or Pushing. Manual removal requires the character to be immobilized or incapacitated, and for another character to succeed with a Physique 5 roll. An Allomancer can also Steelpush or Ironpull a spike from a character's body, but only with an Outcome of 5 or higher in a Contest of his metal vs. the character's Physique.

Each time a character loses a spike, he or she immediately loses 5 Health, and if this reduces the character's Health to 0 or less he or she instantly dies from the trauma. A character who survives may recover naturally or through Breathers or magic — not only regaining this lost Health over time, but also the point of Charm, Wits, or Spirit forfeit when the spike was driven in. However, the characteristics and/or abilities the spike granted, as well as any Advancements spent to gain the spike, are lost for good (or at least until the same spike is driven back in).

A removed spike may be transferred to another character at no Advancement cost, though that character still loses a point of Charm, Wits, Spirit, or a combination of those, as usual.

Most Hemalurgic creations, like koloss and Steel Inquisitors, are slain if their spikes are removed — even when they have enough Health to survive process. Kandra who lose their last Blessing devolve back into mindless mistwraiths, returning to sentience and memory only if they receive their spikes again, or are fortunate enough to gain a new set.

5
THE METALS



All mystical power on Scadrial is derived from metal. There are nineteen metals known to interact with Allomancy, seventeen of which have known uses in Feruchemy, and twelve of which have known uses in Hemalurgy. In the time of the Final Empire, the uses for a little more than half these metals are common knowledge and most of the rest are known only to select scholars, metallurgists, and highly inquisitive individuals. A few are lost to everyone, save perhaps the Lord Ruler.

METAL CATEGORIES & QUALITIES

The metals are divided into five categories, primarily based upon their uses in Allomancy (the most common Metallurgic Art). Each category contains two elements and two alloys of those elements, and the categories break down like this:

- There are four **Physical Metals**: Tin, Pewter, Iron, and Steel. These enhance physical capabilities or directly interact with the physical world — by changing it directly or perceiving it. Feruchemists also refer to these as Physical Metals, as their uses are very similar in both disciplines.
- There are four **Mental Metals**: Copper, Bronze, Zinc, and Brass. These enhance or alter emotions and perceptions, sometimes of the user and other times of others. Feruchemists call these *Cognitive Metals*, as they typically sharpen and accelerate the mind.
- There are four **Enhancement Metals**: Aluminum, Duralumin, Chromium, and Nicrosil. These enhance, alter, or counter the use of magic. Feruchemists

call these *Spiritual Metals*, as they affect the innermost characteristics, including sense of self and connections to powers beyond.

- There are four **Temporal Metals**: Gold, Electrum, Cadmium, and Bendalloy. These change perception of time, and how time affects people and the world. Feruchemists call these *Hybrid Metals* because they balance the four essential elements of life: health, breath, nutrition, and the will to live.
- There are two **God Metals**: Atium and Larasium. These are incredibly rare and amazingly powerful, literally formed from the physical substance of the gods Ruin and Preservation. Alloys of them are even less common: the mysterious **Malatium** being the only one developed in the trilogy (by Kelsier, in the waning days of the Final Empire...). Feruchemists have only discovered uses for one of these metals (Atium), and they have no formal term for them as of yet.

All non-God metals are further defined by sets of qualities that create opposition and balance. The first quality is whether a metal is **Internal or External**. Internal Metals affect or enhance the user and External Metals affect other people or the broader world. This doesn't impact a metal's category. For example, Tin is an Internal Physical Metal, while Steel is an External Physical Metal.

The second quality is whether a metal **Pushes or Pulls**. Pushing Metals create a force that suppresses or acts *against* something, while Pulling Metals draw something out or connect the user to something. Brass is a Pushing Metal because it suppresses emotions, while Zinc is a Pulling Metal because it augments a person's emotions and presses them to the surface.

By knowing the qualities and strengths of particular metals, a character can quickly assess how to use them to oppose the affects of another. For example, Iron and Steel are both External Physical Metals, but Iron Pulls while Steel Pushes. An experienced Allomancer knows a Steel Allomancer and an Iron Allomancer of equal strength and skill will roughly cancel one another out when using their powers to Push or Pull a piece of metal.



FROM BRANDON

There are many different ways to classify the metals of Scadrial. Some of you may know the sixteen-metal, circular table of Allomantic elements which was in use during the last years of the Final Empire, and which helped to form the categorizations of this Treatise, but there are other ways of looking at the Metallurgic Arts. One example is the table of sixteen base metals as seen through the eyes of Feruchemists, which is included as a full-color end sheet in the hardcover edition of this book. Like most classifications, these are merely attempts by mankind to understand the world, and like any science the disciplines of Scadrial aren't "finished" arts. People continue to grow, and learn, every day.

EXPLORING THE METALS

The following chapters present the metals by Allomantic category, starting with the common Physical and Mental Metals, then moving on to the rarer Enhancement and Temporal Metals, and finally ending with the God Metals. Each chapter focuses on a single metal, providing descriptions, guidelines, and rules for how it's used in Allomancy, Feruchemy, and when applicable, Hemalurgy.

The ideas in these chapters are just a beginning, and the rules are merely a framework, rather than a be-all, end-all presentation of every conceivable application. Consider the Treatise a foundation for creating your own stories with Allomancers, Feruchemists, and Hemalurgists in the Final Empire. Find new and innovative uses for all the metals in the spirit of what's presented here. Discuss possibilities with the Narrator and other players, but remember... Anything that you add to your stories will probably become available to everyone, including your enemies.

By contrast, the Narrator *can* and *should* feel free to limit the metals that appear in the game, especially if the story is set during or even before the first book. Every metal and all known uses for them are included here — even metals and uses not seen in the novels — but there's absolutely no reason you should let that get in the way of a good story. If a metal doesn't fit or will unravel your narrative, find a reason to exclude it, or even change how it works. This is, after all, your Final Empire.

6
TIN
(PHYSICAL, INTERNAL, PULLING)

Tin is readily available, exceedingly common, and quite inexpensive. All three magical traditions use Tin to enhance the physical senses.

IN ALLOMANCY



A Misting who can burn Tin is called a **Tineye**.

Burning Tin enhances the Allomancer's senses. While burning Tin, an Allomancer can hear distant conversation, see great distances with clarity, and finely distinguish smells, tastes and textures.

However, like all Allomancy, the degree of enhancement is limited; for example, Tin doesn't let a character see in absolute darkness or read a parchment from hundreds of yards away. It *does* let a character see further through the mists, and more clearly than any ordinary human, even in dim light. So long as the character has at least a little ambient illumination — generally, anywhere but underground, in a sealed room, or in a dense forest on a cloudy night — he or she can see as well as an ordinary person during the day.

Because all senses are enhanced equally, a character burning or flaring Tin is vulnerable to loud noises, sudden bright lights, and extremely strong smells. Hazekillers often use this to their advantage, exploiting these vulnerabilities to disorient Allomancers and move in for the kill.

RULES

While burning Tin, you may add your Tin rating to Wits rolls that involve hearing, sight, smell, taste, or touch. Unlike sensory boosts from Feruchemy and Hemalurgy, Tin enhances all your senses equally.

However, sudden stimulus like extremely loud noises, exceptionally bright lights, and strong smells can temporarily overwhelm your senses. If you're subjected to such while burning or flaring Tin you must make a Physique roll, and with failure you lose two dice from your next pool as you reel from sensory overload (this penalty fades by 1 die per minute if no pools are formed in that time).

Burn Rate: Tin burns quite slowly with each charge lasting one hour, and this makes it one of the easiest metals to burn continuously. When flared, Tin burns at a rate of 6 minutes per charge.

Flaring Tin: In addition to increasing your Tin rating by 1, flaring this metal also lets you "shake off" sleepiness, nausea, and similar conditions. While flaring Tin, you do not lose dice for having 0 Health *(see page XX)*.

TIN ALLOMANTIC STUNTS

Blindsight (Trait): Your senses are so acute that you can feel vibrations through the floor, use sound as a sort of "sonar," and sense the movement of air on your skin. This lets you move and act normally even in complete darkness, when blindfolded, and any other time you're left sightless. You still cannot take action that *requires* sight, however, like reading or distinguishing color. In addition to its story implications and descriptive applications, this Stunt grants the "Blindsight" Trait while you're burning or flaring Tin.

Focused Sense: While burning Tin you add one additional die with rolls relying on one sense (chosen when you acquire this Stunt). You may gain this Stunt up to five times, once for each sense.

Piercing Sight (Trait): While burning Tin you can see twice as far through mists, and may also see clearly through thin objects like sheer curtains, dirtied windows, or murky water. In addition to its story implications and descriptive applications, this Stunt grants the "Piercing Sight" Trait while you're burning or flaring Tin.

Sense Memory: You have near-perfect memory with a single sense, letting you identify familiar voices or smells, distinguish forged signatures from real ones you've seen before, and so forth. No roll is required for these actions — they're automatically successful. You may gain this Stunt up to five times, once for each sense.

TIN SAVANTS

A Tineye Savant gains two "free" Nudges with Tin rolls, but is also so dependant upon enhanced senses that the world seems dull and grey without them. When not burning Tin, the Savant loses 1 die with Wits rolls relying on the senses.

IN FERUCHEMY



Feruchemists use Tin to store individual senses (unlike Allomancers, Feruchemists must store and use each sense separately, in its own metalmind — for example, sight in one tinmind and hearing in another). Like other Feruchemical applications, a character's access to a sense is greatly limited while storing it (thus, while storing smell, a Feruchemist would barely taste or smell anything, and while storing sight, he would become nearsighted or virtually blind).

Storing in a Tinmind: While storing a sense, you lose 1 die per charge currently being stored with Wits rolls involving that sense. Again, you may only store one sense per tinmind. The maximum number of charges you may store in any hour is equal to your Tin rating or your Wits score minus 1, *whichever is lower*.

Tapping a Tinmind: For each charge you tap, you gain 1 die with Wits rolls involving the chosen sense. However, sudden stimulus involving the tapped sense — like extremely loud noises when tapping hearing, exceptionally bright lights when tapping sight, and strong odors when tapping smell — can temporarily overwhelm your senses. If you're subjected to such while tapping Tin you must make a Physique roll, and with failure you lose two dice from your next pool as you reel from sensory overload (this penalty fades by 1 die a minute if no pools are formed in that time).

TAPPING 10 OR MORE CHARGES OF TIN

Feruchemists who tap huge amounts of a sense can perform incredible feats with it, like listening to a soft conversation occurring on the other side of a wide lake or reading a sign posted miles away. Feats you may achieve by tapping 10 or more charges of Tin include:

Charges Tapped	Examples
10	See outdoors at night as if it were daylight; identity someone by smell; determine whether food or drink is poisoned by taste; hear a whispered conversation five yards away in a room with background noise
20	See in a darkened room as if it were daylight; track by smell like a bloodhound; determine which contaminant has been added to food or drink by taste; hear a whispered conversation ten yards away in a noisy room; observe someone picking a pocket at fifty yards
30	See in near-total darkness as if it were daylight; track someone by smell in a light rain or after a full day has passed; determine the exact ingredients of a recipe by taste; hear well enough to fight hand-to-hand in complete darkness without penalty; observe someone picking a pocket at a hundred yards

50	Track someone by smell in the midst of an ashfall or after a week has passed; determine who handled an item or cooked a dish by taste; hear well enough to fight at range in complete darkness without penalty; observe someone picking a pocket at five hundred yardsl
90	Read fine print by touch; track someone by smell after a month has passed; determine the origin of a food or metal by taste; hear well enough to hit someone with an arrow through a wall at five hundred yards in complete darkness; observe someone picking a pocket a mile away

IN HEMALURGY

Tin spikes store human senses. Each spike can hold a single sense, and greatly improves that sense in a character who receives it. Unfortunately, as with any spike that steals an inherent human ability, a Tin spike distorts the recipient, causing physical deformations and possibly madness or memory loss.

Tin spikes are employed as one of the four Blessings available to kandra. Unlike their use in humans, the Tin Blessing (of Awareness) enhances all of a kandra's senses in a manner similar to an Allomancer burning the metal.

Tin Spikes: A Tin spike adds 2 dice with Wits rolls involving one sense (chosen when the spike is used to steal it). However, both your Charm *and* Spirit scores drop by 1 for each Tin spike you receive (rather than just your Spirit).

Blessings: The Blessing of Awareness adds 2 dice with rolls involving all your senses. Additionally, you're considered to have 2 additional Action Dice when determining the order of actions in a Conflict (e.g. when you gain 4 Action Dice, the order in which you act is determined as if you have 6 Action Dice instead).

7
PEWTER
(PHYSICAL, INTERNAL, PUSHING)

Pewter is an alloy mostly composed of tin and copper. It's common, inexpensive, and widely available. For each of the magical traditions, Pewter is the embodiment of strength and raw physical power.

IN ALLOMANCY



A Misting who can burn Pewter is called a **Thug** or **Pewterarm**.

Burning Pewter enhances the Allomancer's body and physical capabilities. While burning Pewter, a character becomes faster and stronger, with greater manual dexterity, agility, and endurance. All else being equal, a trained warrior burning Pewter is easily a match for half a dozen ordinary human warriors.

Pewter also increases healing speed, letting the character recover considerably faster and more completely than any ordinary human. While it doesn't prevent aging, it can slow or stop the effects of disease and poison. Highly skilled characters can even burn while unconscious — a trick that's saved many a grievously wounded Thug or Mistborn.

An extended Pewter burn lets a character run or perform similarly draining activities without pause for hours at a time, but it can also result in a potentially life-threatening collapse afterward (a condition that's often called a "Pewter drag"). Only by burning Pewter for several hours after such an exertion does the character in this position stand a chance of survival; running out of metal beforehand risks severe injury or even death.

Sadly, Pewter is also the fastest-burning of the common metals.

RULES

While burning Pewter, you may add your Pewter rating to your Physique score, which in turn increases your Health (though again, only as long as you burn the metal). Should your Health drop to 0 when you stop burning Pewter, you immediately fall unconscious or begin dying, as determined by the Narrator based on your physical state and any injuries you've sustained *(see Damage and Defeat, page 180)*.

Burning Pewter also lets you run at speeds up to 25 mph — fast enough to automatically outrun any normal human — though prolonged exertion of this nature runs the risk of a Pewter drag *(see next)*.

Finally, your healing rate is doubled — from 1 recovered Health to 2 — during any day when you burn Pewter for 8 hours or more.

Pewter Drags: If you exert yourself for eight or more hours while burning Pewter, you suffer from Pewter drag unless you continue to burn Pewter while resting for another eight hours. Pewter drag prevents you from burning Pewter and drops your Physique score to one-half normal, rounded down. This reduces your Health accordingly, and if your Health drops to 0 as a result you immediately begin dying *(see page 183)*.

Burn Rate: Pewter burns swiftly, each charge lasting only 5 minutes. When flared, Pewter burns at a rate of 30 seconds per charge.

Flaring Pewter: In addition to increasing your Pewter rating by 1 (which consequently increases your Physique score and Health by 1 each), flaring this metal also lessens the severity of a single Physical Burden by one degree (a Mortal Burden becomes Grave, a Grave Burden becomes Serious, or a Serious Burden is lost).

ALLOMANTIC PEWTER STUNTS

Denser Tissues: While burning Pewter, your flesh becomes tougher and denser, and you suffer 1 less damage from physical attacks. You may take this Stunt a second time, reducing the damage you suffer from physical attacks by 1 more (for a maximum total of 2).

Extreme Speed: You can run as fast as a galloping race horse (approximately 40 mph). During each Beat, you may take up to 2 steps toward or away from a target without penalty, or you may choose not to gain any Action or Defense dice for the round to take 3 steps toward or away from a target.

Inhuman Endurance (Trait): You may exert yourself for a number of days up to your Pewter rating without suffering Pewter drag. In addition to its story implications and descriptive applications, this Stunt grants the "Inhuman Endurance" Trait while you're burning or flaring Pewter.

Prodigious Strength: While burning Pewter, you add an additional die with Physique rolls involving physical strength, including lifting and moving objects, and wielding heavy weapons. You may take this Stunt twice.

Unconscious Burning: You automatically burn Pewter when unconscious, though only if also injured (i.e. you don't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and the

only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when you regain consciousness.

PEWTER SAVANTS

A Pewterarm Savant gains two "free" Nudges with Pewter rolls, but is also so accustomed to his or her Allomantically fueled abilities that lethargy sets in without them. When not burning Pewter, the Savant's Physique score drops by 1 (to a minimum of 2).

IN FERUCHEMY



Feruchemists use Pewter to store physical strength. Tapping a pewtermind can grant incredible ability, like throwing a fully loaded packhorse several hundred feet or ripping down the reinforced metal gates of a fortress. However, a Feruchemist grows physically weak when storing, his muscles temporarily shrinking and withering.

Storing in a Pewtermind: While storing, you lose 1 die per charge currently being stored with rolls involving physical strength (like Physique rolls to attack with a melee weapon, to lift something heavy, or to hold something aloft). Note this storing does *not* affect your Health — only your physical might. The maximum number of charges you may store in any hour is equal to your Pewter rating or your Physique score minus 1, *whichever is lower*.

Tapping a Pewtermind: For each charge you tap, you gain 1 die with rolls you make involving physical strength. As with storing, tapping strength does not increase your Health (that's what Gold does).

TAPPING 10 OR MORE CHARGES OF PEWTER

Feruchemists who tap huge amounts of strength can lift amazing amounts of weight, tear steel with their bare hands, and topple creatures much larger than themselves. Feats you may achieve by tapping 10 or more charges of Pewter include:

Charges Tapped	Examples
10	Lift and carry a large person in full armor; kick in an average wooden door
20	Lift and carry a horse; kick in a reinforced wooden door
30	Lift and carry a large, fully-loaded wagon; throw a horse at least 10 yards; rip a reinforced metal door off its hinges
60	Rip off Luthadel's iron gates; throw a fully loaded wagon 100 yards
90	Rip a large hole in Luthadel's stone walls; throw Luthadel's iron gates 100 yards

IN HEMALURGY

Depending on where a Pewter spike is driven in, it steals, stores, and transfers a single Feruchemical Power derived from any one of the four Physical Metals (e.g. the ability to store or tap physical strength, senses, speed, or weight). Each spike may store only one Power.

Pewter Spikes: A Pewter spike grants you a single Feruchemical Power — Tin, Pewter, Iron, *or* Steel — with a rating equal to that of the spike. Each spike reduces your Spirit score by 1, as normal.



FROM BRANDON

Mistborn and Hemalurgists with access to Tin *and* Pewter make perfect spies, assassins, soldiers, and thieves. They can sense others who are close, hearing their movements and breathing, smelling their sweat, and feeling the vibrations of their steps. They can hold preternaturally still, move with silent grace, make inhumanly long leaps, and land with little or no noise. Their lightning speed and brute force let them overcome most opponents with ease, and they recover from injury twice as fast as a normal soldier. Few can compete in any physical sense, and this makes these rare individuals the ultimate action heroes.

8
IRON
(PHYSICAL, EXTERNAL, PULLING)



Iron is one of the most common and easily acquired metals in the Final Empire. In all three traditions it grants powers related to weight — by Pulling metal, controlling one's own weight, or stealing muscle mass.

IN ALLOMANCY



A Misting who can burn Iron is called a **Lurcher**.

Burning Iron lets an Allomancer physically Pull on metals within several dozen yards. While burning Iron, a character sees bright, transparent blue lines leading from his or her center of mass and leading out to all sources of metal within range; the further away an object is from the character, the fainter the blue lines. The character may Pull on any metal objects sensed in this fashion, and this process is commonly called "Ironpulling." By varying the strength and speed of an Ironpull, a character may affect objects of various sizes, and also control their velocity. A skilled Pull can drag a coin slowly across a surface or hurl a metal urn at speeds approaching that of an arrow.

There are several limitations to this ability. First, objects are Pulled directly towards the character's center of mass, which is good when drawing a weapon to hand but not as helpful when others are blocking the character's line of sight to it. Strategic Pullers might use this to their advantage, Pulling a weapon (or another object) that's situated on the other side of an opponent, turning it into a ranged weapon. This is great until the character misses, at which point he or she becomes

a target of the very same missile. Many Ironpullers carry wooden shields for this very reason.

Additionally, the weight an Allomancer can move using Iron depends upon his or her own — Pulling an object that weighs as much as the character results in a pointless tug of war, while Pulling something heavier, or something anchored down in some fashion that would support the character's weight, moves the character toward the object instead. Thus, Pulling the lock of a sturdy door would draw the character toward the door, unless the surrounding wall were somehow unstable enough that it wouldn't support the character's weight.

Allomancers often anchor themselves by Pulling on a second larger object, or increasing their weight. Creative characters use this to maneuver, Pulling themselves up toward anchored objects and using others to guide their trajectories through the air. Careful "Pulling" can even work like relaxing a muscle, letting the character slowly drop from a metal fixture at the top of a high structure or sliding down a steep incline topped with an anchored metal object. Burning Iron can even let a character hover in midair below a sufficiently secured mooring, like a metal chain holding up a large chandelier, or the metal binding around a wooden rafter.

One last restriction: virtually no Allomancer can Pull on metal that's inside a person, or that's driven through a body, like metal earrings or Hemalurgic spikes. The only exceptions are through Allomantic enhancements, as provided by Duralumin or Nicrosil.

RULES

While burning Iron, you automatically detect and may Pull either one **or** all metal objects within 100 paces (Medium Range). This distinction is important — you may not choose to Pull more than one object unless you Pull all of them, or you have the Multiple Targets Stunt *(see page 306)*.

If a Pulled object is smaller or lighter than you, it's drawn toward you; otherwise, you're Pulled towards it. In both cases you can control velocity, up to a maximum speed of approximately 100 mph. Generally, Ironpulling requires no roll unless there's a compelling reason the story might be enhanced with failure (the Narrator always makes this call, as he or she has the best view of all story implications). When a roll is required, it's made with your Iron rating.

A common use of Ironpulling is to attack with loose metal objects behind an enemy. When you make such an attack, you roll with your Iron rating and apply the other rules listed here:

IRONPULLING ATTACKS

Object	Damage	Min. / Max. Range
Small metal object (e.g. coin)	+1	Striking / Medium
Medium metal object (e.g. weapon)	+2	Striking / Medium
Large metal object (e.g. scenery)	+3	Close / Medium

Pulling an object held or worn by another character is a Contest between your Iron and the target's Physique. Battling for a metal object with another Allomancer is also a Contest, pitting your Iron vs. his or her Iron. In both cases, success drags the object away from the target (if it's held) or sends the target sprawling (if the object is worn).

Reacting with Iron: You may also Pull metal objects in motion (such as steel-headed arrows, coins, and other thrown metal objects), potentially redirecting their flight. In combat this is a reaction to an attack, and if your Iron Result beats the attacker's Result, you may adjust the object's trajectory enough that it either misses the original target or flies toward you instead (your choice). If you Pull the object toward yourself, you may spend 2 Nudges to catch it. In combat, you may only Pull an object in motion once per Beat.

Pulling Extremely Heavy Objects: Anchored Pulling can put great stress on an Allomancer's body. Each time you Pull on two or more extremely heavy objects — for example, anchoring yourself to the metal on a building while tearing a metal gate from its hinges — you lose 1 Health from physical strain.

Pulling Objects in Bodies: Pulling metal objects from a body (such as piercings and Hemalurgic spikes) is exceedingly difficult, requiring a successful Contest of your Iron vs. your target's Physique with an Outcome of 5 or greater. This is normally only possible if your Iron is boosted with Duralumin *(see page 341)* or you enjoy a Nicroburst *(see page 349)*.

Burn Rate: Iron burns at a rate of one charge every 20 minutes. When flared, Iron burns at 2 minutes per charge.

Flaring Iron: Flaring Iron provides no additional benefits beyond increasing your Iron rating.



FROM BRANDON

A note to the Narrator: regarding Pushing and Pulling, weight and mass are both critical. We call objects being Pulled or Pushed "anchors," and a very large anchor — say, the copper roofing of a building — might let an Allomancer Pull or Push from much farther away, even without the appropriate Stunt. Likewise, a very small anchor — say, a few iron flakes inside a vial on the belt of an enemy Allomancer — might demand the character be much closer to interact with it.

ALLOMANTIC IRON STUNTS

Improved Redirection: You gain 1 "free" die when reacting with Iron *(see above)*. You may take this Stunt one additional time, increasing your "free" dice to 2.

Increased Velocity: You may Pull objects at a velocity of up to 250 mph, and the damage they inflict increases by +1.

Ironslide: You may Pull yourself at a heavy object at breakneck speed. During each Beat, you may Ironpull to take up to 2 steps toward or away from a target without penalty, or you may choose not to gain any Action or Defense dice for the round to take 3 steps toward or away from a target.

Long Range: You detect and may Pull metal objects out to 300 paces (Long Range).

Multiple Targets: You have finer control of your Ironpulling, and may simultaneously Pull a number of individual metal objects up to your Iron rating.

IRON SAVANTS

A Lurcher Savant gains two "free" Nudges with Iron rolls, but is also very connected to the surrounding world, losing a bit of perspective. When not burning Iron, the Savant's Willpower drops by 1.

IN FERUCHEMY



Feruchemists use Iron to store weight, becoming exceptionally light for a time. This allows them to jump further than normal or to fall slowly and with less risk. Tapping weight increases the density and durability of the character's body, letting him or her more easily withstand falls and similar stresses. Tapping extreme weight can let a character crush obstacles or break through floors. This versatility makes Iron one of the few metals that's as useful when storing as when tapping.

Storing in an Ironmind: When storing, your body weight drops by roughly 10% per charge currently being stored. As usual, you cannot store more of something than you have, so this means that the maximum number of charges you may store in any hour is equal to your Iron rating or 9 (reducing your weight by roughly 90%), *whichever is lower*.

Also while storing, it's easier to jump and climb, and you suffer less damage from falls. For every *two charges* being stored, you gain one die with Physique rolls to jump or climb, and damage from falling drops by 1 (i.e. when storing four charges of weight, you gain two dice with these rolls and suffer 2 less damage from falls). However, other characters gain the same number of dice when attempting to grapple or throw you, or for any other activity that pits their weight against yours.

You may only store your own weight in an ironmind; the weight of any objects you carry or wear may never be stored, and in fact if their combined weight is ever greater than yours, you become pinned and may not move.

Tapping an Ironmind: For each charge you tap, your increases by roughly 10%. There is no upper limit to the amount of weight you may gain in this way, but cautious Feruchemists keep in mind that weak and thin surfaces can easily give way if they go too far...

Jumping and climbing are also affected by tapping. For every *two charges* tapped, you lose one die with Physique rolls to jump or climb, and opponents lose

one die with rolls to grapple or throw you, or for any other activity that pits their weight against yours. Thus, tapping ten charges reduces your pool by 5 dice when jumping or climbing, and your opponents' pools by the same amount when grappling or throwing you, or performing similar actions.

Characters often increase their weight with Iron to make themselves an anchor when Ironpulling or Steelpushing.



FROM BRANDON

Don't forget the laws of physics (at least, the ones we aren't breaking)! All things fall at the same rate, regardless of mass, unless you become light enough that air resistance becomes a primary factor. Also keep in mind that increasing weight does not crush the body, no matter how heavy you get, and that any strength gained from additional body mass is largely balanced out by having to move said mass. Thus, increased weight doesn't let characters lift heavy objects. It can, however, be used for many other purposes, not the least of which is fooling with Allomancers trying to Push or Pull any metal they're wearing. In combat, weight is often applied most effectively when pinning opponents.

TAPPING 10 OR MORE CHARGES OR IRON

Feruchemists who tap huge amounts of weight can land heavy blows (by dropping their fists or bodies onto targets). They can also shatter surfaces and grind runaway vehicles to a halt. Feats you may achieve by tapping 10 or more charges of Iron include:

Charges Tapped	Weight Increases and Other Examples
10	5 × normal weight; stop a man in his tracks; inflict +1 damage with physical attacks
20	10 × normal weight; stop a horse in its tracks; break through a thick glass floor; inflict +2 damage with physical attacks
30	20 × normal weight; stop an empty wagon in its tracks; break through a wooden floor; inflict +3 damage with physical attackss
40	50 × normal weight; stop an armored or full vehicle in its tracks; break through a stone floor; inflict +4 damage with physical attacks
50	100 × normal weight; stop a huge rolling boulder its tracks; break through a metal floor; inflict +5 damage with physical attacks

IN HEMALURGY

Iron spikes store human strength. Four of them, each having stolen the strength of a separate person, are used to make the inhuman koloss. Indeed, Iron spikes are rarely used for any other purpose, as they take a great toll on the mind and spirit. Even one causes the recipient's body to swell to inhuman proportions, and dramatically dulls his or her mind. Additional spikes continue to warp the recipient, until eventually all memory is lost, leaving nothing behind but a bestial creature driven by rage and hunger.

Despite this, Iron spikes are the second most common Blessing granted to kandra, enhancing their physical speed and strength similar to that of a Pewterarm.

Iron Spikes: The first Iron spike adds 2 dice with rolls involving physical strength, and each subsequent spike adds 1 die with these rolls. However, both your Charm *and* Spirit scores drop by 1 for each Iron spike you receive (rather than just your Spirit). Iron spikes also make your body swell in size and become exceptionally muscular, and multiple spikes tint your skin with blue. Any character with four or more Iron spikes is transformed into a koloss, losing memory and self-control (and becoming a Villain under the Narrator's control).

Blessings: The Blessing of Potency increases your Physique score by 2, to a maximum of 8.

9
STEEL
(PHYSICAL, EXTERNAL, PUSHING)

Steel is the alloy of iron and carbon, easily found in nearly any Dominance. It provides a variety of powerful benefits to practitioners of all three magical traditions.

IN ALLOMANCY



A Misting who can burn Steel is called a **Coinshot**.

Burning Steel grants abilities very similar to those of Iron, with one key difference — the metal lets an Allomancer Push metal within several dozen yards directly *away*, rather than Pulling them in. This process is typically called "Steel-pushing." A character burning Steel also sees transparent blue lines leading from his center of mass out to every piece of metal within range, and their intensity is likewise based on their distance and size. Pushing along these lines lets the character send an unanchored object of equal or smaller weight away, or sends him or her in the other direction from an anchored or larger object. Allomancers often use this ability to fire small objects like coins at targets (hence the Misting nickname). This makes Steel the most popular form of offensive Allomancy, and puts Coinshots in high demand among noble houses and military forces alike.

Pushing against anchored or larger metal objects (or smaller objects on the ground directly below the character) is a favorite mode of Allomantic travel. By dropping a coin or two on the ground and Pushing against them, a skilled Allomancer can "walk" on stilts of Allomantic force, or hover dozens of yards in the

air. In the early days of the Final Empire, Allomantic highways were comprised of metal bars wedged into the ground, providing Allomancers with quick and reliable travel between Luthadel and other major cities. Of course, landing can be difficult, so many leave such stunts to Mistborn (who can absorb the punishment of any mishap with Pewter).

As with Iron, Pushing on metal inside or piercing the body of another living being (like piercings and Hemalurgic spikes) is exceedingly difficult, and typically only achievable when also using an enhancement metal like Duralumin or Nicrosil.

RULES

While burning Steel, you automatically detect and may Push either one *or* all metal objects within 100 paces (Medium Range). This distinction is important — you may not choose to Push more than one object unless you Push all of them, or you have the Multiple Targets Stunt *(see right)*.

If a Pushed object is smaller or lighter than you, it's propelled away from you; otherwise, you're Pushed away from it. In both cases you can control velocity, up to a maximum speed of approximately 100 mph. Generally, Steelpushing requires no roll unless there's a compelling reason the story might be enhanced with failure (the Narrator always makes this call, as he or she has the best view of all story implications). When a roll is required, it's made with your Steel rating.

A common use of Steelpushing is to attack with loose metal objects between you and an enemy (e.g. the contents of a coin purse or a bag of horseshoes, which you can throw at an opponent as part of an attack). When you make such an attack, you roll with your Steel rating and apply the other rules listed here:

STEELPUSHING ATTACKS

Object	Damage	Min. / Max. Range
Small metal object (e.g. coin)	+1	Striking / Medium
Medium metal object (e.g. weapon)	+2	Striking / Medium
Large metal object (e.g. scenery)	+3	Close / Medium

Pushing an object held or worn by another character is a Contest between your Steel and the target's Physique. Battling for a metal object with another Allomancer is also a Contest, pitting your Steel vs. his or her Steel. In both cases, success propels the object out of the target's hands and away from you (if it's held) or sends the target sprawling (if the object is worn). In the case of a metal object positioned between two Steelpushing Allomancers, the object can become a projectile targeting the loser, using the rules on the Steelpushing Attacks table *(see above)*.

Finally, by Pushing off of metal in your environment, or metallic implements on the ground like coins or horseshoes, you may hover in midair, or "stilt-walk" or sail at up to 25 miles per hour. This is not flight, and the maximum height you

can reach is equal to your Pushing range (100 paces, unless you have the Long Range Stunt). Landing can also be problematic, requiring you to Push off of metal objects thrown down onto the ground or already located there. Most landings require no roll but doing so in rough or treacherous terrain requires a successful Steel 1 roll, with failure costing you 1 Health.

Reacting with Steel: You may also Push metal objects in motion (such as steel-headed arrows, coins, and other thrown metal objects), potentially redirecting their flight. In combat this is a reaction to an attack, and if your Steel Result beats the attacker's Result, you may adjust the object's trajectory enough that it misses *and* flies away from you instead.

Pushing Extremely Heavy Objects: Anchored Pushing can put great stress on an Allomancer's body. Each time you Push on two or more extremely heavy objects — for example, Pushing between a locked steel gate and an armored wagon to break open the first, flip over the second, or both — you lose 1 Health from physical strain.

Pulling Objects in Bodies: Pushing metal objects in a body (such as piercings and Hemalurgic spikes) is exceedingly difficult, requiring a successful Contest of your Steel vs. your target's Physique with an Outcome of 5 or greater. This is normally only possible if your Steel is boosted with Duralumin *(see page 341)* or you enjoy a Nicroburst *(see page 349)*.

Burn Rate: Steel burns at a rate of one charge every 20 minutes. When flared, Steel burns at 2 minutes per charge.

Flaring Steel: Flaring Steel provides no additional benefits beyond increasing your Steel rating.

ALLOMANTIC STEEL STUNTS

Increased Velocity: You may Push objects at a velocity of up to 250 mph, and the damage they inflict increases by +1.

Long Range: You detect and may Push metal objects out to 300 paces (Long Range).

Multiple Targets: You have finer control of your Steelpushing, and may simultaneously Push a number of individual metal objects up to your Steel rating.

Reflect Ranged Attack: When reacting with Steel, you can Push a ranged attack targeting you toward a different target within range (as opposed to merely away from you and toward nothing in particular). This requires you to win the Contest and spend 2 Nudges; winning the Contest with less than 2 Nudges does *not* allow you to reflect the attack. No matter how many Nudges you spend, you may not reflect the attack toward the attacker.

Steel Running: By Pushing off the metals in your environment, you can move as fast as a galloping race horse (approximately 40 mph). During each Beat, you may Steelpush to take up to 2 steps toward or away from a target without penalty, or you may choose not to gain any Action or Defense dice for the round to take 3 steps toward or away from a target.

STEEL SAVANTS

A Coinshot Savant gains two "free" Nudges with Steel rolls, but is also very accustomed to directly influencing the surrounding world, and often grows overconfident as a result. When not burning Steel, the Savant's Willpower drops by 1.

IN FERUCHEMY



Feruchemists use Steel to store physical speed, becoming sluggish and almost lethargic. Conversely, tapping speed accelerates reaction time and lets the character run faster than a human, a galloping horse, or even a skilled Allomancer burning Pewter. Tapping extreme speed can let a character perform seemingly impossible feats of alacrity, like running from one end of Luthadel to the other in under a minute.

Storing in a Steelmind: When storing, your reflexes and movement speed are diminished and you lose 1 die per charge currently being stored with Physique rolls involving physical speed or reaction time. The maximum number of charges you may store in any hour is equal to your Steel rating or your Physique score minus 1, *whichever is lower*.

Also while storing in a Conflict, any physical action produces 1 fewer Action Dice per charge currently being stored. Thus, a melee attack that would normally create a pool of 5 Action Dice produces only 2 Action Dice while storing 3 charges in a steelmind.

Finally, when storing *any* amount of speed in a steelmind during combat, you may *only* move by choosing to receive no Action or Defense Dice at all, and even then you may only take 1 step toward or away from an opponent.

Tapping a Steelmind: Each charge you tap, you gain 1 die with Physique rolls involving physical speed or reaction time. Also, when you tap speed to support a physical action during a Conflict, you gain 1 additional Action Die per charge tapped (e.g. tapping 4 charges of speed to support a melee attack grants you 4 additional Action Dice for the round).

FROM BRANDON

Tapping speed is one of a Feruchemist's most powerful tools, but remember that the Metallurgic Arts are all about ramifications and consequences. For example, dramatically increasing your speed and hitting someone with an iron bar while running past them might do a lot of damage, but the hand(s) and arm(s) holding the bar are jolted backward with the same force. At a certain point the Narrator is fully justified in applying some of the character's damage back on him or her, and this can result in serious injury, even a Burden, if the character isn't careful.

TAPPING 10 OR MORE CHARGES OF STEEL

Feruchemists who tap huge amounts of physical speed can become a blur, too fast for the naked eye to see. They zip through battlefields like angry winds, cutting enemies down and darting to new foes before anyone can make out their positions.

Feats you may achieve by tapping 10 or more charges of Steel include:

Charges Tapped	Examples
10	Your running speed increases to 25 mph; you can take 2 steps toward or away from anything in a single Beat if you take an action, or may instead choose to receive *no dice at all* to take 3 steps
20	Your running speed increases to 50 mph; you can take 3 steps toward or away from anything in a single Beat if you take an action, or may instead choose to receive *no dice at all* to take 4 steps
30	Your running speed increases to 100 mph; you can take 4 steps toward or away from anything in a single Beat if you take an action, or may instead choose to receive *no dice at all* to take 5 steps
40	Your running speed increases to 150 mph; you can take 5 steps toward or away from anything in a single Beat if you take an action, or may instead choose to receive *no dice at all* to take 6 steps
50	Your running speed increases to 200 mph; you can take 6 steps toward or away from anything in a single Beat



COMBINING IRON & STEEL

Mistborn and Hemalurgists with access to Iron *and* Steel can manipulate metal around them in ways that are impossible for Lurchers and Coinshots. In battle and other fast-moving situations, a Mistborn can repeatedly fling, arc, and ricochet objects around the field with remarkable agility or Push and Pull objects to thrust, spin, and careen through the air like a practiced gymnast. This incredible freedom of movement is especially useful, letting a character move so fluidly around a location that he or she is virtually flying.

Mistborn burning Iron and Steel at the same time can travel great distances with a limited supply of metal objects (like horseshoes), and traverse nearly any terrain. By combining this tactic with Pewter for endurance, a character can cover as much as 500 miles in a single day — a feat otherwise inconceivable with the technologies of the Final Empire.

IN HEMALURGY

Steel spikes are a basic component for creating Steel Inquisitors. Depending on where the spike is driven in, it steals, stores, and transfers a single Allomantic Power derived from any one of the four Physical Metals (e.g. increasing senses, improving physical fitness, or Pulling or Pushing metal objects). Each spike may store only one Power.

Steel Spikes: A Steel spike grants you a single Allomantic Power — Tin, Pewter, Iron, *or* Steel — with a rating equal to that of the spike. Each spike reduces your Spirit score by 1, as normal.

10
COPPER
(MENTAL, INTERNAL, PULLING)

Copper is very common and inexpensive. It's a source of protection in all three magical disciplines, whether it's guarding Allomancers from detection or preserving memories and knowledge.

IN ALLOMANCY



A Misting who can burn Copper is called a **Coppercloud** or **Smoker**.

Copper has two Allomantic applications. It's primarily used to dampen signs of Allomancy within a radius of several dozen feet (an area that's also called a "coppercloud"), within which the Smoker and those nearby are obfuscated from detection by Allomancers burning Bronze. As soon as the character starts burning Copper, all signs of Allomancy within the cloud's range instantly "vanish" from Bronze burners — including any Bronze burners in the same area. This makes a Copper burner an essential addition to any crew employing Allomancers — without concealing the pulses every Allomancer gives off while burning metal, the team is easily detected by rival Seekers, Mistborn, and Steel Inquisitors.

A second useful effect of burning Copper is that it renders the character virtually immune to Allomantic emotional manipulation. This makes a Copper burner useful for negotiation, investigation, and as an informant or spy, as he or she is nearly impossible to detect as an Allomancer, and not easily influenced by Soothers or Rioters.

RULES

While burning Copper, you emit a coppercloud out to 10 paces in all directions (Close Range). To detect Allomancy within your coppercloud, a character must have a Bronze rating at least 2 higher than your Copper rating *and* must succeed with a Bronze 5 roll; otherwise your Allomantic abilities and those of other characters in your cloud are invisible to Allomantic senses. For this reason, the best way to potentially pierce a coppercloud is by combining Hemalurgic Bronze with a pre-existing Bronze rating *(see page 322)*.

Additionally, you're highly resistant to the effects of emotional (Brass and Zinc) Allomancy while burning Copper. Any character using either of these metals against you loses a number of dice equal to your Copper rating with the attempt (i.e. with their Brass or Zinc roll), and if this reduces their pool to less than two dice, the attempt is impossible — you're simply immune to their emotional tampering.

Burn Rate: Copper burns at a rate of one charge every 40 minutes. When flared, Copper burns at a rate of 4 minutes per charge.

Flaring Copper: Flaring Copper provides no additional benefits beyond increasing your Copper rating. Still, flaring Copper is quite useful when you're facing a powerful Seeker...

ALLOMANTIC COPPER STUNTS

Extend Mental Protection: All characters in your coppercloud benefit from the same resistance you have to emotional Allomancy.

Increased Mental Protection: A character who uses emotional (Brass or Zinc) Allomancy against you loses a number of dice equal to your Copper rating plus 2, rather than equal to your Copper rating.

Iron Will: While burning Copper, you ignore 1 point of Willpower damage from each successful attack. You may take this Stunt one additional time, increasing the Willpower damage you ignore to 2.

Larger Coppercloud: Your coppercloud extends out to 100 paces in all directions (Medium Range).

COPPER SAVANTS

A Smoker Savant gains two "free" Nudges with Copper rolls and is a rare case of a Misting being largely unaffected by continuous burning. Consequently, the Savant suffers no penalties when not burning Steel.

IN FERUCHEMY

Feruchemists use Copper to store memories, indefinitely and with perfect accuracy and clarity. This of course makes them a vital commodity in the information-starved Final Empire.



While storing memorized knowledge or events, a character has only a faint recollection of them — much like a fading dream. This is often done to keep information "fresh,"

committing a memory to a coppermind as soon as it's no longer immediately useful as possible, so it can be retrieved later without having to rely on the tenuous nature of the mind. Cagey characters sometimes store damaging secrets as well — because what need is there to lie when you genuinely *can't* remember something?

Tapping memories lets a Feruchemist "check out" that information, like someone in our world would check out a library book. He or she recalls it precisely and with perfect clarity, as if via photographic memory, and can describe it without issue. For example, a character recalling a book could duplicate it exactly, word for word. However, this process does not improve the *accuracy* of the information recalled — a character who was mistaken about a person's name still remembers it incorrectly, and because the memory is stored in a perfect and unaltered (and *unalterable*) the character's impression never changes, even after countless corrections from trusted friends.

The massive wealth of information stored can be difficult to track, and so many Feruchemists organize memories into different copperminds and keep detailed indices of what's contained in each. Others reread books they've stored and write down rough details of their stored knowledge to use as reference when tapping their copperminds. In many ways this reinforces the library analogy, as the cracks in the system aren't so much about the recorded information as one's access and perception of it.

The greatest peril for a Feruchemist is that one or more copperminds are lost or destroyed, as this means the memories held within are gone for good. For some characters this vulnerability is a blessing, providing an opportunity few can indulge — the chance to selectively and permanently forget painful or troubling memories — but to most it's a desperate danger. The chance that such a prized possession might disappear forever, denying not only a life's work but a life's most personal legacy... It's a terrifying proposition most Feruchemists guard against with their very lives.

Storing in a Coppermind: While storing memory, each charge represents one piece of useful and important information (like the location of a vital object or a Secret relevant to the current story), or one learned Trait (such as a profession, skill, or bit of training). The maximum number of charges you may store in any hour is equal to your Copper rating or your Wits score minus 1, *whichever is lower*.

Unlike most Feruchemical storage, memory does *not* reset when the process is complete. Stored memories remain lost until tapped, and only return *while* tapped; at all other times those memories are simply gone. They may not be dredged up, even under duress.

The Narrator always has final say as to what information qualifies for storing in a coppermind.

Tapping a Coppermind: For each charge you tap, you regain one lost (stored) piece of information or learned Trait, recalling it with perfect clarity and accuracy (though any flaws in the information or Trait still apply, exactly, only, and always as they did when the memory was first stored).

As these memories are indelible, they don't provide more than an accurate recollection of what was witnessed or occurred, but in tandem they can be quite powerful. Thus, *for every two charges you tap* you gain 1 die that may be added to any pool for a task related to or supported by the regained memory or Trait.

Example: The Crew asks Damosi for information about criminal fences working in the Sootwarrens slums, so it can move a recent score. Damosi's recently spent some time prowling the Sootwarrens and has a little to go on (five Copper charges stored), but nothing on that specific topic. If he wanted to access a specific memory — like his encounter with Durb, a skaa pickpocket he ran across — he could do so without rolling by tapping a single charge of Copper.

A roll is required to provide the Crew with the desired details, and Damosi taps four Copper charges to add two dice with it. With success, Damosi pieces together something Durb said in their encounter (that he'd recently "made a killing" at a local market) with three other memories from his time in the slums (that he'd spotted Durb speaking with the driver of a distinctive carriage; that he'd seen the driver at a local market, handing the proprietor a small package; and that the proprietor had later asked him whether he knew Durb, and if he had anything to "send across town"), and thus realizes that the Crew might be able to move their score through the market proprietor.

TAPPING 10 OR MORE CHARGES OF COPPER

Feruchemists who tap huge amounts of memory can access far more than a handful of moments, simultaneously gaining a full and perfect view of whole days, weeks, or much, much wider periods of time. Many Feruchemists, including the renegade Keepers, recall and verbally pass along their memories and learned Traits to keep their knowledge alive long after they're gone, making this the only way to access the vast swaths of information available to some Feruchemists. Feats you may achieve by tapping 10 or more charges of Copper include:

Charges Tapped	Examples
10	You can recall an entire hour with perfect clarity (all at once)
20	You can recall an entire day with perfect clarity (all at once)
30	You can recall an entire week with perfect clarity (all at once)
40	You can recall an entire month with perfect clarity (all at once)
50	You can recall an entire year with perfect clarity (all at once)
60	You can recall an entire decade with perfect clarity (all at once)
70	You can recall an entire generation with perfect clarity (all at once)
80	You can recall an entire lifetime with perfect clarity (all at once)
90	You can recall an entire century with perfect clarity (all at once)
100	You can recall an entire millennia with perfect clarity (all at once)

FROM BRANDON

Storing memory is what makes the Keepers who they are, and to many Feruchemists it's this power — not any of the corresponding combat applications — that defines them. Anyone playing a character with this Power should consider this, along with the fact that most Terris are literally bred to be docile, soft-spoken, and subservient. You don't have to act any of these ways, of course, and every individual should be different, but these are important aspects of the Terris culture and the great dichotomy of the Feruchemist. Bred to be obedient, yet charged with defiance.

IN HEMALURGY

Copper spikes store intelligence and memory. They're very rarely used on humans due to the terrible dementia and frequent insanity produced as shards of a stored soul shred a recipient's mind.

Kandra with the Blessing of Presence sport a pair of copper spikes, which sharpen their mind without mental instability.

Copper Spikes: A Copper spike increases your Wits score by 1, to a maximum of 10. However, both your Charm *and* Spirit scores drop by 1 for each Copper spike you receive (rather than just your Spirit). Additionally, you may hear voices or recall memories that seem familiar yet oddly alien. This effect is especially common when you encounter pieces of the life left behind by the spike's original victim.

Blessings: The Blessing of Presence grants enhanced intelligence and memory, increasing your Wits score by 2, to a maximum of 8.

11
BRONZE
(MENTAL, INTERNAL, PUSHING)

Bronze is the alloy of copper and tin, and common throughout the Empire. It's used in all three disciplines and offers sublime awareness of the surrounding world.

IN ALLOMANCY

A Misting who can burn Bronze is called a **Seeker**.



Burning Bronze allows an Allomancer to detect nearby use of Allomancy. The burning metals are sensed as a pattern of vibrations or pulses, not unlike a drumbeat. By default it's fine-tuned enough that the character can track multiple Allomancers within range, and distinguish the types of metals each is burning by distinguishing the distinct rhythm of each.

Unlike most senses Bronze isn't impeded by physical barriers or other sensory input, which means a Bronze-burner can detect Allomancy even through solid stone walls, crowds, and total darkness. In fact, the character can sense burning metals even if the Allomancer burning them isn't readily apparent in any other way (via line of sight, for example, or any noises he or she is making). The only ways to evade a Bronze-burner's detection is by burning Copper, moving out of range, or ceasing to burn all metals of one's own.

Though Bronze is considered a weak metal by some crews, characters who can burn it are favorite recruits of the Steel Ministry, which employs them to hunt down skaa Mistings. Skilled Bronze-burners often become Steel Inquisitors, as combining their ability with a Bronze spike lets them detect Allomantic activity even when it's concealed within a coppercloud *(see page 315)*.

RULES

By concentrating while burning Bronze (taking no other actions and paying no attention to your immediate physical surroundings), you detect all Allomantic activity within 100 paces (Medium Range). You detect both the number of Allomancers burning metal within this range, and which metals each is burning. This detection penetrates all surfaces and areas within range, save for those concealed by the effects of burning Copper, an area otherwise known as a coppercloud *(see page 315)*.

Piercing a coppercloud is quite difficult, and typically the exclusive purview of extremely powerful Seekers and those enhanced with Hemalurgy. To pierce a Smoker's coppercloud, your Bronze rating must be at least 2 higher than the Copper rating of the Smoker producing the cloud *and* you must succeed with a Bronze 5 roll. With success, you detect one Allomancer inside the cloud, plus one additional Allomancer per Nudge spent. Neither success nor failure alerts the Copper-burner to your detection.

You may also roll Bronze to learn *how* a single detected Allomancer is using his or her Power (if you want to learn this information about more than one Allomancer, you must roll separately per Allomancer, per question you have about them). The Difficulty of this roll depends on the information you're trying to learn:

Difficulty	Type of Information Desired (Example)
1	Simple (e.g. the number of dice in the Allomancer's last pool using a Power)
2	Basic (e.g. which metals the Allomancer is flaring, if any)
3	Detailed (e.g. any Stunts the Allomancer is using)
4	Specific (e.g. the target(s) of the Allomancer's Power, such as the character being Rioted or Soothed, or the metal sources being Pulled or Pushed)
5	Exacting (e.g. the Allomancer's remaining charges with each metal currently being burned)

Burn Rate: Bronze burns at a rate of one charge every 30 minutes, or one charge every 3 minutes while flared.

Flaring Bronze: Flaring Bronze provides no additional benefits beyond increasing your Bronze rating.

ALLOMANTIC BRONZE STUNTS

Broad Seeking: When rolling Bronze to learn how a detected Allomancer is using his or her Power, your standard option (ask a single question about one Allomancer to determine a Difficulty) is replaced with two new ones:

- You may simply roll targeting any one detected Allomancer without asking a question, learning everything that your Result allows (i.e. with a Result of 4, you learn all simple, basic, detailed, *and* specific information about that one Allomancer).

- You may alternately ask one question about *all* Allomancers in range, and with success against that question's Difficulty you learn the answer about all of them (e.g. if you sensed three Allomancers in range, you could ask what Stunts they're using and with a Bronze Result of 3 or higher you would learn that information about *all three of them*).

Increased Range: Your detection range increases from 100 paces (Medium Range) to 300 paces (Long Range). You may take this Stunt a second time, extending your range to 1,000 paces (Extreme Range).

Subconscious Seeking: While burning Bronze, you detect Allomantic activity within range without having to concentrate, which lets you take other actions at the same time and, as any other actions allow, perceive your immediate physical surroundings as normal.

BRONZE SAVANTS

A Seeker Savant gains two "free" Nudges with Bronze rolls and is also among the least affected by continuous burning. Consequently, the Savant suffers *no* penalties when not burning Bronze.

IN FERUCHEMY

Feruchemists use Bronze to store wakefulness, during which they become drowsy. Storing enough wakefulness can send a Feruchemist into a trance-like state that can only be disrupted by violent changes in his or her immediate environment. This state isn't true sleep, and the Feruchemist comes out of it neither more rested nor more tired.



Tapping a bronzemind makes a Feruchemist highly alert and aware, and can keep him or her awake for days on end, without the need for sleep and without subsequent sleep debt. Feruchemists also tap large amounts of wakefulness to throw off the effects of drugs or intoxication, and to dramatically heighten their awareness.

Storing in a Bronzemind: While storing wakefulness, you lose a die per change currently being stored with Physique rolls involving endurance and Wits rolls involving awareness. Additionally, your Wits score is considered 1 lower per charge currently being stored for the purpose of declaring actions in a Conflict *(see page 172)*. The maximum number of charges you may store in any hour is equal to your Bronze rating or your Physique score minus 1, *whichever is lower*.

Tapping a Bronzemind: For each charge you tap, you gain 1 die with Physique rolls involving endurance and Wits rolls involving awareness, and your Wits score is considered 1 higher per charge tapped for the purpose of declaring actions in a Conflict *(see page 172)*.

Additionally, you can stay awake without natural fatigue for 8 additional hours per charge tapped (so by tapping 5 charges you stay awake for an additional

40 hours beyond the traditional 16 anyone gets after a full night's sleep). After this period you must sleep as normal, but you don't require more than the usual six to eight hours' shuteye to start fresh.

TAPPING 10 OR MORE CHARGES OF BRONZE

Feruchemists who tap huge amounts of wakefulness can stay awake for weeks at a time, or resist falling unconscious from injury. For every 10 charges tapped, you may stay awake for up to 1 week (168 hours) without normal fatigue. Alternately, when an injury would normally knock you unconscious, you may tap 10 or more charges of Bronze to continue acting for 1 minute per 10 charges tapped.

IN HEMALURGY

Bronze spikes store Mental Allomantic Powers. The most common recipients of these spikes are Seekers-turned-Steel Inquisitors, who augment their own natural ability with stolen Bronze and use the mighty combination to pierce coppercclouds. Depending on where the spike is driven in, it steals, stores, and transfers a single Allomantic Power derived from any one of the four Mental Metals (e.g. the ability to hide Allomantic use, detect Allomancy, Riot the emotions of others, or Soothe them). Each spike may store only one Power.

Bronze Spikes: A Bronze spike grants you a single Allomantic Power — Copper, Bronze, Zinc, or Brass — with a rating equal to that of the spike. Each spike reduces your Spirit score by 1, as normal.



COMBINING COPPER & BRONZE

Unlike most other Allomantic metals, Bronze and Copper are mutually exclusive — a Bronze-burner is hampered inside a coppercloud, and Copper's entire purpose is to scramble Bronze's ability to sense Allomancy. For characters who can burn both metals, knowing when to use each is essential.

12
ZINC
(MENTAL, EXTERNAL, PULLING)

Zinc is a common and inexpensive metal, employed by every discipline. Its uses include intensifying emotion, stockpiling the speed of thought, and fortifying emotional resistance.

IN ALLOMANCY



A Misting who can burn Zinc is called a **Rioter**.

Burning Zinc lets the Allomancer intensify the emotions of those nearby. Any or all emotions a target is already feeling may be magnified, though Zinc is most often used to amplify only a single emotion that the character feels will best serve his or her cause, like an opponent's fear during a duel.

An Allomancer can't use Zinc to create new feelings in a target, only pull their existing emotions to the fore. Someone who's bored or annoyed by a performance couldn't be made to genuinely enjoy the show, but Zinc could ratchet up the restlessness until he or she heckles the performer or walks out.

Thus, a character will often seed an emotion before burning Zinc — by offering a strong enough bargain to promote greed, for example, or by appealing to an outraged person's sense of fair play to promote calm. The stronger the emotion already is, the more effective Zinc can be in fueling its growth.

Zinc does *not* let a character detect emotions, and so burners of the metal are usually practiced students of the human condition. Careful observation and analysis of behavior are vital to successfully manipulating any target's emotional state.

Likewise, Zinc Allomancy is *not* mind control — a Rioted emotion is still the target's own, it's just more powerful, and no matter how strongly the target feels something he or she is still guided by core principles, preferences, and predilections. As an example, enflaming one person's anger might prompt them to start a bar brawl, while doing the same in someone else might result in them traded insults, stalking off in disgust, or even finding comfort at the bottom of a bottle.

Emotional Allomancy is a reality of House life, with most nobles (and all Obligators) on the lookout for possible Allomantic manipulation. Sudden, strong, or inappropriate mood shifts are telltale signs and often disregarded out of hand, just in case a Rioter or Soother is the cause. Some Allomancers use this to their advantage, tampering with an emotion they want the target to ignore. Others know the best way to achieve their goals is through subtlety and guile rather than brute force and zeal.

RULES

While burning Zinc, you may amplify one or more existing emotions in a number of individuals up to your rating with the metal. You may only affect those within 10 paces (Close Range).

You may not use Zinc to detect emotions, but you may roll your Charm to do so. This is a Difficulty 1 Challenge if the target is unaware of your attempt (and therefore unable to conceal their feelings), or a Charm vs. Charm Contest if they're aware and trying to conceal their state.

You may Riot any emotion(s) you like, but your efforts are most effective when a target emotion is already strong. Thus, the Difficulty of any Zinc roll to amplify an emotion is based on its current strength. When Rioting multiple emotions, your Difficulty is set by the *weakest* of them (i.e. you roll against the highest Difficulty of all the target emotions).

Difficulty	Type of Information Desired (Example)
1	Very strong (e.g. fondness for a current lover; fear of a life-threatening situation; anger toward the murderer of the target's family; desire to seize a no-risk opportunity or tremendous payoff)
2	Strong (e.g. fondness for an ex-lover; fear of a risky situation; anger toward an oppressive government; desire to seize an opportunity with low risk or a good payoff)
3	Slight (e.g. fondness for a friend; fear of an common situation; anger toward an annoying person; desire to seize an opportunity with some risk or an average payoff)
4	Weak (e.g. fondness for an old rival; fear of a safe situation; anger toward a friendly person; desire to seize an opportunity with little risk or a low payoff)
5	Virtually nonexistent (e.g. fondness for a bitter enemy; fear of a no-risk situation; anger toward a loved one; desire to seize an opportunity with no risk or payoff)

With success, the target emotion(s) swell and you gain one die per point of Outcome with Charm and Influence rolls against the victim, so long as you concentrate your attention on them and keep burning Zinc *(see What's the Outcome?, page 144)*.

With failure, the target emotion(s) aren't stirred and the Narrator may spend two Complications to alert the target to your effort. Four Complications may be spent to identify you as the source of the manipulation *(see Complications, page 149)*.

Remember that Zinc does *not* grant you control of a Rioted character — it merely pulls them in one direction or another as befits their personal motivations and impulses. It's also not always one-sided — a target aware that you're manipulating them can oppose your Zinc rolls with their Wits or Charm, as fits their approach (in the Narrator's estimation).

You can also Riot discordant emotions — like pleasure in someone performing an unpleasant task, or guilt after a victory — and this can trip up or confuse the victim. When anyone within range succeeds with a Charm or Influence roll, you may react by rolling your Zinc against a Difficulty equal to his or her Result, and for each point of positive Outcome you score, the victim loses one die with their next action (to a maximum of their Result with the current roll). You can only use this ability once per Beat.

Example: Sayna observes a regal dance at a noble gala. She's rooting for a somewhat clumsy ingénue who's courting a stern and demanding lord, but a rival keeps showing up the young girl with impressive performances. Toward the end of the evening the rival scores a Charm Result of 3 and Sayna decides to even the odds a bit. She rolls Zinc and scores a Result of 4 — an Outcome of 1. The rival loses a die with her next roll, the last performance of the night. No matter how high Sayna's Outcome had been, the rival could not have lost more dice than her original Result (of 3).

Burn Rate: Zinc burns at a rate of 20 minutes per charge, or 2 minutes per charge when flared.

Flaring Zinc: It's impossible to conceal the effects of flared Zinc — your target is automatically aware of your manipulation — but doing so lets you use the metal offensively. It lets you batter your target with maddening or psychotic emotions, entering a Mental Conflict that pits your Zinc against his or her Spirit, and attacking his or her Willpower *(see Emotional Allomancy, page 226)*. As rounds are won the target grows more and more hysterical until, when and if the Conflict is won, he or she flies into a virtually mindless state of frenzy.

ALLOMANTIC ZINC STUNTS

Affect Crowd: While burning Zinc, you may simultaneously Riot a number of people up to 20 × your Zinc rating, though you lose 2 dice with all Zinc rolls when manipulating multiple characters at once *(see page 223 for more information about crowds)*. You may not use this Stunt while flaring Zinc.

Enduring Emotions: Emotions you Riot linger for up to an hour after you stop focusing on the victim.

Focused Emotion: Choose one emotion when you gain this Stunt (e.g. love, lust, rage, etc.). Your Zinc rating increases by 1 when you Riot this emotion. You may take this Stunt any number of times, but only once per emotion.

Humiliating Hysteria: When flaring Zinc, you may attack Reputation instead of Willpower, with each round won representing the bad name your target acquires due to his or her erratic behavior, and ultimate victory representing everyone cutting the target off, at least for the time being.

Medium Range: You may Riot targets within 100 paces (Medium Range).

Tug Emotion: You subtly Riot nearly everyone around you when burning Zinc. At these times you gain one die with Charm rolls. You do *not* gain this bonus with any roll that also gains dice due to Rioted emotions (i.e. you may not stack this benefit with the basic use of Zinc).



FROM BRANDON

Rioters and Soothers are two sides of the same coin, and pinpointing the precise differences can be difficult. They often achieve the same effects — a Rioter could enflame a specific emotion, while a Soother could dampen all other emotions for largely the same result. There are subtle distinctions, however. Breeze says Soothing is subtle, more delicate — that Rioting is like hitting someone with a hammer, while Soothing is like slipping a knife between their ribs. When describing emotional Allomancy, keep in mind that while Rioters have an easier time promoting certain emotions, Soothers are less likely to be noticed — most of the time, anyway.

ZINC SAVANTS

A Rioter Savant gains two "free" Nudges with Zinc rolls, but the constant burn also takes a toll on the body. When not burning Zinc, the Savant's Health drops by 1.

IN FERUCHEMY



Feruchemists use Zinc to store mental speed, during which their thoughts are muddled and slow, unable to keep up with the fast-moving world around them. Conversely, tapping mental speed accelerates thought to a point where the surrounding world seems to move in slow motion.

A Feruchemist tapping Zinc and Steel at the same time makes an amazingly effective bodyguard or duelist, sharp enough to spot every opening and fast enough to exploit each before it closes.

Storing in a Zincmind: While storing mental speed, you lose 1 die per charge currently being stored with Charm and Wits rolls demanding a quick mental reaction, such as keeping up with banter, delivering funny lines, and anticipating danger. Additionally, your Wits score is considered 1 lower per charge currently being stored for the purpose of declaring actions in a Conflict *(see page 172)*. The maximum number of charges you may store in any hour is equal to your Zinc rating or your Wits score minus 1, *whichever is lower*.

Tapping a Zincmind: For each charge you tap, you gain 1 die with Charm and Wits rolls demanding a quick mental reaction, and your Wits score is considered 1 higher per charge tapped for the purpose of declaring actions in a Conflict *(see page 172)*.

TAPPING 10 OR MORE CHARGES OF ZINC

Feruchemists who tap huge amounts of mental speed become hyper-aware of their surroundings, able to exploit the slightest opportunities with ease. For every 10 charges of mental speed you tap, you gain one "free" die with reactions and defense rolls made in a single Conflict. Thus, if you spend 20 charges at any point during a Conflict, you would gain 2 dice with reaction and defense rolls for the rest of that Conflict.

IN HEMALURGY

Zinc spikes store emotional stability and fortitude, and like other Hemalurgic spikes that steal innate human qualities these twist and warp recipients, inside and out.

These spikes are by far the rarest of kandra Blessings, as the emotional stability they produce renders the recipient resistant to Allomantic control (and thus, much more dangerous).

Zinc Spikes: A Zinc spike increases your Willpower by 2, but also reduces your Charm score by 1 (rather than your Spirit, as normal).

Blessings: The Blessing of Stability increases your Willpower by 5, and also makes you immune to control by Brass Allomancy with any rating of 10 or lower.

13
BRASS
(MENTAL, EXTERNAL, PUSHING)

Brass is the alloy of copper and zinc, and common throughout the Empire. In the Metallurgic Arts, it represents control — of emotion, warmth, and the Mental Powers of Feruchemy.

IN ALLOMANCY



A Misting who can burn Brass is called a **Soother**.

By burning Brass, an Allomancer can dampen (or Soothe) emotions of others, pushing them down in much the same way a Rioter pulls them to the surface. The character can suppress one emotion or any number of them, and a skilled Brass-burner can achieve an effect very similar to that of Zinc, quashing all emotions beside those he or she wants the target to feel.

The limitations of Soothing are virtually identical to those of Rioting — the character can't detect emotions, nor may he or she totally wipe them away. The results of calming an emotion can be almost as unpredictable as stirring it, and the most accomplished Brass-burners focus as much time honing their powers of observation as their control with the metal — often more, given the high likelihood of a target noticing the conspicuous *absence* of an emotion.

Allomancers burning Brass possess one little-known but very powerful advantage — with enough Soothing they can flush the emotions, and indeed the wills of beings like the koloss and kandra, seizing physical control of them. Hemalurgy weakens resistance to Allomantic emotional manipulation, and in crea-

tures that were essentially created by the art, this vulnerability is severe enough that a sufficiently powerful Brass-burner can command the creature like a puppet. This weakness is one of the most closely guarded secrets of the kandra, and only a few outside the Steel Ministry are aware of it during the Lord Ruler's reign.

RULES

While burning Brass, you may suppress one or more existing emotions in a number of individuals up to your rating with the metal. You may only affect those within 10 paces (Close Range).

You may not use Brass to detect emotions, but you may roll your Charm to do so. This is a Difficulty 1 Challenge if the target is unaware of your attempt (and therefore unable to conceal their feelings), or a Charm vs. Charm Contest if they're aware and trying to conceal their state.

You may Soothe any emotion(s) you like, but your efforts are most effective when a target emotion is already weak. Thus, the Difficulty of any Brass roll to suppress an emotion is based on its current strength. When Soothing multiple emotions, your Difficulty is set by the *strongest* of them (i.e. you roll against the highest Difficulty of all the target emotions).

Difficulty	Strength of Soothed Emotion
1	Virtually nonexistent (e.g. fondness for a bitter enemy; fear of a no-risk situation; anger toward a loved one; desire to seize an opportunity with no risk or payoff)
2	Weak (e.g. fondness for an old rival; fear of a safe situation; anger toward a friendly person; desire to seize an opportunity with little risk or a low payoff)
3	Slight (e.g. fondness for a friend; fear of an common situation; anger toward an annoying person; desire to seize an opportunity with some risk or an average payoff)
4	Strong (e.g. fondness for an ex-lover; fear of a risky situation; anger toward an oppressive government; desire to seize an opportunity with low risk or a good payoff)
5	Very strong (e.g. fondness for a current lover; fear of a life-threatening situation; anger toward the murderer of the target's family; desire to seize a no-risk opportunity or tremendous payoff))

With success, the target emotion(s) wane and you gain one die per point of Outcome with Charm and Influence rolls against the victim, so long as you concentrate your attention on them and keep burning Zinc *(see What's the Outcome?, page 144)*.

With failure, the target emotion(s) aren't affected and the Narrator may spend two Complications to alert the target to your effort. Four Complications may be spent to identify you as the source of the manipulation *(see Complications, page 149)*.

Remember that Brass does *not* grant you control of a Soothed character — it merely pushes them in one direction or another as befits their personal motivations and impulses. It's also not always one-sided — a target aware that you're manipulating them can oppose your Brass rolls with their Wits or Charm, as fits their approach (in the Narrator's estimation).

You can also Soothe natural emotions — like pleasure in someone indulging an enjoyable task, or joy after a victory — and this can trip up or confuse the victim. When anyone within range succeeds with a Charm or Influence roll, you may react by rolling your Brass against a Difficulty equal to his or her Result, and for each point of positive Outcome you score, the victim loses one die with their next action (to a maximum of their Result with the current roll). You can only use this ability once per Beat.

Example: Sev watches a noble rallying his peers at a gathering of the Great Houses, and decides to cut the man off at the knees. As the noble's speech nears its climax and he scores an Influence Result of 2, Sev reacts with a Brass roll of 5 — an Outcome of 3. The noble loses two dice with his next roll, the final appeal of his case. The noble couldn't lose three dice with his next roll as his original Result was only 2.

Finally, you may use Brass to control koloss and kandra, provided you're aware of their vulnerability to Soothing *(see the sidebar on page 226 for more information about this option)*.

Burn Rate: Brass burns at a rate of 20 minutes per charge, or 2 minutes per charge when flared.

Flaring Brass: It's impossible to conceal the effects of flared Brass — your target is automatically aware of your manipulation — but doing so lets you use the metal offensively. It lets you quash the target's emotions to the point of numbness and debilitating apathy, entering a Mental Conflict that pits your Brass against his or her Spirit, and attacking his or her Willpower *(see Emotional Allomancy, page 226)*. As rounds are won the target grows more and more detached until, when and if the Conflict is won, he or she falls into a catatonic depression.

ALLOMANTIC BRASS STUNTS

Affect Crowd: While burning Brass, you may simultaneously Soothe a number of people up to 20 × your Brass rating, though you lose 2 dice with all Brass rolls when manipulating multiple characters at once *(see page 223 for more information about crowds)*. You may not use this Stunt while flaring Brass.

Enduring Emotions: Emotions you Soothe linger for up to an hour after you stop focusing on the victim.

Focused Emotion: Choose one emotion when you gain this Stunt (e.g. love, lust, rage, etc.). Your Brass rating increases by 1 when you Soothe this emotion. You may take this Stunt any number of times, but only once per emotion.

Medium Range: You may Soothe targets within 100 paces (Medium Range).

CONTROLLING KOLOSS & KANDRA

Allomantic control of koloss and kandra was once common knowledge, during the early days of the Empire... so common, in fact, that the Lord Ruler hid his koloss armies and the kandra sought protection through the First Contract. After a thousand years of suppression, however, only the Lord Ruler and his Steel Inquisitors are privy to the information. Occasionally a sufficiently strong Allomancer or particularly inquisitive scholar stumbles across the vulnerability, but any who exploit it quickly find themselves at the bad end of an obsidian axe or Hemalurgic spike.

Thus far, only koloss and kandra have exhibited this vulnerability. While Steel Inquisitors and others with spikes find themselves more vulnerable to Rioting and Soothing, their will can't be overridden, even with the strongest of Allomantic Powers.

Seizing control of a koloss or kandra's body involves flushing all emotions from the creature, beating its will into submission until it becomes as an automaton under the attacker's control. This requires a Brass rating of 8 or higher, or the use of an enhancement metal like Duralumin or Nicrosil. Multiple characters may coordinate to seize control, and when they do their combined Brass ratings must be 8 or higher.

Likewise, one or more characters may attempt to seize control of multiple koloss at once, and when they do each character loses one die per five koloss targeted with Brass rolls made in the attempt.

Attempting to seize control of a koloss is **a Mental Conflict pitting Brass vs. Wits, and attacking the creature's Willpower**. Multiple attackers working together use the best of their Results, as they would in a Contest *(see Contests with Multiple Participants, page 157)*. If the koloss' Willpower reaches 0, its conscious mind is suppressed and it falls under the complete control of the attacker(s) for 10 minutes, plus an additional 10 minutes per Nudge spent (only Nudges spent during the Conflict's final roll count for this purpose). Thereafter, the creature must be dominated again for the control to continue.

Seizing control of a kandra is handled the same way, save that a Brass rating of 9 or higher is required; characters may not work in concert to seize control of kandra; each character may control no more than one kandra at a time; and the duration of control is only 1 minute, plus 1 additional minute per Nudge spent.

In both cases, the controlled creature may be commanded to perform any action, even one that will result in certain death, or one that betrays the creature's loyalties or principles. Remember, however, that control of the creature's body does not mean control of its consciousness — it's aware of everything it's commanded to do and will doubtless address any abuses when and if it regains control at a later time.

Another Allomancer can wrest away control of a dominated creature by winning a Contest of Brass vs. Brass. With success, they gain control of the creature for the duration set by your original Conflict victory.

Push Emotion: You subtly Soothe nearly everyone around you when burning Brass. At these times you gain one die with Charm rolls. You do *not* gain this bonus with any roll that also gains dice due to Soothed emotions (i.e. you may not stack this benefit with the basic use of Brass).

BRASS SAVANTS

A Soother Savant gains two "free" Nudges with Brass rolls, but also spends so much time in his or her own mind that the body grows frail. When not burning Brass, the Savant's Health drops by 1.

IN FERUCHEMY



Feruchemists use Brass to store warmth, and as with Iron this process can often be as useful as tapping. It physically cools the character, which can be very helpful on a hot summer day, and storing enough warmth can even keep the character safe from burns. Tapping warmth heats up the Feruchemist, which is great for staving off frostbite or hypothermia.

Storing in a Brassmind: While storing warmth, your body temperature drops approximately 5 degrees Fahrenheit per charge currently being stored. Additionally, you suffer 1 less damage per *two charges* currently being stored from fire and heat. This does not make you fireproof, nor does it protect you from smoke inhalation. The maximum number of charges you may store in any hour is equal to your Brass rating or your Physique score minus 1, *whichever is lower*.

You may only store your own warmth in a brassmind; your clothing and anything you carry is vulnerable to fire and heat as normal.

Tapping a Brassmind: For each charge you tap, your body temperature rises approximately 5 degrees Fahrenheit. Additionally, you suffer 1 less damage per *two charges* tapped from ice and cold. This does not make you immune to cold, but it does prevent you from suffering injuries like frostbite or hypothermia. Also, no matter how hot you get you may not burn or ignite objects.

TAPPING 10 OR MORE CHARGES OF BRASS

A Feruchemist who taps huge amounts of warmth radiates heat like a furnace, melting nearby snow and ice, and even boiling water. For every 10 charges of warmth you tap, everyone within 10 paces (Close Range) suffers 1 less damage from ice and cold. Additionally, attacks you make against living creatures inflict +1 damage per 20 charges tapped, so long as you attack with your bare hands (or another exposed part of your body) and you can reach an exposed patch of your target's skin.

IN HEMALURGY

Depending on where a Brass spike is driven in, it steals, stores, and transfers a single Feruchemical Power derived from any one of the four Mental Metals (e.g. the ability to store or tap memories, wakefulness, mental speed, or warmth). Each spike may store only one Power.

Brass Spikes: A Brass spike grants you a single Feruchemical Power — Copper, Bronze, Zinc, *or* Brass — with a rating equal to that of the spike. Each spike reduces your Spirit by 1, as normal.



COMBINING ZINC & BRASS

Unlike combining Iron and Steel, using Zinc and Brass together is only slightly more useful than using them on their own, and this is particularly true for a skilled Allomancer. Mostly, it's a matter of emphasis — Soothing all but any desired emotion(s) and then Rioting those for greater effect. It offers a greater and more precise degree of control, but doesn't unlock any new abilities; in most situations, a clever Rioter or Soother can accomplish just as much, though perhaps not as quickly.

14
ALUMINUM
(ENHANCEMENT, INTERNAL, PULLING)



Aluminum is difficult to refine without electricity or industrial technology, making it considerably more valuable than Gold during the Final Empire and King Elend's reign. The metal's scarcity also lets the Lord Ruler and his Inquisition keep its properties secret from all but a select few, and even trained metallurgists can only afford to create tiny quantities at a time.



FROM BRANDON

None of the Enhancement Metals are well understood during the days of the Final Empire, in part because they're so hard to come by. This and subsequent metal chapters, and the rules within, are presented so you can have fun and experiment, rather than as a complete explanation of everything they can do. To reveal them in full would ruin surprises intended for much later in the series.

That said, however, consider the implications of Aluminum in Feruchemy. With proper manipulation, it might be theoretically possible to tap someone *else's* metalminds...

IN ALLOMANCY



A Misting who can burn Aluminum is called an **Aluminum Gnat**. Due to the peculiar potential of this metal, this hapless Allomancer gains no benefit from his or her "ability."

Burning Aluminum instantly burns (consumes) all other metal stored in the Allomancer's system. This is only useful for Mistborn and Hemalurgists who can burn *both* Aluminum and another metal.

Since Aluminum destroys stored metal, it's primarily fed to captured Mistborn to render them helpless. However, as an Allomancer can't be forced to involuntarily burn metal, this tactic generally involves threats or trickery ("Hey, try this vial of iron shavings!").

RULES

The instant a Mistborn burns Aluminum, all Allomantic metal charges in his system (including Aluminum) are burned and lost, rendering him or her powerless until more metal is consumed.

Because Aluminum burns instantly and no Mistings can practice with it, there are no benefits for flaring the metal or becoming an Aluminum Savant.

IN FERUCHEMY



Feruchemists use Aluminum to store personal identity, in a process that's both complex and awkward; while storing, the character becomes bland, indecisive, mildly forgetful, and emotionally pliable — essentially, less defined and distinct as an individual. Nothing fundamentally changes about the character but those things that make up his or her place in the world — tastes, opinions, loyalties, and the like — become much more flexible.

Tapping stored identity makes the Feruchemist a more fully realized version of him or herself, reinforcing deeply-held convictions and allegiances, and dramatically boosting self-worth. The character becomes resistant to brainwashing and manipulation, including Allomancy, Feruchemy, and Hemalurgy that influences his or her emotions. Confidence is boosted, and should the character have turned his or her back on deeply held beliefs for any reason, drawing on stored identity helps ground and reaffirm them those beliefs. It also helps the character recover from serious mental hardships, including Burdens inflicted during a Mental Conflict.

Everyone's identity is shaped over time by their experiences, and stored identity is no different. Like any Feruchemical transfer, identity is set at the time it's stored, and tapping it later — especially in large amounts — can "reset" the character's personality to that earlier version of him or herself. In this way, an

altruistic freedom fighter with large amounts of their identity stored prior to becoming a Steel Inquisitor or the willing pawn of a vile crime lord might tap his or her aluminummind to regain lost convictions and once again walk an honorable path. Such a radical process is quite traumatic, of course, and can eventually impact the Feruchemist's psyche in unpredictable ways.

Storing in an Aluminummind: While storing identity, you lose 1 die per charge currently being stored with rolls made to resist manipulation of any sort, including deception, seduction, intimidation, and interrogation. Additionally, the Result of Zinc and Brass rolls to influence your emotions improves by 1 per charge currently being stored (which may mean a failed Zinc or Brass roll becomes a success, if this brings the Result high enough). The maximum number of charges you may store in any hour is equal to your Aluminum rating or your Spirit score minus 1, *whichever is lower*.

Tapping an Aluminummind: For each charge you tap, you gain 1 die with rolls made to resist manipulation of any sort, including deception, seduction, intimidation, and interrogation. Additionally, the Outcome of Zinc and Brass rolls to influence your emotions worsens by 1 per charge tapped (which may turn a successful Zinc or Brass roll into a failure).

TAPPING 10 OR MORE CHARGES OF ALUMINUM

A Feruchemist who taps huge amounts of identity returns to an earlier point in his or her life, shaking off opinions, preferences, personality shifts, and even trauma from the intervening time. This removes all traces of emotional Allomancy, hypnotic suggestions, brainwashing, long-term stress, and Mental Burdens accumulated in that period, and also resets your mindset, penchants, loyalties, and other things that make you a unique persona. The more Aluminum that's tapped, the further back you may regress:

Charges Tapped	Time Regressed
10	Restores your identity as it was up to an hour ago
20	Restores your identity as it was up to a day ago
30	Restores your identity as it was up to a week ago
40	Restores your identity as it was up to a month ago
50	Restores your identity as it was up to a year ago
75	Restores your identity as it was up to a decade ago
100	Wipes your identity clean — your personality is essentially a blank slate

Tapping 10 or more charges of Aluminum immediately sets your Willpower to exactly 1 — unless it's currently 0, in which case it remains at 0. This represents your struggle with the sudden and potentially mind-shattering change in your personality.

Resetting or even wiping your identity doesn't change your memory (that's what Copper does). Some Feruchemists store memories in a coppermind before

tapping large amounts of identity, essentially gaining a whole new perspective on those memories. Should they lose their copperminds, however, those memories are gone for good.



ALUMINUM, FERUCHEMY, & ROLEPLAYING

Feruchemical Aluminum is perhaps the most metaphysical and roleplay-driven Power in the Mistborn Adventure Game. When using it, ask yourself what makes your Hero tick — what are his or her most deeply held beliefs, relationships, and character traits, and what would change if any of these were weaker or stronger? How can this be represented in the story by degrees? The key is understanding the central tenants of your Hero's personality, and presenting fragments of those in various strengths — that's what makes Aluminum interesting and fun for everyone involved.

When storing identity your Hero should seem kind of wishy-washy: distracted, unconvincing, and impressionable. Think of anyone who's had a hard time making up their mind, or someone who struggles to make decisions, and emulate them. A typically patriotic Hero might not support his or her cause as much, and a frequently aggressive Hero might become passive and docile, less inclined to seize the initiative.

Conversely, tapping identity plants your Hero firmly in his or her ways. A patriot might become a stubborn champion of his or her cause, while an aggressive character would never pass up opportunities or get out into the thick of it.

Both extremes are dangerous and can exhibit like compulsions, forcing a character to act in ways that might threaten his or her safety, or jeopardize the Crew's efforts.

IN HEMALURGY

Depending on where an Aluminum spike is driven in, it steals, stores, and transfers a single Allomantic Power derived from any one of the four Enhancement Metals (e.g. the ability to empty or hyper-flare the metals of oneself or another). Each spike may store only one Power and so most Hemalurgists steal the ability to burn Duralumin due to its incredible power. Fortunately, with Aluminum prohibitively expensive and Duralumin Mistings exceedingly hard to detect, these spikes remain very rare even in the Inquisition.

Aluminum Spikes: An Aluminum spike grants you a single Allomantic Power — Aluminum, Duralumin, Chromium, or Nicrosil — with a rating equal to that of the spike. Each spike reduces your Spirit by 1, as normal.

15
DURALUMIN
(ENHANCEMENT, INTERNAL, PUSHING)

Duralumin is a rare alloy of aluminum and copper, and is either unknown or at most known only to very few metallurgists during the Lord Ruler's reign. It becomes more widely understood during the reign of King Elend.

IN ALLOMANCY



A Misting who can burn Duralumin is called a **Duralumin Gnat**. Due to the peculiar potential of this metal, this hapless Allomancer gains no benefit from his or her "ability."

Burning Duralumin briefly and radically increases the power of any other metals the Allomancer is burning. The effect is nothing short of astonishing — Duralumin and Steel, for example, might let a character Push an armored carriage across a wide river, while Duralumin and Brass might leave a target unable to feel anything for hours. The effect is so strong it consumes not only all Duralumin in a character's system but all other metals as well. Fortunately, metals stored but not currently burning are unaffected.

Duralumin's downside is that the extreme burst of power is like a tidal wave — impossible to control, only direct — and so subtlety and nuance are abandoned in a single, brutal flash of extreme Allomantic force. Many Mistborn are caught off-guard by this, not to mention the sudden loss of all burning metals a moment later, and react in impulsive, even volatile ways.

RULES

Burning Duralumin produces a sudden and overwhelming burst of Allomantic power from every metal you're currently burning. When you have Duralumin stored and take an Allomantic action, you may elect to simultaneously burn Duralumin as a reaction. This choice must be made before you roll the dice. If you do burn Duralumin, you may apply one of two effects to your Allomantic action:

- Your Result increases by 1/2 your Duralumin rating, rounded up (which may mean a failed roll becomes a success, if this brings the Result high enough).
- You gain a number of Nudges with the roll equal to your Dualumin rating.

Don't forget — every other metal you're currently is affected as well, though not exactly in the same way. As all rolls have already been made for those metals, their Outcomes improve by 1/2 your Duralumin rating, rounded up — but again, only for this Beat. All charges of all metals you're currently burning are extinguished at the end of this Beat, regardless.

You can also burn Duralumin as an independent action, improving the Outcomes of every metal you're currently burning by 1/2 your Duralumin rating, rounded up. At the end of the Beat, though, all charges for those metals are gone.

Example: Koel needs to terrify an overconfident noble lord laying siege to a village outside Luthadel. She knows he's a bit concerned about her and wants to Riot that into full-blown fear. She decides to burn Duralumin along with Zinc and rolls, scoring a Result of 3 with 1 Nudge. Her Duralumin rating is 4, so she can either increase her Result to 5 (3 + 1/2 her Duralumin rating) or gain 4 Nudges, for a total of 5.

She's pretty sure the lord's concern is weak, making her Zinc Difficulty 4, so she goes with the Result of 5, favoring focus over flash. She's right, and her gambit works — the lord is so overwhelmed with terror that he quickly departs the village, abandoning his soldiers in the fields.

Duralumin can have powerful narrative benefits that add much more to the game than the dice roll. For example, burning the metal with Atium might let you see the ultimate outcome of an action, while burning it with Gold could show a skein of possibilities stretching out to the very horizons of time. In cases where Duralumin's impact isn't immediately evident, work with the Narrator to determine what exactly happens; whatever the effect, it should fall well beyond the limits of "normal" Allomancy.

Narrators should remember that Duralumin's power is barely controllable, and that its effects are nearly always obvious, even to untrained observers — a Steelpush enhanced by Duralumin may literally *shred* a metal door, a Pewter boost might turn the character into a hulking monster, and so forth. Beyond the immediate impact on the story, such wanton indulgences of Allomancy are a great way to get spotted by the Steel Ministry...

Duralumin and Controlling Hemalurgic Creations: Burning Duralumin in combination with Brass lets you ignore the rating requirement when attempting to control koloss and kandra *(see page 226)*.

Burn Rate: Burning Duralumin instantly consumes all charges of this and every other burning metal in your system.

Flaring Duralumin and Duralumin Savants: Because the metal burns instantly, Duralumin may not be flared, and no Savants have ever been discovered.

IN FERUCHEMY



Feruchemists use Duralumin to store their emotional and spiritual connection to others. While storing, the character becomes emotionally distant, alienated from his loved ones and trusted associates. Likewise, he's found less interesting and attractive by others, and most passersby would be hard-pressed to remember him at all.

Tapping connection, on the other hand, makes the character more empathetic and connected to those around him, and increases the trust and authority others place in him. In this way a Feruchemist can use connection to affect casual and profound relationships alike, "spiking" negotiations and closing deals at important political or social events while also reinforcing personal friendships and alliances.

Storing in a Duraluminmind: While storing connection, you lose 1 Reputation per charge currently being stored, and also lose 1 die per charge currently being stored with Charm and Influence rolls relying on your relationships with others. The maximum number of charges you may store in any hour is equal to your Duralumin rating or your Reputation minus 1, *whichever is lower*.

Tapping a Duraluminmind: For each charge you tap, you gain 1 Reputation and add 1 die with Charm and Influence rolls relying on your relationships with others.

TAPPING 10 OR MORE CHARGES OF DURALUMIN

A Feruchemist who taps huge amounts of connection becomes inhumanly charismatic and influential, and may also overcome Social Burdens he or she has suffered (even otherwise permanent ones like exile and manhunts). Some speculate that the great fealty afforded the Lord Ruler was partially a result of immense stored connection, selectively tapped to ensure absolute loyalty of close allies and advisors. Feats you may achieve by tapping 10 or more charges of Duralumin include:

Charges Tapped	Social Burdens Overcome and Other Examples
10	You lose one Serious Social Burden and turn heads wherever you go, inserting yourself into any social situation with relative ease. People are inclined to notice you at first sight and often strive to emulate you. Likewise, you take a keen interest in everyone around you and are prone to emulate them
30	You lose all Serious Social Burdens and anyone you spend a few minutes speaking to in a friendly manner feels a strong connection to you, as if they've known you for years. Old acquaintances suddenly feel as if you're their closest friend. Likewise, you have difficulty betraying anyone other than a sworn enemy — or anyone you're speaking with at the moment.
50	You lose one Grave Social Burden and regularly inspire feelings of love at first sight, often feeling much the same in return. You can easily befriend anyone who isn't a sworn enemy and feel sincere friendship with anyone you let in.
70	You lose all Grave Social Burdens and inspire feelings akin to worship in anyone who converses with you. No one can attack you until and unless you pose an immediate and obvious physical threat to them, or someone they're protecting. You're in the same position, unable to harm those who don't prove themselves a clear and immediate danger to you and yours. You feel a profound love for all humanity.
90	You lose one Mortal Social Burden and are the object of absolute devotion by all but sworn enemies. Most will lay down their lives at your word, and happily submit to your every wish — as will you for them.

IN HEMALURGY

Depending on where a Duralumin spike is driven in, it steals, stores, and transfers a single Feruchemical Power derived from any one of the four Enhancement Metals (e.g. the ability to store or tap identity, connection, fortune, or investiture). Each spike may store only one Power.

Because the abilities stored in Duralumin are so personal, these spikes can be very dangerous. A character receiving one may wind up permanently sharing his head with the spike's previous victim, or worse, find their own personality completely overridden.

Duralumin Spikes: A Duralumin spike grants you a single Feruchemical power — Aluminum, Duralumin, Chromium, or Nicrosil — with a rating equal to that of the spike. Each spike reduces your Spirit by 1, as normal.

16
CHROMIUM
(ENHANCEMENT, EXTERNAL, PULLING)



Chromium is a very scarce metal, and essentially unknown during the Lord Ruler's era. Knowledge of its existence is limited to records dating back to the dawn of the Empire, now hidden deep in the archives of the Steel Ministry.

IN ALLOMANCY



A Misting who can burn Chromium is called a **Leecher**.

Chromium functions exactly like Aluminum, except that when burnt it drains the Allomantic stores of anyone the Leecher touches, rather than those of the Allomancer. With a supply of Chromium, a character can quickly stymie an Allomancer with a single touch. The only defenses are to avoid the character's touch, or burn Chromium and touch the character first.

Fortunately for the embattled Allomancers of the Final Empire, Chromium remains a "lost metal" during the Lord Ruler's reign. Of course, an intrepid or skillful crew might turn up information about it, and such a discovery would be an invaluable prize — and certainly a Major Secret — for any number of noble houses, hazekillers, or agents of the Steel Ministry. Indeed, it could be the greatest weapon any of them could ever hope for.

RULES

When you make skin-to-skin contact with one Allomancer — by holding their hand, making a barehanded attack, grappling, or through other means — you may burn a single charge of Chromium, instantly burning all charges of all

Allomantic metals in their system and leaving them powerless until more metal is consumed. This does *not* tell you what metals are in their system, nor does it have any impact on metals they carry.

Burn Rate and Flaring: Like other Enhancement Metals, Chromium burns instantly and can't be flared.

ALLOMANTIC CHROMIUM STUNTS

Defensive Leeching: You may burn Chromium as a reaction to an incoming attack. When an Allomancer hits or otherwise makes skin-to-skin contact with you, you may immediately burn Chromium, depleting the attacker's charges the moment the attack is resolved. Should the attacker *also* be burning Chromium, both your charges are simultaneously consumed as the attack is resolved. You can take this Stunt a second time, gaining the ability to reactively burn Chromium with such speed that you can burn through an opponent's stored metal charges *before* his or her attack is resolved. If the opponent has also taken this Stunt twice, both your metal stores are consumed as usual.

Multiple Targets: You may consume the metal stores of any number of characters you're touching, at a cost of 1 Chromium charge per target.

CHROMIUM SAVANTS

Due to Chromium's rarity and high burn rate, no Savants have been discovered.

IN FERUCHEMY



Feruchemists use Chromium to store luck, during which they're plagued with bad fortune of all sorts — the odds turn against them and anything that can go wrong, does. Worse still, it marginalizes a character, excluding him or her from the schemes of the universe and the fickle whim of the powers that be.

Conversely, Feruchemists tapping fortune become flush with good luck. Opportunities fall into their laps, chance encounters yield amazing benefits, and dumb luck makes up for any lack of skill. Tapping heaps of fortune elevates a character to something akin to an epic hero, able not only to trust in a bigger plan to take care of their needs, but to rely on the favor of gods as a palpable source of support.

Storing in a Chromiummind: While storing luck, you lose 1 die per charge currently being stored with all Spirit rolls. Additionally, you suffer minor mishaps, stumbling over loose ground, accidentally breaking inconsequential gear, and the like. The maximum number of charges you may store in any hour is equal to your Chromium rating or your Spirit score minus 1, *whichever is lower*.

Tapping a Chromiummind: For each charge you tap, you gain 1 die with all Spirit rolls. Additionally, you benefit from small lucky breaks, just missing deep mud puddles, winning most hands of Shelldry with ease, and so forth.

TAPPING 10 OR MORE CHARGES OF CHROMIUM

A Feruchemist tapping huge amounts of luck can blithely achieve the impossible despite nearly any odds. For every 10 charges you tap, you may re-roll one die after finding your Result but *before* the Outcome is described. You may tap to re-roll any number of dice in a single pool but must declare the number and consume the charges all at once, resulting in only one additional roll. The second Result stands, even if it's worse than the first.

IN HEMALURGY

Chromium has no known Hemalurgic applications.

17
NICROSIL
(ENHANCEMENT, EXTERNAL, PUSHING)

Nicrosil is a rare and complex alloy incorporating chromium, which is for all intents and purposes unknown to the people of the Final Empire. When the metal is available, however, Allomancers and Feruchemists use it to greatly enhance their connection to the source of all metaphysical power.

IN ALLOMANCY



A Misting who can burn Nicrosil is called a **Nicroburst** or a **Nicro**.

By burning Nicrosil and touching another Allomancer, a character can flare the other person's metals in a single, massive burst of power, as if that person were burning Duralumin. The force generated by this burst is overwhelmingly powerful, consuming all the Allomancer's stored metals in a heartbeat, and tearing down the barriers of his or her ability. A Nicro-boosted Thug might be able to tear a wagon in half with his bare hands, while a Nicro-boosted Rioter could whip a crowd into a relentless, mindless frenzy.

Many Allomancers have no access to Enhancement Metals on their own, and Nicrosil represents the only way these characters can boost their abilities beyond their own natural limits. Clever Nicrosil-burners can use this to their advantage, carefully timing creative applications of the metal to surprise opponents with a flood of unexpected Allomantic power. This might send a Steelpushing Coinshot flying into the air or hyper-stimulate a Tineye's senses to the point of agony,

leaving either with no metal reserves in the process. This combination of offensive and support applications makes Nicrosil-burners a treasured asset in any crew.

RULES

When you make skin-to-skin contact with one Allomancer who's burning one or more metals — by holding their hand, making a barehanded attack, grappling, or through other means — you may burn Nicrosil, producing a sudden and overwhelming burst of Allomantic power within them. Your target's next action *must* be to use one of the metals burning in his or her system, and if that action requires a roll you may apply one of two effects:

- You target's Result increases by 1/2 your Nicrosil rating, rounded up (which may mean a failed roll becomes a success, if this brings the Result high enough).
- Your target gains a number of Nudges with the roll equal to your Nicrosil rating.

This consumes all charges of Nicrosil in your system, and *all charges of all metals* in your target's system, leaving them powerless until more metal is consumed. This does *not* tell you what metals are in their system, nor does it have any impact on metals they carry.

Example: Broderick, a noble Nicroburst, wants to enhance the Soothing of a fellow crew member Aldin, who's trying to seize control of a band of koloss. Broderick burns Nicrosil and touches Aldin, flooding him with Allomantic power that must be unleashed with his next action. Aldin is already burning his only Allomantic Power, Brass, and rolls his five dice, getting a Result of 3 with no Nudges.

Broderick's Nicrosil rating is 6, which lets him either increase Aldin's Result to 6 (3 + 1/2 of 6), or add 6 Nudges to Aldin's Result of 3. The Nicroburst chooses the latter option, suspecting that a 3 will beat the koloss' Wits Result, and wanting as many Nudges available to increase damage as possible. Hopefully it's enough to seize control, as Aldin's metal reserves are completely consumed in the process.

As with Duralumin, the wave of power triggered by Nicrosil lets the target achieve spectacular effects and the metal also provides powerful narrative benefits, both at the expense of discretion and control. This is part of what makes Nicrosil such a great offensive metal — by touching an unsuspecting Allomancer, you can not only force him or her to reveal a Power, but you can partially control how strongly that Power manifests as well. The fact that Nicrosil consumes your target's Allomantic charges in the process makes it nearly as useful as Chromium (though significantly riskier to use).

Nicrosil and Controlling Hemalurgic Creations: Burning Nicrosil in combination with another character's Brass lets them ignore the rating requirement when attempting to control koloss and kandra *(see page 226)*.

Burn Rate: Nicrosil burns instantly, consuming all charges in your system, along with all charges of all metals in your target's system.

Flaring Nicrosil and Nicrosil Savants: Because the metal burns instantly, Nicrosil may not be flared, and no Savants have ever been discovered.

ALLOMANTIC NICROSIL STUNTS

Limited Nicroburst: When you burn Nicrosil, you learn the metals your target is currently burning, though *not* the number of charges the target has stored for each metal. You may choose to ignore one metal your target is currently burning, leaving any charges of that metal unaffected by the burst. You may *not* ignore the only metal your target has stored, as that would mean no charges are consumed and no power is generated to fuel the burst.

Multiple Targets: You may consume the metal stores of any number of characters you're touching, rather than just one.

Selective Nicroburst: When you burn Nicrosil, you may choose the metal your target must use for his or her next action (though not how it's used, if there are multiple options).

IN FERUCHEMY



Feruchemists use Nicrosil to store "investiture," or their connection to the source of metaphysical power (in Feruchemy, this means the deepest recesses of the self). Even the most learned Feruchemical scholars don't fully understand the nature of this ability, but some believe stored investiture is the rawest form of personal potential — the primal root of a Feruchemist's ability.

In practical terms, this exceedingly rare metal grants a character the very potent ability to *transform* a stored characteristic — such as weight, strength, sight, or the like — into a "generic" source of power called "investiture." The Feruchemist may then tap investiture to augment nearly any other tapped ability, from physical strength to mental speed and beyond. In this way investiture is the most potent enhancement available in Feruchemy, a reserve of pure, universal power that can amplify nearly any Feruchemical effort.

The promise of Nicrosil becomes even more astounding if you consider it in relation to one of the incredibly powerful sources of power in the Final Empire (such as the Well of Ascension or the mists). Theoretically, a character exposed to one of these might be able to transform and store its seemingly limitless power, putting near-godlike power at his or her disposal. Fortunately, no Feruchemist in known history has been in this situation, but if ever there was something for the *Lord Ruler* to strive for...

Storing in a Nicrosilmind: When storing investiture, you're essentially transforming the charges stored in any single metalmind into an indistinct, universal power that's kept within your nicrosilmind. The maximum number of charges you may transform in any hour is equal to your Nicrosil rating, and this number is halved, rounding down, in the process.

Example: During a trip to the Eastern Dominance, Damosi has racked up an excess of stored warmth (so he could keep cool in the desert). Seeing an opportunity, he spends an hour converting that extra warmth into investiture. He has a Nicrosil rating of 3, so he can only transform two charges of warmth in that time, and in the process he stores a single charge of investiture in his nicrosilmind.

This process is all-consuming and disrupts communication with other metalminds, which has a couple effects. First, you may not tap *any* metalminds while storing charges in a nicrosilmind, and second, you may only ever transform charges and store from *a single metalmind* at any time.

Should you somehow receive a boost of power from an external source, like the Well of Ascension, the mists, or Duralumin or Nicrosil Allomancy, you can transform and store it in a nicrosilmind instead of using it immediately. In this case any gained dice and bonuses to Result and/or Outcome are totaled and halved, rounding down, to determine how much investiture is stored. Your hourly limit still applies, however, so it's unlikely that you would be able to take full advantage of the awesome force at hand. You could, of course, linger for hours if the power persists and there aren't other compelling reasons to leave (unlikely in such important places), but you're still limited to the storage capacity of your nicrosilmind(s).

Tapping a Nicrosilmind: Tapping a nicrosilmind is only useful in concert with at least one other metalmind. Charges of investiture may be used as any other Feruchemical charges, and charges from one or more nicrosilminds may be tapped and added to any number of Feruchemical efforts at the same time. You may *not*, however, add more charges of investiture to any effort than you're tapping from a metalmind of the appropriate type.

Example: Damosi is tapping a pewtermind during a fight with a Thug, but has very few charges left. Desperate for an edge over the deadly Misting, he taps his nicrosilmind to enhance his Pewter-fueled strength for a while longer. Damosi has tapped 4 charges of Pewter, so he can tap no more than 4 charges of Nicrosil to boost the original metal. He goes for broke and taps 4 charges of investiture, increasing his Pewter boost from 4 to 8.

TAPPING 10 OR MORE CHARGES OF NICROSIL

A Feruchemist tapping huge amounts of investiture can actually funnel his ability into a metalmind belonging to *another* Feruchemist, essentially overwriting the abilities originally stored therein with raw investiture. For every 10 charges of investiture you tap, you may reduce the number of charges in any metalmind you're touching by 5. These charges are forever lost.

Take care! This destructive ability is rarely met with pleasure, and may result in a Physique vs. Physique action if the metalmind's owner is awake and nearby.

IN HEMALURGY

Nicrosil has no known Hemalurgic applications.

18
GOLD
(TEMPORAL, INTERNAL, PULLING)

Gold is rare and precious, one of only two Temporal Metals known to the people of the Final Empire.

IN ALLOMANCY



A Misting who can burn Gold is called an **Auger**.

Though Gold is prized as a component for jewelry and coinage, it's rarely used by Allomancers due to its unusual and disconcerting power — the ability to see one's possible pasts. When burning Gold, a character experiences the emotions, thoughts, and feelings of a different and earlier self, as would have been if he or she had made different choices.

Though the character's feelings and thoughts while burning Gold are real, the images seen are illusions, possibilities swimming through the mind as divergent paths are explored. Nothing can change the past, of course — everything witnessed is merely a hollow phantom of reality — and this sad truth, coupled with the chance of finding a past that's decidedly better than one's own, is enough to keep those capable of burning the metal from doing so with any frequency.

RULES

While burning Gold, your perception splits. You remain aware of your true, present self and your life as it is now, but you also gain the memories and knowledge of pasts you *might* have lived. This is, in effect, a chance to do things differently, though only in a very convincing fantasy.

When looking into the past, time elapses as in reality — you experience one minute of an alternate past for every minute you burn Gold in the present. There's no limit to how far back you can diverge from your established history, and alternate pasts appear to you with crystal clarity.

The Narrator may require a Gold roll if you wish to witness a very specific parallel ("What if I'd made *this* decision?" rather than "What's another way this could have gone?"). The more specific the divergence and the further back in time it occurs, the higher the roll's Difficulty.

This Power has several interesting applications, such as learning from a past mistake, reflecting upon your mindset at a particular point in time, or even recalling a detail you've forgotten. As with exploring the consequences of specific divergences, a Gold roll may be required for any of these efforts, with a Difficulty based on the same factors.

Burning Gold is mentally and emotionally taxing as your conscious mind struggles with a torrent of new information and grapples with the fact that none of it is real. Consequently, you lose 1 Willpower each time you start burning Gold.

Burn Rate: Gold burns at a rate of 10 minutes per charge, or 1 minute per charge when flared.

Flaring Gold: Flaring Gold provides no additional benefits beyond increasing your Gold rating.

ALLOMANTIC GOLD STUNTS

Golden Will: You're perfectly comfortable recalling multiple lives, and so you don't lose Willpower when burning Gold.

Hindsight: The power of hindsight informs your present decisions, often very well. While burning Gold, you gain 1 die with Wits rolls.

GOLD SAVANTS

An Auger Savant gains two "free" Nudges with Gold rolls, but also has a drastically altered view of the world, struggling to discern the present from the past. When not burning Gold, the Savant's Willpower drops by 1.



FROM BRANDON

Being a Gold Misting is... well, in most people's eyes, it's about as useful as an Aluminum Gnat. It *does* have its uses — or so Miles thinks in *The Alloy of Law*, but the practical application has more to do with roleplaying and characterization than hard and fast game rules.

IN FERUCHEMY



Feruchemists use Gold to store health, during which they become sickly, frail, and vulnerable to disease. Tapping health does much the opposite, boosting endurance, heightening immunities, and speeding recovery rate. Tapping massive amounts of stored health can make a Feruchemist nearly invincible, able to regenerate from even the most severe injuries with inhuman speed. The most notorious Gold Feruchemists are Steel Inquisitors, which is why so many believe they can't be slain my mortal men.

Storing in a Goldmind: While storing charges in a goldmind, you lose 1 Health per charge currently being stored. Also, you do not naturally recover Health when storing these charges *(see page 187)*. The maximum number of charges you may store in any hour is equal to your Gold rating or your Health score minus 1, *whichever is lower*.

Tapping a Goldmind: Gold a rare exception to the general tapping rules, in that its effects are felt for a period longer than a single action. For each charge you tap, your Health temporarily increases by 1. This lasts for one hour, after which the extra Health is lost again. Should this drop your Health to 0 you fall unconscious, and if it drops your Health below 0 you collapse and will die unless someone can stabilize you with a Wits 3 roll *(see page 183)*.

Additionally, you naturally recover Health at a faster rate when tapping these charges: 1 in any *hour* when you tap up to 5 charges, and 1 per *minute* in any hour when you tap more.



TAPPING 10 OR MORE CHARGES OF GOLD

A Feruchemist who taps huge amounts of health instantly recovers from physical injury, and may also overcome Physical Burdens he or she has suffered (even otherwise permanent ones like scars and missing limbs). Decapitation and other forms of instant death are still fatal for you, no matter how many charges you have stored, but you can quickly or in some cases instantly recover from lesser injuries. Feats you may achieve by tapping 10 or more charges of Gold include:

Charges Tapped	Physical Burdens Overcome and Other Examples
10	You lose one Serious Physical Burden; instantly recover 1 Health; or immediately overcome a common illness, like a cold or food poisoning
30	You lose all Serious Physical Burdens; instantly recover 2 Health; immediately overcome a debilitating illness like the flu; or flush a simple poison from your system.
50	You lose one Grave Physical Burden; instantly recover 3 Health; immediately overcome a serious illness like the measles; or flush an average poison from your system.
70	You lose all Grave Physical Burdens; instantly recover 4 Health; immediately overcome a deadly illness like the plague; or flush a powerful poison from your system.
90	You lose one Mortal Physical Burden; instantly recover 5 Health; immediately overcome organ failure or cancer; or flush a lethal poison from your system.

IN HEMALURGY

Depending on where a Gold spike is driven in, it steals, stores, and transfers a single Feruchemical Power derived from any one of the four Temporal Metals (e.g. the ability to store and tap health, determination, breath, or energy). Each spike may store only one Power.

Gold Spikes: A Gold spike grants you a single Feruchemical Power — Gold, Electrum, Cadmium, or Bendalloy — with a rating equal to that of the spike. Each spike reduces your Spirit by 1, as normal.

19
ELECTRUM
(TEMPORAL, INTERNAL, PUSHING)

Electrum is an alloy of gold and silver. While it's known to metallurgists of the Final Empire, the Lord Ruler has suppressed knowledge of its Allomantic properties to prevent a decline in the value of atium. Consequently, Electrum is most commonly found in the hands of Steel Ministry agents, Inquisitors, powerful nobles, and Allomancers and Feruchemists with a keen interest in history.

IN ALLOMANCY



A Misting who can burn Electrum is called an **Oracle**.

Burning Electrum lets an Allomancer glimpse a few moments in his own future, seeing actions he might take along with their consequences. With practice an Oracle can hone this ability to spot impending danger, such as walking into a trap or being struck by an incoming blow. This "danger sense" is limited to the character's own actions and does not identify the source of danger or knowledge of anything else beyond the immediate peril.

Electrum also has another, much more powerful application — countering the effects of Atium. An Allomancer burning Atium can see a few moments into an *opponent's* future, but a character burning Electrum can see the same shadows and adjust accordingly, effectively negating the advantage.

Knowledge of this latter property is considered potentially disastrous for the Final Empire's economy, both by the Steel Ministry and high-ranking nobles in the know, as Atium's value as a commodity is tied both to its rarity and its incredible

Allomantic power. If a much more readily available metal like Electrum were to compromise that power or value, it would strike a dire blow to the financial standings of everyone in the Empire. Thus, the Steel Inquisition and most powerful Houses conspire to suppress knowledge of Electrum's Allomantic properties, ensuring that by the final years of the Lord Ruler's reign nearly no one outside the highest levels of imperial society is aware of the metal's true potential.

RULES

While burning Electrum, you see a shadowy vision of yourself one Beat in the future, much as a character burning Atium sees shadow images of others. You cannot see your surroundings, only yourself and the actions you might take. For example, you might see yourself collapsing in a hail of arrows, but you wouldn't see the actions of those firing them, or where the archers are located.

The Narrator may require an Electrum roll if you wish to see the consequences of a specific action ("What might happen if I go left?" rather than "What does the future hold for me?"). The more specific the request, the higher the roll's Difficulty.

When burning Electrum in a Conflict, you gain a number of Defense Dice in each round equal to your Electrum rating. These dice are added the first time you gain Defense Dice in each round (generally after you take an action, when you choose to actively defend, or when you defend against an attack).

Finally, when you're burning Electrum and a character burning Atium takes an action targeting or opposing you (such as an attack targeting you, or a Contest against you), the number of dice he or she gains from Atium drops by your Electrum rating (to a minimum of 0 dice).

Example: Koel is burning Electrum in a fight again a noble House Mistborn burning Atium. She has an Electrum rating of 4 and the Mistborn has an Atium rating of 6. The Mistborn only gains 2 "free" dice with actions taken against Koel.

Burn Rate: Electrum burns at a rate of 10 minutes per charge, or 1 minute per charge while flared.

Flaring Electrum: Flaring Electrum provides no additional benefits beyond increasing your Electrum rating.

ALLOMANTIC ELECTRUM STUNTS

Instinctive Burning: You instinctively start burning Electrum in response to threats, gaining Defense Dice from Electrum whenever you're attacked — even when you aren't aware of the impending attack (e.g. when you're ambushed or attacked in your sleep). This grants no extra benefit if you're attacked while already burning Electrum.

ELECTRUM SAVANTS

An Oracle Savant gains two "free" Nudges with Electrum rolls, but also feels naked and exposed whenever the next moment isn't evident. When not burning Electrum, the Savant's Willpower drops by 1.

IN FERUCHEMY

Feruchemists use Electrum to store determination, and while doing so they display little motivation or initiative, as if deeply depressed. While tapping, on the other hand, they're exceedingly confident, eager to take risks and facing danger head on, without fear. Tapping great determination results in something akin to a manic high, letting them act despite any and all setbacks, trauma, and mental anguish. It also lets them shake off what for lesser beings would be soul-crushing pain.



Storing in an Electrummind: While storing determination, your Willpower drops by 1 per charge currently being stored. Also, you do not naturally recover Willpower when storing these charges *(see page 187)*. The maximum number of charges you may store in any hour is equal to your Electrum rating or your Willpower score minus 1, *whichever is lower*.

Tapping an Electrummind: Electrum is a rare exception to the general tapping rules, in that its effects are felt for a period longer than a single action. For each charge you tap, your Willpower temporarily increases by 1. This lasts for one hour, after which the extra Willpower is lost again. Should this drop your Willpower to 0 you break down or mentally crack, and if it drops your Willpower below 0 you collapse into a fugue and will be forever lost in it unless someone can stabilize you with a Charm 3 roll *(see page 183)*.

Additionally, you naturally recover Willpower at a faster rate when tapping these charges: 1 in any *hour* when you tap up to 5 charges, and 1 per *minute* in any hour when you tap more.



TAPPING 10 OR MORE CHARGES OF ELECTRUM

A Feruchemist who taps huge amounts of determination becomes nearly invincible in his or her *own mind* — able to brush off ongoing trauma and instantly recover from significant mental strain. Feats you may achieve by tapping 10 or more charges of Electrum include:

Charges Tapped	Examples
10	Instantly recover 1 Willpower; brace yourself for minor mental strain, reducing the damage of each successful attack against your Willpower by 1 for the next hour; or shake off a minor traumatic event, such as seeing a dead body
30	Instantly recover 2 Willpower; brace yourself for moderate mental strain, reducing the damage of each successful attack against your Willpower by 2 for the next hour; or shake off a moderate traumatic event, such as witnessing torture
50	Instantly recover 3 Willpower; brace yourself for acute mental strain, reducing the damage of each successful attack against your Willpower by 3 for the next hour; or shake off an acute traumatic event, such as witnessing a murder
70	Instantly recover 4 Willpower; brace yourself for dire mental strain, reducing the damage of each successful attack against your Willpower by 4 for the next hour; or shake off a dire traumatic event, such as committing a murder.
90	Instantly recover 5 Willpower; brace yourself for crushing mental strain, reducing the damage of each successful attack against your Willpower by 5 for the next hour; or shake off a crushing traumatic event, such as seeing a loved one murdered

IN HEMALURGY

Electrum has no known Hemalurgic applications.

20
CADMIUM
(TEMPORAL, EXTERNAL, PULLING)

Cadmium is a relatively rare and expensive element that's almost exclusively used by Allomancers and Feruchemists. It's unknown during the Lord Ruler's reign but an intrepid investigator could potentially find accounts of the metal dating back to before the Ascension.

IN ALLOMANCY



A Misting who can burn Cadmium is called a **Pulser**.

Burning Cadmium lets an Allomancer slow time in the immediate vicinity. The character perceives this area as a faintly shimmering "bubble," outside which everything races past at breakneck speed. He or she can move around inside but leaving the bubble destroys it, snapping everything back to real time.

Those outside the bubble have trouble seeing it, and view the Allomancer and everything else inside as frozen in place. Anyone other than the Allomancer who enters the area slows down, and any of them who leave speed up. This experience is jarring for most people, like being caught in the current of a fast-moving river.

The bubble also renders most physical attacks futile, as objects entering and leaving — whether held or thrown — are cast askew.

Cadmium-burners aren't viewed as especially powerful Allomancers, but they can be quite useful for "skipping" long periods of time and keeping the injured alive with limited supplies. Also, because a bubble is easily missed, a cagey Allomancer can disorient or delay pursuers, or simply outwait them.

RULES

While burning Cadmium, you may create a "time-bubble" centered on yourself, within which time slows down — for each minute inside, a number of minutes may pass outside up to 20 × your Cadmium rating (i.e. with a Cadmium rating of 4, one minute inside the bubble may equal up to 80 minutes outside). You must set the time differential when the bubble is created, and it remains the same until the bubble is dismissed or destroyed. You must also choose the bubble's area, which can extend outward up to 100 paces (Medium Range).

Characters and objects crossing into or out of the time-bubble are jolted by the experience...

- Any living being entering or exiting is momentarily disoriented, losing a Beat *(see page 136)*.
- A physical attack made through the bubble, whether held or thrown, is nearly impossible to land. The defender — whether it's you or someone else — gains a number of "free" dice equal to your Cadmium rating with each roll made to defend.

Should your bubble overlap another Cadmium bubble, the time differential of the overlapping area is equal to *the sum of both*. Thus, if a bubble set to one minute inside for every 10 minutes outside overlapped with a bubble set to one minute inside for every 30 minutes outside, one minute would pass in the overlapping area for every 40 minutes in the outside world.

If your bubble overlaps a Bendalloy bubble, time is either slower in the overlapping area (if your time differential is higher than that of the Bendalloy bubble), or faster (if the Bendalloy bubble's time differential is higher). The actual differential is equal to the higher minus the lower.

Example: Syl is a Pulser with a time-bubble set to 20 minutes (one minute inside equals 20 minutes outside). She unexpectedly crosses paths with Glim, whose Bendalloy bubble is set to 5 minutes (five minute inside the bubble equals one minute outside). Their bubbles overlap and within the joined area time slows to one minute inside equaling 15 minutes in the outside world.

Burn Rate: Cadmium burns at a rate of 30 minutes per charge (that pass for you), or 3 minutes per charge while flared.

Flaring Cadmium: Flaring Cadmium provides no additional benefits beyond increasing your Cadmium rating.

ALLOMANTIC CADMIUM STUNTS

Long-Range Bubble: Your Cadmium bubbles may extend outward up to 300 paces (Long Range).

Slower Time: The time differential within your bubbles may be set to up to 40 × your Cadmium rating (i.e. with a Cadmium rating of 4, one minute inside the bubble may equal up to 160 minutes outside).

CADMIUM SAVANTS

A Pulser Savant gains two "free" Nudges with Cadmium rolls, but is also exposed to the raw fabric of time, which can lead to supreme arrogance... or primal terror. When not burning Cadmium, the Savant's Influence score drops by 1.

IN FERUCHEMY

Feruchemists use Cadmium to store breath, which leaves them winded and prone to hyperventilation. Tapping breath lets them go many minutes, or even hours without breathing, and drawing on large amounts of it floods their systems with oxygen, extending their endurance to near-superhuman levels.



Storing in a Cadmiummind: While storing breath, you lose 1 die per charge currently being stored with Physique rolls related to endurance. Also, you may not hold your breath for any meaningful length of time. The maximum number of charges you may store in any hour is equal to your Cadmium rating or your Physique score minus 1, *whichever is lower*.

Tapping a Cadmiummind: For each charge you tap, you gain 1 die with Physique rolls related to endurance and a full minute of oxygen, which can be used an emergency supply in a hostile environment.

TAPPING 10 OR MORE CHARGES OF CADMIUM

A Feruchemist who taps huge amounts of breath can "supercharge" his or her blood, going without air for prolonged periods of time. For every 10 charges of breath you tap, you may go without breathing for a full hour.

IN HEMALURGY

Cadmium has no known Hemalurgic applications.

21
BENDALLOY
(TEMPORAL, EXTERNAL, PUSHING)

This cadmium alloy becomes liquid if placed in a hot drink or raised to similar temperatures. While not as expensive as aluminum, bendalloy is almost as expensive as gold and thus somewhat rare. Like Cadmium, Bendalloy is unknown during the Lord Ruler's reign.

IN ALLOMANCY



A Misting who can burn Bendalloy is called a **Slider**.

Burning Bendalloy lets an Allomancer speed time in the immediate vicinity. The character perceives this area as a faintly shimmering "bubble," outside which everything grinds past at a snail's pace. He or she can move around inside but leaving the bubble destroys it, snapping everything back to real time.

Those outside the bubble have trouble seeing it, and view the Allomancer and everything else inside the area as non-stop blurs of motion. Anyone other than the Allomancer who enters the area speeds up, and any of them who leave slow down. This experience is jarring for most people, like being caught in the current of a fast-moving river.

The bubble also renders most physical attacks futile, as objects entering and leaving — whether held or thrown — are cast askew.

Bendalloy is generally considered more useful than Cadmium in a number of ways. Those in a Bendalloy bubble act and react with much greater speed than those outside, seizing the initiative with aplomb and dodging attacks with ease.

They can filch items in a split-second, complete a disguise before anyone knows they're making the attempt, and perform complex tasks like cracking safes and conducting research in a fraction of the "usual" time. For all these reasons and more, Bendalloy is a favorite tool of assassins, thieves, and anyone else who relies on the element of surprise.

RULES

While burning Bendalloy, you may create a "time-bubble" centered on yourself, within which time speeds up — for each minute outside, a number of minutes may pass inside up to 10 × your Bendalloy rating (i.e. with a Bendalloy rating of 4, up to 40 minutes may pass inside for each minute outside). You must set the time differential when the bubble is created, and it remains the same until the bubble is dismissed or destroyed. You must also choose the bubble's area, which can extend outward up to 10 paces (Close Range).

Characters and objects crossing into or out of the time-bubble are jolted by the experience...

- Any living being entering or exiting is momentarily disoriented, losing a Beat *(see page 136)*.
- A physical attack made through the bubble, whether held or thrown, is robbed of its kinetic energy, often with an audible "pop." This makes these attacks nearly impossible to land, and grants the defender — whether it's you or someone else — a number of "free dice" equal to your Bendalloy rating with each roll made to defend.

Additionally, characters inside the bubble gain the following benefits.

- Your Bendalloy rating is added to each character's Wits score for the purpose of declaring actions in a Conflict *(see page 172)*. This does not impact the character's Wits score under any other circumstances.
- Each time a character in the bubble takes an action against a character outside it, he or she gains a number of dice with that action equal to your Bendalloy rating.

Should your bubble overlap another Bendalloy bubble, the time differential of the overlapping area is equal to *the sum of both*. Thus, if a bubble set to one minute outside for every 20 minutes inside overlapped with a bubble set to one minute outside for every 5 minutes inside, 25 minutes would pass in the overlapping area for every one minute in the outside world.

If your bubble overlaps a Cadmium bubble, time is either faster in the overlapping area (if your time differential is higher than that of the Cadmium bubble), or slower (if the Cadmium bubble's time differential is higher). The actual differential is equal to the higher minus the lower.

Example: Glim is a Slider with a time-bubble set to 20 minutes (one minute outside equals 20 minutes inside). He unexpectedly crosses paths with Syl, whose Cadmium bubble is set to 10 minutes (ten minutes outside the bubble equals one minute inside). Their bubbles overlap and within the joined area time accelerates to one minute outside the bubble equaling 10 minutes inside.

Burn Rate: Bendalloy burns at a rate of 5 minutes per charge (that pass for you), or 30 seconds per charge while flared.

Flaring Bendalloy: Flaring Bendalloy provides no additional benefits beyond increasing your Bendalloy rating.

ALLOMANTIC BENDALLOY STUNTS

Faster Time: The time differential within your bubbles may be set to up to 20 × your Bendalloy rating (i.e. with a Bendalloy rating of 3, one minute outside the bubble may equal up to 60 minutes inside).

Medium-Range Bubble: Your Bendalloy bubbles may extend outward up to 100 paces (Medium Range).

BENDALLOY SAVANTS

A Slider Savant gains two "free" Nudges with Bendalloy rolls, but also views him or herself as a true master of time and grows peevish with anything short of absolute control. When not burning Bendalloy, the Savant's Charm score drops by 1.

IN FERUCHEMY



Feruchemists use Bendalloy to store energy — specifically, the caloric energy provided by food and drink. While storing energy, they burn calories at an alarming rate, becoming insatiably hungry and possessing an unquenchable thirst. Conversely, tapping energy lets them forgo food and drink for extended periods of time, and tapping large amounts of energy can increase their body fat. Clever Feruchemists use bendalloyminds not only to survive lean times, but to change their appearances or conceal their identities.

Storing in a Bendalloymind: While storing energy, you lose 1 die with Physique rolls for every *two charges* currently being stored. You may store either food or drink energy in each bendalloymind, but not both. The maximum number of charges you may store in any hour is equal to your Bendalloy rating or your Physique score minus 1, *whichever is lower*.

Tapping a Bendalloymind: For each charge of food energy you tap you may ignore the effects of hunger for one day. Likewise, for each charge of drink energy you tap, you may ignore the effects of thirst for one day.

TAPPING 10 OR MORE CHARGES OF BENDALLOY

A Feruchemist who taps huge amounts of energy packs on great weight, but also becomes tireless. For every 10 charges you tap, your body weight increases by 25% and in any hour when you perform strenuous activity you lose 1 die with Physique rolls for every 10 charges tapped. However, you also gain 1 die with rolls made to conceal your appearance.

IN HEMALURGY

Bendalloy has no known Hemalurgic applications.

22
ATIUM
(GOD, EXTERNAL, PULLING)

Atium is one of the most valuable commodities in the Final Empire. It's found in only one location — the Pits of Hathsin — and its geodes are mined by hand using a work force of prisoners and slaves toiling under extremely dangerous conditions. The metal is so valuable that caches of it are used instead of money for most critical purchases and deals, including Contracts with kandra spies and trade agreements between the noble houses. All the Great Houses count atium as a core measure of their wealth.

IN ALLOMANCY

A Misting who can only burn Atium is called a **Seer**.



Atium is the most powerful Allomantic metal commonly known to the Final Empire, treasured because burning it makes one nearly unstoppable in combat. It lets a character see a few seconds into the possible futures of others, revealing them as incorporeal "atium-shadows." To an outside observer, the character becomes virtually indomitable, casually parrying and sidestepping blows, effortlessly landing hits, and almost never caught off-guard.

There are few counters to Atium, the most obvious of which is to burn Atium in response, thereby seeing the Atium-burner's potential reactions, and responding accordingly. Another is to burn Electrum, which grants similar visions of one's own actions. Of course, the number and complexity of shadows rises

exponentially when characters burning these metals face off, and in the end they effectively negate each others' advantages.

Another, far more difficult defense is to deliberately act on instinct, hoping the Atium-burner won't see one's intentions until it's too late. This is dangerous, however, and requires incredible raw skill, as anyone relying solely on reflexes to get the job done takes strategy completely out of the equation.

Atium's awesome power comes at a price — its incredibly fast burn rate. A single bead of the metal is costly and burns away in less than minute. Fortunately for the vast majority of people who can't burn the metal, those few with access to it jealously guard their stores, only using them in moments of dire need.

RULES

While burning Atium, you see shadowy visions of those around you, projected from one Beat in the future. You cannot see their surroundings, only those currently in your line of sight and the actions they might take. For example, you might see an opponent moving to attack one of your Crew mates, or may not see a character at all (indicating that they're likely to leave your line of sight with their next action).

Once per Beat, you may ask the Narrator or any other player what a single character under their control plans to do in the next Beat. They must answer and — unless the action becomes impossible — they *must* take the action as described in the next Beat. Characters burning Atium or Electrum are immune and need not answer, or may answer and then do something else, as they prefer. Should an Atium- or Electrum-burner refuse to answer, you may ask another character in the current Beat, but if they answer at all then you lose the option to ask anyone else.

Atium has other benefits as well, which are most applicable in a Conflict...

- During Step 1 of each round, you may declare your action *after* characters not burning Atium or Electrum; characters burning these metals declare their actions simultaneously (by writing them on a piece of paper and revealing them at the same time).
- During Step 2 of each round, your declared action is resolved *before* characters not burning Atium; the actions of characters burning these metals are resolved simultaneously.
- Finally, you gain a number of dice with each action equal to your Atium rating. This is true no matter what the action is, so long as it requires a roll, but there is a limitation — should your action target or oppose a character burning Electrum (such as attack against such a character, or a Contest against them), the dice are reduced by the target's Electrum rating (to a minimum of 0 bonus dice).

Example: Koel is burning Electrum in a fight again a noble House Mistborn burning Atium. She has an Electrum rating of 4 and the Mistborn has an Atium rating of 6. The Mistborn only gains 2 "free" dice with actions taken against Koel.

Burn Rate: Atium is the fastest burning metal, at a rate of 1 charge every 30 seconds.

Flaring Atium and Atium Savants: Atium burns so quickly and is so expensive that Allomancers don't bother flaring it. Consequently, there are also no Atium Savants.

ALLOMANTIC ATIUM STUNTS

Atium Advantage: When burning Atium, you may reduce the pool of a character defending or reacting to one of your actions by 2 dice. If this reduces the pool to less than 2 dice, the character's defense or reaction automatically fails.

Atium Nudge: When burning Atium, you may reduce your rating with the metal by 2 to gain 1 free Nudge with each roll you make in the current Beat. You may take this Stunt multiple times, each time increasing the amount you can reduce your Atium rating by 2, and the free Nudges you gain with this round's rolls by 1 (so if you take the Stunt twice, you may reduce your Atium rating by 2 to gain 1 free Nudge with this round's rolls *or* you can reduce your Atium rating by 4 to gain 2 free Nudges with this round's rolls, and so on).

IN FERUCHEMY



Feruchemists use Atium to store youth, during which they visibly age (though as usual for Feruchemy, only temporarily). Tapping youth restores verve and vigor, and tapping large amounts of it can actually roll back the years, reversing the aging process, at least for a time. In conjunction with an aluminummind, this could potentially revert a character to nearly any age in both body and mind.

The practical applications of stored youth are mainly limited to disguise and deception, but many Feruchemists dream of using Atium to remain eternally young. So far only one has succeeded — the Lord Ruler. He combined Feruchemy and Allomancy to burn atiumminds containing stored youth, and thus magnified the effects of his stored charges. This is how he remained young throughout his thousand-year rule.

Storing in an Atiummind: While storing youth, you visibly age approximately five years per charge currently being stored. This ravages the body, and so you lose 1 die per *two charges* currently being stored with Physique rolls. However, you gain 1 die per charge currently being stored with rolls to disguise your identity, particularly when passing yourself off as an older person. The maximum number of charges you may store in any hour is equal to your Atium rating or your Physique score minus 1, *whichever is lower*.

Tapping an Atiummind: For each charge you tap, your visible age reverts by approximately five years, and for every *two charges* tapped you gain 1 die with rolls to disguise your identity, particularly when passing yourself off as a younger person.

TAPPING 10 OR MORE CHARGES OF ATIUM

A Feruchemist who taps huge amounts of youth *actually* reverts in age, though only for a single day. This process eliminates injuries, scars, and other physical features acquired in the intervening time — for all intents and purposes the character actually *is* his or her younger self. This process only changes your body; to completely revert, you must also tap large amounts of identity *(see page 339)*.

The amount of youth tapped determines how far back you may regress:

Charges Tapped	Time Regressed
10	Restores your body as it was up to an hour ago
20	Restores your body as it was up to a day ago
30	Restores your body as it was up to a week ago
40	Restores your body as it was up to a month ago
50	Restores your body as it was up to a year ago
75	Restores your body as it was up to a decade ago.
100	Restores your body as it was at any younger age

IN HEMALURGY

Atium spikes are incredibly expensive to create, but are also highly versatile. Depending on where the spike is driven in, it steals, stores, and transfers a single Allomantic Power — that of Atium, or a Power derived from any one of the four Temporal Metals (e.g. the ability to see one's past, see one's future, slow time, or accelerate it). Each spike may store only one Power.

Atium Spikes: An Atium spike grants you a single Allomantic Power — Atium, Gold, Electrum, Cadmium, *or* Bendalloy — with a rating equal to that of the spike. Each spike reduces your Spirit by 1, as normal.

23
MALATIUM
(GOD, EXTERNAL, PUSHING)

Also known as "the Eleventh Metal," this silvery alloy of atium and gold is even rarer and more mysterious than Atium itself.

IN ALLOMANCY



Malatium functions similarly to Gold, but lets an Allomancer see the possible pasts of *others*. These pasts are revealed as silent, ghostly images without substance, playing out next to anyone the character watches while burning the metal. Each image shows what a target's past might have been, if he or she had made different choices, and from these the Allomancer can glean much. It was Malatium, for example, that let Vin see the Lord Ruler as he was before the Ascension, and from this she came to understand the truth about the Hero of Ages.

RULES

While burning Malatium, you see spectral versions of those within your line of sight, each revealing an alternate past they *might* have lived. Time elapses in these visions as it does in reality — you experience one minute of each alternate past for every minute you burn Malatium in the present. There's no limit to how far back you can peer into someone's past using Malatium and alternate pasts appear to you with crystal clarity.

The Narrator may require a Malatium roll if you wish to witness a very specific parallel ("What if he'd made *this* decision?" rather than "What's another way this could have gone?"). The more specific the divergence and the further back in time it occurs, the higher the roll's Difficulty.

This Power has several interesting applications, such as learning details about the target that might not otherwise be available, seeing through deceptions he or she has established to conceal past deeds, and even modeling behavior and values from choices he or she *didn't* make. As with exploring the consequences of specific divergences, a Malatium roll may be required for any of these efforts, with a Difficulty based on the same factors.

Burn Rate: As an Atium alloy, Malatium burns quickly — 1 minute per charge, or 6 seconds per charge when flared.

Flaring Malatium: Flaring Malatium provides no additional benefits beyond increasing your Malatium rating.

IN FERUCHEMY AND HEMALURGY

Malatium has no known Feruchemical or Hemalurgic applications.

24
LARASIUM
(GOD, INTERNAL, PULLING)



This is the rarest of all Allomantic metals — indeed, of all the elements — as it's formed from Preservation itself. It's only found near the Well of Ascension, a place lost in time immemorial, and only a small handful of people have encountered it in the long history of the Final Empire.

Larasium is also the most powerful metal in Allomancy. Unlike other elements, it can be burned by any human — skaa, noble, or Terris, Allomancer or no. Consuming and burning pure Larasium transforms a person into an Allomancer as they existed at the dawn of the Empire — tremendously strong with all metals. It can also be combined with other metals, forming alloys that awaken supreme Misting ability.

There are almost certainly other uses for the metal as well, though no one has yet had a large enough stockpile of the invaluable metal to seek them out.

RULES

Any human character may burn pure Larasium, or an alloy containing the metal. When you burn pure Larasium, you become a powerful Mistborn with a rating of 5 in all Allomantic metals (unless of course your rating with a metal is already higher, in which case it increases by 1).

Alloys of Larasium and other Allomantic metals should be introduced carefully, and should always directly support the story at hand. When you burn one, you become a powerful Misting with a rating of 6 in the alloy's other metal, and two Stunts for it as well. Thus, if you found and burned an alloy of Larasium and Pewter, you would gain Pewter 6 with two Pewter Stunts.

If a Misting already able to burn a Larasium alloy's other metal were to consume and burn the alloy, his or her rating with the other metal would increase by 1 (thus, a Thug with a Pewter rating of 5 who consumed and burned an alloy of Larasium and Pewter would gain a rating of 6).

In the unlikely event that a Misting able to burn a *different* metal were to consume and burn a Larasium alloy, it would have the same effect as on a character with no Powers: the Misting's current metal would be *replaced* with the alloy metal, at a rating of 6 and with two Stunts. Thus, if a Steel Misting found and burned an alloy of Larasium and Pewter, he or she would *lose* the ability to burn Steel and *gain* Pewter 6 with two Pewter Stunts.

A character may only benefit from consuming and burning Larasium or a Larasium alloy once; after that it has no effect.

IN FERUCHEMY AND HEMALURGY

Larasium has no known Feruchemical or Hemalurgic applications.

BOOK THREE



ALWAYS
ANOTHER SECRET

1
BEHIND THE CURTAIN



Scadrial is a world of secrets, laid one inside the other like a puzzle box — open one box and you'll find another inside, even more intricate and baffling than the last. There are so many mysteries woven through this world, it may be impossible to learn them all: even though Vin and her crew traveled the world over, met dozens of fascinating characters, battled massive armies, and took on the gods themselves, not even *they* could get the whole truth of the matter.

Like Kelsier always said, "there's always another secret" — a new mystery to be explored, a vicious plot to be exposed, another hidden danger right around the bend. It's these secrets that make the world of Mistborn so exciting, and the ideal backdrop for your own roleplaying adventures with your friends.

Here we present information for the "author" of your game, the Narrator, you. We cover a many topics, from weaving a story in the Mistborn style, managing game play, introducing and using Secrets, portraying the heroes of the Mistborn trilogy in your games, and creating and running the many other characters your Heroes will encounter in their journey through the Final Empire.

Whether you're a veteran Narrator or have never run a roleplaying game before, this chapter includes everything you need to make your sessions of the Mistborn Adventure Game exciting and fun for everyone at the table.

A WARNING ABOUT THIS BOOK

Everyone can read this Book, of course, but be warned: it contains many novel spoilers, along with many Narrator-specific rules and tools that may be more effectively used when the other players are unaware of them, or at least how they work. We'd hate to ruin any surprises, so please read with caution.

PLAYING THE NARRATOR

Being a Narrator might be the coolest way to experience the Mistborn Adventure Game. You get to be the story's author, describe events, cook up interesting plots, play all the characters who aren't the Heroes (including those juicy Villains), and put your own unique spin on the Final Empire.

You're also the game's director, interpreting the rules and ultimately deciding how to apply them to best support the story. Sometimes, you're also an opponent, coming up with new and interesting ways to challenge the Heroes with baffling puzzles, deadly enemies, and cunning traps.

Juggling all these roles is challenging and fun and sometimes exhausting, but there's nothing like looking across the table and seeing your friends hanging on your every word, caught up in a story you've so carefully crafted… together in a moment you've made real for them. That's the joy of Narration, and the reason so many of us fall in love with it.

So let's get down to brass tacks. You're thinking this might be fun but it may also seem like a lot of work, especially if you haven't played a tabletop roleplaying game before. It's true that previous experience running an RPG helps but everyone has to start somewhere, and the Mistborn Adventure Game has been specifically designed as a starter game for everyone, even those who've never rolled a die before. All you need are healthy doses of creativity and enthusiasm, and a willingness to try something new.

Let's dive right in with an overview of what it means to be a Narrator…

YOUR JOB

Though every Narrator has a unique style, personal preferences, and strengths as a storyteller, there are certain responsibilities common to all. Most important among these are interpreting the rules, managing the story, and playing the Villains and Extras.

That's just the nuts and bolts, though. What are the most vital things a Narrator does? Well, it boils down to…

COLLABORATING WITH THE PLAYERS

Roleplaying games aren't about winners and losers — they're about making a great story with your friends. As a Narrator your first and most important job is working *with* the other players to make sure *everyone's* having fun (yourself included).

Collaboration is an essential part of Narrating the Mistborn Adventure Game, whether you're building the story *(see page 405)*, generating characters *(see page 71)*, helping the Heroes grow *(see page 113)*, or running the game *(see pages 131 adn 442)*. You should always keep an eye out for opportunities to keep the story fresh and exciting, especially when they come from the other players. You get to create so much of the story already; it's important to seize every chance to let the others have get creative too.

This is an official Mistborn product and so you're also collaborating with Brandon Sanderson in a way. He's not only signed off on everything in this book, but also on the implicit license it conveys to everyone who takes a role in the Final Empire. You're part of the larger story now, and with the other players you should absolutely feel free to expand, reframe, and even alter or ignore parts of the canon. So long as you and everyone else at the table are having fun, you can consider your collaboration a success.

CHALLENGING THE HEROES

While you should always collaborate with the *players*, you should never shy away from challenging their *characters*. Heroes are forged by trials and conflict, and they grow and develop when they overcome obstacles and enemies you send their way. With each nefarious nemesis, devious trap, and clever plot, you give the characters a chance to learn their true potential and become the Heroes they were born to be.

The Mistborn Adventure Game gives you lots of tools to challenge the Heroes — among them, Difficulty *(see page 142)*, Complications *(see page 149)*, Secrets *(see page 77)*, and Villains *(see page 515)*. You can and should feel free to use these tools to keep the Heroes (and the players) on their toes. Even if the Heroes fail to overcome every obstacle or challenge you send their way, the players will appreciate the experience and find new ways to grow and change in the future.

CREATING EXCITEMENT

No one likes a boring story, and as the Narrator it's your job to find ways to keep both the players and their Heroes interested and engaged. You might describe things in new ways *(see page 388)*, learn to tell the story with a "Mistborn style" *(see page 389)*, or introduce new places in the world *(see page 394)*.

When you're ready, you can expand your story with interesting plot Twists *(see page 420)* or world-changing Turning Points *(see page 428)*, help the Heroes explore their Destinies and Tragedies *(see page 465)*, and even have one of the heroes of the Mistborn novels make a special appearance *(see page 481)*.

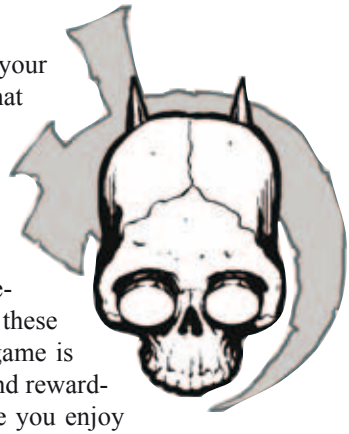
The more exciting you keep the game, the more likely your friends will come back wanting more, week after week.

REWARDING GREAT PLAY

While playing a game with friends is fulfilling in and of itself, you should always be on the lookout for ways to reward great moments in your game. When a player really goes above and beyond portraying his or her character, for example… When a Hero risks everything to help a friend, or the Crew pulls off a really spectacular scheme… Those are the moments that everyone will talk about for months or years to come.

The most obvious way to reward great play is with Advancements *(see pages 113 and 440)*, but there are tons of other, less obvious rewards out there, like making new friends *(see page 399)*, discovering useful Secrets (see pages 427 and 455), and even finding a moment of peace in the chaos and pressure of a fast-paced story — otherwise known as a Breather *(see pages 136 and 445)*.

When you reward the "right" type of play for your story, you encourage the players to keep doing it that way, which is the very best way shape the tone and spirit of your game for the better.



YOUR RIGHTS

As a Narrator you also have special rights — prerogatives and perks that come with the territory. Partly these are here to help support your job (making sure the game is challenging for the Heroes, exciting for the players, and rewarding for everyone), but they're also here to make sure you enjoy just as much ownership and investment in the game as the other players. You are, after all, entitled to just as much fun as anyone.

YOU HAVE THE RIGHT TO PLAY, TOO

Being a Narrator can be a lot of work — like a novel author, you have to devise plots, craft characters, and script challenges for the Heroes — but it's critical to remember that you're not just here to entertain the other players. You're a player too!

You play the game differently than anyone else: by telling interesting stories, portraying lots of cool characters, and dreaming beyond the edges of the Final Empire. Indulge in this. Explore, define, and tweak to your heart's content. Make the world yours. Have fun with it, because that's the very best way to make sure the other players do too.

YOU HAVE THE RIGHT TO VETO ANYTHING

One of your most important jobs as the Narrator is to create the consensual reality that everyone shares. Sometimes, you'll run into things that don't fit your vision for the world: Allomantic Powers that might upset a carefully conceived story; Traits that would make things a little too easy for the Crew; or even part of a description during a critical Conflict. Always remember, you have the right to say "no."

Collaboration is about give and take. If a player's plan for the story or the Advancement a character wants for his Hero, or a wild application of Standing, or anything else is going to throw off the game, explain why it isn't a good idea (as best you can without spoiling anything, of course), and politely decline. You have the right to exclude any metals from your game, for example. Simply let the other players know they haven't been discovered yet, or supplies are so critically low across the Empire that the Heroes would never find the vials needed to use those Powers (actually, that's a great story seed already, and we haven't even gotten to that part of the program yet).

Saying "no" is actually a wonderful opportunity for everyone. It's a chance to brainstorm "why," and some of the very best ideas come out of the subsequent discussion.

YOU HAVE THE RIGHT NOT TO ROLL

Whenever you roll the dice, there's a chance of failure — that's why the players *should* roll whenever they attempt something challenging — but there will be times in your story when something simply *must* happen to advance the plot. An important ally may have to die, the Heroes may need to discover a particular Secret, the Heroes might have to seduce an important mark, or a recurring villain could have to survive to fight another day. In times like these, and really, anytime the consequences of a roll might jeopardize fun, you can and should skip the roll and rely on description alone.

Some players may find this odd — why not always roll the dice whenever there's risk? — but it's just as important to consider the bigger picture. Unless you see plausible and compelling consequences with success *and* failure, and if you're using Outcome all the degrees in-between, then rolling the dice may wind up stalling the game. Worse, if the consequences derail the plot or cause significant problems for the game — not the story, but the flow of fun at the table — then there's just no point in picking up the dice.

Use this right sparingly. Forgo too many rolls and the players may start to feel like their fates are predetermined, which is just as big a problem as a stalled or disrupted story.

YOU HAVE THE RIGHT TO IGNORE ANY RULE

As the Narrator, you're the final arbiter of the rules. You decide how every rule works in your game. Part of that is making sure the rules *never* get in the way of a good story. When the rules say your story-critical informant dies, or a Hero fails despite a supreme effort and a clever idea, then it's time to ignore the rules, or maybe even change them.

Always talk this out with your group. Make sure everyone agrees, or at least understands why a rule is being ignored or changed. Just as importantly, apply your house rules as evenly as possible — whatever applies to the Heroes also applies to the Villains and everyone else (and vice-versa). The rules can change, but they should always be fair.

YOU HAVE THE RIGHT TO CHANGE YOUR MIND



Playing the Narrator is a learning experience — the longer you run, the more you'll learn about the Heroes, the world, and the others at the table with you. Sometimes you may find an earlier decision has become unnecessarily restrictive, or a description you thought was a good idea no longer fits the story that's come together since. Embrace these moments. They mean you're growing, and getting better at what you do. Change and you'll evolve. Cling to the past and you'll live there forever.



A few caveats are in order…

- First, respect the Heroes' identities. The other players work hard to ensure their characters are fun and useful, and they don't appreciate Powers or Traits suddenly disappearing for no good reason, or parts of their backgrounds suddenly shifting around them.
- Second, be very careful about changing parts of the story the Heroes have already acted on, like the proven identity of a traitor, or the confirmed location of an object they're planning to steal. This can distort the players' understanding of the world and undermine their confidence.

Beyond these limitations, however, tweak and massage as needed.

One particularly useful option that's sometimes unfairly condemned is rewriting the story "behind the scenes" — that is, redefining things that have happened in the game to mean something new. For example, you might introduce a character as a benign foil for the Crew and though many of his actions make him out to be a Villain you plan to ultimately reveal the character as an ally. Several sessions in you might realize that his best role in the story is *as* the Villain, and in this case you should absolutely rewrite the background — anything or everything the players haven't seen — to make it happen.

This isn't "revisionist" — a dirty word some critics level at the approach — so long as nothing you change has already been introduced in the shared story between players at the table. That's ultimately the most important rule of all here — respect what's come before. Do that and keep the game interesting and fun, and no one will mind, or even know, if you occasionally course-correct.

THE IMPORTANCE OF TRUST

The idea of creating your own stories may seem intimidating, but the key thing to remember is this: you're not alone!

Remember how we described roleplaying like improvisational theater back in Book 1? Well, any actor will tell you that the success of a performance depends on trust and the back-and-forth between the actors (in our case, the other players) and the director (or you, the Narrator). The director sets the scene, and then the actors interpret it through the eyes of their characters. Sometimes, the result is pretty easy to predict… but in others, the final product is quite different than anyone expected, and all the more rewarding for it.

In the same way, collaboration is vital to your game. There's a tacit commitment from everyone not only to have fun but to *promote* fun — to be creative, and tell awesome stories together. You trust the players to portray their characters honestly and fairly, and they trust you to present interesting plots, challenges, and Villains. Nobody knows at the outset what the final story will be, but everyone trusts it will grow beyond what they put in, and that spirit of trust — that you're all playing together rather than against one another — is at the very heart of what makes a roleplaying game unique and special.

Trust, and everything else will follow.

2
NARRATING STORIES



In roleplaying games, the Narrator isn't telling stories *to* the other players; he or she is telling them *with* the other players. This is something you do together, and you make it up as you go along. If you've read the novels you know the world of the Final Empire, and if you've flipped through the Treatise Metallurgic you know the background and rules for Allomancy, Feruchemy, and the other Powers, but what you don't know is what happens next. You learn *that* by making choices in the game — you and everyone else at the table, in every moment you play.

You don't have to start with a blank page. You have the benefit of traditional story structure to help frame your narrative. From the novels and our books you know about the history and geography of the world, and the people and creatures who dwell there. You can use all this as a springboard for your group's unique tale. Trust your instincts and tell stories you'd want to hear. Experiment with new ideas. Meet the others halfway. No one decision will kill your story. At worst, everyone can agree to take a decision back and go in a new direction. More often you'll find that every decision leads to something new and exciting — a different piece of the larger puzzle.

DESCRIPTIONS

One of your primary responsibilities as the Narrator is to describe the world the Heroes live in, to inject the environment with life, illustrate the characters they meet, to animate the world around them.

This is art more than science, but it starts with knowing that you don't have to describe *everything*. In fact, painting out to every corner of the canvas will not only slow down your story but overwhelm the other players as well. Include just enough detail to get everyone's imaginations going. As with a novel they'll fill in the rest on their own. A few evocative details is perfect, and don't forget to consider the Heroes' senses as you introduce them. Sight and sound are common, but taste, smell, and touch can be just as useful.

Here are some examples to show you how it's done…

SIGHTS

- "The stone building looks like it's been standing there for ages. The tiny windows just below the roof are cast in shadow."
- "The scar on her cheek must be fresh. She seems to subconsciously touch it from time to time."
- "The trees here are all gnarled and bent, like they've been struggling to push up past each other to find the sun."
- "Thin blue lines emanate from your chest, like a delicate spider web hot with energy."
- "The sky is red, with a violent sun that paints the desert a bloody hue."

SOUNDS

- "The crack of a branch, maybe from someone moving behind you, rings out in the still air."
- "Your Tin-enhanced hearing picks up a glassy trickling of water far below the rocky surface."
- "Voices rise and fall, calling out Kelsier's name over the din of the crowd. Soon, everyone is chanting in unison."
- "The whisper of a blade cuts through the air, arcing toward the back of your head."
- "Bloody screams call out from within the house and the hairs stand up on the back of your neck."

TOUCH

- "The rock is cold under your fingers and the jutting edges bite into your flesh."
- "The weight of his hand on your shoulder feels rather comforting."
- "Pain quickly spreads outward from your gut and chest as the coins cut into your body."
- "The leaves are dry and crinkle in your fingers. They dissolve like flaky ash in the wind."
- "You sense vibrations in the stonework. The koloss must be closing in."



SMELLS

- "Fish, wood, tea leaves, and a dozen other smells that might be pleasant on their own blend together as a fetid stench wafting through the market square."
- "Her hair smells of toasted grain and lime. Lime? Where did she get lime?"
- "His sweat hasn't dissipated yet. You burn Tin, and you're certain he passed this spot."
- "The stench of death washes over you. The room must be full of rotting corpses."
- "The campfire's warm aroma reminds you of happier days with your father."

TASTES

- "The copper leaves a bitter sting in your mouth and a rich, smoky aftertaste as it starts to burn…"
- "The bread has an exotic flavor. Perhaps the baker was raised elsewhere."
- "The sludge they serve in this hovel actually manages to taste *worse* than it smells."
- "The pungent taste of blood mixes with the bile in your mouth. It was a hard-won fight, but worth it."
- "As your amorphous muscles surround the corpse, you can taste its salty skin."

It's not always easy to come up with flavorful descriptions on the spot, so you might consider keeping a notebook for short descriptive phrases that come to you between sessions. They don't have to be too long or complex — just enough to seed the conversation. You'll need to adapt them to each situation anyway. Even if they don't come up, just the practice of creating them will help when you're in the moment.

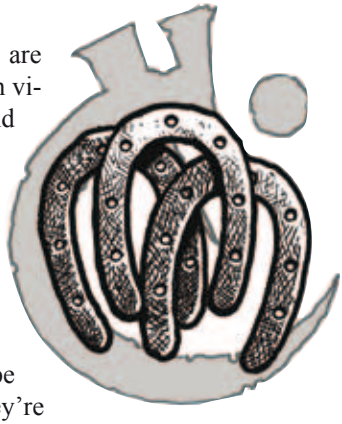
Remember that you can always fill in descriptions as you go. Scenery, items, characters, and more can be described as they become relevant. Just be careful not to *omit* anything obvious — like a murderous hazekiller charging toward the Crew when they enter a hallway — and you'll be fine.

Most description will probably come up when you're setting a new scene. This is one of the most critical moments in any game, when everyone's trying to find their place in the moment. Don't go on too long, though. Keep an eye on the other players, and if they're paying attention to anything more than you, it's probably time to wrap up your description and put them in charge for a while.

In fact, you can and should use the players as a resource when you're running dry or just want a break. Each of them has a fresh perspective on the story that extends well past how the Heroes look and act. Give them moments of their own and they'll be much happier to afford you the bigger picture.

THE MISTBORN STYLE

The Mistborn novels have a particular style and the Mistborn Adventure Game helps you tell stories in a similar fashion. Both feature highly competent, very skilled characters making big moves with huge consequences. Most characters have a certain irreverence and panache despite the rigid society, and strive for hope in the darkest situations.



Your players' characters — the Crew — are much the same. Give them room to add their own visions of heroism and humor to the tale, and remind them as needed of the cruel world around them. The tale of Kelsier, Vin, and Sazed has been told. Now it's time to spin the yarns of some new Heroes…

EPIC STAKES

Kelsier and his cohorts aren't just any crew. Their plan isn't just to steal a treasure or to dupe some official. They've done that before, and they're after something bigger this time. They aim to incite a rebellion and make an attempt on the Lord Ruler's life. To the casual observer, they may look like a simple band of thieves, but in fact they're Heroes.

Each of your Crew's jobs should have a bigger impact than the last. If they start out picking pockets, they should knock over a merchant stand next. Then a brothel raid, and next a Keep heist. After that they might free the slaves from a plantation. There's no room for picking pockets after a run like that — at least not as the point of the exercise. Crews always go bigger. Help the Survivor of Hathsin liberate a city. Stand with Elend and Vin to defend Luthadel, and so on…

The Heroes' actions mean something. They help and hurt people. As your stories evolve, be sure to illustrate how the Heroes' decisions affect the world around them. Do they inspire the skaa? Are the Steel Inquisitors investigating their actions and interrogating their friends? Are other crews starting to emulate their work? Are the nobles pointing fingers at each other for letting them get away with it? As the Crew's accomplishments grow, so should the number of people they affect.

The Crew's rewards will naturally grow with their successes, but so do the stakes for failure. Lives may be lost. Punishment for the Crew's crimes may be exacted on the innocents around them. The point isn't to make the players feel bad when their Heroes fail — it's to show why it's important to come back stronger and succeed next time.

There's also the impact on the Heroes themselves. Everything the Heroes do should mean something to them, and the best way to identify this is to ask the players. Be direct here. Are the Heroes afraid someone might find them out? Can they look at Koel the same way after they've seen what she's capable of? What will they tell Beck's family? How do they sleep at night? Are they satisfied now that they've had their revenge? Depending on how these questions are answered, it might be a good opportunity to revisit each Hero's Destiny or Tragedy *(see Book 1, page 76)*.

LARGER-THAN-LIFE CHARACTERS

Kelsier began his journey as the Survivor of Hathsin. Sazed was one of the last remaining Keepers. Vin was just a street urchin, but had already un-



wittingly discovered her Allomantic powers and used them to manipulate hapless marks all over Luthadel. All were highly capable characters right from the start. The same is true of your Heroes. They shouldn't have to become Heroes during the game — they've already earned that title. Still, they should have to come out swinging, because the only victories worth winning are those you have to fight for.

The Heroes' Attributes, Traits, and Powers are key here — they'll tell you what the Crew can do. More so, their Standings — all three of them — are a great indication of each Hero's place in the world. Resources show what they've already accumulated, Influence points to political clout and contacts, and Spirit demonstrates force of will and command of fate. All these things together speak to the Heroes these characters already are, and how they should be portrayed as the game gets started and throughout your story.

Also remember, when describing actions, it never hurts to err on the side of awesome — as in, descriptions can and should induce *awe*. Allomancy alone speaks to creative, high-action exploits. Pewter-enhanced fighting, lurching over buildings, and flinging lethal barrages of coins at enemies make for great storytelling, and they're just the tip of a very big iceberg. Feruchemy and Hemalurgy pack a pretty big narrative punch themselves, and then there's all a character can do with his or her Attributes, Standings, and sheer creativity. Give the players the room to be awesome, and they won't begrudge you the same with your characters. Make the Heroes awesome, and the players may return the favor with the rest of the world.

OPPRESSIVE CIRCUMSTANCES

Thick, mysterious mists envelop the countryside. Ash rains down everywhere, blackening the streets with soot. Plants grow brown and frail. Skaa farmers are kept as slaves and abused by their noble masters. Terrismen are left pitiful eunuch servants, their rich culture all but destroyed. The Steel Ministry stomps out all trace of whole societies and religions once known across Scadrial. All bow before the Lord Ruler.

Vin wasn't born into a pretty world. As a skaa, she's a slave. As an orphan, abandoned even by her own brother, she's alone. As a Mistborn unaware of her Allomantic powers, she's in danger of being hunted by the Steel Inquisitors. As a youth, she's vulnerable to the abuses of ruthless criminals and cruel nobles alike. If not for her Luck, she might have been sold into prostitution. Even with her gifts, Camon exploits her for profit.

Vin's not alone in her situation. There are arguably countless skaa in worse positions, not to mention the kandra and Terrismen languishing in servitude under the Lord Ruler and his nobles. Part of your job as the Narrator is to paint this stark backdrop, but also to use it as a tool for inspiration. Show the players the depravity and harsh realities around the Heroes every day, but offer them hope, and even more importantly, offer them targets. Point to wicked slave masters and wretched Obligators. Describe the cankerous things they do and imply there's worse coming if the Crew doesn't act soon.

HOPE & TRIUMPH

Kelsier, a man who lost his wife and was punished with spirit-breaking labor in the Pits of Hathsin, escaped and rallied a crew with a plan to save Luthadel. Vin, a half-breed skaa from the streets who was still exploring the depth of her Allomantic powers, defeated the Lord Ruler. The Mistborn style features stark contrasts. Seemingly insignificant characters become the brightest rays of hope in a very grim world. Light-hearted quips cut through heavy despair. Even in the darkest hour, hope is found.

While it's your duty to slather on oppression and horrific depictions of humanity at its worst, it falls to your players to bring the light. This isn't to say the Heroes can't be nuanced and complicated characters, but you need to remind them every now and then that they can actually win. They *can* change the world. They *can* make it better, even and sometimes *despite* their base natures. Kelsier's crew mates joke, tease, and comfort each other. Your Crew shouldn't be any different. Let their good nature shine and they will naturally rise above the scorched landscapes and bitter desperation.

They are, after all, Heroes.



3
EXPLORING THE NOVELS



The Final Empire is vast, spanning many regions with varied terrain. Luthadel is massive, its spires cutting into the sky, its streets pressed tight with throngs of denizens, and it's just the capital. Cities and towns dot the landscape, plus villages, plantations, mining camps, and outposts. The Final Empire is full of nobles, skaa, Terrismen, kandra, koloss, and more, all with unique abilities and customs.

Do you wonder how a band of skaa might survive after escaping a plantation? Can you imagine what a kandra might learn while spying on the noble courts? What does a thieving crew do after the Lord Ruler falls?

Spend some time asking these questions and others like them. Dream of Scadrial. Imagine walking down the streets of Luthadel. Picture what a koloss might look like right in front of you, or an Inquisitor, or ab Obligator. Read the novels, and ask yourself what it might have been like in any of their iconic scenes. Embrace that. Revel in it. Then bring that sense of wonder to your table and share it with your friends. Ask them what *they* think a koloss looks like. Ask them what a market street smells like in the morning, or what they see on the horizon of a high countryside. Describe all the images this summons in your mind, all the sounds that echo in your brain, and everything it makes you feel. This is the very heart of the roleplaying experience.

For those few hours a session, the world of Mistborn is real and it's yours to explore. Walk in any direction long enough and you'll find something new. It might be something inspired by the novels, it might be something you read about in one of our books, or it might be something that came to you on the way to work the other day. It might be something that came to you just now. In any case, speaking it makes it real, and sharing it gives it life.

There's much to the world of Scadrial that's only hinted at in the novels. We do our best to lay the groundwork for that here, and we'll be exploring many new regions and ideas in upcoming books and digital releases for the Mistborn Adventure Game, but it's all just fuel to make the world your own.

Sometimes your Heroes' paths will converge with material from Brandon's novels, and you shouldn't feel shy about this either. Maybe Dockson and Ham recruit your Heroes to join the rebellion, or Kelsier employs your Crew as a new and secret part of his elaborate plan to liberate Luthadel. Could Vin be using your Heroes as a network of spies to hunt down enemies of the new kingdom? Make the heroes of the novels yours as well, because in your Final Empire the only rules that matter are yours.

DISCOVERING NEW PLACES

In the vast stretches of the Final Empire, much of the map is filled with names we know little about — the North and South Searan, the many ashmounts dotting the landscape, cities mentioned only in passing. Finding a particular name and fleshing it out as a location for your story affords you incredible narrative freedom. You don't need to worry about conflicting with what happened in the novels, and you can really dig in with new ideas, locations, and characters. Let's take a look at some of the options…

WILDERNESS

What's the terrain like in the Eastern Dominance? Perhaps you can draw from a road trip you took through the country, or the last time you went camping: fields of grain over gently rolling hills, or trees staggered up the side of a slope. Take those memories out of context, place them in this new world, and "decorate" them with the ash and mist dominating the Empire's countryside. The grain fields turn dark brown and the trees twist and warp, desperate for sunlight. Perhaps the Western Dominance resembles a vast desert, blackened with ash. Start with something familiar to you and your descriptions of the land will seem all the more real.

Landscapes are more than just scenery. They're treacherous obstacles and mysterious places to explore. What strange monsters lurk in the mists here? What might those who are caught up in the mist see, hear, smell, taste, and feel? Calling for periodic Challenge rolls to avoid becoming lost, and using food and water supplies as a gauge of how long the Crew can survive in the wilderness, are great ways to emphasize the dangers of the great outdoors. Failure doesn't have to end the Crew's journey, either — it can merely introduce Complications appropriate to the peril of the terrain.

Here are a few things the Crew might find in the wilderness:

- The Heroes encounter a mistwraith as it consumes its latest victim. This might be an educational experience, giving the Heroes a chance to see a mistwraith in action without having to fight it, or its victim might still be alive, giving the Heroes an opportunity to prove they deserve the title.

- A bridge over a deep ravine has eroded, leaving the Crew to find another way to traverse the dangerous terrain. Perhaps bandit have settled in caves along the cliff faces here, and they're not too happy about finding intruders so close to their hideout.
- Not long after hearing folktales of a hovel full of superstitious skaa, the Crew finds itself out on the countryside with the mists rolling over them. Shadows approach from within the clouds and the Heroes make out the sound of marching…

PLANTATIONS

The characters of the novels only visit a couple plantations, but there are countless more just like them, dotting the landscape of the Final Empire. At the heart of every plantation is a (mostly) secure manor house, built on the highest ground where it can oversee the surrounding fields. This structure houses the plantation's noble family, the guards who keep the peace in the area, and the slave masters who keep the skaa working in the fields. Skaa farmers live in hovels down the hill from the manor house, and each hovel might hold a half dozen or so families.



What's special about a plantation the Heroes visit? What crops does it grow, or try to grow, in the ash- and mist-stricken land? What are local skaa customs? Do they arrange marriages? Do they burn their dead or bury them? What superstitions do they have about the mists, ash, and other things? How do they speak of the mistwraiths? Do they secretly pass down legends from the old days? Have they heard of the Survivor of Hathsin? Have they been beaten into complete submission or are they ripe for rebellion?

Don't forget the nobles, either. How do they rule and keep the skaa in line — brutal subjugation and torture, or subtlety and deceit? Who are all the nobles who live here, and what are their interactions like? Nearly every clutch of nobles has its own secrets, and in-fighting is common. Who wants what and why? What tensions might the Crew be able to exploit, or set off, between the nobles? Who's in charge and who wants to be?

Here are some events that might occur on a plantation:

- A plantation skaa attempts escape and is captured by the guards and sentenced to public execution as an example.
- Skaa elders point fingers at a young man who was exposed to the mists, claiming his sin is the cause of a poor harvest.
- A rash of dead crows is found laying in strange patterns across the fields. Who's responsible, or is it a sign of more ill omens to come?

MINING COLONIES

Hathsin is the only source of atium in the Final Empire, but other metals are mined as well, and communities have built up around known deposits. These communities supply metal not only for tools and weapons, but also for Allomancers who use them to feed their powers.

Skaa suffer great hardships in mining communities, toiling under dangerous conditions. This is where plantation skaa are sent if they misbehave. Laborers die in collapsing tunnels, from poor nourishment, under the whips and fists of abusive slave masters, and from the dust and chemicals released in the mines. The nobles who run the mines don't even bat an eye at these frequent deaths, knowing there will always be more skaa prisoners to into the poisonous depths.

Still, the mines are something of a necessary evil, and the Heroes may be able to use them to their advantage. There's plenty of metal a Misting or Mistborn could make use of, and while there isn't much hope of permanently seizing a colony during the Lord Ruler's reign, a Crew with influence might be able to dictate how it's run, to an extent at least.

Here are some harrowing ordeals that may befall a Crew in a mining colony:

- One of the tunnels deep in the mine collapses, trapping several workers with limited air.
- A cache of Iron is stolen. Many accusatory eyes turn towards the Crew's Lurcher.
- Laboring prisoners revolt, using mining tools as weapons against noble and skaa alike.

TOWNS

Towns are hubs of activity, centers for trade for outlying plantations and mining colonies. They're home to a handful of skilled craftsmen turning resources from the surrounding areas into the products sold at local markets, or carried to cities for consumption.

Consider the resources and crafts a town is known for, and the role it plays in the region's greater economy. Other towns or even cities might rely on a town for their own industry. The town might be run down and forgotten, made obsolete by the changing whims of the nobles, with only a few families keeping it alive.

Town intrigue is much more political than in plantation villages and mining colonies. For one, rather than one noble family running the whole show, a few noble houses might share control, each attempting to profit from its trade. For another, town skaa — especially those practicing a craft — have more freedom than their rural cousins. They may even be paid for their work — barely enough to keep them fed, of course — and some even run their own shops. Still, any skaa that crosses a noble is sure to be made an example, publicly and decisively.

Towns are a great setting for Crews to get to know many people. They're not under the strict control of a plantation or mining colony, and people are more likely to speak, if not openly then at least guardedly. Towns aren't as large as cities, and everyone knows each other and each others' business. Rumors and gossip spread quickly and pervasively.

Here are some things that might happen in towns:

- A half-breed Misting is discovered among the town skaa. She and her suspected father are held by the town guard until a representative of the Steel Ministry arrives to investigate.
- A young man is brought out of the neighboring woods and taken to the town's healer. His body is covered in wounds from what appears to be a vicious animal attack.
- A treasure is being transported by armed guards from one city to the next. Its brief stop at a small town might be the perfect opportunity to steal it.



CITIES

Cities of the Final Empire are massive and hive-like, packed with row houses, shops, ministry buildings, keeps, and palaces, and in all those structures and through the streets and alleys between them are people with pressing problems, sad tales, grand ambitions, and deeply personal agendas. They all want things from each other, need things to survive, and — when they have to — they steal to get them. As in the real world, a city in the Final Empire is a million stories waiting to happen.

We know Luthadel well, but you have the opportunity to build others from the ground up. Is a new city the seat of power for a high lord? Is it the nexus of trade and commerce for one of the Dominances? Is it flush with resources or growing anemic, trying to spread what little it has among far too many denizens? What lords have keeps here, and what's the state of the political game this far from the capital?

Every city has its own, unique architecture based on local materials, customs, and history, even as far back as before the Lord Ruler's reign. Think of the structures and engineering of a city and how it might be used to raise the nobles up and keep the skaa down.

Some things may happen in a city:

- A fire consumes wooden shops and houses in one of the skaa districts. It looks like it might have been arson…
- A gala is being held in one of the keeps. While not as grand as the parties in Luthadel, this might be the most prestigious event in this city for a year.
- Steel Inquisitors carefully search the city in numbers, looking for a fugitive Mistborn…

DOMINANCES

Dominances are whole kingdoms ready to be explored, developed, and ruled. They have varied resources, making each one a unique force in the Final Empire. While they're all structured similarly to the Central Dominance, their physical distance from Luthadel affords them more liberty and lends greater power to the local lords who govern them.

Determine the geography and layout of the Dominance. Is it easy to traverse or is getting from one town to the next an ordeal? Sketch out the political structure. Who rules here and how do they share their power? Are they truly loyal to Lord Ruler or are they secretly hording money, resources, and slaves for themselves? What's the economy like in the Dominance? What do they have in surplus, and what do they lack and seek in trade? What are the major industries in the region?

Making a Dominance the playground for your game sets a political tone to your sessions. It's especially helpful in these cases for the Heroes to hold positions of social power — as nobles, advisors, socialites, emissaries, and imposters of the same. This is an excellent opportunity for them to make great use their Standings, especially Influence and Resources.

Here are some situations you might feature in a remote Dominance:

- A small army of rebel skaa takes over a major city in the region. Are they far enough away from the Central Dominance and Luthadel to secure their hold before Lord Ruler's forces arrive to take it back?
- After the Lord Ruler's death, the lords of a region clash in a bloody civil war over who'll assume the mantle of "king" in the Dominance.
- As Straff Venture and Ashweather Cett move to take control of Luthadel from Elend, one Dominance is caught in the middle. What side will its forces take in the coming war?

MEETING NEW PEOPLE

Beyond places the Heroes may visit there are the many people they'll encounter in their journeys. These aren't the Villains they'll fight but all the others they'll meet — the ones they'll hire, seek out for counsel and trade, and sometimes save.

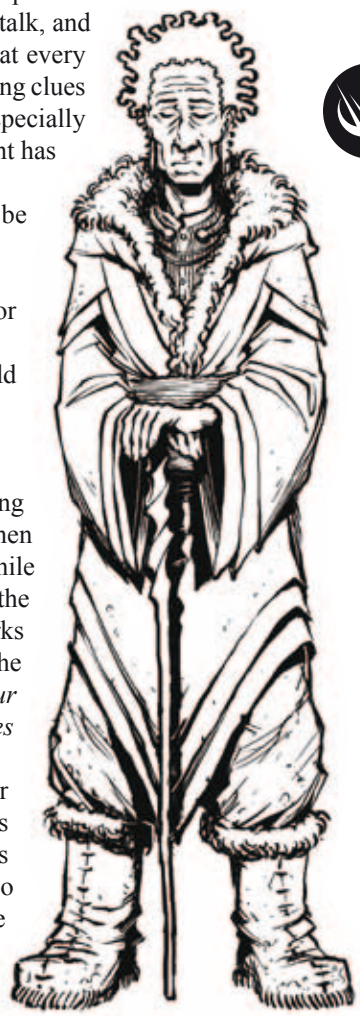
INFORMANTS

To pull off its schemes, every Crew needs informants to feed it secrets. These characters might be disguised spies who've infiltrated noble houses, or information brokers working the streets and trading in esoteric knowledge. *For a sample informant to use in your game, see page 524.*

An informant might be described as reluctant to part with information, but there are always ways to get one to talk, and it's important for the Heroes to get at the root of what every informant wants. You should get in the habit of dropping clues about an informant's motivations early and often, especially when the Heroes actually *need* whatever the informant has to say for the story to move forward.

Here are some secrets an informant might be willing to divulge:

- The layout of a particular keep and a schedule for the guards patrolling it
- When a treasure is supposed to arrive at a stronghold
- The identity of a Mistborn among the nobility



SPECIALISTS

Sometimes a Crew might need skilled help to bring a particular part of a scheme to fruition, especially when they'll be busy elsewhere (say, doing the real job while their specialists provide a distraction). Fortunately, the undergrounds of major cities contain vast networks of such individuals, ready to sell their services to the highest bidder. *For sample characters to use in your game — a con man, bodyguard, and thief — see pages 523–525.*

Specialists are often portrayed as confident or even cocky about their abilities. Sometimes this is fitting and other times it's a front and the Heroes wind up doing much of the work themselves. No matter how competent a specialist is, however, the Heroes shouldn't take a back seat. The most exciting and important parts of the story should always involve the Crew.

Here are some tasks a specialist might perform:

- Create a commotion (perhaps by starting a fire or freeing some horses)
- Spy on others in places where the Heroes' faces are well known
- Transport loot to a safe location while the Crew leads pursers off in another direction (of course, there's no guarantee the specialist will bring the loot back)

ELDERS

Elders are revered for their wisdom, and can tell the Crew about local customs and superstitions. *For sample characters to use in your game — a skaa farmer, Terris elder, and noble lord — see pages 518, 520, and 521.*

Think of the mentors, teachers, parents, and others you've looked up to in your own life when modeling elders. What was it about your role models that made them worth your attention? Exemplify those qualities as you portray these characters.

Here is some wisdom an elder might impart:

- An allegory that also serves as a clue to some dilemma currently plaguing the Crew
- A historical tale of a group that reveals an ancient artifact
- Advice for swaying younger members of a group to the Crew's side

TRAVELERS

The Crew may encounter others in its travels: refugee skaa, visiting nobles, Terrismen seeking further knowledge of the world, and others. *For sample characters to use in your game — a skaa beggar, Terris scholar, and noble socialite — see pages 517, 520, and 522.*

Travelers are often tired from a long day's journey and weary of meeting strangers, but remember that without magical or technological transport travelers rely on fellow wayfarers to survive the long trails of the Final Empire. Suspicion and fatigue are rarely enough for a group to ignore or abuse strangers out of hand.

Over a warm meal, fellow travelers might provide:

- Directions to the nearest town or way-stop along the road
- Rumors of strife and corruption anywhere they've recently visited
- Support in exchange for helping an injured character to the nearest village (though not an explanation of how he or she sustained such an unusual wound)

MERCHANTS

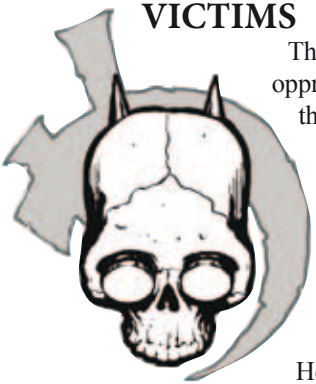
Every Crew has to be outfitted for its daring capers, and supplied for its travels and adventures. Merchants can provide just what the Heroes need — for the right price, of course, in coin or favors. *For sample characters to use in your game — a merchant skaa and minor noble — see pages 518 and 521.*

Merchants are generally greedy but it's often out of necessity. They live by commerce alone, and if they don't sell their goods they don't survive. If they name a price for everything, it's not because they're horrible people — though

they might appear that way to anyone unfamiliar with their trade. Who knows? That line about them having so many mouths to feed might *actually* be true.

A merchant might provide:

- A unique item needed to complete a scheme
- Information about those who purchased a rare weapon used in a recent murder spree
- The location of special metals or other rare substances



VICTIMS

These unfortunate folk have fallen victim to the rampant oppression and cruelty of the Final Empire. They illustrate the viciousness of the world, and give the Heroes something real (and often quite vocal) to help. *For sample characters to use in your game, see any of the characters in Chapter 9 (see pages 515–524).*

Victims often try to play down their hardships. They may be embarrassed or certain they can deal with their problems on their own. Given the chance, however, many victims will fight right alongside the Heroes to right their wrong, especially if they can do the same for others.

A victim can:

- Point the Heroes to their next target, the Villain responsible for this cruelty
- Give the Heroes somebody to save, and maybe even befriend
- Show the Heroes what could happen to anyone if they don't change the world

MAKING NEW TALES FROM THE OLD

Just the presence of new Heroes in the world will make the Mistborn story diverge to some degree. Your characters weren't there for the novels, and in your telling they take events in new and sometimes unforeseen directions. This break from the original narrative might be small; the Crew may be uninvolved in the events of the novels, or engaged only in a secret part of the intrigue, or their exploits might occur somewhere else entirely. Or the divergence could be grand; instead of Kelsier, Vin, and their crew sparking a rebellion, it might be yours, or one of your Heroes could become Emperor instead of Elend.

The key difference between your story and the novels is who's making the decisions. In the novels, the story focused on Vin, Kelsier, Sazed, and Elend, and their decisions drove the plot. In your story, we're most concerned with the players' Heroes and their decisions. This is *their* story, and their choices must be your utmost concern. Feel free to let the events of the novels fuel and shape the world *around* your Heroes, but never let them stand in the way of your new tale — or your Heroes.

THE IMPORTANCE OF WHAT IF

The Mistborn trilogy is powerful, rich, and comprehensive, which can make playing with the canon and story established there an intimidating prospect. This is a best-selling novel series written by one of the best authors in modern fantasy, after all, but don't be discouraged. This is *your Crew's story* — they're the stars, and their actions are the most important things in the world within its scope.

You can and should feel free to question, change, or ignore the events of the novels whenever you feel they lessen the importance of your Heroes or your group's ability to tell its story.

The Mistborn Adventure Game is only fun when you have the freedom to explore the world on your own terms. Anything else is just getting in the way. So how do you make that happen? Well, your story will be at its best whenever you embrace one simple question: "What if…?"

You can answer this question in lots of ways. You might introduce a metal that wasn't available in the books, or replace or even eliminate the heroes of the trilogy and consider the ramifications. You can diverge in little ways, changing events in just one city, adding in a new battle or struggle, or changing the course of one from the canon. You could even break away from the novels with your very first session.

Here are a few "what if" scenarios from the novels, and how your Crew might fit into the action.

WHAT IF THE CREW WERE ALL SURVIVORS OF HATHSIN?

Instead of a sole survivor, a whole band of Mistings and Mistborn set off with a small supply of atium, secrets no skaa was meant to know, and the ambition to free as many slaves as they can.

Your Crew might start in the atium mines, establishing their plight and that of their friends as they struggle to keep each other alive. They might even meet Kelsier, who imparts his knowledge before a brutal death. Then, escape and an opportunity to see what they the Crew can make of its newfound freedom…

The Crew's atium stash and the secrets they bring with them from Hathsin give them an edge, but they also make them targets of the Steel Ministry and its huge network of informants and spies.

WHAT IF KELSIER HIRED THE HEROES INSTEAD OF VIN, DOCKSON, HAM, AND BREEZE?

Your Heroes become pivotal instruments of Kelsier's plan to incite a rebellion and kill the Lord Ruler.

Kelsier worked with many thieves and crews before he was taken to Hasthin. Now that he's back, your Heroes are the ones he's chosen for this harrowing task. They may fill the various roles of Kelsier's plan as it rolled out in the novels, or he might propose an entirely different plan to seize Luthadel.

One part of Kelsier's plan is perhaps best left unchanged, however. After his death, it falls to the Crew to see the rest of his ambitious scheme to its ultimate end.

WHAT IF THE STEEL MINISTRY DISCOVERED KELSIER'S CREW?

Steel Inquisitors capture Kelsier, Vin, Breeze, Ham, and the others, and they're never heard of again. Is there enough information between OreSuer, Sazed, and the other remnants of the old crew to resurrect Kelsier's plan, or is all hope of that errand lost for good?

Perhaps one of your Heroes can sneak into a Ministry holding and interview Kelsier or one of the other crew members kept prisoner all this time, or in a less forgiving Final Empire, before they're executed. Maybe your Crew rescues Vin and joins forces with her in a whole new scheme.

Any Crew picking up where Kelsier's band left off will of course have to stay nimble and cover its tracks if it doesn't want to meet the same fate — and even if its plan works and the Lord Ruler is defeated, what then? What direction will the Final Empire take once its leadership is overthrown without the other events of the books already in motion?

WHAT IF KELSIER DIDN'T DIE?

Without his martyrdom, the skaa of Luthadel wouldn't be inspired to action. What acts of heroism would be necessary to prompt such a rebellion under different circumstances, and what role would your Heroes play in this new scheme?

As with any story, it's best to point the Heroes at a goal, preferably something in line with their cause *(see page 79)*. Cluing them in to Kelsier's scheme up to this point is one way to go, and shows the Heroes that the people are ready to stand up for themselves. There are other options, but with a figure as large on the scene as Kelsier it's a safe bet he's at the center of whatever's brewing.

WHAT IF THE LORD RULER KILLED VIN?

All hope for the liberation of the skaa is crushed… Or is it? What if a new Crew of Heroes, inspired by Vin's martyrdom, takes up iron and steel to defeat the tyrant?

Acting on the inspirational stories of Kelsier and Vin, your Crew's job is to take up their mantle and ensure they didn't die in vain. With the contacts necessary to get into Kredik Shaw and hints about the Lord Ruler's nature, they may even figure out how to defeat him.

WHAT IF ELEND WAS ASSASSINATED?

Vin most likely disappears, lost in sorrow. Straff Venture and Ashweather Cett contend over control of the Final Empire, and whichever wins the throne becomes just as evil a tyrant as the Lord Ruler. How will a Crew operate under the shadow of this new monarch? Will they be inspired by the old rebellion to overthrow the new dictator?

The story can pick up as the Crew receives news of King Elend's assassination, and may lead them to personally witness the new victor's invasion of Luthadel. The story continues with tales of survival under a new regime, and is guided by the Heroes' reactions to this dangerous new world.

WHAT IF ONE OF YOUR HEROES BECAME EMPEROR?

With the Lord Ruler finally defeated, perhaps Elend isn't the best candidate to take the throne. Maybe one of your Heroes is compassionate and commanding enough to reign in his stead.

The Crew is now charged with protecting the new king against assassination attempts and political enemies, and helping him defeat any opposition from other Dominances. The Heroes must work together to bring order to post-rebellion Luthadel, come up with the principals of a new government, and raise defenses against the amassing armies of various lords.

WHAT IF VIN CHOSE ZANE OVER ELEND?

Vin goes with Zane, leaving Elend and Luthadel unprotected against their enemies. Now it's up to the Crew to head up defenses against the invading forces.

In this scenario the Heroes were probably already agents of Elend and simply take up the cause. Perhaps OreSeur can bring them up to speed on Vin's work to date.

What if Vin and Zane return? What will they want, and how far will they go to get it?

WHAT IF SAZED DIED?

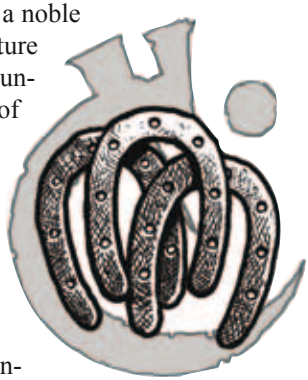
Who takes up Sazed's role in the story? Who can uncover the same mysteries, and if no one does, what happens to the world as a result? Are the Heroes capable of making the same sacrifices? What if they can't, or don't?

One of the Heroes might find or be sent Sazed's journals, prophecies, and research material. They might even secure his private notes. This sets the stage for portent riddles with hidden meanings, travel to distant locales, and Secrets aplenty, any of which could lead the Crew to whole new adventures.

4
CREATING YOUR OWN STORIES

Perhaps the most satisfying way to play the Mistborn Adventure Game is to create your own stories. Though exploring the novels is a great way to get started, there's nothing quite like taking the world laid out in front of you and forging a new and unique vision of it with your friends.

Unlike other roleplaying games, where the heroes receive tasks from a mysterious stranger in a dingy tavern or orders from a noble lord plying them with gold, the Mistborn Adventure Game features a rolling, dynamic narrative that unfolds through the course of play, much like that of a novel.



To represent the dynamic nature of such a narrative, everyone becomes a collaborator in the story, framing the Crew's goals and simultaneously providing you with hooks for plots, turning points, and villains. This not only ensures the story meets the players' expectations and challenges their Heroes, but also makes planning and running the game a whole lot easier (since you don't have to think of everything yourself).

If you've played or run a roleplaying game before, this type of collaborative adventure building may be a bit unfamiliar — in many other games, the narrator plots the adventure and the other players attempt to "beat" whatever's put in front of them. It works a little differently here, in a few ways.

- First, the Final Empire is a rigid, static society as set out by the Lord Ruler nearly a millennia ago; as a dynamic force willing to challenge that social order, the Crew should be *creating* change, rather than just reacting to it.
- Second, unlike the protagonists of many fantasy games, the Heroes of the Final Empire are inherently character-driven — they takes great risks even joining a crew, often for deeply personal reasons, and these inform their actions and their greater destiny. Their motivations, dreams, and goals fuel of every story they appear in.
- Third, Crews always have a plan: rebels want to liberate friends and comrades; thieves hope to get rich quick; scholars search for ancient secrets; and so forth. Thus, Heroes in the Mistborn Adventure Game are usually going to seize the initiative and create their own circumstances, forcing their enemies to adapt to *their* actions, rather than the other way around.

In short, building around the Crew's schemes, rather than the Narrator's, puts the Heroes in the driver's seat… right where they should be. It ensures every player has an equal stake in the story and its outcome. It means the Crew is always pursuing goals that are important to the Heroes. Most importantly, it promotes trust between all the players at the table.

HOW TO BUILD A STORY

Whether your story is epic or intimate, ambitious or simple, you can follow these six fundamental steps to bring everyone players into the story-building process…

Step 1: Come up with a Scheme: First, the players determine their Heroes' goals and motivations, developing a "Scheme." You ask the players a series of questions to determine how they want to proceed, or you can ask the questions of yourself to kick-start the next part of your story.

Step 2: Devise a Plan of Action: Next, the players outline their Heroes' end goals and the steps they plan to take to realize them.

Step 3: Add Twists: Now you take over! With the Crew's Scheme in hand, you ask yourself another set of questions about the challenges, disasters, complications, and traps that might befall the Crew as it proceeds through the story.

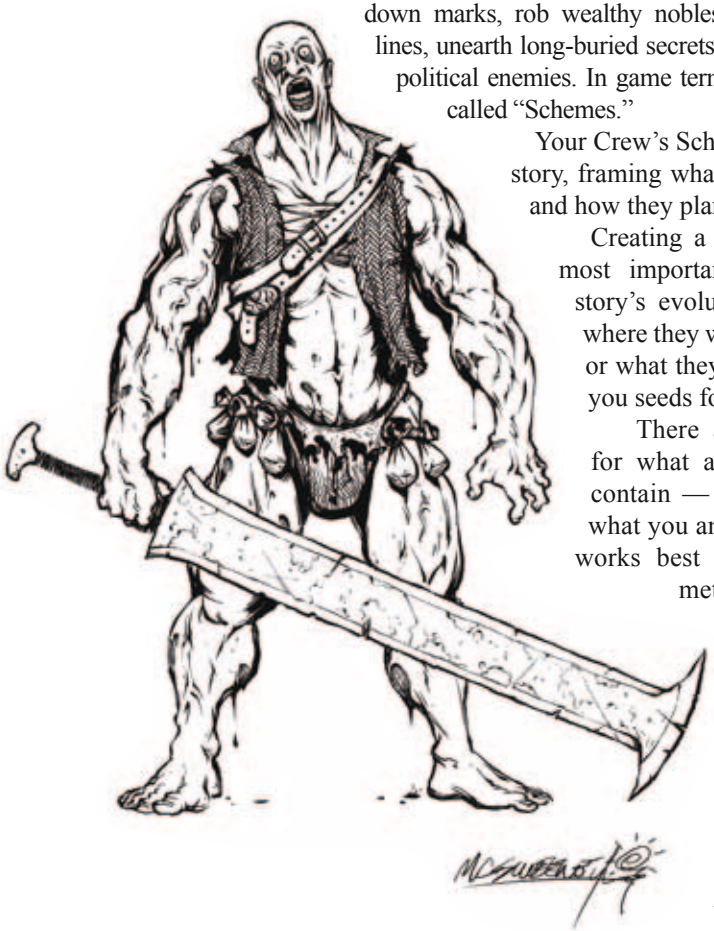
Step 4: Choose Allies and Enemies: In this step you add the other characters that help or hinder the Heroes: armed rivals, unforeseen friends, innocent bystanders, and anyone else that helps the story along.

Step 5: Add Secrets (Optional): Not every story will feature Secrets, but many will. In this step you determine the mysteries the Heroes might unravel while pursuing their Scheme, and what impact their discoveries might have on the story.

Step 6: Choose Turning Points: Finally, with the framework of your story built, it's time to decide whether any points in the narrative qualify as defining moments in one or more of the Heroes' lives, or crucial junctions that might irrevocably change the course of the game. These "Turning Points" become high points of the Crew's story, when not only the story but the Heroes themselves grow and advance.

With your answers in hand, you'll be ready to start your next exciting story in the Final Empire!

STEP 1: COME UP WITH A SCHEME



Crews are driven to action, plotting and scheming to take down marks, rob wealthy nobles, disrupt enemy supply lines, unearth long-buried secrets, and get revenge against political enemies. In game terms, these many plans are called "Schemes."

Your Crew's Scheme is the spine of your story, framing what the Heroes want to do and how they plan to accomplish it.

Creating a Scheme is the players' most important contribution to the story's evolution, indicating to you where they want the story to go, who or what they're after, and providing you seeds for the rest of the plot.

There are no particular rules for what a Scheme can or can't contain — it literally depends on what you and the other players feel works best for the Crew's cause, methods, and motivations.

WHEN TO SCHEME

Schemes are the ideal way to lead off each leg of your story — the Heroes sit down, take stock, and come up with a plan before they take action. Thus it's helpful to scheme whenever there's enough down time to catch a breath and think a bit on new goals and challenges facing the Crew.

The best time to create a new Scheme is during a Long Breather *(see pages 136 and 445)*. These periods of significant downtime are the ideal opportunities to concoct new plans, both in terms of the story and the game. The Heroes are (usually) away from immediate danger, and the players have a chance to look over all that's happened and decide what the Heroes should do next.

After coming up with their new Scheme, the Crew sets off on the next stage of its plan, periodically reassessing the situation at each Long Breather to see if they're on track. In this way, Schemes become an organic, continuous process of planning and adapting to the changing narrative landscape.

Example: Brandon sits down with the players for another session. Peter is playing Beck, Isaac is playing Damosi, Ben is playing Sev, and Emily is playing JeHoy. The Nine Eyes Crew has just recovered the Treatise Metallurgic from House Hasting, and they need to regroup and sort out their next steps. Brandon declares a Long Breather, offering the Heroes a chance to recover from their latest exploit and sort out their new Scheme…

WHEN SCHEMES FALL APART…

As circumstances change, so will the Crew's plans and priorities. Sometimes, this may happen after a major event (like the defeat of the Lord Ruler, an encounter with Ruin, or a victory over a rival House), and other times it may happen in the middle of a gaming session as new information is discovered or priorities change (an important ally is found murdered, a Hero overcomes what everyone thought was in impossible task, or a secret is revealed that changes the Crew's perspective on what they thought they knew).

A Scheme can (and should) change any time you and the other players determine it's appropriate to the story. Things may change so dramatically that the Crew ends up with no Scheme at all, and this is fine. Rather than halting the action, the Crew should be given the time it needs to come up with a new Scheme, maybe at the next Long Breather — after they've had the chance to acquire new information, get a better view of the field, and process what's happened so far.

KEEPING THINGS MOVING

Some players may try to "beat" the system by spending so much time creating an airtight, flawless plan that it's unassailable by the Narrator, the Villains, and the fickle whim of chance. There are two problems with this approach…

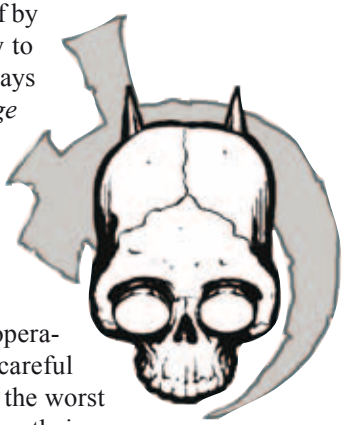
1. No Scheme is ever truly "perfect."
2. A Scheme without weaknesses is boring.

There's no reason to *intentionally* build weaknesses into a Scheme, of course — that would be silly — but it isn't helpful to fixate on the minutiae. Everyone should instead concern themselves with the action. **Concocting a new Scheme should ideally take no longer than 15 minutes for experienced players.**

When players try to spend more time on the planning stage, you have a few aces up your sleeve:

- *Encourage them to think smaller.* A common reason Scheming runs long is there are simply too many variables to consider — a world-spanning jaunt battling nations is much harder to get your head around than a heist to relieve a noble house of its atium. There's no rule that says how far out a Crew must plan, so encourage the players to focus on the next big step in the story, after which they can take another Long Breather and look at the next part of their master plan.
- *Apply a time limit.* This works best when it's backed up by in-game events with story consequences ("You've got to be ready for the heist in an hour, or your window of opportunity closes"), but real time works too ("Five more minutes, then we need to get back to the action"). We recommend using this option sparingly, especially with new roleplayers, as it can put a lot of stress on the players and cause resentment, especially if the group consistently struggles for time.
- *Give the players a starting Scheme.* If the players have run out of ideas, you can provide them with a pre-built Scheme, perhaps offered up through an ally who wants to hire them or asks a favor, perhaps "for the cause." Once the Heroes take such a task on, the Scheme becomes theirs to manage like any they create themselves.
- *Go through the worksheet with the players.* Here you step in like another player, going through the worksheet point-by-point and helping them riff on ideas to help the process along. The advantages of this approach are that you control the pace of the planning and can help the group past any hurdles that might otherwise hang them up.

Don't forget not to become an impediment yourself by quashing the players' suggestions. Remember, the key to successful collaboration is saying "yes" and finding ways to work with the players whenever you can *(see page 436)*. The more you accept the player's ideas (even when they seem crazy), the more they'll be encouraged, creative, and happy, and those three in combination almost always equal fun.



THE SCHEME WORKSHEET

Planning is a vital part of any successful Crew's operations. Together, the Heroes lay out their goals, take careful stock of their resources, assess the risks, and plan for the worst in case things go wrong (as they do). By considering their assets and liabilities, risks and rewards, the Heroes not only improve the odds that their job will go off as planned, they increase their chances of survival as well.

We've designed two sheets to help players hatch and realize their Crew's Scheme, the first of which is the Scheme Worksheet, which you can find on page 561 or download from **www.crafty-games.com**. By brainstorming answers for the questions on this sheet, the players take most, if not all the steps needed to prepare for their next great caper. Their answers don't need to be very detailed — just enough to broadly define the Crew's goals, approach, and what it expects in the next part of the story.

Let's walk through the questions, and offer some guidance for each…

1. WHAT'S YOUR GOAL?

Every Scheme starts with a purpose; as outlaws, the Heroes don't have the time, resources, or numbers to fritter their lives away on pointless endeavors. Kelsier's plan to upend the Final Empire would never have come to fruition without a clear and confident idea about who he was after (the Lord Ruler and his minions), what he wanted (to free the skaa of oppression), and why he was doing it (for Mare and all who had suffered). Not every Scheme can or needs to be this detailed, but it's always good to start with what the Crew wants.

Encourage the players to ask themselves: what's the Crew's objective, and what's their motivation? Does the objective align with the Crew's cause or target, and the Heroes' personal goals, and if so, how? *For a refresher about your Crew's cause and target, see page 79, and for more about the goals of Heroes, see page 82.*

The Crew's Goal doesn't need to be more than a single sentence, but it can be as detailed as the players prefer it to be — the more information they provide, the more helpful the mission statement will be in developing the story.

Here are a few examples of goals that are particularly fitting in the Final Empire:

- Discover the identity of the faceless Allomancer terrorizing Fadrex City
- Capture imperial weapons and armor for the skaa rebellion
- Expose the Imperial army's massacre of a free skaa village
- Undermine the criminal guild that's muscling in on the Sootwarrens
- Rescue a crew member captured by the Steel Ministry
- Stop an influential noble lord before he enacts a new and oppressive law
- Deliver a message from the Synod to a Keeper in the Southern Dominance
- Acquire funding for a future operation
- Protect a young half-skaa Mistborn from her malicious sire
- Gather information on the prophecy of the Hero of Ages

Example: The Nine Eyes Crew has the Treatise Metallurgic, but what do they do now? Ben thinks the Crew should dump the book off with one of the noble families as soon as they can, and Peter agrees, hoping that he can use its as leverage to help protect Beck's family.

Isaac has a very different idea. He suggests taking the Treatise to the Keepers of Allomancy instead, so they can record its invaluable contents into

the Synod's annals. Everyone likes this idea, and decides it's a worthy goal (Peter figures there will be other opportunities for Beck to help his family, and knows that protecting the knowledge in this book is far more important to the world at large).

On the Scheme Worksheet, the players add, "Deliver the Treatise to the Keepers" as their new goal.

MISTOARN ADVENTURE GAME

SCHEME WORKSHEET

CREW NAME Nine Eyes CAUSE Revenge TARGET Nobles METHOD Theft

QUESTION 1: WHAT'S YOUR GOAL? Deliver the Treatise to the Keepers

2. WHAT'S YOUR METHOD?

With the Crew's goal in mind, the players need to focus on how to accomplish it. Will they use guile, intellect, or strength of arms? Do they prefer a precise, careful approach or a head-on attack? Can they count on their friends to support them, or do they need, or want, to work alone? Generally, a Crew works to its strengths, but sometimes the goal will necessarily dictate the methods — conducting diplomacy with military action isn't often advisable, for example, any more than negotiation is with a rampaging band of koloss. If the players are stuck, encourage them to start with their Crew's Method (listed on their character sheets). That may offer some helpful ideas.

Some possible methods include:

Theft	Assassination	Confidence games
Lightning raid	Scholarly research	Ambush
Seduction	Persuasion	Bribery
Frontal assault	Diplomacy	Extortion
Sowing dissent	Kidnapping	Outrunning the enemy
Terrorism	Turning one side against another	Careful investigation
Winning their trust	Personal appeals	Popular rebellion
Winning someone's trust	Nureia (Nuri)	Pallisten (Pally)

Example: The players ponder how to safely get the Treatise to the Synod. After the bloody assault on Keep Hasting, a lot of people are looking for the

Crew, and they're probably willing to pay good money for its location. Everyone agrees they need to transport the book as quietly as possible, trusting only their closest allies.

On the Scheme Worksheet, the players add "Stealthy transport" and "Self-reliance" as their methods.

QUESTION 2: WHAT'S YOUR METHOD? Stealthy transport, self-reliance

3. WHAT'S STANDING IN YOUR WAY?

Nearly every Scheme affects someone adversely, whether it's a noble lord, a rival crew, a House's bodyguard, or the Lord Ruler himself. The more people your goal affects, the greater the danger it poses for the Crew. For example, Kelsier's theft of the Lord Ruler's atium cache affects not only the government but the entire economy of the Final Empire, and the subsequent movement caused by his death further destabilizes the nobility's control of the social order. On the other hand, there may be no direct opposition at all, as is the case with Sazed's quest for the true religion, which wasn't opposed by a person or group, but a thousand years of misinformation and secrecy.

Here you consider the biggest obstacles to the Crew's Scheme. Who will be affected and what do they stand to lose? How do the Heroes' actions place them and their friends and loved ones in danger, if at all? The answers help frame the Scheme's risks, and identify potential opponents and obstacles you might want to present during the story.

Some possible opposition might include…

House guards	Mercenary Allomancers	Obligator
Another crew	Fearful skaa	Rampaging mistwraiths
A well-guarded estate	Layers of secrecy	Apathy
A crime lord	The Synod leadership	The law
Hordes of koloss	A long journey	Ignorance
Miles of untamed wilderness	Hazekillers	The merchant guild
Lack of weapons	Incompetent leadership	Political opponents

Example: The players turn their thoughts to who might want to intercept the Treatise before it reaches the Keepers. House Hasting, of course, and considering the damage the Heroes did to the keep it's a safe bet the Hasting nobles will send every soldier, informant and sell-sword they can find after the Crew.

Brandon also points out that such highly detailed information about the Allomantic, Feruchemical, and Hemalurgic disciplines would be of great value to the Steel Ministry.

On the Scheme Worksheet, the players add "House Hasting," "Steel Ministry," and "Mercenaries" as potential obstacles.

4. WHAT'S YOUR IN?

Every Scheme starts with the Heroes seizing the initiative or exploiting an opportunity. We call these opportunities "ins." For example, in *The Final Empire*, Kelsier's "in" is killing and replacing Lord Renoux with his kandra spy, gaining the foothold he needs to kick off his master plan.

During this step, ask the players to describe how the Heroes launch their Scheme. What opportunities or edges do they have? Can they use any relationships or information to their advantage? Their answers not only establish the next scenes of the story, they offer you the backdrop for greater intrigue.

Here are just a few possible ins to adventure:

- A Hero's brother works for the House the Crew has targeted
- Obligators from the Canton of Resource are investigating a merchant the Heroes need to coerce
- A local metallurgist has discovered an Allomantic formula the Crew might be able to use
- The Crew has learned a desired shipment of atium will be leaving the docks just after sundown
- The Heroes have contacts in two organizations they want to bring down, and think they can play them against one another
- The bastard daughter of a local Prelan the Crew wants to bring down has been telling her sob story to anyone who'll listen in a nearby tavern
- The rebel army plans an attack the night the Crew needs to sneak into a plantation

Example: The Crew brainstorms ways to kick-start its escape with the Treatise. Isaac suggests that Damosi knows the Keeper of Allomancy, and Brandon agrees. Isaac asks if Damosi might be able to get in touch with the Keeper through the Synod's network, and Brandon thinks this is a fine plan.

On the Scheme Worksheet, the players add "Damosi contacts the Synod to arrange a meeting" as their in.

QUESTION 4: WHAT'S YOUR IN? Damosi contacts the Synod to arrange a meeting

5. WHAT DO YOU HAVE TO WORK WITH?

In the Final Empire, Heroes don't tend to fight fair — more often than not, they're outnumbered and outgunned, so they can't afford to be honorable. They rely on everything at their disposal to get them through, from helpful items to con-

nected contacts to useful knowledge, and more. When planning his greatest heist, Kelsier relied upon a diverse crew, contacts in the rebellion, and the Eleventh Metal. Your Crew will need everything it can muster if it hopes to beat the system and pull off the impossible.

Ask the players what information, relationships, and tools they thin the Heroes have at hand that can help with their current Scheme. Follow up with how they intend to use them to their best advantage. Are there strings attached to anything they're calling upon, like debts or promises of favors down the road? Just one asset per player is generally enough to get the Scheme running smoothly.

This is a great opportunity for you and the players to create new parts of the story — new people the Heroes already know but haven't mentioned before, new items the Crew might plausibly already have, and details they might logically have learned in their previous operations. So long as suggestions are plausible in the story that's already in place, and no one's abusing the option or describing anything that isn't justified by the Heroes' Standings and Advancements, you should be fine.

Some possible assets include:

- The combination to a merchant's safe
- Invitations to a nobleman's ball, provided by a rival lord
- An ancient tome that provides a partial answer to a pressing puzzle
- The name of a weapons dealer who can get the Crew a few pieces of necessary equipment
- Witness testimony supporting one interpretation of events that the Crew needs people to believe
- A single vial of a new Allomantic metal
- The location of desperately needed documents
- A sympathetic soldier who can unlock the barracks door
- A skeleton key to the nobleman's manor

Example: The players go around the table describing what each Hero contributes to the Scheme. Ben offers up Sev's network of informants, explaining that they could spread some false rumors about the Crew's whereabouts. Peter suggests that Beck has connections with a canal smuggler who could help them get out of the city (perhaps the same one he called upon in the Book 1 examples).

Emily decides JeHoy once knew a mentor of the same Keeper of Allomancy, which would further ingratiate them when the Crew makes its approach, and Isaac further defines the Keeper, explaining that she's currently in the Western Dominance.

Brandon thinks all these ideas sound reasonable, and so the players add them under Question 5 of the Scheme Worksheet.

QUESTION 5: WHAT DO YOU HAVE TO WORK WITH? Distracting rumors, smuggler, Keeper's mentor and location

6. WHAT DON'T YOU KNOW?

Every Scheme has its weak spots — missing information, untrustworthy informants, dubious understanding of the consequences, and the like — and an effective Crew has to work around these issues as become problems. For example, Kelsier's crew was very careful to lay out not only what was known and desired (to take down the Lord Ruler), but also the things beyond their control (the result of the war between Izenry and Tekiel, for example, or what might ultimately happen to the Lord Ruler). This is another example of Schemes not being perfect, and for the purpose of the game a little ignorance isn't necessarily a bad thing — it produces much of the tension, drama, and excitement in the story.

Identifying what the Heroes *don't* know also lets them better prepare for the Scheme, and as an added bonus it provides you with valuable gaps to fill when planning the "surprise" parts of the story. As with Question 5, it's easiest and most effective to have each player come up with one unknown. Focus on the unanswered questions related to the Scheme. Where do the Heroes lack necessary or helpful information or knowledge? Who or what can't they trust, and why?

There should always be at least a few blind spots the players have to work around, and if not you should suggest some, or plan some privately so you can surprise the players with them later; otherwise the story can quickly boil down to a droll A-to-B-to-C experience for everyone.

Some examples of blind spots may include:

- When will the nobleman's entourage arrive back at the manor?
- Has a rival crew has also been hired on to the job?
- What is said in the ancient text scribed on that cave wall?
- Has our informant has also sold information about our plans to the Steel Ministry?
- Who will be using the sealed plans we're transporting?
- Where can we find this missing person?
- How will the army retaliate for our attack on its convoy?
- What powers might this strange metal nugget unleash?
- Will our employer sell us out?

Example: Everyone considers where they're lacking key information, items, or other assets. Ben says they can't be sure who else knows they have the Treatise, and Brandon thinks this is reasonable.

Peter recognizes Beck isn't familiar with magic and offers that his Hero is uncertain how dangerous the contents of the Treatise might be.

Emily proposes that JeHoy noticed a House Elariel noble working with the Hasting guards during the raid, and wonders what Elariel's involvement might be.

QUESTION 6: WHAT DON'T YOU KNOW? How dangerous is the Treatise and who knows about it?, Is House Elariel involved?, Is the Keeper's location accurate?

Finally, Isaac thinks he may have made it too easy on the Heroes in the last step, and asks if the information Damosi has about the Keeper's location might not be as reliable as they think.

Brandon applauds the group's creativity, and Isaac's willingness to chance a troublesome story, and they add their ideas to the Scheme Worksheet.

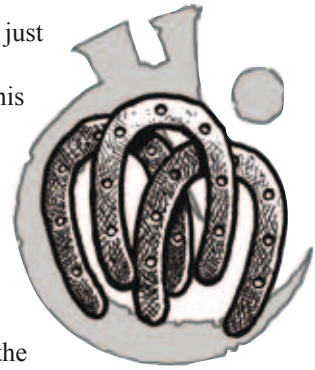
7. WHAT COULD GO WRONG?

There's only one certainty in the Final Empire — that every action has a consequence. When Kelsier and Vin defeated the Lord Ruler, they unleashed a chaos they never could have predicted, as the skaa rose up against their masters, the economy crumbled, and whole segments of society started to break down — indeed, much of *The Well of Ascension* and *The Hero of Ages* follows the crew struggling to overcome the damage their plans inadvertently inflicted on the world. Crews that change the world quickly discover that the larger the stakes, the greater the complications…

With most of the Scheme in place, it's time the players ask of their plan: what could possibly go wrong? Where do the Heroes' blind spots introduce new risks in the equation? What enemies might the Crew make if they succeed, or if they fail? What fallout could they expect from their actions? Who else might get involved and what might they be after?

As with Questions 5 and 6, we recommend you go around the table, each player concocting a single scenario in which something goes wrong, or where the plan fails. These answers will help you immensely when you start to plot *against* the Crew's Scheme in later steps.

Some examples of potential pitfalls include:



- The fall of a local lord may give bandits in the area just the opportunity they've always wanted
- Instead of rewarding the Heroes for rescuing his daughter, a noble might clap them in irons
- Sinking a barge might stop the flow of arms to a city, but it also destroys the food stocks on board
- The rebellion may fail, giving the army the time (and incentive) to impose martial law
- Learning the truth of someone's background may reveal some ugly truths no one wants to face
- The favor owed a crime boss may be more than the Crew bargained for
- Those liberated skaa prisoners might turn out to be troublemaking refugees and petty criminals
- Spreading word of a new Allomantic alloy may irrevocably alter the Final Empire's economy, not to mention the Allomantic arms race between the noble houses and other factions
- That friendly informant turns out not to be so friendly at all, and sells the Heroes out to the Obligators



Example: So what could go wrong as the Crew tries to get the Treatise to the Keepers? Ben looks at a map and asks whether their trip might take them through bandit country.

Peter sees an untrustworthy informant who helped them with the Hasting raid giving the Nine Eyes up the moment he's captured.

Emily is worried the Treatise might constitute forbidden knowledge, and that JeHoy's involvement might be mistaken as forsaking the Lord Ruler's secret, which would brand JeHoy a breaker of the Contract.

Isaac is concerned that giving the Treatise to the Synod might pose an immediate danger to the Terris people, who are already brutally suppressed by the Steel Ministry.

Brandon likes all these thoughts, so the players jot them down under Question 7 on the Scheme Worksheet.

QUESTION 7: WHAT COULD GO WRONG? Bandits, Untrustworthy informant, JeHoy breaks Contract?, danger to Terris people

8. WHAT COMES NEXT?

No true adventure ever *ends* — there are always new jobs to take on, greater ambitions to pursue, and new goals to set. We don't know what Kelsier's vision for the Final Empire might have been after defeating the Lord Ruler, but we do know he planned all along to make the Survivor a timeless hero for the skaa. It's just as helpful to know what *your* Heroes see on the horizon.

Ask the players what the Crew plans to do once the Scheme is over. Is this just one step in a larger plan, or are the Heroes planning to look in an entirely new direction? Knowing where they're hoping to go can help you decide what they experience right now.

Example: At last, the Nine Eyes Crew looks to its future… If it succeeds at getting the Treatise to the Keeper of Allomancy, what then? After some discussion, they decide the contents of the book are undeniably valuable, and that knowledge of the new metals in its pages could become a vital weapon in the fight against the Lord Ruler.

QUESTION 8: WHAT COMES NEXT? Spread word of new metals to the rebellion

The players think this would be a great way to move the campaign in a new direction, and write "Spread word of new metals to the rebellion" in answer to Question 8 on the Scheme Worksheet.

With these answers in hand, you're ready to move on to the next step, where you add new layers to the story…

STEP 2: DEVISE A PLAN OF ACTION

Before embarking on his greatest heist, Kelsier first had to lay the foundations for its success — he started a house war as a distraction, planted Vin as a spy within noble society, slipped Marsh into the ranks of the Steel Ministry, and fueled a rebellion to draw off the army. Each of these actions was a single critical step on the path to fulfilling his much grander scheme of overthrowing the Lord Ruler.

Your Crew does the same, breaking its Scheme into manageable tasks that together lead to success. Together these tasks are called a "Plan of Action," and they're recorded on a sheet you can find on page 562 or download from **www.crafty-games.com**. Here's what you do with it..

NOTE THE CREW'S "IN"

First, copy the Crew's "in" from Question 4 on the Scheme Worksheet.

Example: The players' answer to Question 4 on the Scheme Worksheet was "Damosi contacts the Synod to arrange a meeting." They add this to the top of the Plan of Action sheet, like this…

QUESTION 4: WHAT'S YOUR IN? *Damosi contacts the Synod to arrange a meeting*

NOTE THE CREW'S END GOAL

Next, copy over the Crew's plan for what comes *after* the Scheme — their answer to Question 8 on the Scheme Worksheet.

Example: The players' answer to Question 8 on the Scheme Worksheet was "Spread word of new metals to the rebellion." They add this to the bottom of the Plan of Action sheet, like this…

QUESTION 8: WHAT COMES NEXT? *Spread word of new metals to the rebellion*

IDENTIFY OBJECTIVES

Now the players brainstorm a few key objectives, events, or actions they think they need to accomplish to get from their "in" to their end goal. **Each of these is like one scene from a book or film** — a sequence or interaction that's a focal point of the larger story.

Each objective is listed on a separate line (generally in the order the Crew plans to undertake them, but not always). The players are only interested in the Objective line. The others are for you to fill out in later steps.

The objective list shouldn't be a laundry list of minute details, or an hour-by-hour schedule. Instead, it should consist of **the most important objectives and most dramatic events you expect to take place as part of the Crew's Scheme.** For example, a Scheme involving a heist wouldn't need to identify "Contact our Fence" or "Buy Black Clothing" as key objectives, because neither is really all that important or dramatic; on the other hand, "Scout the Property" and "Get Inside the Mark's Head" are quite a bit more vital and interesting in the grand scheme.

Example: The players look at key objectives they'll pursue in their Scheme. Getting out of Luthadel without being noticed is their first priority, so they write "Find safe passage from Luthadel" under Action 1, like this…

THE CREW'S [illegible] (QUESTION 4): Kamosi contacts the Synod to arrange a mee…

OBJECTIVE 1: Find safe passage from Luthadel

TWISTS: _____

_____ TURNING POINT? ☐

The players will also need to travel to the last known location of the Keeper of Allomancy (in the Western Dominance, as Isaac defined in Question 5 of the Scheme). This is two objectives: "Travel to Western Dominance" becomes Objective 2, and "Find the Keeper of Allomancy" becomes Objective 3.

With this, the Crew's Plan of Action is complete.

Each Plan of Action should consist of at least three and no more than ten key objectives. Too few objectives and there isn't enough to support a good story; too many, and it's probably time to consider breaking the Scheme into smaller, less ambitious endeavors. Don't worry if the players run out of space on one Plan of Action sheet — it's easy enough to spread the Objectives across as many sheets as required.

Overall, **creating a Plan of Action shouldn't take more than 5–10 minutes of real time.** If the players are struggling, you can employ any of the strategies mentioned in the Keeping Things Moving section *(see page 408)*.

NOW IT'S YOUR TURN

With your Crew's Plan of Action in hand, you can start adding flesh to the skeletal story in the form of twists, allies, enemies, events, Secrets, and Turning Points. If you're planning in the middle of a session, this might be a good time to let the players grab a bite, return a phone call, or get up and stretch while you finish the last four steps.

STEP 3: ADD TWISTS

This is the fun part. Taking the Crew's Scheme and Plan of Action, you get to decide how best to foil their carefully laid plans with unexpected twists and unforeseen consequences.

WHAT MAKES A GOOD TWIST

Plans go awry, traps are laid by the Crew's enemies, and events blindside the Heroes despite their best efforts. These are part of what make for a good story — the surprises and upsets that make the Heroes' lives interesting. As with all your duties as a Narrator, the point isn't to "beat" the players, but rather to ratchet up the excitement with unpredicted problems that challenge the Heroes, make the players think fast on their feet, and ultimately bring both together to find creative and entertaining solutions.

Good twists share three traits:

- *They expand the story.* Good twists introduce new story elements and opportunities. This could mean a new enemy like a band of marauders, a riddle that can only be solved by traveling to a new location, or a love triangle that promises to reveal all sorts of juicy details about two Heroes and a key ally. When a twist doesn't add something new or interesting to the game, it's probably not worth adding at all.
- *They challenge the Heroes.* The best twists keep the Heroes — and the players — on their toes, challenging their beliefs, skills, and mettle… sometimes in equal measure. A tricky moral dilemma, a battle of wits against an unseen nemesis, or betrayal by an erstwhile ally all push the Heroes to apply themselves in new ways, change their preconceptions, and overcome adversity in ways that help them grow and advance the story for all.
- *They don't obstruct the plot.* Twists should *never* simply shut the story down. Rather, they should introduce problems the Heroes must solve to proceed. A vital informant suddenly turning up dead or a newly-acquired treasure being stolen from under the Crew's nose aren't game-stoppers, but they force the Crew to change its tactics and deal with something new. Both are admirable outcomes.

TWISTING THE CREW'S SCHEME

The Scheme Worksheet not only helps the players define their goals, but provides you with a bed of ideas for introducing complications and challenges in the

story. You can start by reading through the Crew's Scheme, asking yourself the following questions. Jot your ideas down on a piece of scratch paper, or directly on the Scheme Worksheet — you'll want to have them ready for the next step.

- *(Question 2) What are the downsides and flaws of the Crew's method?* Every approach has its weaknesses: theft brings fury from the victim; armed revolt provokes armed response; and betrayal can make the most devoted mark into the bitterest of enemies. Consider the Crew's method and ask how the Scheme's target may respond, and how the situation may escalate. Might the Crew's method create new trouble for the Heroes down the road?
- *(Question 3) Who wants to stop the Crew?* Every Scheme has opposition, or a victim, maybe both. Ask yourself… Who has a vested interest in seeing the Crew fail? What do they have to lose, and what will they do to stop the Heroes? Whatever's standing in the Crew's way is just a starting point. There could just as easily be other individuals, groups, or obstacles facing the Crew that the Heroes haven't even considered yet.
- *(Question 6) What else doesn't the Crew know?* The players have identified some blind spots in their Scheme, but what else haven't they considered? Are unseen actors or plots lurking just outside the Heroes' view that might threaten their plans?
- *(Question 7) What else could go wrong?* Every chance the Crew takes brings with it new risks and challenges. Look hard at Question 7 — is this all that could possibly go wrong? Are there unforeseen consequences, unreliable sources, or other potential issues the players are overlooking?
- *(Question 7) What* will *go wrong?* You don't have to wait for a bad roll to introduce complications. The players have provided some ways their Scheme could break down, and this is your chance to decide how it definitely will. So long as your new idea *complicates* the story rather than *obstructs* it, you're in good shape.

There's no reason to use every idea on the Scheme Worksheet, or to limit yourself to just the questions the players answered. You may even have held some of your best ideas back during Step 1 and 2 so you can spring them on the Crew as surprises. This isn't merely fair, it's encouraged, as nothing spices up a good story more than a well-realized twist.

Example: With Steps 1 and 2 complete, Brandon adds some twists to the Crew's Scheme. He reads through the Worksheet again, noting a few ways he can make the Heroes' lives interesting…

- *In Question 3 the players identified House Hasting as a potential enemy, which Brandon thinks is a slam dunk — the Great Houses never tolerate anyone ripping them off. The contents of the Treatise will doubtless also attract the Steel Ministry, so he tosses them in the mix as well, though he doesn't know how they'll work into the story just yet.*

- *Peter's concern in Question 6 regarding the danger the Treatise presents to the Crew is a good point, and one Brandon considers carefully. He decides that unbeknownst to the Heroes the Treatise is actually an ancient heirloom, dating back over 400 years, and that it's quite coveted by both the Synod and the Steel Ministry. Their struggle to claim the tome has led to centuries of bloodshed, and its discovery is all that's needed to spark a whole new outbreak of violent competition.*
- *Brandon also likes that the trip to the Western Dominance could send the Nine Eyes through bandit country, as Ben suggested in Question 7, so he adds an encounter with a roving gang of brigands called the Ashen Hands.*
- *Feeling devious, Brandon adds one more twist based on the crew's in, "Damosi contacts the Synod to arrange a meeting." He decides that Damosi's message to the Synod was intercepted by the Steel Ministry, which means they know the Treatise's destination* and *the Keeper of Allomancy is unaware the Heroes are coming. This could make their lives very interesting indeed…*

This seems like enough to get started, so Brandon jots down his notes and moves on to…

TWISTING THE CREW'S OBJECTIVES

The Crew's Plan of Action is another invaluable source of new twists. Each objective is a high point in the story, something the Heroes definitely want to accomplish, which also makes them one of the only moments you can be *sure* you'll get the chance to complicate their lives.

Take another look at the Crew's objectives and see if any of your twists tie nicely to them. When you find a good fit, note it on the "Twists" line under the corresponding objective and *voila*, you're done!

Example: Notes in hand, Brandon looks over the crew's Plan of Action to see if any of his ideas line up with the players' objectives. He finds several potential candidates..

Objective 1: "Find safe passage from Luthadel" strikes Brandon as a great opportunity for a chance encounter with a few Hasting guardsmen who recognize the Nine Eyes Crew, so Brandon writes "Spotted by Hasting guardsmen" on the Twist line for that objective.

He finds the perfect moment to introduce the Ashen Hands nomads with Objective 2: "Travel to the Western Dominance," and adds "Ambushed by Ashen Hands" there.

Brandon decides Objective 3: "Find the Keeper of Allomancy" gets two twists, due to the Ministry's interception of Damosi's message. He writes, "Discover their message never arrived" and "Greeted by the Steel Ministry."

Finally, he adds a fourth objective that probably seemed to the players to be part of the third: "Hand over the Treatise." This gives Brandon the chance to add a twist there as well — "Discover the ugly truth about the Treatise" — and he's

already considering the best way to reveal the true danger the book presents for the entire world. Wedging the Heroes between a proverbial rock (the Steel Ministry) and a hard place (the Synod) seems like a great chance for some top-notch roleplaying.

THE CREW'S [illegible] (QUESTION 4): Lamosi convinces the Synod to arrange a meeting

OBJECTIVE 1: Find safe passage from Luthadel

TWISTS: Spotted by Hasting guardsmen

TURNING POINT? ☐

Your story's really taking shape! The next step is to populate it with characters that help and hinder the Heroes' efforts.

STEP 4: SELECT ALLIES AND ENEMIES

Scadrial is filled with many fascinating characters — shifty merchants, destitute snitches, hard-nosed mercenaries, callous lords, savage koloss, and ruthless Inquisitors, among others. Often, these characters linger in the background, providing color and spicing up the scenery, but sometimes they play a vital role in the story, working with or against the Heroes.



When selecting allies and enemies, you may be tempted to predict and prepare for every character the Crew might encounter. Don't bother. Most characters will only appear for a moment to offer some useful information, trade a bit of light dialog, or provide a minor challenge and then they're gone, and these characters are best made up on the fly. Here, you should **focus your time on developing those characters who engage the Heroes directly or for a long period of time.**

PICKING ALLIES

The Heroes are often outsiders in a world of mistrust and betrayal, but they still find friends who help along the way. Characters like faithful Captain (then General) Demoux, loyal Gloradel, TenSoon's "child" MeLaan, and the wise koloss Human were all critical allies for the heroes of the Mistborn trilogy, and your game's Crew will make many similar friends of their own.

Once again, it starts with the Crew's Scheme and Plan of Action. Ask who might help the Heroes in this effort.

Start with Question 5 on the Scheme Worksheet, and the objectives in the Plan of Action. Either of these might suggest potential friends.

Once you have a few ideas, answer these questions about each ally:

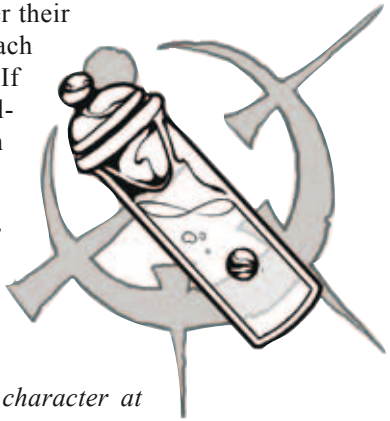
- *Why does the ally want to help the Crew?* What's the ally's motivation? Do they help for love, a common cause, wealth, or personal glory? Do any of their motivations clash with those of the Crew?
- *What can the ally offer the Crew?* What does the ally bring to the table, and why do the Heroes need it? Is it information, a personal insight, a physical object, a special skill, or something else?
- *What does the ally have to gain by helping the Crew?* Very few allies are purely altruistic. What does this one expect to gain by helping the Heroes? Is it money, power, the promise of a future favor, or just a chance to test their skills?
- *When will the ally most likely encounter the Crew?* Finally, there's a question of timing. When is the ally's help needed most? Does a particular event or situation make them an ally? Don't let yourself become married to any particular introduction — at least a few of the details will probably change once you're in the thick of it, telling the story with the other players.

Example: Brandon looks over the Crew's Scheme and his notes for potential allies. The first that comes to mind is the Keeper of Allomancy — Damosi has at least a passing knowledge of him, and it stands to reason that acquiring the knowledge in the Treatise would be motivation enough for him to help.

Brandon also thinks Beck's smuggler contact (from Question 5) would make for an interesting ally with the ability to get the Crew out of the city.

The best allies are useful and without undermining the Heroes — they bring something important to the table but don't outshine the Crew in terms of competence or importance in the story.

Once you've settled on potential allies, enter their names on the "Allies and Enemies" line for each objective where they might offer assistance. If you're juggling lots of characters, follow the allies' names with "(A)" so you don't forget which side they're on.



Example: Brandon reviews the Nine Eyes' Plan of Action and decides the smuggler is most useful during Objective 1: "Find safe passage from Luthadel," so Brandon writes "Friendly smuggler (A)" on that Allies and Enemies line.

The Keeper of Allomancy is an important character at many stages of the story but Brandon decides he's most important in Objective 3: "Find the Keeper of Allomancy," and adds him to that Allies and Enemies line. He also notes the Keeper might be an ally

in Objective 4, when the Nine Eyes discover the history behind the Treatise… but as an agent of the Synod, the Keeper might turn out to be a foe as well…

TURNING POINT? ☐

ALLIES AND ENEMIES: Friendly Smuggler (A)

SECRETS:

PICKING ENEMIES

Great opposition not only challenges the Heroes, it raises their game, encouraging them to play harder, smarter, and better than the other guy. Vin had Zane, Spook had the Citizen and his lackeys, Elend had Yomen and Fadrex City… Every story is better with memorable enemies to keep the Heroes honest.

As with allies, review the Crew's Scheme and Plan of Action, and your notes so far. Ask who might work against the Heroes, focusing on Question 3 on the Scheme Worksheet.

Once you have a few ideas, answer these questions about each enemy:

- *Why does the enemy oppose the Crew?* Do they act out of duty, honor, a quest for profit, to ensure their own survival, or does something else pit them against the Heroes?
- *How will the enemy oppose the Crew?* Does the enemy employ violence, deceit, clever schemes, or trickery? How far will the enemy go to stop the Heroes?
- *What does the enemy gain from opposing the Crew?* What's the enemy's reward for defeating the Heroes (personally or from others)?
- *When does the enemy oppose the Crew?* It's rare for an enemy to chase the Heroes literally to the ends of the earth. Most of the time, enemies limit their actions to a certain area or scope. House guards stay close to their lord and Obligators have limited jurisdictions. When should an enemy ignore their normal limits, and what objectives are they particularly opposed to? From the enemy's perspective, what's the best way to oppose the Heroes?

Compelling enemies are interesting and worthy of the Heroes themselves — they demand the players perk up and pay attention, not just because they're hard to beat but also because their grievances make sense and they're well-rounded, fully developed individuals.

Once you've settled on potential enemies, enter their names on the "Allies and Enemies" line for each objective where they might stand against the Heroes. If you're juggling lots of characters, follow the enemies' names with "(E)" so you don't forget which side they're on.

Example: Brandon's already identified a few enemies in his twists — the House Hasting guardsmen in Objective 1, and the Ashen Hands nomads in Objec-

tive 2. He also thought the Steel Ministry would be good opposition, so he invents Olem, an Obligator from the Canton of Orthodoxy who's spent his life looking for the Treatise and will stop at nothing to get it back.

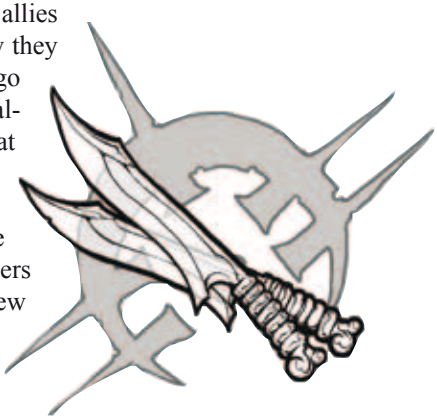
Brandon notes the Hasting guards and Ashen Hands nomads as enemies for Objectives 1 and 2, respectively, and he adds Olem to Objectives 3 and 4.

TURNING POINT? ☐

ALLIES AND ENEMIES: Friendly Smuggler (A), House Hasting guardsmen (E)

SECRETS:

USING ALLIES AND ENEMIES IN THE GAME



Once you have the concepts for your allies and enemies down, it's time to consider how they work in the game. If you haven't already, go read the first two sections of the Rogues Gallery entitled "Villains & Extras" and "What About Allies?" *(see Chapter 9, page 515)*. These describe the two basic types of characters you control and how they operate in the game. In short, Villains are important characters meant to put up a good fight against the Crew and stick around for a while, whereas Extras are bit players that come and go quickly. When rules are needed for Allies, they work like Villains.

Decide which type of character each of your enemies is, and then look through the Rogues Gallery and see if any of the pre-made characters work for your enemies or allies. If not, you can flip back to Chapter 10: Creating Your Own Characters *(see page 547)*, which walks you through the process of making new allies, enemies, and others.

If you use a Rogues Gallery character you may want to tweak a few things to bring it in line with your vision. This is fine and expected, but you should probably be familiar with Chapter 10 first, especially how to determine threat *(see page 555)*, so you don't accidentally overwhelm the Heroes.

Remember, you don't need rules for every character. Focus on the ones that matter — mainly the ones that will be rolling dice — and you can build or pick the rest as you need game rules for them.

Example: Brandon's already familiar with the basics of Narrator-controlled characters, so he flips through the Rogues Gallery to find some ready-made options for his allies. The Keeper on page 533 will work for the Keeper of Allomancy, and the Canal Skaa on page 518 will fit Beck's smuggler.

For enemies, Brandon picks the House Guard on page 522 for the Hasting guardsmen, the Obligator on page 535 for Olem, and the Imperial Soldier on page 526 for Olem's bodyguard. He doesn't see a good match for the Ashen Hands nomads, so he decides to create them from scratch with the rules in Chapter 10.

STEP 5: ADD SECRETS (OPTIONAL)

Secrets are an indelible part of the Mistborn story — the identity of the Lord Ruler, the nature of the Eleventh Metal, the truth about the mists, Vin's quest for the Hero of Ages… These are driving forces of the trilogy's narrative, and one of the most exciting parts of the books. While Secrets aren't critical for building a story, adding them is a great way to capture the flavor of the Final Empire, as it creates new mysteries and puzzles that draw the Heroes ever deeper into the world.

Creating Secrets is discussed at length on page 455, and you should be familiar with that section before you start introducing them into your game. Once you're confident about how they work, ask yourself the following question to determine whether Secrets have a place in your current story…

- *Can the Crew discover any Secrets pursuing their Scheme?* It's not unusual for a Crew to discover a Secret while pursuing another goal, much like Vin and Elend discovered messages hidden in the Lord Ruler's caches when trying to save the New Empire. Might the Crew discover a Secret as part of achieving its objectives? If so, is the Secret directly related to the Scheme, or does it point to new adventure?
- *Will any twists unearth a Secret?* Twists change the Heroes' perspectives, revealing unexpected surprises and buried Secrets alike. In the novels, Sazed's discovery of the true origins of the kandra in *The Hero of Ages* provides him critical insights about the true religion. Do your twists expose the Crew to previously unknown knowledge? Is that knowledge immediately useful, or will its value be revealed over the course of the story?
- *Do any allies or enemies know something the Crew doesn't?* Friends and foes are another potential source of Secrets, which may grant them a special advantage like knowledge of a rebel base or an undiscovered Allomantic metal. They may be willing to share a Secret, or they might guard it jealously. How does an ally or enemy's Secret affect their behavior towards the Crew?
- *Does a Secret foreshadow future events?* Not all Secrets relate to the Scheme at hand; often, they make better teasers, encouraging the Heroes to investigate new parts of the growing story. Are there any Secrets you want to feature but can't connect to the current Scheme? Are there any future events you'd like to hint at by partially or fully revealing a Secret?
- *When should the Crew learn a Secret?* Timing is everything with Secrets; learning one too early spoils the tension, while learning it too late diminishes its impact. Carefully consider when a Secret should appear in your story, always minding that it helps draw the players further into the story rather than disrupting it.

If any Secrets match your current story, note them on the Secrets line under the appropriate objectives on the Plan of Action sheet.

Example: When coming up with twists back in Step 3, Brandon also thought of a few interesting possibilities for Secrets: the history of the Treatise (and what the Synod and Steel Ministry will do to get their hands on it), plus the fact the Steel Ministry has intercepted the Crew's messages to the Synod.

Placing the Treatise Secret is easy enough. It's Objective 4's twist, "Learn the ugly history of the Treatise," so Brandon writes "Secret History of the Treatise" on that Secrets line.

The intercepted message is a bit trickier… What does it mean? Is there a spy in the Synod? Brandon sees potential for story beyond this Scheme, so he adds a partial secret, "Someone's passing information to the Ministry," and writes it under Objective 3. It will be revealed when the Crew discovers Olem waiting for them at their destination…

OBJECTIVE 4: Hand over the Treatise

TWISTS: Learn the ugly history of the Treatise

TURNING POINT? ☐

ALLIES AND ENEMIES: Olem (E), Keeper of Allomancy (A?),

SECRETS: Secret history of the Treatise

You're nearly done! All that's left is to review your notes and choose the dramatic high points of your story — its Turning Points.

STEP 6: CHOOSE TURNING POINTS

Throughout the story, there are moments when the tension reaches a climax, when the Crew's Schemes are just shy of success, and when the Heroes' decisions change their futures forever. Kelsier facing the Lord Ruler... Vin discovering the truth about the Eleventh Metal... The mist-spirit confronting Elend… These are moments carved into legend. These are the story's **Turning Points**.

Turning Points are always the most important points in a story, when the stakes are highest and the Heroes' actions matter most. For example…

…the Crew must choose between killing a noble lord and risking the wrath of his house, or letting him free, knowing he will continue to abuse his skaa.

…the Heroes face an ultimatum: surrender a city and submit to the Lord Ruler's law, or face certain destruction at the hands of his armies.

…the Crew must decide between two allies, knowing whomever they betray will become a savage enemy.

…a Hero must fulfill his Destiny, or die trying.

IDENTIFYING TURNING POINTS

Needless to say, such situations don't come along every day, nor should they — their gravity and rarity is a big part of what makes them special. Thus, **not every Scheme will have a Turning Point, and no Scheme should have more than one to two Turning Points total.**

When considering Turning Points, look over all the notes you've made, asking whether anything looks particularly standout or vital — in this or the overall story, or in the lives of the Heroes. Do any moments offer great chances for dramatic tension or character development? These are what you should look at for possible Turning Points.

Example: Brandon hopes to include at least one Turning Point in this new story, so he scans his notes for options. Though the Crew's escape from Luthadel and its journey to the Western Dominance are important to the flow of the story, Brandon doesn't think they're particularly dramatic, so he looks elsewhere. The encounter with the Steel Ministry has potential… but it still isn't a very climactic moment.

Brandon finds what he's after in Objective 4's twist and secret — the moment when the Nine Eyes discover both the Steel Ministry and the Synod would be equally likely to kill them to get their hands on the Treatise. It's the climax of the current story, and definitely worthy of a Turning Point. He checks the box for that Objective on the Plan of Action sheet and reads on…

FRAMING A TURNING POINT

Once you've identified your Turning Points, spend a little time fleshing them out. Focus on what makes them special and unique. Ask yourself…

WHY DOES THE TURNING POINT MATTER TO THE CREW?

The most important thing about any Turning Point is that it matters to the Heroes. If they're apathetic about a moment or the characters sharing it with them, they might just walk away without realizing its importance. Worse, they might feel let down by what should have been an awesome part of the story.

Start by asking yourself why the Heroes *should* care about the Turning Point. Will they lose something important, suffer a setback, or miss an opportunity if they ignore it? Unless you see an immediate reason the crew should care, or you can develop one and work it cleanly into the story, you should probably consider not making the moment a Turning Point at all.

Example: So, why should the Heroes care who has the Treatise? The reason to give it up is obvious — both the Synod and the Ministry are willing to kill to get their hands on it. Yet the Heroes have even more reason to make sure it ends up in the right hands; after all, rare knowledge like this could become a powerful weapon against the Final Empire… or the skaa rebellion, if the Crew isn't careful.

Brandon decides that's good enough to justify the Turning Point, and carries on…

WHAT CHOICES WILL THE HEROES HAVE TO MAKE?

During a Turning Point, the Heroes should be in full command of their fate; this is their moment, after all, and their decisions can and should change the course of the story. Consider how the Heroes might react to the Turning Point. What might they do in response, and why? Do their motivations, Destinies, or causes provide any clues as to how they might react? Do you need to work any options out of the story to prevent them from "taking the easy way out" or "making the obvious choice."

Just a little forethought may help you avoid being caught flat-footed in the middle of the game — most of the time, at least. Roleplayers are an unpredictable lot, and they'll undoubtedly surprise you from time to time. It's part of the fun.

Examples: Brandon sees a few critical choices the Heroes have to make when they reach the Turning Point: whether to give the Treatise to the Steel Ministry, to the Synod, hide it from both factions to do with as they please, or destroy it to keep it out of everyone's hands. He considers the Heroes motivations and personal backgrounds, and wonders how each of them might react to this dilemma…

Beck and Sev will probably be happy to give the tome up if it'd buy back their lives, but giving it to the Steel Ministry would also put the skaa rebellion at great risk. Damosi will definitely want to see the book in the Synod's hands, though if threatened with violence he might change his mind. JeHoy would likely prefer no one get the Treatise, as the knowledge it contains could endanger her people.

Brandon likes that the choices aren't clear-cut. Still happy with the Turning Point, he moves on…

HOW WILL THE STORY CHANGE AFTER THIS TURNING POINT?

Every Turning Point is a crossroads in the story, when the Heroes' decisions change the future for good or ill. Think about how each of the Heroes' options; what effect might each have on the Crew, the Scheme, the continuing story, and the Heroes themselves? What opportunities might arise or vanish as a result? What will change forever? Most importantly, what new stories might come out of it all?

Examples: Brandon ponders possible outcomes of his Turning Point and decides that if the Steel Ministry obtains the Treatise, it will become a weapon against enemies of the state, starting with several suspected rebel hideouts. The Heroes will hear reports of violent attacks by Steel Inquisitors using new abilities for existing metals, or possibly a metal no one's encountered before.

If the Synod obtains the book, they'll squirrel its knowledge away, denying others a valuable edge against the Lord Ruler. This also keeps it out of more dangerous hands… for now.

If the Nine Eyes choose to keep the Treatise, their Allomancers and Feruchemists can study it to learn incredible new abilities (with the proper investment of Advancements, of course), but the Crew will also become the targets of

powerful new enemies, and neither the Steel Ministry nor the Synod will stop searching for the book, either.

Destroying the Treatise is perhaps the easiest option, but how will it weigh on the Heroes, especially when a situation arises — much by Brandon's design — in which only its power can avert disaster?

All of these are rich hooks for future story, so Brandon happily settles on the Turning Point and turns to the finer points of this latest chapter of his group's story.

REWARDS FOR TURNING POINTS

No matter the Heroes' choice, a Turning Point remains a definitive moment in their lives, when they make great discoveries about themselves — even if they're not very pretty. **A Turning Point is always worth one to two Advancements, depending on its importance to the Heroes and the story.** This reward is earned regardless of the Heroes' choice, as just experiencing such a moment is trial enough.

Turning Points are also great moments to pause and reflect on what's passed, and what's yet to come. As such, you might want to end one with a Breather so the players can adapt to their "new normal."

YOUR STORY'S READY!

You've made it! Armed with your notes and a bit of imagination, you should be ready to dive into the next leg of your Crew's story with confidence. Just remember to have fun with it, and despite all your hard work up to this point, to keep your options open — because while running game, flexibility and improvisation are vital.

Speaking of running the game…

5
RUNNING THE GAME



The word "running" may give the impression that you're like a computer, spitting out challenges for the players to overcome. Fortunately, nothing could be further from the truth. Like creating stories, running isn't your sole responsibility; every player participates to bring the game to life. You may come up with the devious plots and be charged with determining the final consequences of the Hero's actions, but you all work together to describe the story, interpret rules, and make the game fun for everyone. If you're new to roleplaying games, this might seem a little chaotic — there isn't an absolute deciding figure for every situation — but collaboration is at the heart of what makes the process so vibrant. It's what sets a roleplaying game apart from any other game out there.

This chapter is a companion to Book 1 and covers how to Narrate many of the ideas presented there. The guidance here is intended to help your games run as smoothly as possible, but as with Book 1 you don't have to use it all right away, nor should you consider it a full and complete accounting of what you can do as the Narrator to improve the game.

You can and should refer back to this chapter after you've played a few sessions, with an eye toward what you can do better. Before you know it you'll be developing your own tricks for running the game more smoothly, and for ramping up the fun for everyone. We'd love to hear these! Drop by our forums at **www.crafty-games.com** or visit us on Facebook (**www.facebook.com/craftygames**) and share your ideas. We look forward to seeing your tips and how Scadrial comes alive at your table.

In the meantime, let's look at the first, most important rule of all…

THE MOST IMPORTANT RULE: HAVE FUN

The rule to rule all rules is this: **do your best to make the game fun for everyone**. At the end of the day, the Mistborn Adventure Game is just that — a *game*, which you're playing with friends to have fun. Your job as Narrator is to make sure fun is part of the equation as often as possible, because if you don't the players will eventually lose interest.

Making a game fun isn't as hard as it may sound. Apply these simple guidelines and you'll be well on your way to ensuring everyone has a good time — yourself included.

FUN FOR THE GROUP, NOT JUST THE PLAYERS

Every player has their own definition of what makes something fun, and sometimes, those definitions may seem mutually exclusive. One might think combat and kicking the tar out of Extras is fun. Another might want to explore every nook and cranny of the world, or follow every storyline, no matter how divergent. Still another may loves indulging crawling into a Hero's skin, digging as deeply into his or her persona as possible. It's important to recognize and reward all these types of players, but also to recognize that none of them are any better than the others. In short, your job is to make sure the group *as a whole* has fun, together.

Now, this doesn't mean you need to include a combat or a mystery or a deep roleplaying opportunity in every session, but it *does* mean you should keep an eye out for where you can include encounters that appeal to your group, and when you can give each type of player a chance to shine. Be sensitive to the needs and desires of the other players and serve each of them every now and again, and everyone will appreciate the effort.

THE STORY SHOULD NEVER GET IN THE WAY

In a world as grim and oppressive as the Final Empire, "fun" might sound like an oxymoron, but no matter how grim and oppressive the world, the *game* should never be. Even when the story is at its darkest and the stakes are sky high, this is still supposed to be fun, and nothing kills fun faster than taking things too seriously. Remember, part of the Mistborn style is about beating the odds, standing up for what your Hero believes in, facing down the enemy with your friends, and triumphing in spite of it all. Keep that spirit in mind even when things get gloomy and you'll never lose sight of the prize (again, fun).



Another point here — stories have to be flexible. Sticking to an rigid script despite it dragging everyone down isn't fun, and you should always be on the lookout for distracted or disgruntled players. That's a sign they aren't enjoying the story and might want it to go in another direction. Give them the reins for a while… Who knows? They might wind up surprising you with something really incredible.

NEITHER SHOULD THE RULES

Roleplaying games have plenty of rules, and chances are you and the other players won't like all of them. As the arbiter of fun at your table, you're responsible for deciding what stays and goes, what's bent, and what's broken. You don't have to be a game designer to know what works for you and what doesn't, and anything that rubs your group the wrong way shouldn't stay, no matter how vital it seems. Always strive to make these decisions with your group, rather than handing the others a list of changes, and most importantly of all, remain consistent in how the rules are presented once you've tweaked them. Keep this in mind and the rules will never get in the way of your fun.



"WINNING" ISN'T ENOUGH

Many traditional games have winners and losers, but this is another way roleplaying games are special. No one "wins" here. Sure, the Crew can best a Villain, achieve an objective, and survive seemingly impossible odds with nary a scratch, but none of that's "winning." In a roleplaying game, the metric is easy: if the game's fun, *everyone* wins.

In fact, a roleplaying game is often the *most* fun when things happen that might be considered "losing" in other games — being one-upped by the Big Bad, losing a dear friend, or even botching a heist. It's because most situations don't *end* the story, and the ones that do are satisfying for their resolution, not who comes out on top. Setbacks and complications are opportunities for greater triumph or heroism later. They're a chance for the Heroes to push back, or regroup and come up with a new plan. They always lead to more adventure, and *that's* fun.

Don't feel the need to let the Heroes "beat" the story. Instead, provide them with challenges that are fun and fair, engaging and exciting, and soon the players will forget about trying to win and focus on what's interesting and compelling about the story in front of them.



THE KEY TO COLLABORATION: SAY YES

As we mention repeatedly, one of the most important components for a fun game is collaboration. Telling a story with others can take your game to strange and wonderful places… In the novels, what starts as the biggest heist in the history of the world leads Kelsier's crew not only to defeat the Lord Ruler, but to seize control of the Final Empire, find love in unlikely places, befriend monstrous creatures, and consort with the gods themselves. In a roleplaying game, these unlikely outcomes and unexpected plots are what you'll remember for in years to come, but they're only truly possible when you embrace the ideas of others, and they do the same with yours.

The key to successful collaborative storytelling lies in a single word: "Yes."

In improvisational theater, actors make *offers* to one another, proposing new elements and details for the scene: names, relationships, locations, characteristics, and so on. No one blocks or contradicts these offers, as it's understood that everyone has the same authority. In RPG circles, this is known as the principle of "Yes, *and*…"

This can be a powerful tool at your table. Everyone is creative and wants to have a good time telling a great story, so let them. Now, you've all worked hard on your characters and backgrounds, and you have important plans for the game — especially you, with your twists and Secrets and Turning Points — so there really needs to be a wee bit of veto power in there. This is where those description rules back in Book 1 come into play. In case you haven't looked at them in a while, here's the important bit…

- Any player can veto a detail about his or her own character (e.g. deciding that they do not, in fact, have mud on their boots). After all, everyone's worked hard on their characters, and they shouldn't have to accept anything about them that they don't like. Unless…
- You, the Narrator, can veto *or confirm* any detail introduced by anyone, regardless of whose character is impacted or how. Sometimes a new bit of description will help the story along, or help with a dramatic moment, or shift attention to something important, and you need the power to make sure such descriptions remain in play.

When vetoing, however, it's still best not to completely shut the idea down. Instead, consider confirming some of the idea and adding a bit to it that brings it in line with the greater story. In RPG circles, this is known as the principle of "Yes, *but*…" Another variation of this is adding a plausible extension of the story as a result of the idea, of the principle of "Yes, *therefore*…"

So what's the field of options then?

- **Yes, *and*…** Take another player's idea and build on it, adding your own description (e.g. "Yes, the nobleman is indeed Lord Harrell, *and* he's accompanied by a retinue of armed guards.")

- **Yes, *but…*** Put a twist on another player's idea, adding a new development or complication (e.g. "Yes, the lord is stunned by your sudden appearance, *but* he's close enough to the barge that he can make a run for it.")
- **Yes, *therefore…*** Introduce a logical consequence of another player's idea, propelling the story in an unexpected direction (e.g. "Yes, you've captured Lord Harrell, and *therefore* House Hasting offers a 10,000 boxing bounty for information leading to your Crew's capture.")

These options not only keep the game moving, they give everyone — you and every other player — the chance to be involved in every part of the story. No description is sacred, and everyone should feel free to dive in with their own ideas at any time. As Narrator, you should be encouraging this whenever possible, as it's the life blood of great roleplaying. It's what will take your game from good to truly, sometimes shockingly great.

CREATING HEROES

The other players ultimately control their Heroes' actions, thoughts, and words in play, but you can be an enormous help to them in the early stages, when they're creating their characters. Full details for this process are found in Book 1 *(see pages 71–111)*, and the following sections provide additional guidance to help you fine-tune concepts and explain Traits, Destiny, Tragedy, Advancements. They might be equally helpful in play, when applying Traits and rewarding Heroes, for example.

GENERATING THE CREW

Conceptualizing the Crew — how it came to be, what it aspires to, and how it acts to get there — is a powerful tool for pulling the players together early in the process. This sort of collaboration may be alien to some players, however, particularly those used to more traditional roleplaying styles, such as the "lone wolf" style where everyone is out for themselves, or the "mission" format, where the heroes are thrust together by fate or superiors and must learn to work together.

If the players have a hard time agreeing about the Crew concept, consider these options:

- *Have the players describe some themes they like in Mistborn.* Are they attracted to the ideas of being rebels, outlaws, Allomancers, or another archetype from the novels? Watch for common themes between the players, and suggest one or more related Crew concepts. For example, if most of the players like the idea of being Allomancers, you might suggest they play a mercenary team of Mistings selling their services to the highest bidder, or a group of half-skaa orphans on the run from the Steel Ministry, or perhaps dissatisfied nobles rebelling against their parents.
- *Start them as relatives.* If the players are struggling to find a common cause, or how their Heroes know each other, consider making some or all of them

family. It's easy to explain siblings, children, cousins, and other relatives adventuring and/or traveling together. Take Clubs and Spook, for instance.

- *Define "the enemy."* It's sometimes hard for players to envision who they oppose before they get into the game. Consider providing them an enemy that makes sense for the story you think you'll be telling, and maybe running an introductory session or two featuring that villain. Your opening story might even show how and why the Crew is opposed to the Villain, unfolding an a traditional "origin story" and providing the players all the incentive they need to go toe-to-toe with their adversary in the future. For example, you might describe a particularly wicked noble and how his nefarious deeds have impacted each of the Heroes' lives, or you might introduce the Heroes as former prisoners of the imperial army, targeted for beatings and humiliation by a petty commander. They could alternately be skaa from the same neighborhood torched by agents of a manipulative noble, setting the Crew on a path to find out why they lost their homes, and what else the noble has planned.
- *When in doubt, suggest larceny.* Thieving crews are common in the Mistborn novels, and it's a great way to group characters with varied concepts and motivations. In Kelsier's crew alone there are traditional thieves, a rebel leader, a con-artist, an accountant, a scholar, a former general, a spy, a sergeant-philosopher, and a kandra pretender. The dream of riches and sticking it to the Lord Ruler brought them together, but friendship bound them after the Collapse, and the same can easily happen with your Crew.



DEVELOPING CONCEPTS AND ANSWERING QUESTIONS

There are many ways the players can go about building their Heroes. If your group has played an RPG before, they might be able to — and even prefer — to split up and build Heroes on their own rather than as a group, and that's perfectly fine. There's plenty of guidance in the Building Heroes chapter *(see page 71)*, and most of their questions should have ready answers. New players might have a harder time getting started, but you can help them out.

Chances are that as the Narrator, you're already at least a little familiar with the rules, with the novels, or both. Your experience and insights can be a huge help when players get stuck. Sit down with anyone who's having trouble and look at the process as a chance not only to work out what Hero each player wants to play, but as a chance to show off

the narrative nature of the game. Describe options as stories, rather than naked choices. Draw the players into the process with evocative turns of phrase the same way you all draw each other into the story when you're playing. Focus on what's cool about everything.

Use a light hand; advise without taking control of the process. Players take great pride in their Heroes, and well they should — a Hero is their literal brainchild, a personal expression of their imagination. Every player should feel pride and ownership for the Heroes he or she builds, and that means getting out of the way when a player's creative juices get flowing.

APPROVING TRAITS

As player-defined rules, Traits sometimes require a Narrator's careful eye: if they're worded too broadly, they can apply to too many rolls and become unduly powerful; worded too narrowly, they benefit the Hero hardly at all.

The best Traits are *mostly* beneficial to the Hero — representing his or her skills, knowledge, talents, and past experiences — but they also feature minor potential for drawbacks as well. "Strong as an Ox" is a good Trait, for example; it's specific, descriptive, and generally beneficial for the Hero, but it could pose problems in a few rare situations as well (say, when handling something delicate or dainty), and that makes it the perfect component for great storytelling.

When you're unsure whether a Trait is a good fit, consider the following:

- *Is the Trait both specific* and *descriptive?* Traits that are vague (e.g. "Brave," "Correct," or "Better than the Other Guys") or very broad (e.g. "Smart," "Knowledgeable," or "Fighter") tend to be too easy or too difficult to apply to rolls. When you encounter Traits like these, ask the player what he or she wants to represent — what does he or she want to say about the Hero?
- *Does the Trait replicate the name or function of any other statistic or rule?* This is a sure sign a Trait needs to change. Even a close synonym is probably out of bounds — "Healthy," "Hardy," or "Tough," for example, could easily apply to a wide swath of Physique rolls. A small tweak, though, maybe be enough to solve the issue: "Healthy as a Horse," "Hardy Constitution," and "Tough as Nails" all mean much the same thing but also come with a variety of additional connotations that suggest and support strong stories, making them better choices.
- *Does the Trait apply to nearly all or virtually no rolls?* This may be the trickiest question of all. Envision a game session… When and how do you see the Trait coming into play? Does it have a place in the story you expect the group will tell, and among the Crew's other skills and abilities? If the Crew is trying to spark a new skaa rebellion, a Trait like "Plantation Owner" might be a poor fit, but in a Crew of nobles helping skaa build new communities it could be useful. Conversely, a rebel Crew might be a great place for "Voice of the Rebellion," but it probably wouldn't slot as well into the story of two rival merchants vying for control of Luthadel trade.

Always discuss Trait adjustments with the player. Give them a chance to explain what they want for their Hero and work together to find a solution that works for both of you. There are ways to make most ideas work in nearly any story — language is helpful that way — but in those rare cases when you think an idea simply cannot work for the current game, explain your stance as best you can without spoiling any surprises you have planned, and politely ask the player to go another way.

HELPING HEROES GROW

Watching Heroes develop is one of the most fulfilling parts of roleplaying. Like gardeners tending seedlings, you and the other players raise characters with care and devotion, rooting for them as they struggle and delighting as they bloom.

Part of your job as the Narrator is to offer fertile ground for the Heroes to develop, by regularly confronting them with growing challenges and feeding them plenty of opportunities to gain new knowledge, skills, and abilities. When they succeed — and sometimes, even when they fail — you award them Advancements to spend on new and improved Attributes, Standings, Traits, Stunts, and Powers. Those Advancements are, in a sense, the nutrients that fuel the Heroes' growth throughout the story.

The basic rules for Advancements are found on page 113. Give those and the following a careful read before your first session, and revisit them every so often. The other players will thank you for it.

AWARDING ADVANCEMENTS

In a typical game session you should award one to three Advancements per player, depending on the Heroes' experiences and actions. What sorts of experiences and actions are worthy? The list on pages 114–118 is pretty comprehensive, but here are some additional ground rules:

- *Don't Just Reward Success.* If you've played a computer or console RPG, you know the only way to earn experience for your character in those is by succeeding at something. Tabletop roleplaying games don't have reset buttons and save points, and more importantly they're run by a *person* who can read the situation with much more nuance than any software. You can award Advancements even when the Heroes "fail," as a reward for *trying*, and this can be more important than any success. It exemplifies one of the most important philosophies of character advancement — that it is, or should be, as much about the journey as the destination.
- *Don't Reward* Every *Success.* By the same token, be careful only to hand out Advancements for things that are *significant* to the Heroes' growth. Ask yourself what the Heroes learned from an experience, and if you can't think of something compelling, there's probably no reason to offer Advancements. This isn't a slight against the players — sometimes success is its own best reward.

- *Reward Behavior that Improves the Game.* Advancements are a hard currency of praise — they signal to the players that they're "doing it right." Using them to reward great roleplaying, selfless teamwork, creative problem solving, and other things that make the game fun for everyone encourages more of the same. You don't need to reward these actions *every time* — aspire to find moments when an Advancement or two might highlight and reinforce the behavior, and you'll be set.
- *Reward the Entire Crew Whenever Possible.* Your game tells your Crew's story, and how they work together to overcome tremendous odds. Sometimes one or two Heroes or players will naturally become central or vital to the action, or stand out as particularly entertaining. Even in these situations it's important to reward Advancements to all the Heroes whenever you can. This has a twofold effect: first, it assures the group you're not playing favorites; and second, it ensures no Heroes are "left behind" the rest of the Crew in terms of character choices and strengths.

In the end, there's no hard and fast rule for when and how to award Advancements, nor should there be — the strength of a tabletop roleplaying game is that you and the group can adapt to every situation as it comes up. Ultimately, go with your gut and award Advancements as it feels right to you. So long as you're rewarding events that help the Heroes grow, make your game better, and are significant to the players' engagement with the story, you really can't go wrong.

HELPING PLAYERS SPEND ADVANCEMENTS

A Hero may spend any Advancements on his or her sheet to make a single improvement to her character during a Long Breather *(see pages 136 and 445)*. These choices don't happen in a vacuum, however — as when Heroes are created, you can become a valuable resource to help the players make strong choices for their characters and the story.

WHY ADVANCEMENTS WORK THE WAY THEY DO

It may seem strange to some RPG veterans that they can't spend all their Advancements at once, but this limitation is there for a reason — it lets the Heroes learn as they go, much like real people. Instead of suddenly "leveling up" and getting stronger, smarter, and faster overnight, the Heroes have to carefully choose what to focus on at each point in the story. You can help them here, pointing out things the Heroes have done that have probably taught them things about themselves or the world. A Hero that's spent a lot of time fighting recently might be in line for a martial Trait like "Canny Swordsman" or "Agile Defender," while a studious researcher who's spent most of her time in libraries since the last long Breather may want to increase her Wits score.

Veteran RPG players might also wonder why the Narrator can put the kibosh on certain choices, but this limitation is also intentional, as it puts story ahead of the game. It lets you steer the Heroes in directions that support the upcoming story, and keeps them from making choices that will help or hinder them too much

against the challenges to come. This is especially helpful if the other players have read the Mistborn trilogy or the Treatise Metallurgic (Book 2), and your story involves elements of that material. Players might be tempted to make choices that exploit their knowledge, which puts you in the position of changing your story or the canon, or declining an improvement. We're intentionally allowing for the latter, so you always have an option that keeps your plans intact.

WHEN TO SAY YES, WHEN TO SAY NO

Saying "no" is hard to do, and can be equally difficult for a player to hear — after all, their vision for their Hero is strong and probably well reasoned — so the trick is to say "yes" to Hero improvements as often as you can. **Unless an improvement ruins the story, or just isn't plausible, strive to allow it.**

Even when you disagree that a Hero should have an improvement, you should still give the player a chance to make his or her case. Sometimes there are exceptions, like the story of Spook finding his Hemalurgic spike in the novels. That improvement introduced new opportunities for his story (his quest to learn about his new powers and why he heard Kelsier's voice), and any similarly compelling story may be enough to justify an improvement for one of your Heroes.

If you still think an improvement is unworkable, take some time to explain your decision to the player. Answers like "This causes problems for the story that's coming" or "This doesn't fit the story right now" are perfectly fair, but try to offer specific reasons when you can. If you thin the improvement will work best later, leave the door open for the player — it shows them their idea isn't "bad," and gives them something to look forward to later in the story.

TAKING ACTION

So what about once your story's underway? How do you know when to roll dice, use Beats and Breathers, and all the other rules from Book 1? Read on…

USING BEATS

Time doesn't pass in the Mistborn Adventure Game like it does in real life — a journey that takes weeks in the game might take you less than a minute of conversation to describe, while a combat that lasts less than a minute could take twenty times that to resolve. This is why game time is measured in Beats, so you can set a pace appropriate to your story.

Like their musical namesakes, Beats measure and control tempo and like a conductor you use them to keep the story moving at a steady pace. Short Beats are close together and tend to be intense and dramatic, while longer Beats extend the time between important events. For example, there's no need to detail every step of a complex investigation or period of focused research, as it's mostly dull and repetitive. Thus longer Beats are appropriate — perhaps every few hours, when the Heroes have the chance to make an important discovery or visit one of your characters for a critical discussion. Either of those moments — the discovery or the discussion — might warrant closer attention, and therefore shorter Beats,

perhaps one a minute, or if the characters might need to make frequent rolls, one every ten seconds or so.

When determining the length of Beats, ask yourself two questions:

- *How often do I need to fill the players in on what's going on?* Consider each Beat like a cut in a movie; in terms of time within the story, how often do you the camera will check in on events? Rarely does an audience see every second — usually it's no less than once every several seconds (as the view shifts from one character to another), and a lot of the time it's less often — especially in "montages," when big chunks of story are told with a series of brisk, usually non-verbal interludes. Unless the players are rapidly introducing new information, you should probably go with longer Beats. Keep them long and loose until things get chaotic.
- *How often do I want the players completing actions?* Generally speaking, a Hero can take one action per Beat, so you can also determine a Beat's length by asking how long it would reasonably take for the Heroes to take each action that requires a roll in the current scene. For example, if a Hero wants to fix a broken wagon wheel and you think that's an hour-long task, your Beats might be an hour apiece; when a Hero wants to pick a lock, however, your Beats may drop to 15 or 20 seconds each.

If you're still unsure, here are some examples of actions and possible Beat lengths:

One "combat round" (in a Physical Conflict)	5 seconds
Chasing someone down	15 seconds
Picking a lock	30 seconds
Sneaking past a guard	1 minute
Bribing a guard	2 minutes
Persuading a mark	5 minutes
Making a speech	10 minutes
Aiding a wounded character	1 minute
Debating a rival	30 minutes
Cooking a meal	1 hour
Brewing an Allomantic vial	2 hours
Plotting a heist	4 hours
Crafting a weapon	8 hours
Traveling a long distance	1 day to 1 week or more
Reading an entire book	2 days
Gathering an army	1 week
Creating a new law	2 weeks
Running for political office	1 month
Building a new keep	1 year



What's most important to remember about Beats is that they *can and should* shift as often as you think is dramatically appropriate. They're one of your best tools for keeping energy high at the table and bringing focus to the most important parts of the story.

MANAGING BEATS OF DIFFERENT LENGTHS

Sometimes Heroes will take actions at the same time that suggest Beats of different lengths. One might be on lookout duty (with longer Beats), while another searches a series of underground caverns for signs of a kandra the Crew has tracked to the area (with shorter Beats). This can be problematic, as it leaves the character with longer Beats with fewer actions over the same period (generally because he or she doesn't need them), and more importantly it may leave that character out of the action for an extended time.

Whenever possible, you should strive to keep Heroes on the same Beats. In the above example, you might suggest that if the Crew is traveling with any characters you're controlling, those characters take care of guard duty, which has the added benefit of keeping all the Heroes doing active things that matter. Sometimes this won't be possible, of course, and the story will simply demand that one or more Heroes are stuck with duller actions and longer Beats. Fortunately, you have options:

- Give the player with longer Beats something to do. That Hero on the guard duty might spot something that demands a closer look, or be joined by a love interest for a bit of light, flirty dialog, or even be attacked by a distant archer. When giving a player something to do, it's best to use it as an opportunity to sync up Beat lengths (having the lookout investigate something works well in this example, as it brings his or her Beats in line with the cavern explorer, but the dialog might work just as well). Also see if you can use the new development as a chance to expand the story. What if the lookout's spotted an associate of the kandra's, who's leading the Hero into a trap or distracting him or her long enough for the kandra to make a break for freedom? Maybe the love interest isn't the love interest at all, but it's using his or her *bones*…
- When all else fails, have the player with longer Beats take a more active role in describing things in the shorter Beats. Remember that everyone is encouraged to participate in all descriptions, even when their characters aren't present.

Another situation you might occasionally run into is when a player tries to make too much of a Beat. Consider a kandra Hero looking to expand his or her collection of bones. This is well and good, and it's a fine use of the Hero's time to occasionally arrange for someone to collect some — until it starts to interrupt the flow of the game. Let's say the player asks for a Charm roll every few hours of a days-long standoff at a military keep under siege, when there might be ample opportunity to acquire bones from the battlefield. Unless the rest of the Crew is doing things that call for roughly equal Beats, you might want to give the kandra a

couple rolls and then explain that word is starting to spread about the Hero's grisly requests. That honors the Hero's effort and plausibly prevents it from monopolizing the story.

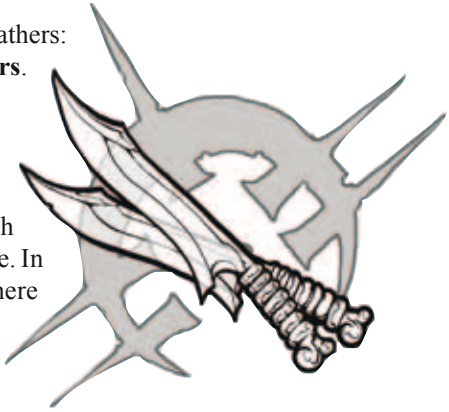
USING BREATHERS

Though Heroes stand head and shoulders above most others in the Final Empire, they have their limits — they're sometimes injured, or run down their finances, good names, or resolve. These precious reserves are represented by the Heroes' Resiliences — Health, Reputation, and Willpower, and when they run low it may be time to regroup. It may be time for a Breather.

If Beats are the "musical" tempo of the game, then Breathers are the pauses between songs, the lulls when the audience (in this case, the players and their Heroes) can gather themselves and prepare for the next movement of the story. Breathers can happen almost anytime, *so long as it's dramatically appropriate and doesn't disrupt the story.* They can be used to cover nearly situation when there's a significant pause in the action — a brief reprieve from an hours-long chase, for example, or the Crew falling back to their hideout for a time. Even a visit to an isolated rebel enclave can suffice.

As the Narrator, it's part of your job to determine when and how Breathers occur, and the most critical thing to remember is this: they should only happen when they *help*. When the players need to clear their heads, when the Heroes must recover to survive, and when there's a natural break in the story… Those are good times for Breathers. The rest of the time it's probably best to keep the action rolling.

There are two types of Breathers: **Short Breathers** and **Long Breathers**.



SHORT BREATHERS

Generally speaking, Short Breathers are just that — quick pauses when the Heroes can catch their breath before the next challenge. In game time, they might take anywhere from an hour to a day of game time, depending on the needs of the story. They really shouldn't ever be used for shorter periods unless you want characters recovering Resiliences and storing charges at a truly breakneck pace.

During a Short Breather, a character…

- …recovers half of any lost Health, rounded up, though only if he or she sits the Breather out (doing nothing of note beyond resting).
- …recovers half of any lost Reputation or Willpower, rounded up. This occurs whether the character sits the Breather out or not.

- …recovers half of each spent Standing, rounded up. This occurs whether the character sits the Breather out or not.
- …may store up to 10 × his or her Feruchemy rating in charges in any one of his or her metalminds (if a Keeper).

These recovery rates are **in addition to** the effects of natural recovery *(see page 187)*.

Example: Sev has been in a few scuffles and has lost 5 Health, 2 Reputation, and 1 Willpower as Brandon calls a Short Breather. If he sits the Breather out — again, doing nothing of note beyond resting — he recovers 3 Health, 1 Reputation, and all lost Willpower; otherwise he recovers only 1 Reputation and all lost Willpower.

Additionally, Sev continues to recover 1 Health, 1 Reputation, and 1 Willpower per day when taking strenuous action, or 2 Health, 2 Reputation, and 2 Willpower per day when resting.

Example: Beck has spent 3 Resources, 2 Influence, and 1 Spirit as Brandon calls a Short Breather. He recovers 2 Resources, 1 Influence, and all lost Spirit.

Example: Damosi has a Feruchemy rating of 3 in all metals, so he can store up to 30 charges in any one of his metalminds in each Short Breather.

Each game session should probably have at least one short Breather, if only to give everyone (Heroes included) a mid-session break. Good times for a Short Breather include the first free moment the Crew gets after completing a minor objective and anytime the players scatter for munchies or the bathroom.

LONG BREATHERS

Long Breathers, on the other hand, are a chance to fully recover, replace missing equipment, and most importantly, train and develop new skills and abilities. In game time, they should last more than a day — often as long as weeks or months — as they represent significant breaks in the story and offer tremendous advantages that make little sense in short bursts.

During a Long Breather, a character…

- …recovers all lost Health, Reputation, and Willpower.
- …recovers all lost Health, Reputation, and Willpower.
- …recovers all spent Standings.
- …replaces all lost and destroyed Props, including consumed Allomantic vials.
- …discards all equipment that isn't a Prop, including anything purchased with Resources or taken from defeated foes.
- …may store up to 30 × his or her Feruchemy rating in charges in any one of his or her metalminds (if a Keeper).
- …may spend Advancements to gain or improve abilities *(see page 120)*.

Example: Koel recently used Resources to purchase a bead of atium, which will be lost during the next Long Breather, unless it's used in the meantime. Maybe she sells it back (helping to justify her refreshed Resources), or perhaps it's used as part of a high-profile deal the Crew is cutting. Brandon works with her to make sure the reason(s) she no longer has the atium make sense given the current story.

Example: Damosi has a Feruchemy rating of 3 in all metals, so he can store up to 90 charges in any one of his metalminds in each Long Breather.

You should introduce no more than one long Breather per game session, and you should typically plan for one every few sessions, both for the story (to represent natural pauses in the action), and so you can be sure the Heroes fully recoup and get the chance to train every so often. Good times for a Long Breather include the first break after a major milestone in the story: for example, resolving a Turning Point, beating a powerful Villain, or in the aftermath of a major victory or defeat.

WHEN TO ROLL THE DICE

A decision you'll need to make every single game session is whether actions are difficult and/or dramatic enough to require rolls. Your first instinct may be to ask for a roll every time — after all, any action could fail, right? — but many actions don't require rolls, or shouldn't, and asking for rolls all the time will quickly bog the game down and dilute the significance of the really important rolls.

Beyond what's in the basic rules *(see page 137)*, you might want to ask for a roll…

- *…anytime an action is challenging.* Keeping rolls to moments when the consequences are uncertain will save time and make each roll more noteworthy.
- *…anytime you can visualize Outcomes for success* and *failure.* Unless they're substantially different and lend to the story, it's probably better just describing what happens without a roll.
- *…anytime one character's action directly opposes or affects another character.* Characters should always have the chance to defend themselves.
- *…anytime an action's success or failure could directly alter the course of the story.* Players don't always know when their Heroes' actions may alter long term events… but you do.
- *…anytime you see a chance for the Crew to change the story.* Sometimes calling for a roll helps you guide the story, forcing you to consider the consequences and let fate push the Heroes in a new direction. Just be sure to have some ideas ready before anyone grabs the dice, unless of course you're planning to let the players describe their own consequences (another popular option).



ROLLING FOR YOUR CHARACTERS

As the Narrator, you manage many, *many* more characters than the other players (everyone who isn't a Hero), and this could quickly become unmanageable if you had to roll for all their actions. Fortunately, you can keep the game brisk and avoid lots of pointless die rolling with these simple pointers:

- When a Villain or Extra's action will *directly* affect or oppose a Hero or the Crew, roll the dice.
- Otherwise, forgo the roll and just describe what happens.

This keeps things simple and gives you total control over your own characters, and lets the Heroes stick up for themselves — which again, is only fair given they have just one character.

Example: Brandon describes a fierce battle between two rival criminal gangs, the Bridge Runners and the Grey Knives, in the streets of Fadrex City. He's foreshadowing an impending gang war between the factions, and because the fight has nothing to do with the Crew and doesn't directly affect them, he skips rolling and simply describes the bloody ebb and flow of the battle in the background.

Later in the story, the Crew finds itself the target of a Bridge Runner shakedown as the gang attempts to consolidate its power. This directly opposes the Heroes and could lead to another battle, so Brandon reaches for the dice and starts considering the consequences…

WHICH ROLLS TO MAKE

When a roll is warranted, the question becomes what score or rating to use. This is usually pretty cut and dry: Is the character trying to remember an obscure fact? Roll Wits. Is the character trying to bribe the Obligator? Roll Resources. Is the character trying to Push a metal object? Roll Steel. Other circumstances are not quite so easy to discern, however…

Let's say for example a Hero is trying to sway a crowd to his cause with a rousing speech. Is that Charm or Influence? In cases like this you can usually find your answer by asking another question or two. Is the speech a personal appeal (Charm) or a political one (Influence)? Is the Hero unknown to the crowd and thus must rely on charisma (Charm), or has he or she built relationships beforehand (Influence)? What about the audience itself? Are those in attendance more interested in the presentation (Charm), or how the character might change things in their favor (Influence)?

Don't let the options bog you down — make a call and keep the game moving. There's no penalty for not "getting it right" and you can always handle the action a little differently next time if any issues come up here.

APPLYING TRAITS

Traits are an integral part of every character — Hero, Villain, and Extra — as they define special talents, training, relationships, and other advantages. While

you don't necessarily have to suggest when the Heroes' Traits apply (the players will usually do that for you), you should keep them in mind, and know that you don't have to approve every suggestion.

The easiest way to tell that a Trait applies to a roll or action is when the player includes the Trait as a natural and fluid part of his or her description. "Natural" and "fluid" are the key words here; if the description seems forced or awkward, or inappropriate to the situation, the Trait may not be a good fit.

Example: Ben wants to apply his character Sev's "Witty Repartee" Trait when trying to win over a pretty lady in a confidence game. "I think I'll charm her with a little witty repartee…" is a strong, evocative, and most importantly, natural and fluid application of the Trait.

"No one can resist my witty repartee" is less so, mainly because it's arrogant and forced, and "I'd like to apply my Witty Repartee to this roll…" isn't really trying, and should only be approved if you're looking to keep the game moving and not worried about keeping "in character" at the moment.

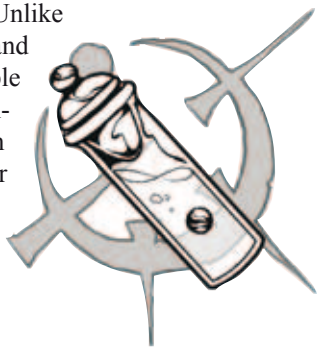
It's a complete non-starter as part of a physical attack ("Maybe my witty repartee will trip him up…") or at an inopportune moment ("A dead aunt is nothing a little witty repartee can't fix…").

In most situations, **no more than two Traits should apply to any single roll or action**. Even one die significantly increases the chances of success, particularly with a pool smaller than 6 dice *(for more about the odds of dice pools, see page 138)*. It's not an absolute rule, but situations where players add more than two dice for Traits should be extremely rare and very special — moments seemingly custom fit for precisely that character. If you notice any Hero regularly racking up lots of Trait dice, take another look at his or her sheet between sessions — it may be time for a little adjustment (and another read of Approving Traits on page 139).

Remember, Traits can sometimes work against a character as well (Villains and Extras often have intentionally detrimental Traits, representing distinctive weaknesses). This is a powerful tool and a great way to show how characters are fallible and three-dimensional, but be careful not to overuse the option, especially with Heroes. In general, **if you're applying Traits negatively more than about once every ten rolls, your approach is probably too pessimistic**.

APPLYING CIRCUMSTANCES

Like Traits, Circumstances are defined by the story. Unlike Traits, Circumstances aren't developed ahead of time, and this can make applying them a tricky proposition. Couple that with the fact that you need at least two of them to impact a roll, and it becomes easy to discard or overlook them in play. This isn't necessarily a bad thing, as looking for Circumstances for every roll can be tedious and certainly isn't productive. Many rolls not only won't suggest any — they may not qualify for them at all.



So if you're not looking for Circumstances, how do you know when to apply them? The key is in the action's description. Listen carefully when actions are declared, and pay attention to *everything* that's said, rather than just the core activity. Keep in mind the descriptions leading up to a roll or action as well, because with Circumstances it's all about the little details.

For example, let's say a couple of the Heroes decide to scout out a military encampment after dark. Already you know there's a good chance the mists have rolled in, which might constitute poor visibility. One of the players includes rain in a description, which might indicate slippery ground, and if a player were to describe his Hero "pressing on despite the throbbing at his temple" (entirely possible if the player wants to show off his Hero's stamina), it's a small leap to the character being fatigued. That's two adverse conditions for most physical actions requiring balance and coordination, though if the Heroes were spotted and a chase ensued, it's possible the mist might conceal their escape (a favorable condition, and perhaps enough to offset one of the adverse ones and win back the Hero's die).

Are those easy to miss? Absolutely. Is that a problem? Again, not really. When you miss the chance to apply Circumstances, it's usually a safe bet they weren't focal enough in the first place.

Here's a very brief list of some common conditions, adverse and favorable:

Adverse Conditions	Favorable Conditions
Disruptive weather (e.g. heavy rain when firing a bow)	Helpful weather (e.g. tailwind when firing a bow)
Slippery or dangerous footing	Cover or concealment from attack
Poor visibility (e.g. thick mist)	Improved visibility (e.g. with a spyglass)
Too little time	Twice the needed time or more
Distraction (e.g deafening noise)	Supportive knowledge (e.g. opponent's weakness)
Extreme fatigue	Higher Resources than required for a bribe or purchase
Lacking proper assistance	Help beyond what's needed

ASSIGNING DIFFICULTY

Choosing Difficulties is one of your most frequent and important jobs as the Narrator. It's how you challenge the Heroes from moment to moment, and it's a key way to convey to the players the drama and magnitude of their actions.

Most of the time, you can just choose a Difficulty that "sounds right:" Is prying the gate apart Challenging or Very Hard? Is translating the ancient Terris text Difficult or Nearly Impossible? As with applying Traits, **the answer is often right in the description**: "Prying the Gate is a Challenging task…" or "I don't know, translating the Terris Text seems Nearly Impossible…"

Sometimes, however, you might want to know the actual odds, so let's take a look at…

DIFFICULTY AND DICE POOLS

The key to figuring the odds of success or failure with a roll is the number of dice in the pool. In the Mistborn Adventure Game, **a Hero's "average" pool size is 4 dice** — roughly the number a Hero may gain from a strong Attribute or Standing, or an average Attribute or Standing with one extra die from a Trait, Tool, or Circumstance. With a pool of 4 dice, a character should succeed against a Simple (Difficulty 1) action 61% of the time, or a Challenging (Difficulty 2) action 50% of the time. So we can safely say that the average Hero, in an average situation, succeeds against a Simple Difficulty more often than not.

As the pool size increases, so does the chance of success. Generally speaking, every 2 dice added increase the chance of success by approximately 50% (more when the pools or small, slightly less when they're very large). So a character with a pool of 4 dice succeeds against a Difficulty 2 roll 50% of the time, but if his pool increases to 6 dice he succeeds roughly 80% of the time. This is why most bonuses come in single-die increments, and why as the Narrator you should always be careful with the number of Traits, Tools, and Circumstances you approve for any roll.

Here's an overview of the odds of success for a roll, based on pool size and Difficulty:

CHANCE OF SUCCESS, BY DIFFICULTY

Dice Pool	1	2	3	4	5
2 dice	14%	11%	8%	6%	3%
3 dice	37%	30%	22%	15%	7%
4 dice	61%	50%	38%	26%	13%
5 dice	80%	68%	53%	37%	20%
6 dice	91%	81%	66%	48%	26%
7 dice	97%	89%	78%	58%	33%
8 dice	99%	94%	84%	67%	40%
9 dice	99%	97%	90%	74%	46%
10 dice	99%	98%	93%	80%	52%

USING COMPLICATIONS

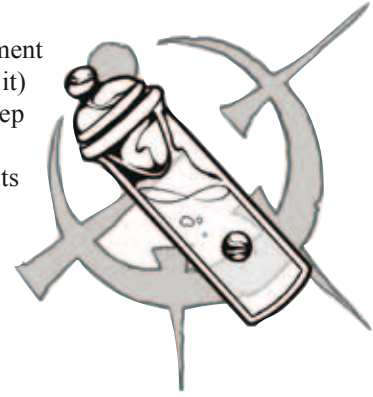
Complications are tangible setbacks of failure that throw the character off in some temporary fashion. Like negative Outcomes, you need to be careful not to use Complications punitively (even when it's really tempting). Instead, Complications should make the character's life more immediately… "interesting," presenting new challenges to overcome or problems to solve.

The biggest hurdle with using Complications is that they're entirely story-driven. What works perfectly in one encounter simply won't fly in another, and for them to really live up to their potential you can't reuse the same ones all that often. All Complications, however, are three things. They're…

- *...temporary.* A Complication shouldn't introduce a permanent or even long-lasting penalty. Use it as a heads up that the character might want to change tactics or look for a new approach. For example, a Hero might suffer a Complication while trying to bash down a door, and losing a Beat may encourage him to pick the lock, hop a fence, or look for a helpful tool.
- *...incremental.* A Complication adds to the story by degrees. For example, a Hero failing a jump might make the jump but get banged up in the process, losing 1 Health per Complication. Alternately, he or she might fall short, landing on a lower, precarious lip, forcing additional rolls to scramble back up to safety. Combinations are also possible — falling short and suffering some damage, for example. Simply having the character fall to his or her death, however, isn't fun and doesn't play to the strength of Complications at all.
- *...non-obstructive.* A good Complication should *add* to the story, rather than shut it down. For example, a Hero failing a roll to find clues might find misleading information and wind up on a wild goose chase and further (possibly unrelated) adventure. It would be a poor use of Complications to have the character find *nothing at all*, however, as it brings the story to a grinding halt.

Coming up with Complications on the fly can be difficult, particularly in the heat of the moment. The rules on page 149 are intentionally open-ended to offer as much flexibility as possible, but that might leave you struggling for ideas. Again, the story implications vary wildly based on the circumstances, but perhaps a quick list of possible game effects might provide some inspiration:

- The character loses a Beat before he can try the roll again
- The character's pool shrinks by one die in the next Beat or Conflict Round
- The character suffers 1 damage with an appropriate Resilience (e.g. being winded)
- The failure tarnishes subsequent success, reducing the Outcome of the character's next *successful* action by 1 (to a minimum of 0)
- The character falls short by a small amount (e.g. losing a race by a second per Complication)
- The character loses access to a piece of equipment in the next Beat (e.g. dropping or fumbling with it)
- The character suffers an unflattering misstep (e.g. wildly overextending an attack)
- The character is distracted or misinterprets something (e.g. another character's intentions)
- A negative Circumstance appears in the next Beat (e.g. a building is set on fire)
- The character is tempted or taunted by Ruin (if a Hemalurgist)



Don't forget that significant failure (with an Outcome of –3 or worse) lets you apply one Complication to the entire Crew. Group Complications are often easier to visualize than solitary ones, and applying one Complication is always easier and faster than applying multiple ones, so strongly consider this option whenever the Outcome warrants it. For example, when a Hero horribly flubs a roll to bluff a guard, you could have the entire Crew lose 1 Reputation (as even knowing the offender at that moment is enough to sully one's good name).

USING NUDGES

Nudges are used in two ways: with success they let Heroes and Villains achieve greater effects, above and beyond Outcome; and with failure they reduce the Complications suffered. This makes Nudges a big part of named characters' "cool factor" — they're an expression of how Heroes and Villains achieve truly spectacular results beyond the ability of ordinary folk (Extras), and they guard against foibles and mishaps, (mostly) preventing the big players from looking foolish or inept.

Nudges are one of the best ways for everyone to get creative (because everyone likes adding flourishes to success). As with Complications, Nudges should be fleeting, add to the story in small increments, and lend to more story rather than ending any part of the narrative.

To help inspire strong descriptions, here are some game effects you might achieve with Nudges:

- The time required for the current task drops by one Beat (to a minimum of one Beat)
- The character's pool grows by one die in the next Beat or Conflict Round
- The character recovers 1 point of an appropriate Resilience (e.g. getting a second wind)
- The character inflicts 1 extra damage with an attack
- The character excels by a small amount (e.g. winning a race by a second per Nudge)
- The character pulls off a stylish maneuver (e.g. severing a pack strap with a sword attack)
- The character gains a useful insight (e.g. discovering a rival gambler's "tell")
- A positive Circumstance appears in the next Beat (e.g. part of a building collapses, temporarily keeping enemies at bay)
- A negative Circumstance appears *for another character* in the next Beat (e.g. an enemy duelist is unbalanced and put on the defensive)

Again, whenever a character scores three or more Nudges, first look for ways to apply a positive benefit to his or her side. It's fast, easy, and has the greatest impact on the story.

6
SECRETS



Secrets are an essential part of the Mistborn story, and this game. Throughout the novels, the heroes each are chasing a great mystery, whether it's a "lost" Allomantic metal of legend, the location of the Lord Ruler's atium cache, or the nature of the world itself. Each hero is also reluctant to share some part of his or her life, whether it's a personal tragedy or the haunting whispers of Ruin. No matter how many secrets are discovered, each answer reveals a new question, then another, and another…

The importance of Secrets — in the novels and in your story — can't be understated. They're the source of this Book's title, and a reminder that the story is never entirely done, the mystery is never completely solved, and a hero's quest for truth never truly ends.

Secrets take many forms. They can be things, hidden away or never spoken. Just as often they're the essence of the next moment, the surprise yet to come. Secrets also have many different roles in the Mistborn Adventure Game. They can be weapons, answers, leverage, red herrings, and more. They're often revealed in stages, each clue leading to new questions. Most importantly in terms of the game, they have two levels of importance:

- *Minor Secrets* are small revelations that enlighten but don't fundamentally change the story. They may cause slight to moderate inconvenience or injury when scandalous or shameful.
- *Major Secrets* are huge revelations with devastating, earth-shattering consequences. They rock people to their core and can destroy lives in the right (or wrong) hands.

Some Secrets may not neatly fit into one of these categories, which is fine. They're mainly there for various game effects — like using Secrets to damage Reputations — and you shouldn't worry too much about fitting the Secrets in your story into any boxes until it's required.

SECRETS AS THE FUEL OF PLAY

Secrets are a powerful tool for motivating players and propelling your story forward. They pique the players' curiosity, reveal important details about the world and its characters, and reward those who find them. Developing Secrets and using them to fuel your story isn't difficult, but requires some planning. A lot of this happens naturally as you create stories *(see page 427)*, and it's as much art as science. However, there are several questions that can help the process along:

- *What's the Secret, and why is it important?* Does it reveal something about ancient times? The truth behind a mysterious death? Damning evidence of a noble's betrayal? Answering this question is the first step in defining how the Secret will reward those who find it.
- *Who wants the Secret, and why?* Does it answer a baffling mystery that's been plaguing the Synod for centuries? Does it give a Great House leverage over another? Does it reveal crucial vulnerabilities about someone? You don't necessarily need to know why the Crew wants a Secret, though it helps, but someone should be after it, and whatever interest the Crew eventually takes will be related.
- *How can the Secret be discovered?* This is often answered most readily by thinking about how the Secret can be passed on to others. Is it a written code, a whispered rumor, etched in steel plates, or uttered in an ancient tongue? Also consider the places the Secret might be found or who might already know it. Rumors can spread anywhere people talk, while books and plates are tied to specific locations and may be physically protected.
- *Who already knows the Secret?* Do they know the whole truth, or just a small bit of it (in which case, what keeps them from understanding the whole picture)? What would it take for those in the know to share their knowledge: persuasion, intimidation, bribery, winning their trust, or something else?
- *Who wants to protect the Secret?* Will people kill to keep it, or merely harm? Does learning the Secret earn new allies and/or enemies? Who stands to lose if the Secret is revealed, and why? All these questions naturally inspire great story.
- *Where does the Secret lead next?* In the Final Empire, no secret is a dead end. Like the layers of an onion, each revelation brings new questions, forcing those hunting "the truth" down ever-deeper rabbit holes. In the novels, Vin learns the truth about the Deepness and is left wondering why it's stronger than ever if the Lord Ruler defeated it, and what it has to do with the death of the world. By stringing Secrets together like a story on their own, you give the Heroes new reasons to explore and question the world and everything in it.

As you can see, adding Secrets to your story naturally expands the narrative, suggesting new enemies, plot twists, allies, complications, and challenges.

DEALING WITH PLAYER KNOWLEDGE

"How," you're asking, "can I keep secrets from my players if they've already read the novels?" This is a challenge for nearly every Narrator, and separating player knowledge from character knowledge can be difficult even for seasoned roleplayers. Fortunately, the best solution lies at the very heart of the Mistborn Adventure Game, with collaboration.

When faced with informed players, consider the following options:

- *Develop a "gentlemen's agreement."* Speak with the players about out-of-character information and how it can adversely affect the story and everyone's fun. This solution is particularly helpful when just one or two players have knowledge of the books or your story, as it lets deals with the issue away from the game and lets the other players enjoy the story as it's presented.
- *Clarify the knowns and unknowns.* If most of your group has read the trilogy, consider speaking with everyone together before you make characters. Establish when your story is set, and what characters would and wouldn't know in that period. When necessary, develop new story to explain why the Crew isn't privy to certain information. This helps set boundaries for the group before they create characters, saving them valuable time and effort.
- *Mix things up.* The revelations made by Vin, Kelsier, Sazed, and their crew is just one way to go. You can and should feel free to change any of the novel story to suit the needs of your game. Head back and read The Importance of "What If…" for just a few examples *(see page 402)*.
- *Focus on new Secrets.* Of course, the best way to sidestep knowledge of the trilogy is to focus on new ideas. It's easy to simply let the Heroes know everything the novel protagonists do up to a specific point (say, anything before the last half of *The Hero of Ages*), and forge ahead with new revelations from there. This is the best way to make the Mistborn Adventure Game your own, and the most fulfilling way to embrace the promise of collaborative storytelling.

USING SECRETS

Beyond propulsion of the plot and its intrigues, Secrets can provide the Crew with tangible narrative and mechanical benefits. When conceiving Secrets, consider what someone "gets" from knowing them — particularly the Heroes, as they will most often be hunting them down. Does a Secret provide exclusive information, a special edge over the competition, or trigger key plot points? Can someone use the Secret against anyone else, and how?

Here are some ways to define Secrets in meaningful ways…

AS CLUES

The most common purpose of a Secret is introducing valuable information. Giving the Crew a clue about how to reach their goals, defeat their enemies, or acquire greater Secrets is a great way to reward their efforts.

Minor Secrets tend to provide small clues (e.g. the location of a safe in a noble lord's manor, but no details about what's inside), and Major Secrets usually provide large ones (e.g. the location of the Steel Ministry's Hemalurgic laboratories, complete with floor plans).

Some clues that Secrets may reveal include:

- The name and location of an informant known to rat crews out to the Steel Ministry (Minor Secret)
- A pre-Ascension stone tablet containing ominous phases about the end of the world (Major Secret)
- Knowledge that a local noble lord is bribing his guards to keep quiet about his late-night activities (Minor Secret)

AS SPECIAL ABILITIES



Secrets can provide a Hero with exclusive access to items or abilities, like the formula for a new metallic alloy, the location of a weapons cache, the services of a master forger, or a typically restricted Power, Stunt, or Prop. They might also qualify as positive Circumstances: knowing an opponent's hidden weakness or having something to hold over a person the Crew intends to coerce.

Minor Secrets might grant items, abilities, or a Circumstance for just a single session or situation, while Major Secrets could provide permanent benefits, so long as the Secret is kept.

Some special abilities that Secrets may convey include:

- A vein of new metal with promising Allomantic properties (Major Secret granting a new metal)
- Help from the former mentor of a rival duelist (Minor Secret granting a Circumstance)
- The patrol patterns and personalities of House Hasting guards (Minor Secret granting a Circumstance)

AS LEVERAGE

Secrets often provide valuable insight about the mindsets, histories, and motivations of others. Some Secrets are so damaging or hit so close to home that they grant power over the target, letting any who know them hurt or blackmail the vulnerable party. This is dangerous, as people tend to act irrationally, and often violently, when they feel cornered. Also remember that no Secret can absolutely force a character's hand — every character makes his or her own choices, and some may be more comfortable letting a Secret out than whatever alternative is put in front of them.

Minor Secrets might convince the vulnerable party to part with mildly valuable information or assets, or commit slightly dangerous acts in exchange for

silence, or delivery of whatever proof is had. Major Secrets can be used to obtain prized information or assets, or to force dangerous actions like harboring a fugitive, lying to an Obligator, or committing an act of violence.

Some leverage that Secrets can provide includes:

- A merchant's ledger that shows large bribery payments to an Obligator (Minor Secret)
- A credible witness who claims a lord dumped a body in a canal (Major Secret)
- The name that rattles a respected elder so much that he loses his composure (Minor Secret)

AS WEAPONS

Some Secrets are so devastating that exposing them can damage a person's good name (Reputation) or emotional stability (Willpower). Shameful or illegal past deeds, childhood trauma, and sources of great stress could all become harmful Secrets if revealed under the right conditions. Timing is everything when using Secrets as weapons, as those impacted by them have often been preparing for their disclosure for some time, and act very quickly in response.

When revealed, a damaging Minor Secret inflicts 2 damage, and a Major Secret inflicts 4 damage. *For more information and examples of using Secrets as weapons, see the Social Conflicts and Mental Conflicts sections in Book 1 (pages 209 and 219).*

Some Secrets that may be weaponized include:

- Hard evidence of an Obligator's blasphemy against the Lord Ruler (Major Secret, harming Reputation)
- Documents revealing a person's emotional frailties (Minor Secret, harming Willpower)
- A picture of a victim's lifelong abuser (Major Secret, harming Willpower)

AS MACGUFFINS

A "MacGuffin" is a literary conceit, a plot element used to draw in the reader and drive the characters. Secrets can serve the same purpose, essentially acting as bait for the Heroes and leading them deeper down certain paths of your choosing. Such Secrets have to offer something the Heroes really want, and the danger of this approach is that unless there's a chance the Heroes can actually gain or achieve the MacGuffin's promise, you run the risk of violating their investment in the story. Even if there is a legitimate chance of chasing the MacGuffin down, there's still a chance the Secret can strain the players' patience, especially if the pursuit is long and/or involved.

Minor Secrets that serve as MacGuffins are sought within confined areas by only a few people, and they are generally only valuable to those few. On the other hand, Major Secrets serving as MacGuffins tend to be desirable to many, hunted across great distances — even whole Dominances — and their value is sometimes

inestimable. One of the greatest ironies, of course, is that many MacGuffins command this attention without actually having any value at all. Indeed, some of them don't even really exist.

Some Secrets that may serve as MacGuffins include:

- The greatest score of a famed, long-dead Crew (Major Secret)
- The missing daughter of an ailing lesser noble with no other heirs (Minor Secret)
- The Lord Ruler's real name (Major Secret)

AS TURNING POINTS

Finally, learning or using Secrets can become Turning Points in your story, key moments that merit Advancements for the Heroes *(see pages 115 and 428)*. Two examples of this from the novels are Vin's discovery of how the Eleventh Metal relates to the Lord Ruler's weakness, and Sazed's realization about the kandra religion. In both these cases, the Secret's discovery and the choices it forced the characters to make were formative, forever changing the characters and their role in the story.

All revelations qualifying as Turning Points are fueled by Major Secrets. Also, when planning them as part of your story, be sure to include as many paths to them as possible. Triply redundant clues and backup plans in case the players miss *those* are the name of the day. After you've gone to the trouble of creating such monumental surprises, they shouldn't go missed, or be forced into the Heroes' hands.

Some examples of Secrets that might power Turning Points include:

- A Steel Inquisitor's true identity, which allows the Heroes to rescue him from his fate — if they desire
- The early, hidden exchanges in a brewing war between two noble Houses, and lets the Heroes stop it, or fan the fire
- The location of the kandra Homeland, which could be useful in oh so *many* ways…

THE SECRETS SHEET

Secrets are tracked on their own sheet, which can be found on page 560 or downloaded from **www.crafty-games.com**. This sheet is also used to track the Heroes' Destinies and Tragedies, which are discussed at length in Chapter 7 *(see page 465)*.



Using the Secrets sheet is simple — jot down each Secret as it comes to you, along with whether it's Minor or Major and what it does in the Effect line, and tick the Known box when the Heroes uncover it.

Example: As the Crew plans for its raid on Keep Hasting, Brandon is struck with a new idea for a Secret — the keep's physical entry points and vulnerabilities. This information might fetch the Crew a pretty penny or prove quite useful for future jobs. Brandon writes "Keep Hasting's weak points" on the Secret's sheet, adding that it's a Minor Secret (Hasting's a prominent and oft-studied target by crews), and that it will act as a favorable Circumstance for anyone trying to break in, or avoid being spotted on the grounds. He writes "Minor; favorable Circumstance to break in and hide" on the Effect line.

MISTBORN ADVENTURE GAME

SECRETS SHEET

SECRETS

SECRET	EFFECT	KNOWN
Keep Hasting's weak points	Minor; favorable Circumstance to break in and hide	☐
		☐

SECRETS OF THE NOVELS

The Mistborn Adventure Game mainly focuses on a period from about 10–15 years before the trilogy, to the end of *The Hero of Ages*. While you don't have to include Secrets from the novels, a number of them are excellent examples of the game in action, and a few were left undiscovered by the end of the original series.

Warning! More than any section in this game, the following speaks candidly about the most revealing plotlines in the Mistborn novels. Proceed only if you've already read the books or don't mind them being spoiled…

UNKNOWN METALS

During the trilogy, only ten Allomantic metals are commonly known: the Physical Metals (Tin, Pewter, Steel, and Iron), the Mental Metals (Bronze, Copper, Zinc, and Brass), Gold, and Atium. An eleventh metal, Malatium, is discovered by Kelsier during *The Final Empire*, and Vin discovers a twelfth, Duralumin, within a year after the Lord Ruler's fall.

The remaining metals are known only in extremely limited circles (mainly, within the Steel Ministry and among adventurous metallurgists), and most of these informed persons presume only Mistborn can burn them. Mistings gifted with these abilities are essentially oblivious because the metals are so rare.

Feruchemical properties of the ten "common" metals are also well known, but the others — including Malatium and Duralumin — aren't available in large enough amounts to prove their worth as metalminds. Still, with the Synod so careful to preserve Scadrial's history, there's always a chance a Keeper somewhere may have knowledge of the remaining metals and their abilities.

HEMALURGY

Throughout the long history of the Final Empire, the dark art of Hemalurgy is a state secret, guarded closely by the Steel Ministry. However, the fall of the Lord Ruler and Vin's encounter at the Well of Ascension unleashes a newly empowered Ruin on the world, and with it a greater proliferation of the corrupting practice. After the Collapse, many new spikes are created and Ruin's agents use them to twist influential people to the god's will.

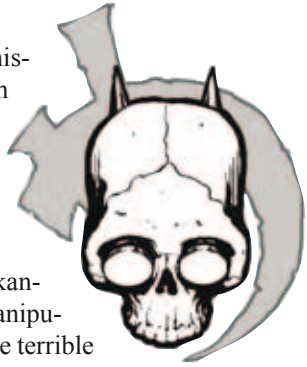
THE LORD RULER

Prior to the trilogy, the Lord Ruler is a god to the people, the "Sliver of Infinity" who saved the world from the Deepness before Ascending to the throne of the Final Empire. Most believe he's immortal, as he always appeared in public as the same young, vigorous man who conquered the world nearly a thousand years ago. He is also rightfully believed to be omnipotent, for through his conquest he unified all nations of Scadrial under his rule, shattered countless rebellions, established a working (if extremely harsh) economy and society, and protected the people from the desolate environment around them. Though he's not well loved, the revered and awed, and even those who disagree with his world use his name as a curse.

The Steel Ministry enforces these myths through military, economic, and religious propaganda, and is quick to act against dissidents. No one outside the Steel Ministry's highest ranking prelans and Inquisitors know the Lord Ruler's true identity, heritage, magical abilities, or his role in the story of the Hero of the Ages. To most he's a divine figure — his presence rarely seen, but always felt.

Following the Collapse, the Lord Ruler is no longer believed to be immortal (and with good reason), but his divinity remains a hotly debated issue. His most devout followers await his return and resurrection (if they believe him dead at all), and prepare for him to expel the pretender on the throne and restore order in the empire. Even those who know the truth still find themselves blurting out his name in surprise and terror, at least for a few generations.

THE KOLOSS



Common skaa speak of the koloss in hushed, terrified whispers, telling of rampaging engines of death and destruction unleashed upon all who oppose the Lord Ruler. It's extremely unlikely that anyone living in a city or the Inner Dominances has seen one of the blue-skinned giants, and those unlucky enough to have encountered one and lived are forever changed by the experience.

Before the Collapse, only the Canton of Inquisition and kandra know how the koloss are created, and how they can be manipulated with emotional Allomancy. Anyone else who learns these terrible secrets is relentlessly hunted by the Steel Inquisitors, and isn't long for the living world.

THE KANDRA

Very few beyond the Lord Ruler know anything about the kandra. Skaa parents tell wild stories about the shapeshifters to scare naughty children. Nobles view them like any other asset, caring little for the why or how of them. None know the whole truth — and that's exactly how the kandra like it.

The truth about the Contract, the kandra's connection to the mistwraiths and the Lord Ruler, their Hemalurgic origins, the location of their Homeland, their religion, their society, and their vulnerability to emotional Allomancy are all Secrets nearly every kandra would die to protect — before and after the trilogy. Even learning how to hire a kandra spy is a circuitous process with multiple middlemen, and a Secret in and of itself.

RUIN AND PRESERVATION

Scadrial is without belief. The Lord Ruler went to great lengths to ensure his position as the Final Empire's only god, stamping out hundreds of religions during his conquest of the world. All that's left as of the novels are the ancient stories of his victory over the Deepness, and his subsequent rise to power.

The forces of Ruin and Preservation are effectively unknown, though their influence is felt by many — the mists shrouding the night, the world's slow decay, and the strange whispers seemingly emanating from the darkest parts of consciousness… For most, there is, and never has been, a god other than the Lord Ruler. People do not, perhaps *cannot* grasp what these other powers mean in the grand scheme of their world.

Following the Lord Ruler's defeat, encounters with Ruin increase dramatically, and whether by accident or design Hemalurgists increasingly come under the dark god's control. Preservation, on the other hand, manifests less and less often, and doesn't communicate with mortals nearly as often.

THE MISTS

The people of the Final Empire, particularly the skaa, view the mists as a malicious force that invades the world at dusk, only to be dispelled by the light of dawn. Those who linger too long among them may find themselves lost or killed — maybe even stolen away by a malicious mistwraith, never to be seen again. Only Allomancers, thieves, and guardsmen are brave or foolhardy enough to risk venturing out after dark. This fear only grows after the Collapse, as the mists start to come even during the day, and as many caught within them are struck with a mysterious and violent sickness that seems to kill indiscriminately.

The nature of the mists and their link to Preservation is a complete mystery to the residents of Scadrial, as is knowledge that they might be a source of Allomantic power. Only those aware of metaphysical powers to begin with, and brave enough to ignore the superstitions surrounding the creepy phenomenon, have a chance of seeing the mists for what they really are.

THE GOD METALS

Atium has always been a vital part of the Final Empire's economy, and its most highly valued asset. It's mined by prisoners in the Pits of Hathsin, and used by the Great Noble Houses to seal their most important alliances and contracts, such as purchasing patronage for one of their businesses, securing the services of a kandra, and sealing a daughter's dowry. The metal is also highly prized for its Allomantic properties, and carried by well-funded Mistborn and the Inquisitors hunting them. The other god metal, Larasium, is only known to those who visit the Well of Ascension… which rules out pretty much everyone but the Lord Ruler as of the trilogy.

The managers at the Pits of Hathsin are among those few who know that atium crystal nodes can be destroyed through physical Allomancy, and the god metals' tie to powers beyond Scadrial is a deeply hidden Secret that only grows apparent after the Lord Ruler's fall, as those powers once again rise in prominence.



7
DESTINY & TRAGEDY



In the Mistborn Adventure Game, every Hero participates not in one story, but two. The first they share with the other Heroes — it's the story of their Crew and its Schemes; while the second is personal — the Tragedies they strive to overcome, and the Destinies they hope to fulfill. These personal sagas give the story greater meaning for the Heroes, and deepen the experience for the players.

THE BASICS

In game terms, Destiny and Tragedy provide each Hero with opportunities to grow, by seeking out and achieving his or her ultimate purpose (Destiny), or by confronting and overcoming the demons of his or her past (Tragedy). Generally, these quests happen alongside the main story and take most, if not all of the Hero's career.

The seeds of Destiny and Tragedy are planted during character creation — specifically, by the answers to Questions 9 and 10 during Step 3 *(see pages 92–97)*. With this information in hand, you flesh out each Hero's Tragedy and *true* Destiny (which may or may not be the one they perceive), and also break each Destiny and Tragedy into three stages: a Beginning, a Middle, and an End. These are key moments in each Hero's personal chronicle, striking at the very heart of who they are and what they may yet become.

Throughout the game, you may introduce opportunities for the Heroes to explore their Destinies and Tragedies as part of the main narrative, or the players may take them up as "side quests" on their own, much like the additional steps of the Crew's Plan of Action. As a Hero completes each stage of his or her personal

saga, Advancements are earned and the effects of the Destiny or Tragedy become more prevalent, increasing tension and difficulty until finally, the Hero reaches the end of the quest. Resolving a Destiny or Tragedy is a milestone event, not just for the Hero but often for their Crew as well.

Though Destiny and Tragedy can greatly enrich the stories of individual Heroes and the Crew, they're by no means required. They're intentionally a *secondary* story arc to be explored alongside and in service to the main thrust of your game. Even in a purely secondary role, these stories provide powerful storytelling tools and opportunities, letting you introduce new characters, trials, and twists, and add more narrative "meat" to any story.

Ready to get started? Let's take it from the top…

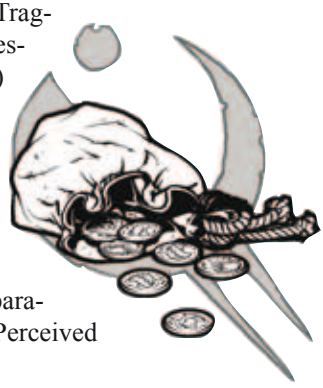
THE DESTINY AND TRAGEDY SCRIPT

The easiest way to keep track of each Hero's Destiny and Tragedy is with a script, which is a loose set of details that act as a rough roadmap for the character's personal saga. Here's what you need…

- The Hero's name
- The Hero's *perceived* Destiny
- The Hero's *true* Destiny
- The Hero's Tragedy
- Beginnings, Middles, and Ends for the Hero's Destiny *and* his or her Tragedy
- Any Advancements that may be earned or Turning Points that may occur

Unlike a Plan of Action, the paths to realizing one's Destiny and resolving one's Tragedy are unknown to the Hero (and the player), and must be discovered in play. This is why they're tracked on the Secrets sheet, which can be found on page 560 or downloaded from **www.crafty-games.com**. This sheet contains spaces for all the parts of each Hero's script, and in the next several sections you'll learn how to use them.

CREATING A HERO'S PERSONAL SAGA

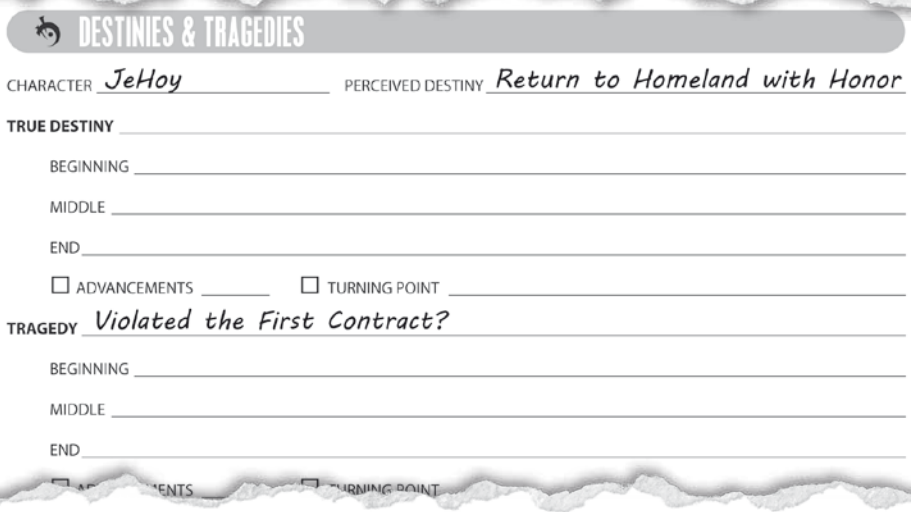


A player's most important decisions about Destiny and Tragedy are made in Step 3 of the character creation process. Question 9 ("What's the Worst Thing that Ever Happened to You?") speaks to the Hero's Tragedy, while Question 10 ("What Do You Believe is Your Ultimate Purpose?") suggests his or her *perceived* Destiny. Generally speaking, these are as far as the players go in defining their Heroes' Destinies and Tragedies — from there, you fill in the details.

Start by copying the Hero's name and Tragedy to the appropriate sections of the Secrets sheet, and then copy or paraphrase the Destiny line of the Hero's character sheet into the Perceived

Destiny section of the Secrets sheet. If you don't want to make any changes to the player's choice (and don't mind them knowing their true Destiny from the get-go), go ahead and enter the same info on the True Destiny line. Otherwise, leave True Destiny blank until the next step.

Example: Brandon starts with JeHoy, the crew's kandra. He fills in the Name and Tragedy sections, and takes a look at her Perceived Destiny: "Find a way to return to the Homeland with honor (and for good)." He's not sure exactly what her True Destiny is yet, but he thinks he can surprise her with something a little different. He leaves True Destiny blank.


DESTINIES & TRAGEDIES

CHARACTER JeHoy PERCEIVED DESTINY Return to Homeland with Honor

TRUE DESTINY

BEGINNING

MIDDLE

END

☐ ADVANCEMENTS ☐ TURNING POINT

TRAGEDY Violated the First Contract?

BEGINNING

MIDDLE

END

When choosing a Hero's true Destiny, make sure of three things:

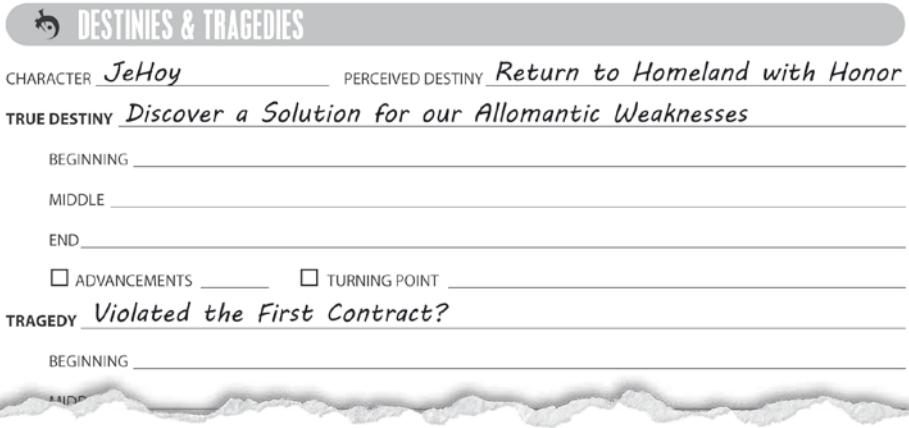
- *It fits with the rest of your story.* No true Destiny should derail, divert, or fully ignore the main story. Destinies are there to *enhance* the story, not undermine it, and making sure they blend with the greater narrative lets the players engage them without having to ignore everything else.
- *It has a compelling hook.* Nobody likes a dull story and no one wants to pursue a goal that isn't provoking. Consider the Hero and why he or she will care about the Destiny you have planned. What are the stakes for the Hero? How does the Destiny speak to his or her motivations, morals, and ethics? What connections does it have with the Hero's past (or even his or her Tragedy)? Will achieving or ignoring it fundamentally affect the Hero's future, or the futures of his or her close friends and allies?
- *It's related to the Hero's perceived Destiny.* This is part play and part politics. When a true Destiny is related to the perceived Destiny, the player will much more naturally pursue it (because he or she has it, or something like it,

already in view). It also supports the player's hopes and dreams for his or her Hero, which is never a bad call.

While you should always do your best to respect each player's wishes, your ultimate duty is to the story and making sure it's fun for everyone. Sometimes that means going in a different direction, and you when that happens, embrace the moment. True Destiny is a chance to interact with the players and their Heroes on a very intimate level, and it only happens once per character. Making the most of it will make the most of the game, and enhance the experience for all.

Don't worry about making a bad call — you can change your mind later if needed *(see page 476)*, and if you're stumped you can leave true Destiny for later. Interesting options have a way of making themselves known.

Example: Brandon ponders possible true Destinies for JeHoy. He thinks finding a way to return with her head held high has a lot of potential, but he also wonders if the story can involve more than "just going home." Soon he has a plan — in trying to find a way home, JeHoy will discover something that helps her people escape their fear of Allomancers, inching them closer to freedom. Brandon writes "Discover a Solution for our Allomantic Weaknesses" on the script's True Destiny line.


DESTINIES & TRAGEDIES

CHARACTER JeHoy PERCEIVED DESTINY Return to Homeland with Honor

TRUE DESTINY Discover a Solution for our Allomantic Weaknesses

BEGINNING

MIDDLE

END

☐ ADVANCEMENTS ☐ TURNING POINT

TRAGEDY Violated the First Contract?

BEGINNING

BEGINNINGS, MIDDLES, AND ENDS

With a Hero's Tragedy and true Destiny in place, the next step is to map out high points for each of those stories. You can do this before the game starts, or you can do it as you go, in pieces or all at once, as you prefer. When you get to it, all that's needed for each is a Beginning, Middle, and End.

Each of these stages is a struggle for the Hero to confront and (hopefully) overcome, whether on the path to realizing his or her ultimate purpose (Destiny),

or to rising above the demons of his or her past (Tragedy). Some of these struggles will be physical, some social, and some mental, but one thing's certain — as the Hero makes it past each, the truth of the story is a bit clearer, the stakes are a bit higher, and the drama is a bit tenser than before.



Again, **you don't have to develop all these ideas now**. You can save any or all of them for later. You can even decide what the Beginning and End of a Hero's Tragedy are without knowing the Middle. The players won't know the difference, and leaving some of it for later lets you fill in ideas as they come to you.

With all that in mind, let's walk through the stages for each saga…

BEGINNINGS

At the Beginning of a Destiny or Tragedy, you introduce the core elements of the plot, including relevant characters and the Hero's broader conflict, which leads to the central thrust of the story (the Middle). The struggle at this stage is often reasonably simple, featuring opponents less skilled or powerful than the Hero.

THE BEGINNING OF A DESTINY

A Hero's discovery of his true Destiny often starts with an incident that calls him or her to adventure — an encounter with a stranger, a life-changing event, or an accidental revelation. To continue, the Hero must usually complete a key task like besting an enemy, recruiting an important ally, or discovering a new skill that aids him or her in the greater challenges ahead.

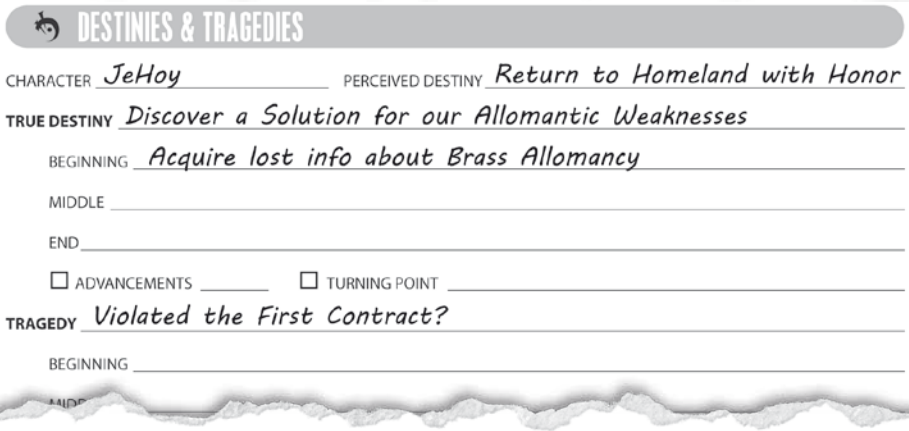
Some possible Beginnings of a Destiny include:

- A skaa with the Destiny "Lead the skaa to rebellion" returns to his plantation to discover his parents slain by their noble master, and must decide how to respond.
- A noble with the Destiny "Rebuild my House's good name" meets a connected lord, and must win his endorsement.
- A Terrisman with the Destiny "Stop the Lord Ruler's breeding programs" must steal a document in his lord's possession that lists Terriswomen pressed into service as breeders.

Each time a Hero succeeds with a roll directly related to resolving the Beginning of his or her Destiny, one additional Nudge is gained (the Hero's burgeoning sense of purpose pushes him or her to greater heights).

Example: Brandon thinks JeHoy's key challenge at the Beginning of her Destiny is to learning more about Brass Allomancy's control over the kandra people. He doesn't know what that information will be yet, so he adds "Acquire lost infor-

mation about Brass Allomancy" to the Secrets sheet. Each time JeHoy succeeds with a roll to discover new information about Brass Allomancy — like interviewing experts, researching Steel Ministry archives, or carefully observing Soothers — she gains one additional Nudge.


DESTINIES & TRAGEDIES

CHARACTER JeHoy PERCEIVED DESTINY Return to Homeland with Honor

TRUE DESTINY Discover a Solution for our Allomantic Weaknesses

BEGINNING Acquire lost info about Brass Allomancy

MIDDLE

END

☐ ADVANCEMENTS ☐ TURNING POINT

TRAGEDY Violated the First Contract?

BEGINNING

THE BEGINNING OF A TRAGEDY

Since a Hero's Tragedy has already happened, its "Beginning" focuses on finding ways to face the issue. This may be a straightforward confrontation with things the Hero fears most, an inner journey to come to grips with the past, or a search for the resources necessary to face the greater obstacles ahead.

Some possible Beginnings of a Tragedy include:

- A skaa with the Tragedy "My closest friend betrayed me to the Steel Ministry" might first visit the prison where she was held to make her peace with those lost years.
- A noble with the Tragedy "I was my late father's greatest shame" is in an unfortunate position, unable to confront the man directly, but he can set out to learn everything possible about the man's life and values, and thereby hope to identify what caused the rift between them.
- A Terrisman with the Tragedy "I watched my village burn" might journey to a wise man seeking help with his endless nightmares. This in turn might lead to a spirit-quest of sorts, in which the wise man recreates the conditions of the Terrsiman's loss, so that he may hopefully come to grips with it.

Each time a Hero makes a roll directly related to resolving the Beginning of his or her Tragedy — whether it's successful or not — the number of Nudges rolled drops by 1; if this reduces the Nudges to below 0, the Hero also loses a Beat (as the Hero struggles with personal demons, he or she suffers traumatic flashbacks or moments of hesitation).

Example: Now Brandon turns to JeHoy's Tragedy: "I violated the First Contract — or did I?" It strikes him that the central struggle is a mystery — JeHoy is uncertain if she caused the death of a human, and the doubt eats away at her and prevents her from returning home. The first logical, then, is to decide what actually happened the night she hurt the human. Since she fled she doesn't actually know… Brandon adds "Discover what happened that night" to the Secrets sheet, and each time the kandra makes a roll to uncover those facts, whether the roll is successful or not, her Nudges drop by 1 as the doubt surfaces once again. Should this drop her Nudges to below 0, she loses a Beat to gloom.

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

TRAGEDY Violated the First Contract?

BEGINNING Discover what happened that night

MIDDLE _____

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

MIDDLES

The Middle of a Destiny or Tragedy is the "opposition" stage, when the Hero faces the central struggle of his or her personal story. Pushing through always involves an intensely intimate choice or ordeal, like coming to grips with an ugly private truth, adopting a major lifestyle change, or enduring a long and brutal torment. This tends to be the longest stage, requiring much greater and more prolonged effort than at the Beginning. The tasks are more involved, the challenges more frequent, and difficulty and danger are much higher as well. The consequences are also more potent and farther reaching, and by the time the Hero completes this stage he or she should have a clear vision of the Destiny or Tragedy's final steps.

THE MIDDLE OF A DESTINY

The Middle of a Hero's Destiny focuses on the central conflict established at the Beginning: embracing the mantle of leadership, confronting old enemies, unraveling the core of a mystery, and similar activities. By the time the Hero completes this stage, he or she has probably identified the story's final obstacles and enemies, and is ready to take a serious run at realizing his or her ultimate Destiny.

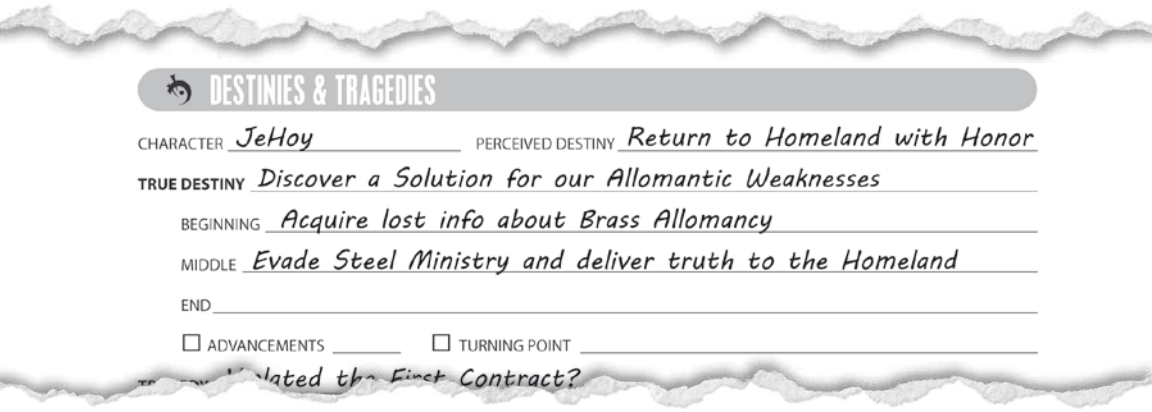
Some possible Middles of a Destiny include:

- After retaliating against the plantation owner, our skaa with the Destiny "Lead the skaa to rebellion" seeks out and joins other insurgents, working his way through their ranks.

- With the influential lord's endorsement, that noble with the Destiny "Rebuild my House's good name" travels to Luthadel to find those who slandered his family and return the favor.
- With his lord's incriminating document in hand, the Terrisman with the Destiny "Stop the Lord Ruler's breeding programs" visits the Terris Dominance to incite his people to act.

Each time a Hero succeeds with a roll directly related to resolving the Middle of his or her Destiny, two additional Nudges are gained (as the Hero's ultimate purpose begins to manifest in earnest).

Example: Brandon now considers what might happen after JeHoy discovers new information about Brass Allomancy… What will she do with it, and what obstacles or opponents might she face along the way? He decides that the Middle of her Destiny presents a good opportunity to add a Twist — that whatever she learns has been suppressed by the Steel Ministry for centuries to keep the kandra subservient. JeHoy's discovery puts her in immediate danger and forces her to evade Obligators and loyal nobles on her way back to the kandra Homeland. Brandon adds "Evade Steel Ministry and deliver truth to the Homeland" to the Secrets sheet. JeHoy gains two additional Nudges whenever she succeeds with a roll to pursue this new goal, which is good — she's going to need all the help she can get.



THE MIDDLE OF A TRAGEDY

The Middle of a Tragedy forces the Hero to step up and stare down his or her past. All the worst lows and bleakest moments of the Hero's life bubble back up the surface and ugly parallels are often drawn with the current story as well. Fallout from the Hero's long, bitter relationship with the Tragedy is felt by his or her friends and allies, and enemies may exploit the Hero's weakness toward their own ends. Only with incredible resolve and the support of others can the Hero hope to figure out how to escape the haunting memories that keep him or her from true greatness.

Some possible Middles of a Tragedy include:

- Having revisited the prison where she rotted for years, that skaa with the Tragedy "My closest friend betrayed me to the Steel Ministry" now seeks to overcome her feelings of powerlessness — by finding her former friend and finally asking… *"Why?"*
- Much to his dismay, the noble with the Tragedy "I was my late father's greatest shame" has learned that his father always hoped for a more forceful son, an heir to lead their once great House back to prominence on the imperial stage. Perhaps that could begin with crushing the House's greatest rival…
- His nightmares allayed (at least for now), our Terrisman with the Tragedy "I watched my village burn" sets out to hold the perpetrators to account, one by one.

Each time a Hero makes a roll directly related to resolving the Middle of his or her Tragedy — whether it's successful or not — the number of Nudges rolled drops by 2; if this reduces the Nudges to below 0, the Hero also loses a Beat (as the Hero strikes at the core of his or her deepest fears or shame).

Example: Brandon gets a little devious with the Middle of JeHoy's Tragedy. She discovers the man she worries she killed is indeed… dead, but she doesn't *learn whether or not she's responsible. She knows the kandra leadership won't be satisfied with "maybe," and so she spends this period chasing down the truth. This could play out as a lengthy investigation, with JeHoy interviewing the dead merchant's accomplices, criminal contacts, and family to see who might have wanted him dead and why. Brandon adds "Find cause of death" on the Secrets sheet. Tracking this potentially ugly truth won't be easy, as JeHoy's loses two Nudges each time she makes a roll to find out why the man died, and if this brings her Nudges to below 0, she loses a Beat to depression.*



☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

TRAGEDY Violated the First Contract?

BEGINNING Discover what happened that night

MIDDLE Find cause of death

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

ENDS

The End of a Destiny or Tragedy is about climax, resolution, tying up loose ends, and closing the door on this chapter of the Hero's life. Everything is on the line as the Hero strives to fulfill his or her ultimate purpose or finally break free

of the past. While the challenge and risk have never been greater (involving the most powerful opponents and most difficult tasks of the journey), this stage also tends to be the shortest of the three, as the Hero likely has a clear view of what needs to be done.

THE END OF A DESTINY

Very few find their true purpose in life, and fewer still realize it. A Hero at the End of a Destiny has this chance — to reach the pinnacle of valor, complete a life's work, or achieve a goal so profound that nothing will ever be the same again.

Some possible Ends of a Destiny include:

- Now a leader of the underground, our skaa with the Destiny "Lead the skaa into rebellion" works tirelessly to convince others to rise up against the Lord Ruler.
- Having discredited those responsible for slandering his House and garnered a strong reputation in Luthadel, that noble with the Destiny "Rebuild my House's good name" looks for a way to seize a spot among the ten Great Houses of the Final Empire.
- With the Synod's support, the Terrisman with the Destiny "Stop the Lord Ruler's breeding programs" leads a crew of Keepers to raid the Steel Ministry's breeding farms, hoping to stop their genocide once and for all.

Each time a Hero succeeds with a roll directly related to resolving the End of his or her Destiny, three additional Nudges are gained (as the Hero strives with all his or her might to meet destiny's call).

Example: Assuming JeHoy locates the new information about Brass Allomancy, manages to dodge the Steel Ministry, and gets the information back to the Homeland, Brandon asks… What then? In the novels the kandra leadership is pretty set in its ways and crippled by petty bickering. Maybe JeHoy's greatest challenge is as simple as getting them to listen to a new idea. Brandon adds "Convince kandra leaders of the truth" to the Secrets sheet. It's no mean feat, but at least JeHoy will enjoy a whopping three additional Nudges whenever she succeeds with a related roll.

DESTINIES & TRAGEDIES

CHARACTER JeHoy PERCEIVED DESTINY Return to Homeland with Honor

TRUE DESTINY Discover a Solution for our Allomantic Weaknesses

BEGINNING Acquire lost info about Brass Allomancy

MIDDLE Evade Steel Ministry and deliver truth to the Homeland

END Convince kandra leaders of the truth

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

[illegible]lated th[illegible] Contract?

THE END OF A TRAGEDY

Finally the Hero faces the root of his or her greatest fear, trauma, or shame, and maybe conquers it. Sadly, knowing one's deepest, darkest pain isn't always enough to beat it, and some remain trapped forever in this stage, inches from ultimate liberation.

Some possible Ends of a Tragedy include:

- Knowing now that the Obligators forced her friend's hand, that skaa with the Tragedy "My closest friend betrayed me to the Steel Ministry" seeks vengeance so they can both find closure.
- The rival House is in ruins and the noble with the Tragedy "I was my late father's greatest shame" looks to the future, seeking a profitable marriage with the desirable daughter of a neighboring family.
- Now that our Terrisman with the Tragedy "I watched my village burn" has exacted retribution from those responsible, he sets out on a spiritual journey to once again find the man he should be — a man of peace.

Each time a Hero makes a roll directly related to resolving the End of his or her Tragedy — whether it's successful or not — the number of Nudges rolled drops by 3; if this reduces the Nudges to below 0, the Hero also loses a Beat (as the Hero comes face to face with his or her innermost turmoil).

Example: JeHoy eventually learns the man died in a hostile takeover of his business by another merchant, and armed with this knowledge she returns to the Homeland to present her findings to the kandra leaders. She hopes they look past the near catastrophe and focus on her innocence, but kandra have been executed for less. Brandon adds "Convince kandra leaders of my innocence" to the Secrets sheet. JeHoy faces her people knowing all too well the penalties for failure, and so she loses three Nudges with each roll made to convince the leaders of her innocence If this brings her Nudges to below 0, she loses a Beat to despair. At least she can finish the Ends of her Destiny and Tragedy together — or die trying.

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

TRAGEDY Violated the First Contract?

BEGINNING Discover what happened that night

MIDDLE Find cause of death

END Convince kandra leaders of my innocence

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

CHANGING YOUR MIND

Even when you go to great lengths to carefully plot Destinies and Tragedies, there's room to adjust. You have the right to redefine, tweak, or revamp Destinies and Tragedies at any time. This flexibility is essential, for three very important reasons:

1. *It offers narrative flexibility.* Stories are living, breathing, fluid things that grow and develop as you explore the Heroes and the world. No one knows how the game will turn out when you start. Amending as you go builds narrative bridges and capitalizes on interesting and exciting ideas without slavish loyalty to possibly outdated details.
2. *It promotes mystery.* Scripts become obvious over time, no matter how much you camouflage or misdirection you build into them. Modifying to keep a story fresh also keeps the players guessing, which also means they're engaged.
3. *It reinforces self-determination.* No player wants to *feel* like they're following a script or heading toward a predetermined ending. Fine-tuning as the story grows, new information is gained, and new opportunities arise ensures the story's end doesn't feel like a foregone conclusion, and the continued connection to the players' actions shows them they're guiding the action.



There's one all-important caveat to this rule, and that is **all changes should fit previously described facts and events.** The more radical the change, the more likely it might violate some part of *your* established canon, and while events in the trilogy can always change, the history of your game shouldn't.

Example: Let's say that as JeHoy's Destiny unfolds she actually kills a human — and this time, she's sure of it. This brands JeHoy a rogue, and Brandon decides it's sufficiently momentous that it warrants a chance in her Tragedy. To keep things fair, and because Tragedies are almost always known, Brandon speaks with Emily to verify this change, and once they both agree he adds it to the Secrets sheet, replacing her previous Tragedy. Brandon begins scripting the new Tragedy from there.

Destinies aren't always known, and if during JeHoy's true Destiny — to discover a solution for the kandra people's Allomantic weaknesses — she were to stumble onto a rogue kandra repeatedly breaking the First Contract in an attempt to provoke the Lord Ruler's wrath and wipe out the other shapeshifters, Brandon might privately rescript her true Destiny as "preventing the annihilation of my people."

No matter what happens, Brandon cannot *describe how the rogue killed one of JeHoy's previous noble masters before their Contract was up if it's part of the Hero's established history — already described in play — that she finished out her full time with the noble.*

REWARDING PROGRESS

To progress from one stage of a Destiny or Tragedy to the next, a Hero must overcome its primary obstacle, defeat its primary enemy, successfully take on its roleplaying challenge, or otherwise satisfy that part of his or her personal saga. This merits a reward of Advancements *(see page 116)*, and may also gift the Hero with a special Trait, an Attribute or Standing increase, a new Power, or another improvement that makes sense as part of the ongoing story.

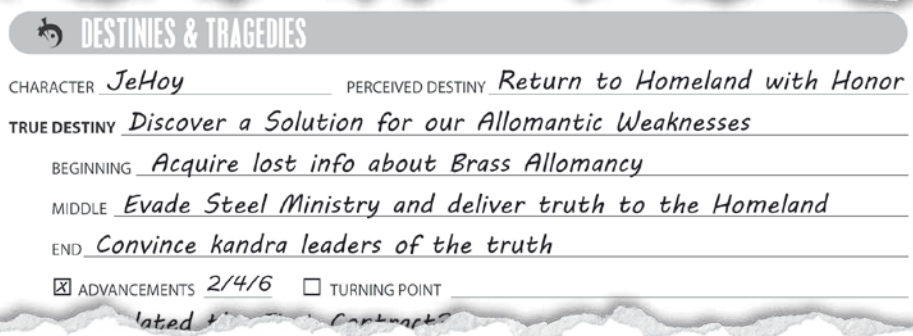
There are two ways to recognize a Hero's progress through Destiny and Tragedy:

- You can offer a reward each time the Hero completes a stage (i.e. the Beginning, Middle, and End). In this case a progressively larger or more impressive reward works well: say, one Advancement for the Beginning; two Advancements or a Trait for the Middle; and three Advancements, an increased Attribute or Standing, or a new Power for the End.
- Alternately, you can offer one big reward at the very end of a Destiny or Tragedy. The Hero will likely have spent a great deal of time and effort on the story, and so the reward should be substantial — say, ten Advancements or one very rare or significant improvement, like a powerful Hemalurgic spike or the opportunity to Snap Allomantic Powers.

Rewards for Destiny and Tragedy are only given out to those who directly participate in the story. To quality, a Hero's Crew must see their friend through a whole stage of his or her personal saga, or the vast majority of the full story arc, depending on the reward scheme chosen.

If you plan to award Advancements, check the appropriate box on the Secrets sheet and jot down the number you intend to give after each stage.

Example: Though Brandon thinks the story of JeHoy's Tragedy will be reward enough, he wants to offer a little something more for her efforts. He decides to give her progressively a larger Advancement reward after each stage — two after the Beginning, four after the Middle, and six after the End. He ticks the Advancements box on the Secrets sheet and adds "2 / 4 / 6" in the space beside it.


DESTINIES & TRAGEDIES

CHARACTER JeHoy PERCEIVED DESTINY Return to Homeland with Honor

TRUE DESTINY Discover a Solution for our Allomantic Weaknesses

BEGINNING Acquire lost info about Brass Allomancy

MIDDLE Evade Steel Ministry and deliver truth to the Homeland

END Convince kandra leaders of the truth

☒ ADVANCEMENTS 2/4/6 ☐ TURNING POINT

FULFILLING DESTINY & OVERCOMING TRAGEDY

Bringing a Destiny or Tragedy to its natural conclusion is a big deal, the capstone of a huge chapter of the Hero's personal saga and a high (or possibly low) point in his or her life. Often the event can affect the Hero's entire Crew, triggering a Turning Point *(see page 428)*.

As a Destiny or Tragedy nears resolution, consider the possible effects it may have on the Hero, the rest of the Crew, and the broader story. Who will be affected, and how? Does the resolution provide new and interesting opportunities for storytelling or Scheming?

Looking one last time to our examples, there are many possibilities…

- Our skaa who successfully "leads the skaa into rebellion" might fundamentally change the sociopolitical landscape of a city, Dominance, or the whole of the Final Empire.
- The noble who gets past the fact that "he was his late father's greatest shame" could find himself at the union of two Houses of growing power, and able to periodically lend their resources to his Crew.
- The Terrisman who "stops the Lord Ruler's breeding programs" likely becomes a hero to his people — and some might even call him a Hero of Ages…
- That skaa who avenged herself against the Obligators who forced "her closest friend betrayed her to the Steel Ministry" might end up an enemy of the state, but also an icon of resistance and a friend to many in the underground.

Though the resolution of a Destiny or Tragedy may be a big event worthy of celebration, what comes after isn't always so happy. Often, the pursuit of noble goals attracts new enemies, awakens ancient dangers, and triggers unforeseen consequences no one could have imagined — just like in the novels.

Example: JeHoy is getting close to convincing the kandra leaders of the truth and thus achieving her Destiny, "Discover a Solution for our Allomantic Weaknesses." Emily has mentioned delivering JeHoy's findings to the kandra people at large, and this gets Brandon thinking… How might the kandra discovering new ways to protect themselves against Allomancers change the characters, world, and greater story?

First he decides that certain rebellious kandra might be less inclined to stick to the First Contract… They might even raise their hands against the masters. The Steel Ministry would be furious as well, as a kandra uprising would present a dire risk to the nobility and the stability of the Final Empire. The Ministry might dissolve existing contracts as a precaution, or even crack down on the kandra as a whole for daring to defy the "divine order of things."

Brandon decides this is enough for a new Turning Point, and checks that box on the Secrets sheet, adding "Kandra rebellion, crackdown?"

☒ ADVANCEMENTS 2/4/6 ☐ TURNING POINT _____

TRAGEDY Violated the First Contract?

BEGINNING Discover what happened that night

MIDDLE Find cause of death

END Convince kandra leaders of my innocence

☐ ADVANCEMENTS _____ ☒ TURNING POINT Kandra rebellion, crackdown?

TYING IT ALL TOGETHER

Destiny and Tragedy are secondary arcs in the larger story, but plotlines will intersect from time to time. The Crew's Scheme may incidentally cross over with a Hero's Destiny, a Turning Point may echo with someone's Tragedy, or the Crew may become swept up in one of its member's personal quests for glory. This shouldn't happen often, and in fact Destiny and Tragedy should only emerge in the story when…

- *…it's dramatically appropriate.* Heroes should only face their Destiny or Tragedy when the story naturally inserts into the continuing narrative and conversation. For example, when a Hero with the Tragedy "I watched my village burn" witnesses imperial soldiers setting fire to a skaa hovel, he's faced with an interesting question: will he risk the Crew's cover to ensure no one suffers as he did? This probably wouldn't be enough to qualify as a Beginning, Middle, or End of the Tragedy, but it might lead into one as the old wound resurfaces.
- *…the stakes matter.* Destinies and Tragedies are inherently dramatic, in nature and in scope, and they should only come up at equally gripping points in the greater story. For example, a Hero with the Destiny "Lead the skaa into rebellion" may very well take steps toward fulfilling it when facing off with landed nobles, or advocating liberation to the Luthadel Assembly.

In short, **Destinies and Tragedies should always enhance the story.** You can call the Heroes to greatness when they least expect it or let them carry the plot forward when they see a connection, but the stages of these stories must always flow naturally into and out of your greater narrative.

Example: While the rest of JeHoy's Crew arrange various distractions, she's assigned to smuggle their prize out of Keep Hasting. She returns with it to their new hideout and her curiosity gets the better of her. She unwraps and opens the clay case to find… a Treatise on the Metallurgic Arts — exactly what she needs to research the secrets of Brass Allomancy. She dives in, knowing her Destiny, or at least the end of its Beginning, is close at hand…

8
HEROES OF THE MISTBORN TRILOGY



One of the most endearing and exciting parts of the Mistborn trilogy is its rich and engaging cast of characters: Vin; Kelsier; Elend; Sazed; Breeze; Spook; Straff; Zane... and dozens more you love and hate. Any of Brandon's characters can appear in your stories, as friends, foes, or just chance meetings.

Here we cover many of the greats from the novels, at critical moments in their personal stories. Each comes with a brief biography, advice for playing the character or portraying them as an ally or enemy, and game rules.

Fair Warning: The following sections contain trilogy spoilers. Proceed with caution.

VIN

Time Frame: Early in *The Hero of Ages*

Slayer of the Lord Ruler. Lady Heir to the Survivor of Hathsin. Empress of the New Empire. Vin's come a long way from being just another skaa in Luthadel.

Once, her small, willowy frame and cautious introversion kept her out of the spotlight, and also concealed amazing power few could have anticipated. She was born to a skaa mother, and Snapped as a Mistborn at a very young age. She used her Allomancy instinctively until she met Kelsier, and from the very start of her training she showed great promise. Still, her Allomantic skill and power grew massively over time, eclipsing all but those of her husband, Elend.

Despite this, Vin's true contributions could never be measured in sheer power alone. Her greatest strength was always her uncanny insight into the elusive Al-

lomantic arts. Even when outmatched, she survived — and often won — through sheer ingenuity and radical out-of-the-box thinking. Against all odds, she defeated the Lord Ruler. She bested a Mistborn burning atium. She massed incredible Allomantic knowledge as a direct result of the work she, Elend, Sazed, and their allies put in. The battles they fought, the secrets they uncovered, and the alliances they forged all led to the only true change the Final Empire had seen in centuries.

There was a time when Vin believed she was the Hero of Ages, prophesied to save the world from the Deepness. She sought and found the Well of Ascension, but chose to give its power away — a choice that inadvertently unleashed Ruin on the world. This decision haunts Vin to this day, and she still searches for anything she can use to stop Ruin and save the world.

Vin is Lady Heir to the Survivor, and the most important person alive to adherents of the Church of the Survivor. They look to her for guidance (which she doesn't think she can give), and they believe she will protect them, even *save* them — that one day she'll stop the ash from falling and return the sun to its original yellow.



The ways of nobility both fascinate and repulse Vin, thanks to her time posing as Lady Valette Renoux under Kelsier's orders. Though she now spends most of her time in plain clothing, acting as one might expect of a fighter or assassin rather than as an empress, she still has a certain fondness for the dresses she once wore, and the noble balls she attended. It is, after all, where she met her husband, Emperor Elend Venture.

Vin has also learned many secrets about the strange, exotic races of the Empire — the shapeshifting kandra and the brutal, giant koloss — thanks to the tutelage of the kandra OreSeur. She is unwittingly one of the world's foremost experts on both species, privy to their innermost secrets and vulnerabilities, and she employs this knowledge regularly to support her Crew and further their many lofty goals.

Today, Vin is often found leading a column of blue-skinned koloss, orchestrating their actions against the New Empire's enemies like a bloody symphony.

VIN (DEADLY THREAT)

Attributes: Physique 4 [12], Charm 5, Wits 4
Standings: Resources 6, Influence 6, Spirit 8

Resiliences: Health 10 [18], Reputation 11, Willpower 12
Traits: Thief; Slight Build; Catlike; Streetwise; Knife-Fighter; Lady Heir of the Survivor; Secrets of the Kandra and Koloss; Elend is My World; Am I the Hero of Ages?

POWERS (ALLOMANCY)

Pewter 8 (boosts Physique and Health, as shown in brackets)

- *Denser Tissues 1:* Vin suffers 1 less damage from physical attacks while burning Pewter.
- *Extreme Speed:* While burning Pewter, Vin may run as fast as a galloping race horse (approximately 40 mph). She may also take up to 2 steps toward or away from a target in each Beat without penalty, or 3 steps if she forgoes Action or Defense Dice for the round.
- *Inhuman Endurance (Trait):* While burning Pewter, Vin can exert herself for up to 8 days without suffering Pewter drag. She also gains the "Inhuman Endurance" Trait.
- *Unconscious Burning:* Vin automatically burns Pewter when unconscious, though only if also injured (i.e. she doesn't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and the only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when Vin regains consciousness.

Steel 6 (Pushes metal objects)

- *Increased Velocity:* Vin may Push objects at a velocity of up to 250 mph, and the damage they inflict increases by +1.
- *Multiple Targets:* Vin has finer control of her Steelpushing, and may simultaneously Push up to 6 individual metal objects.
- *Reflect Ranged Attack:* When reacting with Steel, Vin can Push a ranged attack targeting her toward a different target within range (as opposed to merely away from her and toward nothing in particular). This requires her to win the Contest and spend 2 Nudges; winning the Contest with less than 2 Nudges does *not* allow her to reflect the attack. No matter how many Nudges she spends, she may not reflect the attack toward the attacker.

Bronze 8 (senses nearby Allomancy)
Brass 6 (Soothes the emotions of others)
Duralumin 6 (massively flares currently burning metals)
All Other Metals 4

POWERS (HEMALURGY)

1 Bronze Spike (her mother's earring; increases her Bronze Allomancy from 5 to 8)



EQUIPMENT

2 obsidian daggers (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); Set of horseshoes or sack of copper clips (Damage +1, or +2 with the Increased Velocity Stunt; Thrown Range: Striking / Medium); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); Mistcloak

PLAYING VIN

Though you fought against it for so long, you've come to terms with the fact that you're a knife — a tool suited for battle and killing. It's different than you thought at first. You can fight not for a name or a person, but in service to the ideals of the Empire, the ones you and Elend so dearly believe.

It seems the world exaggerates your importance, to the point where even you once believed you were the Hero of Ages. The followers of the Church of the Survivor heap unwanted attention on you. Their faith might be helpful for the Empire, but it still makes you uneasy. Kelsier was no god, and neither are you.

In battle, you're a scrapper with a knack for winning against all odds. Not only do you possess incredible natural Allomantic talent but you can use Duralumin, a little-known Allomantic metal that enhances other Powers.

You never expected to become an idealist, but there are people you count on and believe in. An old lesson from Kelsier keeps proving true in more and more situations: every action has a consequence. There are always forces in opposition, always reactions to any choice.

VIN AS AN ALLY

Any willing subject of the Empire has an ally in Vin, but only in the broadest sense. Vin rarely intrudes in the day-to-day affairs of the people. Her business is saving the world now, and in the past she was occupied with deposing the Lord Ruler and protecting Luthadel from destruction. Only the grandest issues draw Vin's attention.

Vin learned to mistrust those around her early on, and she still assumes the worst about people. Acquiring her as a true ally — gaining her *trust* — isn't easy. The surest way is to prove yourself to one of her closest friends, particularly one from her early days with Kelsier's crew.

Even Vin's allies find her unpredictable. Her abilities let her get around quickly, and she has a habit of disappearing at the most inconvenient moments.

VIN AS AN ENEMY

Anyone who threatens Elend or the New Empire finds no greater enemy than Vin. If they're very lucky, she harasses them from behind the scenes, sending soldiers to deal with them. If not...

WHAT IF…?

In an alternate storyline, Vin might have joined Zane, in which case Ruin's influence would likely take hold. She'd grow ruthless and violent, and ultimately

clash with her crew as their goals interfered with her wishes, and Zane's. Perhaps she rises as the ultimate Villain in *your* story...

YOUNG VIN

Time Frame: Midway through *The Final Empire*

At the beginning, Vin keeps her head down and trusts no one; it's a survival tactic instilled by her brother Reen. She starts to open up as part of Kelsier's crew, but it's a long time before she gains her footing. Playing or portraying young Vin involves capturing her deep-seated suspicion and self-doubt, and the newfound bonds of companionship.

Young Vin can be a great tool for a new player who's uncomfortable with role-playing — anyone who prefers to linger in the background. Just as Vin's abilities eventually draw her into the spotlight, the player's learning curve will eventually draw him or her into the Crew, and your gaming group. She's also an excellent introduction for someone who wants to play a Mistborn.

YOUNG VIN (AVERAGE THREAT)

Attributes: Physique 4 [8], Charm 3, Wits 4
Standings: Resources 3, Influence 3, Spirit 4
Resiliences: Health 7 [11], Reputation 6, Willpower 8
Traits: Thief; Slight Build; Streetwise; Mousy; Trust No One; Unaware of My True Power

POWERS (ALLOMANCY)

Bronze 7 (senses nearby Allomancy)
Pewter 4 (boosts Physique and Health, as shown in brackets)

- *Denser Tissues 1:* Vin suffers 1 less damage from physical attacks while burning Pewter.
- *Extreme Speed:* While burning Pewter, Vin may run as fast as a galloping race horse (approximately 40 mph). She may also take up to 2 steps toward or away from a target in each Beat without penalty, or 3 steps if she forgoes Action or Defense Dice for the round.

All Other Metals 3

POWERS (HEMALURGY)

1 Bronze Spike (her mother's earring; increases her Bronze Allomancy from 4 to 7)

EQUIPMENT

Obsidian dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); 2 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); Mistcloak

KELSIER

Time Frame: Late in *The Final Empire*

The Survivor of Hathsin is a titanic figure among the skaa — thief, mastermind, face of the revolution, madman. Once, he was just another half-skaa robber from the West, come to Luthadel seeking fame and fortune. Over a decade he built a great reputation, growing bolder and bolder until his career came to a screeching halt. He and his wife Mare were captured on a job in Kredik Shaw, the Lord Ruler's palace, and sent to the Final Empire's most notorious prison, the Pits of Hathsin.

There, in the darkness of the Pits, the seeds of Kelsier's new life were planted. For months he toiled, mining atium geodes with the mad and dead and dying, earning the signature scars on his forearms as he clung to life and hope of escape. When he witnessed Mare beaten to death before his eyes, it all became too much, and he Snapped. Kelsier used his newfound Allomantic powers to overwhelm his captors and flee the Pits, returning to the Western Dominance.

He spent the next two years honing his abilities and plotting revenge, and then he returned to Luthadel with the grandest scheme of all: kill the Lord Ruler and topple the Final Empire. His friends called him insane, rebel leaders scoffed at his reckless ambition, but in the end they all followed him, and together they changed the world.

Known for bold ingenuity, Kelsier is both feared and revered. He happily exploits his fame to pressure underground leaders, help rebuild the rebel army, and rally the skaa to his cause. He's fiercely dedicated to his friends and willing to do anything — incite wars between Great Houses, risk the lives of fellow thieves and rebels, and spill rivers of noble blood — to see his ultimate goals achieved.

Kelsier is touched with a self-destructive impulse, and he often takes needless risks. He fights like a man possessed, using Iron



and Steel Allomancy to wreak havoc among his enemies. Long odds don't faze him, and he casually confronts whole armies with a wink and a smile. This unpredictability often works in his favor, throwing enemies off-balance and keeping them unsure of his next move. Many many wonder, however... When will his luck run out?

KELSIER (DEADLY THREAT)

Attributes: Physique 5 [10], Charm 6, Wits 5
Standings: Resources 6, Influence 7, Spirit 5
Resiliences: Health 11 [16], Reputation 13, Willpower 10
Traits: Crew Leader; Survivor of Hathsin; Magnetic Personality; Think Big; Destroy the Nobility; There's Always Another Secret; Damned Be the Consequences

POWERS (ALLOMANCY)

Steel 6 (Pushes metal objects)

- *Increased Velocity:* Kelsier may Push objects at a velocity of up to 250 mph, and the damage they inflict increases by +1.
- *Multiple Targets:* Kelsier has finer control of his Steelpushing, and may simultaneously Push up to 6 individual metal objects.

Iron 5 (Pulls metal objects)

- *Improved Redirection 1:* Kelsier gains 1 "free" die when reacting with Iron *(see page 305)*.

Pewter 5 (boosts Physique and Health, as shown in brackets)

- *Denser Tissues 1:* Kelsier suffers 1 less damage from physical attacks while burning Pewter.

Tin 5 (enhances the five senses)

- *Piercing Sight (Trait):* While burning Tin, Kelsier can see twice as far through mists, and may also see clearly through thin objects like sheer curtains, dirtied windows, or murky water. He also gains the "Piercing Sight" Trait.

All Other Metals 4



EQUIPMENT

2 obsidian daggers (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); Sack of copper clips (Damage +1, or +2 with the Increased Velocity Stunt; Thrown Range: Striking / Medium); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); Mistcloak; Pocket watch; Malatium bar (3 charges); Well-worn picture of a "flower"



PLAYING KELSIER

You smile to prove the Lord Ruler hasn't beaten you. Even when the situation seems impossible, when everything falls apart, when death is just a moment away... Smile. *Laugh.* The Lord Ruler can't take that away. You survived the Pits. If that can't steal your smile, nothing will.

They call you "larger than life," and that's just fine. The Survivor of Hathsin is more important than Kelsier. He's a symbol of hope, of what the skaa can become... He's a symbol of what everyone can achieve if they set their minds to it. He can show the world it's possible to bring down a god.

Make big plans and take big risks. Dream of a world beyond the Final Empire. If the skaa laborers don't follow your example and take action, force the issue. Burn down their masters' houses and leave them nowhere else to go. Beg for the Ministry's wrath and the ire of the Great Houses. Make them all hate you, especially the nobles. Every day the nobles grow fatter from injustice and cruelty. You've never met a noble who deserved to live...

The Lord Ruler. He *will* die. His government will fall, and his legacy will be forgotten. You'll make him pay for Mare's death, and when he's gone you'll find a way to fulfill her dream of blue skies and green plants.

KELSIER AS AN ALLY

Kelsier deeply believes in his goals and isn't shy about tackling them head on. His symbolic identity as the Survivor means so much in this conflict, and he's absolutely committed to living up to it.

When a crew's goals align with his, Kelsier may offer assistance, possibly through associates but just as likely in person. A thieving crew that regularly works against the nobles may even find itself recruited to take part in one of his grand schemes.

Kelsier can seem flippant and he tends to leave a poor first impression, but those who stick with him learn that he's anything but frivolous. He believes he must often be cruel to be kind, and while betrayal is perhaps too harsh a term, he's not afraid to risk allies to achieve an important goal. All too often he lets his hatred for the nobility and the Lord Ruler cloud his vision, but whenever his mind is clear he always gives his friends the option to bow out. He may not let them go easily, of course, and his charisma has swayed some of the most resolute deserters.

KELSIER AS AN ENEMY

The line between ally and enemy isn't always clear-cut with Kelsier. He has no qualms about killing skaa who work for noble houses, and isn't above putting innocents at risk. Even a crew infiltrating or robbing a noble house might find itself on his bad side.

WHAT IF…?

Part of Kelsier's master plan involved his own death, but what if he faced the Lord Ruler in the streets and survived? Unlike Elend, Kelsier might do away with every remnant of the Empire and lay waste to the noble houses. His reign wouldn't be as oppressive as the Lord Ruler's, but it would be so much more... chaotic.

SAZED

Time Frame: Early in *The Hero of Ages*

A wise advisor and scholar, Sazed has repeatedly proven himself as a confidant and voice of reason. Until recently, he was also an optimist, believing in the fundamental good of people and finding strength in the tenets of many religions, far and wide. Sadly, Sazed has lost his faith and much of his hope.

He was castrated as part of Lord Ruler's breeding programs and cannot pass on his rare Feruchemical gifts, but the Synod saw his potential and groomed him as a Keeper. To maintain his cover, he was also trained as a steward, a footman and advisor to the nobility. This was supposed to be a path of quiet observation, watching and recording events for future generations, but Sazed ignored the Synod's wishes and joined in Kelsier's radical crew instead.

Sazed's work as a Keeper is focused on preserving religions — those great many that existed before the Lord Ruler came to power. Sazed keeps their memory alive, or at least he did. Following the Lord Ruler's death, Sazed set out to share his knowledge with the people of the world, but all he found was indifference. It was Sazed's own faith that kept him going despite this, but during the siege of Luthadel he lost someone he loved, the Keeper Tindwyl, and on that day his faith died too.

Now Sazed keeps a portfolio of all three hundred religions the Keepers have cataloged. He reads them to see if they're consistent, and whether they offer any real answers. So far, he's found every one lacking. Yet Sazed's crisis of faith hasn't entirely broken his spirit. Ever the steward, he still offers advice and dutifully performs to the best of his ability. When the situation is dire or a friend is in need, Sazed always comes through.

SAZED (DEADLY THREAT)

Attributes: Physique 4, Charm 4, Wits 6
Standings: Resources 5, Influence 6, Spirit 7
Resiliences: Health 9, Reputation 10, Willpower 13
Traits: Steward; Man of Reason; Skeptic; Trusted Advisor; Religions of Scadrial; Deeply Depressed

POWERS (FERUCHEMY)

Copper 8 (stores memory)
Iron 6 (stores physical weight)
Pewter 6 (stores physical strength)
All Other Metals 4

EQUIPMENT

9 metalminds (2 Copper, 1 Brass, 1 Bronze, 1 Iron, 1 Pewter, 1 Steel, 1 Zinc, and 1 Tin — currently storing sight); Formal clothing; 2 banned books (containing records of pre-Ascension religions and notes on the Terris prophesies); Pen and blank book

PLAYING SAZED

You're the voice of reason. Thoughtful, even-handed, and knowledgeable, you provide counsel whenever and however it's needed. Sometimes you just listen. You've aligned yourself with good people, and it's your responsibility to make them better still.

You solve problems through study. There's a massive wealth of information at your disposal, and you're a gifted researcher. It's your place to answer important questions, and you strive to anticipate them and be ready as they come up.

Faith and serenity were once enough for you, but those words sound hollow now. Still, you won't let your life's work slip away so easily. Part of you wants to believe again, and you still search for solace everywhere you go. Perhaps one day you'll find it.

You're not a warrior, but fight when you must, and with little battlefield experience, you rely on your Feruchemy and intellect to survive. Like all Feruchemists you're best when you know a fight is coming, so you can store strength, speed, and health in your metalminds, and tap them when the moment is right.

Most Keepers follow the Synod's dictates. They study and record as directed, and don't interfere with the course of the empire. You joined Kelsier and helped destroy the Lord Ruler. Your efforts changed the world, but did they really make anything better? In the final analysis, did shunning your role as an observer and letting yourself be drawn into pivotal events really help at all?



SAZED AS AN ALLY

As a steward, Sazed frequently takes on delicate challenges demanding proper etiquette and a healthy dose of diplomacy. This makes him the ideal envoy for a sympathetic, altruistic, or

cautious Crew, especially one operating in noble circles. Not only does Sazed sometimes deliver assignments, he can also serve as a reliable source of information, particularly about history and the politics of Elend's Empire, and of course the many religions that came before.

It's far easier to gain Sazed as an ally than some of his compatriots. He's open and easy to approach, and his caring nature makes him a strong ally. When he sees people in trouble, at the mercy of forces beyond their control, he's compelled to help.

SAZED AS AN ENEMY

It's extraordinarily difficult to make an enemy of Sazed, though he stands against close allies of the Lord Ruler, as well as the forces of Ruin (including the Inquisitors). He may call others foes, but at this stage of his life Sazed prefers to confront even his greatest enemies with reason and proper imperial authority. He can take matters into his own hands — quite capably, in fact — but he doesn't play the aggressor until and unless he absolutely must.

SAZED THE BELIEVER

Time Frame: Midway through *The Well of Ascension*

At this point Sazed's lack of faith is a recent development, and playing him still involves quoting the tenets of various religions as they apply to dilemmas at hand. Especially early on, Sazed may also suggest religions he thinks his friends (and some enemies) should follow, whether they want to hear them or not. Some call this "propadanda." Sazed calls it "education."

SAZED THE BELIEVER (DEADLY THREAT)

Attributes: Physique 4, Charm 5, Wits 6
Standings: Resources 4, Influence 4, Spirit 9
Resiliences: Health 8, Reputation 9, Willpower 15
Traits: Steward; Man of Reason; Abiding Faith; Religions of Scadrial; We can Save the World; Am I a Man at All?

POWERS (FERUCHEMY)

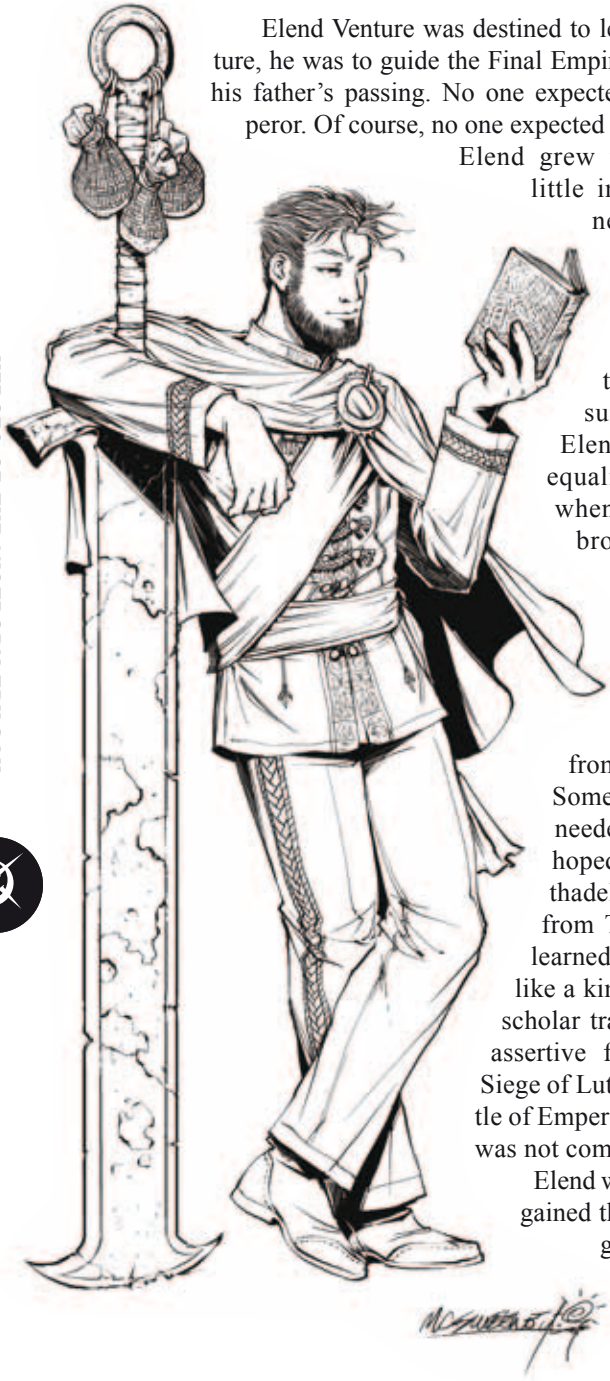
Copper 8 (stores memory)
Iron 6 (stores physical weight)
Pewter 6 (stores physical strength)
All Other Metals 4

EQUIPMENT

9 metalminds (2 Copper, 1 Brass, 1 Bronze, 1 Iron, 1 Pewter, 1 Steel, 1 Zinc, and 1 Tin — currently storing sight); Formal clothing; 2 banned books (containing records of pre-Ascension religions and notes on the Terris prophesies); Pen and blank book

ELEND VENTURE

Time Frame: Early in *The Hero of Ages*



Elend Venture was destined to lead. As the son of Straff Venture, he was to guide the Final Empire's greatest noble house after his father's passing. No one expected Elend would become Emperor. Of course, no one expected the Lord Ruler to fall, either.

Elend grew up an idealist. He showed little interest in his father's business, preferring to study radical treatises and debate politics with like-minded friends. He didn't accept his father's harsh rule of the skaa or the brutal pursuit of House Venture's goals. Elend dreamed of freedom and equality — a dream made real when Kelsier, Vin, and their crew brought down the Lord Ruler.

The new state of the empire was far from idyllic. Elend found himself king of Luthadel and made many reforms, only to fall to a no-confidence vote from the Assembly he founded. Something had to change... Elend needed to look past the leader he hoped to be, and to the one Luthadel *needed*. With guidance from Tindwyl, a Terris Keeper, he learned to dress, act, and command like a king, and slowly the disheveled scholar transformed into a vibrant and assertive force for change. After the Siege of Luthadel Elend took up the mantle of Emperor, but still his transformation was not complete.

Elend wasn't born an Allomancer, but gained the power to burn metal by ingesting Larasium, a god metal used by the Lord Ruler to create the first Mistings and

Mistborn. It gave Elend abilities undiluted by generations of careless breeding, and awakened him as an incredibly gifted Mistborn. Vin trained him to use his new abilities, and with them he preserved the people from one crisis after another.

Elend now presents himself as a man of the people, especially the skaa. Clad in a white uniform and claiming membership in the Church of the Survivor, he still remembers the young idealist he once was, but the dire state of the Empire and the world keeps him from making choices with his heart. Such is the price of leadership, and Elend holds the responsibilities of his position above all. He's more comfortable in the emperor's clothes now, and is ready to die for his subjects should it ever come to that.

Despite all this, the most important person in Elend's life remains Vin, his beloved wife and empress. Their journey has been long and complicated, and many see them as a strange couple. They also happen to be two of the world's most powerful Mistborn, and privy to some of Scadrial's most baffling secrets. They may be strange, but no one else can hope to understand their deep connection.

ELEND VENTURE (DEADLY THREAT)

Attributes: Physique 5 [10], Charm 5, Wits 6
Standings: Resources 9, Influence 10, Spirit 7
Resiliences: Health 14 [19], Reputation 15, Willpower 13
Traits: Emperor of the New Empire; Assertive; Be the Leader the World Needs; Vin is My Other Half; Unite the Empire; Am I Becoming the Lord Ruler?

POWERS (ALLOMANCY)

All Metals 5 (including Pewter, which boosts Physique and Health as shown in brackets)

EQUIPMENT

Obsidian dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); 4 banned books; Formal clothing (uniform)

PLAYING ELEND

One day, you hope to dismantle the Empire and erect a government that obeys the will of the people. Unfortunately, that day has not yet come. You still feel like a scholar in the body of a conqueror, merely playing the role of a warrior and monarch. You worry you may not be up to the task before you, but you can't afford the luxury of doubt.

Ah, Vin. You trust and love her, above anything else in the world. You're the perfect team, and you don't know what you'd do if anything happened to her. Given her abilities though, what could?

So many nobles are petty and heartless. You don't hate them, but you have to be careful around them. They rarely treat you like a pawn or a fool anymore, but you still can't trust them.

Your title is impressive, but it doesn't grant absolute authority. Your dominion was only won with supreme effort, and many defy your rule. Still, it's better than when you were king and everyone second-guessed your every move.

ELEND AS AN ALLY

Elend's station means he rarely interacts directly with crews, but the needs of the Empire offer plenty of opportunity for him to pass along missions. More often than not, these arrive through soldiers and trusted friends, but Elend doesn't forget those who help him, and good work pays off with more and better jobs.

Among the most pressing tasks Elend might propose are locating the Lord Ruler's storage caverns or atium reserves, and bringing people closer to Luthadel to escape the mists.

ELEND AS AN ENEMY

Elend doesn't seek out conflict but he isn't afraid of it either (unless your game occurs at a point very early in his story). Elend's enemies number among any who threaten his ideals (in his youth) or Luthadel and the empire (as he achieves each higher station). Notable opponents include the rebel leaders Quellion and Lord Yomen.

WHAT IF…?

...Ruin sought to drive spikes into the nobles of the Empire in a bid to control them? If this worked with Elend, Ruin could influence not only an emperor, but a Mistborn with untold raw power.

ELEND THE SCHOLAR

Time Frame: Midway through *The Well of Ascension*

Before he became a Mistborn, Elend got by on his intellect, and later his ability to lead. Playing or portraying Elend before the climax of *The Well of Ascension* is challenging, but ultimately quite rewarding, as he's often tackling big problems with scant resources. Even as king Elend faces incredible obstacles, including the fact that many don't respect his title.

Elend the ally has lots of story potential during the siege of Luthadel, when he can use all the help he can get. He might as the Crew to infiltrate Cett or Straff's camp, take important messages out of Luthadel, and deal with strife in the city. He might even summon the Heroes to help defend the city in the final battle.

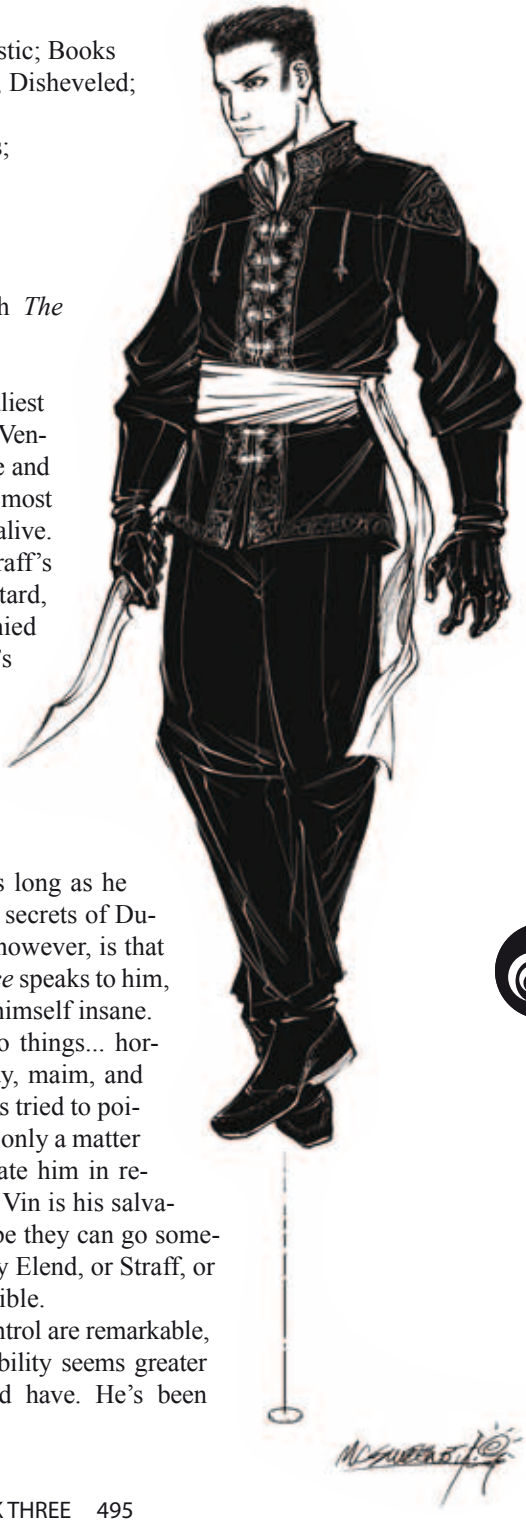
ELEND THE SCHOLAR (SERIOUS THREAT)

Attributes: Physique 3, Charm 5, Wits 6
Standings: Resources 8, Influence 7, Spirit 6

Resiliences: Health 11, Reputation 12, Willpower 12
Traits: King of Luthadel; Idealistic; Books Hold the Answer; Free the Skaa; Disheveled; Plagued by Self-Doubt
Equipment: Four banned books; Formal clothing

ZANE

Time Frame: Midway through *The Well of Ascension*



Mistborn are among the deadliest weapons in the Final Empire. Zane Venture, illegitimate son of Straff Venture and half-brother to Elend — is one of the most finely honed and dangerous Mistborn alive.

Zane was born to one of Straff's many mistresses and raised a bastard, hidden from noble society and denied the privileges and glory of Straff's recognized children. His father had another role in mind for him — that of an anonymous assassin.

Like his father, Zane is a schemer and keeper of many secrets, among them that a metal spike has been driven into his chest for as long as he can remember. He's also learned the secrets of Duralumin. His most important secret, however, is that God speaks to him — or rather, a *voice* speaks to him, and he calls it God, and he believes himself insane.

God sometimes tells Zane to do things... horrible things... God tells him to betray, maim, and kill, and sometimes Zane listens. He's tried to poison his own father, and he knows it's only a matter of time before Straff tries to eliminate him in return. Through all of it Zane believes Vin is his salvation. She understands him, and maybe they can go somewhere and not be told what to do... by Elend, or Straff, or anyone. God assures him this is possible.

Zane's Allomantic power and control are remarkable, particularly with Steel. In fact, his ability seems greater than any normal Allomancer should have. He's been

training since he was young, which accounts for his inventiveness and skill, but it doesn't explain his raw power. He tries not to think about it, focusing instead on the tasks at hand, because every one of them brings his dreams closer to reality.

ZANE (DEADLY THREAT)

Attributes: Physique 5 [10], Charm 5, Wits 4
Standings: Resources 8, Influence 5, Spirit 3
Resiliences: Health 13 [18], Reputation 10, Willpower 7
Traits: Assassin; Ruthlessly Cunning; Bastard Son of Straff Venture; Emotionally Unstable; Vin Will Save Me

POWERS (ALLOMANCY)

Steel 10 (Pushes metal objects)

- *Increased Velocity:* Zane may Push objects at a velocity of up to 250 mph, and the damage they inflict increases by +1.
- *Multiple Targets:* Zane has finer control of his Steelpushing, and may simultaneously Push up to 10 individual metal objects.

Pewter 5 (boosts Physique and Health, as shown in brackets)

- *Unconscious Burning:* Zane automatically burns Pewter when unconscious, though only if also injured (i.e. he doesn't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and the only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when Zane regains consciousness.

Zinc 5 (Riots the emotions of others)

- *Focused Emotion (Anger):* Zane's Zinc rating increases by 1 when he Riots anger.
- *Tug Emotion:* Zane subtly Riots nearly everyone around him when burning Zinc. At these times he gains one die with Charm rolls. He does *not* gain this bonus with any roll that also gains dice due to Rioted emotions (i.e. he may not stack this benefit with the basic use of Zinc).

All Other Metals 4

POWERS (HEMALURGY)

1 Steel spike (increases his Steel Allomancy from 5 to 10)

EQUIPMENT

Obsidian dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); Sack of copper clips (Damage +1, or +2 with the Increased Velocity Stunt; Thrown Range: Striking / Medium); 2 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); 2 Atium beads (1 charge each)

PLAYING ZANE

The voice of God tells you to kill everyone you see — especially your father, Straff. You know you're insane, and you do your best to resist. You're already told what to do far too often. You're sick of being someone else's knife. You have true power, and you should be able to use it as you see fit.

Vin should understand this. Why can't you make her understand? The voice says to kill everyone, but not Vin. Never Vin. She likes you, and she doesn't belong in this world.

Elend can't understand the thrill of being a Mistborn. He can't understand Vin either, any more than Straff can understand you. You're both chained to masters who bark orders and exploit you in political games. You spar with Vin, and try to remind her of the freedom she could enjoy as a Mistborn. If only you could show her the power you'd enjoy together...

You *must* be with her. Vin will save you.

ZANE AS AN ALLY & AN ENEMY

Zane works for his father, a ruthless and immoral noble at the helm of the greatest of the empire's many Great Houses. Straff cares for nothing but control, and isn't shy about dispatching Zane to assassinate anyone and everyone standing in his way. Straff knows that with Zane's abilities and training, few can oppose him, and he happily and repeatedly takes advantage of that fact.

Yet Zane is ignoring or subverting his father's wishes more and more. He thinks of working with his father's enemies, but only on his own terms and never overtly — and not for just anyone, either. Only someone special, like Vin or another Mistborn sharing his ideals.

Having Zane on your side doesn't guarantee anything. He's entirely unpredictable, constantly at war with himself and the influences of Straff and "God." A crew could fight him one day, receive his help the next, and find his poison in their drinks on a third.

Anytime Zane's involved, the job almost certainly turns to violence. He believes that might makes right, and that the best use of his Allomantic powers is to hunt and attack and kill. Any excuse to follow "God's" advice — to kill without remorse — is an invitation to mayhem and murder, and all who travel with Zane are well advised not to give him that license.

WHAT IF…?

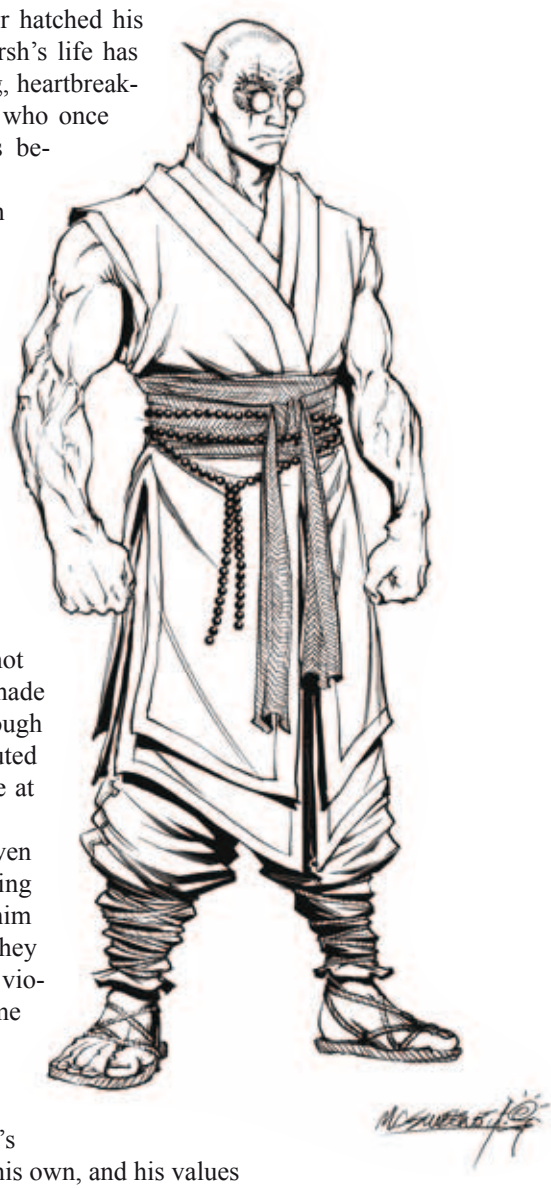
...Zane never sought out and observed Vin? What if instead he went to his half-brother Elend and revealed their connection? Would Elend accept him? Could Elend show the same sympathy for Zane's plight as for the skaa? Could their mutual hatred of their father bring them together against him?

...Straff hadn't survived Zane's last attempt on his life? Would someone else, perhaps Zane himself, step in to lead House Venture? Would the koloss of House Lekal rampage unchecked, or would Straff's forces intervene under different leadership? Could House Venture have joined Elend?



MARSH

Time Frame: Midway through *The Well of Ascension*



Over the few years since Kelsier hatched his plan to topple the Final Empire, Marsh's life has undergone great change — horrifying, heartbreaking change. The serious young man who once served with his brother Kelsier has become... something else.

Before the Lord Ruler fell, Marsh worked for many years with the skaa rebellion. Though the odds were stacked against them, he was determined to do what was right. Kelsier was adored, commanded Allomancy, and was even loved by Mare, the woman Marsh so desperately desired, but despite all this Marsh still answered his brother's call — because they shared the same goal.

Kelsier asked Marsh to infiltrate the Steel Ministry, posing as an Obligator, and he never returned — not as the same man, at least. He was made an Inquisitor against his will, and though the transformation ultimately contributed to the Lord Ruler's downfall, it came at great cost.

Myriad metal spikes were driven into Marsh's eyes and body, granting him Hemalurgic powers and making him even stronger than most Mistborn. They also instilled in him the same glee in violence all Inquisitors feel, and over time this influence has grown stronger.

Now Marsh struggles to stay in control. He knows he's not the most reliable "hero," and he understands he's no longer truly welcome. His path is his own, and his values aren't always shared by Elend, Vin, and the other remnants of Kelsier's crew. Whatever agenda he follows and whatever forces guide him, the only thing Marsh is sure of is that he must walk alone.

MARSH (DEADLY THREAT)

Attributes: Physique 7, Charm 4, Wits 5
Standings: Resources 4, Influence 6, Spirit 3
Resiliences: Health 11, Reputation 10, Willpower 8
Traits: Inside Man; Former Rebel Leader; Caught Between Two Worlds; Sibling Rivalry

POWERS (ALLOMANCY)

Bronze 11 (senses nearby Allomancy)

- *Increased Range 1:* Marsh's detection range is 300 paces (Long Range).
- *Subconscious Seeking:* While burning Bronze, Marsh detects Allomantic activity within range without having to concentrate, which lets him take other actions at the same time and, as any other actions allow, perceive his immediate physical surroundings as normal.

Iron 5 (Pulls metal objects)
Steel 5 (Pushes metal objects)
Tin 5 (enhances the five senses)
Atium 4 (reveals the immediate future of others)

POWERS (FERUCHEMY)

Gold 6 (stores physical health)
Pewter 4 (stores physical strength)
Steel 4 (stores physical speed)

POWERS (HEMALURGY)

3 Steel spikes (grant Iron Allomancy 5, Steel Allomancy 5, and Tin Allomancy 5)
2 Pewter spikes (grant Pewter Feruchemy 4 and Steel Feruchemy 4)
1 Bronze spike (increases his Bronze Allomancy from 6 to 11)
1 Gold spike (grants Gold Feruchemy 6)
1 Atium spike (grants Atium Allomancy 4)

EQUIPMENT

Obsidian axe (Damage +3; Melee Range: Striking / Striking; contains no metal); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); 3 metalminds (spikes; 1 Gold, 1 Pewter, and 1 Steel); Disguise (any one person)

PLAYING MARSH

Hemalurgy grants you abilities like those of a Mistborn, plus great strength and resilience. You could be killed if someone chopped off your head, or if the spike was pulled from your back, but so few people know these weaknesses that you're practically unbeatable.

You don't even *see* like others anymore. The spikes took your eyes, and now you possess an Allomantic sense so fine you can see ironlines from the tiniest traces of nearby metal.

You weren't a warrior, but that changed when you became an Inquisitor. Now all you do is kill. Others can't understand the joy that floods through you in moments of violence: the scent of blood turns sweet and the ripping of flesh and bone are like music... Killing is ecstasy for you.

The others leave you alone now, and this isn't a problem. They should *fear* you. You were *made* to be feared. You never know when the lust might consume you, when a friend might become an enemy. It's probably best that they all keep their distance.

MARSH AS AN ALLY

Marsh can be an ally to good people, though a grim one. He rarely takes jobs or follows orders; instead, he looks for the most important tasks he can accomplish alone. Marsh doesn't need anyone to back him up in a fight, nor does he need anyone to keep him company.

Marsh knows more than anyone about the inner workings of the Steel Ministry. If a crew needed to monitor the Inquisitors or the Obligators, Marsh would be one of their best ways in.

MARSH AS AN ENEMY

Marsh can't fully control himself, and his loyalties shift against his will. He could be forced to attack even his closest friends. So far, he's been able to hold the dark urges at bay, but that could change with a moment's notice.

In a game set before the Lord Ruler's fall, Marsh is trying to blend in with the other Steel Inquisitors. His very identity is a Major Secret — one that could permanently alter the course of your game.

MARSH, PUPPET OF RUIN

Time Frame: Early in of *The Hero of Ages*

Once Vin releases the power in the Well of Ascension, Ruin's influence over the Inquisitors grows much stronger. At this point the dark god can seize complete control of Marsh, so long as it focuses just on him, and is also alerted if Marsh schemes to break free. As a result Marsh gives in to Ruin for the time being, saving any remaining resistance for a moment when it will truly matter.

MARSH, PUPPET OF RUIN (DEADLY THREAT)

Attributes: Physique 8, Charm 4, Wits 6
Standings: Resources 5, Influence 7, Spirit 1
Resiliences: Health 13, Reputation 11, Willpower 7
Traits: Ruin's Favored Servant; Let the World Burn; One Last Shot at Salvation; Make the Pain End

POWERS (ALLOMANCY)

Bronze 12 (senses nearby Allomancy)
Increased Range 1: Marsh's detection range is 300 paces (Long Range).
Subconscious Seeking: While burning Bronze, Marsh detects Allomantic activity within range without having to concentrate, which lets him take other actions at the same time and, as any other actions allow, perceive his immediate physical surroundings as normal.

Iron 6 (Pulls metal objects)
Steel 6 (Pushes metal objects)
Tin 6 (enhances the five senses)
Atium 4 (reveals the immediate future of others)
Duralumin 4 (massively flares currently burning metals)

POWERS (FERUCHEMY)

Gold 8 (stores physical health)
Pewter 5 (stores physical strength)
Steel 5 (stores physical speed)

POWERS (HEMALURGY)

6 Steel spikes (grant Iron Allomancy 6, Steel Allomancy 6, and Tin Allomancy 6)
4 Pewter spikes (grant Pewter Feruchemy 5 and Steel Feruchemy 5)
2 Bronze spikes (increase his Bronze Allomancy from 6 to 12)
2 Gold spikes (grant Gold Feruchemy 8)
1 Aluminum spike (grants Duralumin Allomancy 4)
1 Atium spike (grants Atium Allomancy 4)

EQUIPMENT

Obsidian axe (Damage +3; Melee Range: Striking / Striking; contains no metal); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); 3 metalminds (spikes; 1 Gold, 1 Pewter, and 1 Steel)

DOCKSON

Time Frame: Midway through *The Well of Ascension*

Dockson was friends with Kelsier well before the man was sent to Hathsin or Snapped as a Mistborn. For years Dox served as Kelsier's right-hand man, making use of his ample gifts with organization, bureaucratic wrangling, and quick planning. The men were united in mutual hatred for nobles, and many of their early exploits focused on making their nobles suffer as much as the skaa. In all these endeavors Dox had the skills and connections to bring Kell's dreams to life.

Yet Dockson's greatest value was as a counterbalance for Kelsier's destructive impulses. When Kelsier was reckless, Dox was the voice of reason. When Kelsier would rather bathe in the blood of the nobility, Dox embodied kindness, stability, and order. Dockson even looked the part, his customary suit and stocky build sharply contrasting Kelsier's simple clothes and small frame. They made a great team and were the closest of friends for many years.

Dockson was instrumental in the fight against the Lord Ruler, financing the rebels, forging improbable alliances in the skaa underground, and keeping the wheels of the grand design ever turning. Kelsier's death rocked Dockson to the core but he persevered, if not for the plan then in honor of his fallen friend.

Dockson has since become the crew's unofficial leader, and the others look to him for guidance and support. The collapse has left little time for thievery, however, and so Dockson focuses on supporting Elend and the Luthadel government. He has little reason to trust the other nobles and his relationship with Elend is strained, but he knows this is his one chance to see Luthadel free.

DOCKSON (SERIOUS THREAT)

Attributes: Physique 5, Charm 5, Wits 5
Standings: Resources 8, Influence 7, Spirit 4
Resiliences: Health 13, Reputation 12, Willpower 9
Traits: Accountant; Pragmatic; Underworld Contacts; Political Fixer; Carry On Kelsier's Work; Hates the Nobility
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Formal clothing; Pen and blank book (ledgers)

PLAYING DOCKSON

Why did Kelsier leave the rest of you to clean up his mess? He cooked up this insane plan, sold you all on it, and then left you holding the bag. It's not even remotely fair, but that's Kell for you.

You have a practical approach but you still lean toward your ideals when the odds are stacked against you. You're not naïve, of course — you *know* you may not succeed — but you're up front about it. When you go along with a risky, foolish plan, you make sure everybody knows what they're getting into.

You have a nagging feeling that Kelsier wouldn't approve of what's happened in Luthadel. How could the crew put a noble on the throne? After everything you all fought for... With all your hatred for the nobility... Aren't you all better than this?

Elend Venture seems like a good man and that only complicates things further. You and the others used to defy and kill nobles. If they aren't all heartless and cruel, does that make *you* the monster?

DOCKSON AS AN ALLY

Dockson is a great behind-the-scenes contact, specializing in solving problems, and finding and managing good crews. It's not his style to actually *join* a crew, of course, but he can hold his own when he has to. Most often, you'll find him at the edges of the action, offering advice and support from a distance.

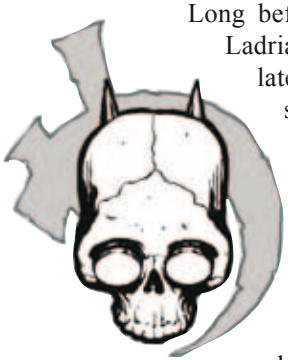
DOCKSON AS AN ENEMY

Dockson rarely loses his temper — he's far too sensible for that. As an enemy he's ever practical, always looking at how an opponent can be stopped and his allies can be helped. His temperament only shifts when facing the nobility — he happily goes out of his way to make them suffer.

BREEZE

Time Frame: Early in *The Hero of Ages*

The well-dressed, wine-loving Soother known as Breeze is the crew's con artist and most flamboyant member. He plays the role of a highborn nobleman to a tee, complete with flowery speech, attention to proper etiquette, and a handy dueling cane, but under this pretentious, shallow façade runs a deep current.



Long before joining Kelsier's crew Breeze was the noble lord Ladrian, but he gave up that life to join the skaa rebellion, and later to help overthrow the Final Empire. He has deep enthusiasm for the change Kelsier and Elend represent, and he's gone to great lengths to see them succeed. Those who know him best can see the commitment and concern he has for his friends, and how it pushes him ever-forward.

The subtle, complex art of Soothing is second nature to Breeze. He rarely stops burning Brass, and constantly uses his powers to delicately manipulate social situations. Some object to his tinkering, but none turn down his help on a job. His uncanny insights into human nature are especially helpful when recruiting skaa for the rebel armies, making him one of Elend's most important diplomatic envoys.

Among the other crew members, Breeze is closest to Ham. They're an odd pair given Ham's ruggedness, and Breeze groans at his friend's attempts to philosophize. They taunt one another constantly, but their friendship is all the better for it.

Breeze met an unlikely match in Lord Cett's fiery daughter, the Rioter Allrianne. Despite their age difference and his aloofness, Breeze has finally accepted that he loves her, and their relationship has grown closer even as the world crumbles around them.

BREEZE (DEADLY THREAT)

Attributes: Physique 3, Charm 6, Wits 5
Standings: Resources 6, Influence 7, Spirit 5
Resiliences: Health 9, Reputation 13, Willpower 10
Traits: Con Artist; Keen Judge of Character; Sarcastic; Secret Idealist; Fallen Nobleman

POWERS (ALLOMANCY)

Brass 8 (Soothes the emotions of others)

- *Brass Savant:* Breeze gains two "free" Nudges with Brass rolls, but his Health drops by 1 whenever he isn't burning Brass.
- *Affect Crowd:* While burning Brass, Breeze may simultaneously Soothe up to 160 people, though he loses 2 dice with all Brass rolls when manipulating multiple characters at once *(see page 223 for more information about crowds)*. He may not use this Stunt while flaring Brass.
- *Enduring Emotion:* Emotions Breeze Soothes linger for up to an hour after he stops focusing on the victim.
- *Focused Emotion (Anxiety, Fear):* Breeze's Zinc rating increases by 1 when he Soothes anxiety or fear.
- *Medium Range:* Breeze may Soothe targets within 100 paces (Medium Range).
- *Push Emotion:* Breeze subtly Soothes nearly everyone around him when burning Brass. At these times he gains one die with Charm rolls. He does *not* gain this bonus with any roll that also gains dice due to Soothed emotions (i.e. he may not stack this benefit with the basic use of Brass).

EQUIPMENT

Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); 3 Misting vials (3 charges of Brass each); Formal clothing; 2 bottles of wine; Horse & carriage

PLAYING BREEZE



You act as though you're selfish and shallow, and your flippant manner of speech gives you a bad reputation. Sometimes you're unwilling to admit just how much you care, but your actions give away your true dedication.

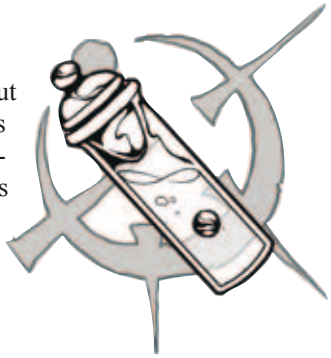
You have a natural way of working out the emotions of others, even as you guard your own. Burning Brass is only one of your talents, and you would be an effective advisor or diplomat even if you weren't a Misting. Allomancy is just another tool, and knowing how to apply just the right amount of it to get results is one more skill you practice. Even your sometimes grating personality helps, in that it frequently causes others to underestimate you.

BREEZE AS AN ALLY

Breeze is good with people, and his role on any crew is a public one. He isn't a physically powerful man, so a crew working with him is advised to send along strong allies to serve as bodyguards.

If your story is set before the fall of the Lord Ruler, Breeze might pose as a noble, usually with others supporting the charade. Thanks to Breeze's Soothing, his companions find themselves more confident in the face of adversity.

BREEZE AS AN ENEMY



Breeze isn't particularly dangerous by himself, but he can easily convince people to act on his behalf. His Soothing abilities and skills with diplomacy and subterfuge let him influence others and use them against his foes — sometimes knowingly, sometimes not.

HAM

Time Frame: Early in *The Hero of Ages*

Ham (or Hammond) is a Thug and an experienced soldier who joined Kelsier's crew as muscle. One would be wrong, however, to assume he's simple-minded. He ponders philosophical puzzles of his own devising, and is a clever and strong-willed opponent.

Though Ham has problems with authority, he's gone from trainer in the skaa rebel army to captain of Elend's palace guard to general in the New Empire. The men and women under his command are fiercely loyal to him, and Elend looks to him as a close military advisor and confidant.

Despite his rank, Ham's appearance is very casual. He wears his hair short like a soldier, and favors simple trousers, sandals, and a vest that exposes his muscular arms. His attitude is just as informal: stick by your friends, protect your family, and do what's right rather than what's quick and easy.

Unlike most of his crew, Ham is a family man with a wife, Mardra, and two children. His life was too dangerous to see them much before the fall of the Empire, and even now that they live in the imperial palace, Ham is careful to keep his personal life and crew lives separate.

HAM (SERIOUS THREAT)

Attributes: Physique 6 [14], Charm 5, Wits 4
Standings: Resources 5, Influence 4, Spirit 6
Resiliences: Health 11 [19], Reputation 9, Willpower 10
Traits: Veteran Soldier; Deep Thinker; Easygoing; Family Man; Distrusts Authority

POWERS (ALLOMANCY)

Pewter 8 (boosts Physique and Health, as shown in brackets)

- *Denser Tissues 2:* Ham suffers 2 less damage from physical attacks while burning Pewter.
- *Inhuman Endurance (Trait):* While burning Pewter, Ham can exert himself for up to 8 days without suffering Pewter drag. He also gains her the "Inhuman Endurance" Trait.
- *Unconscious Burning:* Ham automatically burns Pewter when unconscious, though only if also injured (i.e. he doesn't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and

the only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when Ham regains consciousness.

EQUIPMENT

Staff (Damage +1; Melee Range: Striking / Striking; contains no metal); 3 Misting vials (3 charges of Pewter each)

PLAYING HAM

Winning a battle isn't about being the strongest. It's about pacing yourself and hiding your strength from your opponent. Know when to flare Pewter so you can go the distance. Let your enemies burn themselves out while you avoid their attacks, then swoop in to take them down.

You're not a philosopher. You just like to think about things. All those thought puzzles you constantly come up with are fun and interesting to mull over, but you're not a scholar. You prefer your own thoughts to anything in books.

You have issues with authority. You can bear Elend's rule because he's clearly a good man, and he doesn't abuse his power — *most* of the time, anyway.

You never put on a front. You are who you are, and there's no point hiding your true self behind lies, or a uniform.

Mardra and the kids are precious to you, and you need to keep them safe. The others on the crew put themselves at risk, but most don't really have anyone else depending on them for survival. If things go wrong, you have a lot to lose.

HAM AS AN ALLY

Ham's gregarious and makes friends quickly; once you gain his respect and friendship, it's hard to lose it. He also knows a great many mercenaries and skaa rebels, and can quickly round up soldiers for any job.

HAM AS AN ENEMY

Any time Ham becomes an enemy, it ultimately leads to a fight. He knows what he's best at, and that's leading fighters, not talkers.

Ham might have served as a mercenary in the past, and stories set early enough may feature him working for an enemy.

CLUBS

Time Frame: Midway through *The Well of Ascension*

The grizzled former soldier nicknamed Clubs is no stranger to war. He fought in the Lord Ruler's army and earned a bad leg for his trouble. With his military career over he thought he'd settle down, open a carpentry shop, and maybe find some peace. Life tends to get in the way of peace, however, and Clubs found himself drawn into the Luthadel underground, using his copperclouds as cover for thieving crews. That's how he got tangled up with Kelsier and the mess that came later.

After the Lord Ruler's fall, Clubs was recruited as a general in the Luthadel army. Young King Elend relied on Clubs for military strategy and advice, which proved instrumental in rebuilding the city's forces during the siege.

Though Clubs's knowledge of warfare outshines his Allomantic ability, he was originally brought into Kelsier's crew as a Smoker. His ability to hide Allomancy and protect himself from emotional trickery fits his attitude: stay out of his affairs, and don't mess with his mind.

Clubs' look is far from friendly: he's stocky, gnarled, and never stops grimacing. Nothing affects his grumpy demeanor, and the closest he comes to a smile is a scowl that betrays a moment of good humor.

Despite Clubs' cranky attitude, he cares a great deal for his nephew, Spook. It was Clubs who rescued the boy from his parents, who tried to kill him for being a Misting. Clubs became Spook's surrogate father, raising him and teaching him the ways of a thief. If there's any chink in Clubs' emotional armor, it's Spook... no matter how much the old man might argue to the contrary.

CLUBS (SERIOUS THREAT)

Attributes: Physique 4, Charm 3, Wits 6
Standings: Resources 5, Influence 6, Spirit 4
Resiliences: Health 9, Reputation 9, Willpower 10
Traits: Military Officer; Carpenter; Been There, Done That; Straight Shooter; Gruff; Bum Leg

POWERS (ALLOMANCY)

Copper 6 (hide nearby Allomancy)

- *Increased Mental Protection:* A character who uses emotional (Brass or Zinc) Allomancy against Clubs loses 8 dice with the effort, rather than 6.
- *Iron Will 1:* While burning Copper, Clubs ignores 1 point of Willpower damage from each successful attack.
- *Larger Coppercloud:* Clubs' coppercloud extends out to 100 paces in all directions (Medium Range).

EQUIPMENT

Club (Damage +1; Melee Range: Touch / Striking; contains no metal); 2 Misting vials (3 charges of Copper each); Craftsman's tools (carpentry)

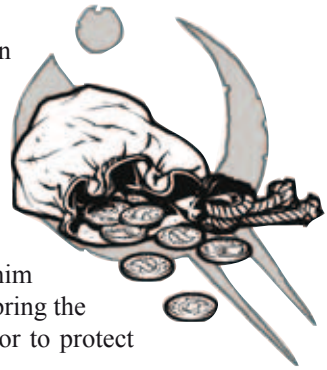
PLAYING CLUBS

Don't speak unless it's necessary. Too many people talk when there's nothing to say.

Don't tolerate optimism and hopeful daydreams. People need to hear the ugly truth. Best not to get hopes up. You're not a pessimist, just a realist — and reality's pretty damn bad.

Don't let people mess with your business. Why tell them what they don't need to know? Good thing you're a Smoker and can keep Soothers and such out of your head. Still, you have to watch them. They can get in a man's head even without Allomancy.

Don't fight when you don't have to. You've seen more than enough battle and bloodshed. All this general business is just something you have to do. Damn Kelsier left you and the rest of the crew in charge. You'd rather be back in your carpentry shop.



CLUBS AS AN ALLY

Clubs recruits and trains soldiers, which makes him an excellent mentor for martial Heroes. He might also bring the Heroes in to find weapons, food, and other supplies, or to protect army assets.

If it's really vital, or Clubs is encountered early in his history, he might join a crew as a Smoker. He has a limp and he's not a fast mover, so he's best suited for slow-burn jobs and defense assignments, rather than rapid assaults.

CLUBS AS AN ENEMY

Most people find Clubs standoffish, though not adversarial. He's seen enough combat to know how to avoid it and he doesn't go on the offensive very often, and when he does it's generally in the interests of the kingdom. He hasn't had time to properly train his soldiers, and most of them haven't seen battle yet.

SPOOK

Time Frame: Midway through *The Hero of Ages*

Once, Spook was nobody: a child his own parents tried to kill to save their own skins; a street-talking urchin no one could understand; a useless Misting in a crew filled with real heroes; a coward who left his uncle to face a siege alone; and a love-struck kid Vin never noticed.

He sought a purpose, and started constantly flaring Tin to push his limits, to help his friends... and somewhere in the middle of it all he found himself changed. He could see the finest details, he could feel changes in texture and temperature through cloth, and soon he became overwhelmed by smells and sounds and tastes...

Now Spook wears a blindfold to keep out the light, and a heavy coat to guard against the slightest chill. He moves only at night to avoid the searing rays of the sun. He needs Tin like other people need food or water, and if it helps him learn something new or valuable to Vin and her crew, all the better.

Spook's ability with Tin isn't the only extraordinary thing about him. When he was stabbed and left in a burning house to die, he heard the voice of Kelsier and saved himself by burning Pewter — a power he shouldn't have, and one he has no idea how he acquired. Nonetheless, it's given him a much-needed boost of confidence, along with the sense of purpose he's always needed.

Finally, *maybe*, he can be somebody.

SPOOK (SERIOUS THREAT)

Attributes: Physique 4 [7], Charm 4, Wits 5
Standings: Resources 4, Influence 4, Spirit 6
Resiliences: Health 8 [11], Reputation 8, Willpower 11
Traits: Spy; Master of Disguise; Cane Fighter; Survivor of the Flames; Seduced by My Newfound Power

POWERS (ALLOMANCY)

Tin 8 (enhances the five senses)

- *Tin Savant:* Spook gains two "free" Nudges with Tin rolls, but also loses 1 die with Wits rolls relying on the senses whenever he isn't burning Tin.
- *Blindsight (Trait):* Spook's senses are so acute that he can feel vibrations through the floor, use sound as a sort of "sonar," and sense the movement of air on his skin. This lets him move and act normally even in complete darkness, when blindfolded, and any other time he's left sightless. He still cannot take actions that *require* sight, however, like reading or distinguishing color. He also gains the "Blindsight" Trait.
- *Focused Sense (Hearing, Sight):* While burning Tin, Spook adds one additional die with rolls relying on hearing and/or sight.
- *Piercing Sight (Trait):* While burning Tin, Spook can see twice as far through mists, and may also see clearly through thin objects like sheer curtains, dirtied windows, or murky water. He also gains the "Piercing Sight" Trait.

Pewter 3 (boosts health and Physique, as shown in brackets)

- *Prodigious Strength 1:* While burning Pewter, Spook adds an additional die with Physique rolls involving physical strength, including lifting and moving objects, and wielding heavy weapons.
- *Unconscious Burning:* Spook automatically burns Pewter when unconscious, though only if also injured (i.e. he doesn't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and the only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when Spook regains consciousness.

POWERS (HEMALURGY)

1 Steel spike (grants Pewter Allomancy 3)

EQUIPMENT

2 dueling canes (Damage +2; Melee Range: Touch / Striking; contains no metal); 3 Misting vials (3 charges of Tin each); 2 Misting vials (3 charges of Pewter each); Disguise (any one person)

PLAYING SPOOK

Ever since you first joined the crew, when you were still called Lestibournes and spoke in slang, you've been the least useful of them. The others have always

had all the power and experience. What could you offer? Maybe now, with these new gifts, you can finally prove worthwhile.

Kelsier was a great man and an inspiration. He even gave you your nickname! It's so very strange that he speaks to you now. Could the Church of the Survivor be right? Does your one-time friend now watch over his followers?



Kelsier wants you to take revenge on Quellion, the Citizen, but you've fallen for his sister Beldre, and she wants you to save him. How do you make a choice like this?

Your greatest regret is leaving Luthadel before the koloss attack. You feel like a coward. How could you leave Clubs to die? He saved you when you were a child... How could you be so weak?

SPOOK AS AN ALLY

Spook genuinely, desperately wants to do good, and readily joins up with any crew if he thinks he can be useful. His heightened senses and his ability to burn Pewter make him a strong addition to any team. The drawbacks of his condition are many, though — he's most effective at night, when the light won't overwhelm him, and he's constantly in need of tin.

SPOOK AS AN ENEMY

When Spook obeys "Kelsier," he often acts for less than altruistic causes. Some of the things he hears in his head match his memory of the man, but others... Spook doesn't want to kill, but Kelsier's voice never lets up and it may eventually be too much for Spook to ignore.

YOUNG SPOOK

Time Frame: Late in *The Final Empire*

Before awakening as a Tin Savant, Spook is a promising Tineye. He speaks in Eastern street slang, which makes him nearly impossible to understand. He's also a bit naïve and all too eager to join a crew and make himself useful.

YOUNG SPOOK (AVERAGE THREAT)

Attributes: Physique 3, Charm 3, Wits 5
Standings: Resources 3, Influence 3, Spirit 5
Resiliences: Health 6, Reputation 6, Willpower 10
Traits: Scout; Low Profile; Eastern Street Slang; Clubs' Nephew; Inferiority Complex

POWERS (ALLOMANCY)

Tin 6 (enhances the five senses)

- *Focused Sense (Hearing):* While burning Tin, Spook adds one additional die with rolls relying on hearing.
- *Piercing Sight (Trait):* While burning Tin, Spook can see twice as far through mists, and may also see clearly through thin objects like sheer curtains, dirtied windows, or murky water. He also gains the "Piercing Sight" Trait.

EQUIPMENT

Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Misting vial (3 charges of Tin); Disguise (any one person)

ORESEUR

Time Frame: Midway through The *Well of Ascension*

OreSeur is a complex kandra, faithful to his contracts but willing to serve masters with devious intent — most notably, one named Kelsier. OreSeur came out of retirement to serve Kelsier: first as Lord Renoux to help overthrow the Lord Ruler, and later impersonating Kelsier to help establish the Church of the Survivor. No one on Kelsier's crew knew the scheme as well as OreSeur. The kandra was the only one the Survivor could trust with such discretion.

Since Kelsier's death, OreSeur's contract has transferred to Vin. She doesn't particularly want the kandra's services, and their relationship is strained. Vin knows OreSeur is a faithful servant, but she sees him as a constant reminder of Kelsier, and the secrets he kept from her.

Like every contracted kandra, OreSeur follows his masters' orders to the letter. He's only willing to betray a master in the most extreme cases — when the First Contract would be violated, for example. Even with the Lord Ruler gone, the Contract must remain inviolate.

ORESEUR (SERIOUS THREAT)

Attributes: Physique 6, Charm 6, Wits 5
Standings: Resources 4, Influence 4, Spirit 5
Resiliences: Health 10, Reputation 10, Willpower 10
Traits: Keeper of Secrets; Tight-Lipped; Serve My Contract; Obedient

POWERS (MIMICRY)

Mimicry 7 (imitate others using their bones)

- *Body Pocket:* OreSeur may create holes within his body to conceal up to one pound of small items, such as vials of metal flakes or small weapons. Each concealed item must be no larger than 6 inches in length. Items hidden in OreSeur's body cannot be Steelpushed or Ironpulled, and are impossible to detect.



- *Regeneration:* OreSeur may quickly close wounds on his body through sheer force of will. So long as he's not incapacitated (at 0 Health) he may reduce his Willpower by any amount (minimum 1) to increase his Health by the same amount.

POWERS (HEMALURGY)

Blessing of Potency (increases his Physique score from 4 to 6)

EQUIPMENT

Bones (Lord Renoux, Kelsier); Disguise (any one person); Formal clothing; Atium bead (1 charge)

PLAYING ORESEUR

Obey your contract. Obey your master even against your will, so long as you don't violate the First Contract. It's better to die than to break the Contract.

The Contract forbids you from killing humans. Avoid battle, because it carries a danger that you might accidentally violate the Contract.

The Contract also forbids you from disobeying your master, and so you follow Mistress Vin, even though she doesn't like you very much. Your kind unnerves the humans — you've gotten used to that over the centuries — but what you think of her and what she thinks of you don't matter. She holds your contract, so you follow, no matter what.

ORESEUR AS AN ALLY

To call any kandra an ally is a misnomer. They follow their contracts. Vin gives OreSeur orders, just as Kelsier did, and OreSeur obeys. This isn't to say he can't improvise, of course. He just can't disobey.

ORESEUR AS AN ENEMY

OreSeur's contract means Vin's enemies are his own. Thus, coming into conflict with OreSeur means a crew is probably well out of its league already. Perhaps it will all end with OreSeur. That would be nice.

Since OreSeur serves as a spy much of the time, he may *seem* like an enemy when he's merely investigating a new crew or group. As usual, he likely flees if confronted, fearing a violation of the First Contract.

TENSOON

Time Frame: Early in *The Hero of Ages*

TenSoon is a rare breed — a rebellious kandra. Once upon a time he was contracted to House Venture, and prided himself on serving faithfully and dutifully. He was one of the most talented kandra shapeshifters alive, respected both for his wisdom and his cunning. Then he betrayed the First Contract, and everything changed.

It was Zane Venture who ordered TenSoon to kill OreSeur, his kandra generation brother, and take his place at Vin's side as a spy. Vin put TenSoon in the body of a dog, which insulted him at first, but he eventually came to trust and respect her. Soon, he found himself telling Vin many of the kandra's secrets, including one of the greatest — that Allomancers can control them. This knowledge helped her defeat Zane, and by then TenSoon's perspective had changed: Vin had to survive, no matter the consequences.

TenSoon believes that with the Lord Ruler dead, Vin should inherit his role — she is the Mother now, since she killed the Father, and the obligations of the First Contract pass on to her. Needless to say, this radical position hasn't won TenSoon any friends among his people, and the most conservative Second and Fifth Generation kandra would see him destroyed for treason. TenSoon chooses exile instead, hoping his people will see the truth before it's too late.

TenSoon believes the kandra can save the world. They've lived longer and know more about the dawn of the Empire than the humans or even the Terrismen. Now, as the world falls apart, isn't it the kandra's responsibility to step in and do something? Otherwise, why follow the First Contract at all?

TENSOON (DEADLY THREAT)

Attributes: Physique 7, Charm 5, Wits 8
Standings: Resources 4, Influence 5, Spirit 7
Resiliences: Health 11, Reputation 10, Willpower 15
Traits: Free Thinker; Masterful Deceiver; Tenacious; Vin Will Save Us; Shunned by My People

POWERS (MIMICRY)

Mimicry 9 (imitate others using their bones)

- *Body Pocket:* TenSoon may create holes within his body to conceal up to one pound of small items, such as vials of metal flakes or small weapons. Each concealed item must be no larger than 6 inches in length. Items hidden in TenSoon's body cannot be Steelpushed or Ironpulled, and are impossible to detect.
- *Chimera 2:* When TenSoon takes a Mimicked form he may grant it up to two features of other forms he's taken in the past (e.g. granting a dog form opposable thumbs and the ability to speak).
- *Durable Form 1:* TenSoon may shift his organs or increase your muscle density to reduce bodily damage. While in a Mimicked form he suffers 1 less damage from physical attacks.
- *Fast Replication 1:* Each time TenSoon replicates a target, the process is 2 hours shorter than normal (equal to the target's Physique minus 2 in hours). If this reduces the replication time to less than 1 hour, it takes a number of *minutes* equal to the target's Physique instead (minimum 1 minute).
- *Partial Transformation:* TenSoon may form a temporary organ, such as a human face or hand, while in his natural state. This is a Mimicry Challenge with a Difficulty based on the complexity of the desired organ (e.g. 2 for a hand or 4 for a face). A temporary organ may be maintained for a number of minutes equal to TenSoon's Result, plus an additional minute per Nudge spent.

POWERS (HEMALURGY)

Blessing of Potency (increases his Physique score from 5 to 7)
Blessing of Presence (increases his Wits score from 6 to 8)

EQUIPMENT

Bones (Kelsier, Wolfhound, Horse); Disguise (any one person)

PLAYING TENSOON

The kandra elders never leave the safety of the Homeland. They don't understand what's happening to the world. The time of the Resolution may be at hand. The kandra must do something.

The Second Generation want to prove you a renegade — to prove what they think about the Third Generation. They don't believe that Vin is the Mother, and they don't truly care about the First Contract.

You're hard to kill. Bones may break and flesh may tear, but you can always find more. The dog bones make you faster. Other kandra consider the body demeaning, but you've learned its uses. With the Blessing of Potency, taken from OreSeur's body, you're even stronger and faster. They're all wrong.

The Blessing of Presence you've always had keeps you focused, and separates you from the ones in the mist. The kandra must all learn the responsibility of this gift, as you have.

TENSOON AS AN ALLY

TenSoon fights to save the world, believing that in doing so he's fulfilling both the First Contract and his contract with Vin. TenSoon can't kill but he can bring messages to and from Vin. She's wary of his abilities, but she may still recognize their uses. She might order TenSoon to feed false information to enemies, or act as a potent spy.

TENSOON AS AN ENEMY

Though TenSoon greatly disagrees with his people, he's still one of them. He preserves them against their enemies, and protects the Homeland. He also acts against Vin's enemies, as they're his own.

If TenSoon is encountered under contract to Zane, his orders come from an unstable, mangled psyche. Zane's plan for TenSoon to kill and replace OreSeur is creative, and he might think of other ways to abuse the kandra's contract.



9
ROGUES GALLERY



This chapter presents many ready-made characters who can appear as allies and enemies of your Crew, or give you something quick and easy to refer to whenever another character is needed. The most common archetypes found in the Mistborn novels are represented here, but this list is by no means exhaustive.

If you want to create your own new characters to befriend or battle the Crew, flip forward to Chapter 10: Creating Your Own Characters on page 547. There you'll also find an explanation of threat, which you'll see in parentheses next to each character's name in this chapter.

VILLAINS & EXTRAS

Most characters you'll play as the Narrator come in two varieties: Villains & Extras. Villains are the "Big Bads" in your story and represent the most strident opposition to the Crew. Extras, on the other hand, are the faceless masses in the background — the rank and file of armies and gangs, the shopkeepers and town guards the Heroes scarcely notice, and so on.

Both types are sometimes called "non-player characters," or "NPCs" for short, and both use the same basic rules as the Heroes. They have Attributes and Standings, and use them to roll when they take action, applying Traits, Tools, and Circumstances as usual. Some of them have Powers and all carry and use Equipment (though none of them have to worry about Props).

The roles that Villains and Extras play in bringing your story to life are very different, however, and a number of rules apply exclusively to each of them.

For example, **a Villain is…**

- …a unique "named" character, with his or her own background and distinct personality.
- …important to the story he or she appears in, often as a driving force in the plot.
- …often someone with a recurring role in more than one story, like a tireless bounty hunter, obsessive noble lord, rival crew leader, or other nemesis to the Heroes.
- …built with all the same rules as a Hero, having Resiliences, a Destiny, and a Tragedy.
- …able to Nudge his or her rolls to achieve extraordinary results.
- …a worthy opponent whose defeat may trigger Advancement(s) or even a Turning Point in the story.

Meanwhile, **Extras…**

- …represent a *type* of person, rather than an individual.
- …most often appear in groups, acting and reacting as one.
- …are largely inconsequential to the story on their own.
- …are bit players often only seen briefly, in one scene or tied to fleeting events.
- …don't have a Destiny, a Tragedy, or Resiliences (they're incapacitated whenever they suffer damage).
- …can't Nudge — they're not special enough to affect events in such a meaningful way.
- …don't trigger Advancements when defeated, except in extraordinary cases (like defeating an army).

A character can easily shift back and forth between Villain and Extra, as your story requires. For example, a goon the Crew humiliates in front of his buddies might be the perfect candidate to "upgrade" as a Villain in a later session, when he comes back for revenge. Likewise, Lord Haught might initially appear as a Villain and later return as an Extra during a noble gala where he's nothing more than scenery for another part of the Heroes' story.

WHAT ABOUT ALLIES?

Not every NPC is cleanly defined as a Villain or an Extra. In fact, there's a third category — anyone who stands out for allying with the Crew rather than opposing it. We haven't broken these out as a separate category for two reasons...

- First, as these characters are friends of the Crew and generally won't oppose them directly, they'll usually be able to advance the plot without rolling dice.
- Second, in the event that they do need to roll for something, they operate just like Villains.

ORDINARY FOLK

These are common "background characters," everyday people the Heroes may encounter as they go about the business of being heroic.

SKAA BEGGAR

A pathetic skaa, emaciated by hunger and wrapped in the tatters of an old jacket, rattles a simple wooden bowl and asks if you can spare a clip. Though he sits at a crowded slum corner, everyone hurries past him, as if he isn't there.

Beggars are a common sight in the slums and darkened alleys of the Final Empire's major cities, and perhaps the most downtrodden of all their kind — which is quite a feat, given the plights of the rest. Though most beggars prefer a life of simple anonymity and a dry place to sleep, many become useful informants, as they're easily overlooked and forgotten, even within earshot of private conversations.

SKAA BEGGAR (INSIGNIFICANT THREAT)

Attributes: Physique 2, Charm 3, Wits 3
Standings: Resources 2, Influence 2, Spirit 3
Resiliences: Health 4, Reputation 5, Willpower 6
Traits: Pitiful; Destitute; Easily-Overlooked
Equipment: None

SKAA LABORER

He's a working-class skaa, like most of the manual laborers at the canal docks, workshops, and canneries of the big cities. Years of hard labor at the factory has kept him well-fed, for a skaa, and brawny besides. It's obvious despite the loose workman's clothing he wears.

Most city skaa — the lucky ones, anyway — make a living as laborers in the employ of merchants, craftsmen, or noble business owners. Harsh working conditions and long hours have worn down their wills but strengthened their arms, and the nobility and the Steel Ministry alike keep close watch for signs of dissent amongst their ranks.

SKAA LABORER (MILD THREAT)

Attributes: Physique 4, Charm 3, Wits 3
Standings: Resources 3, Influence 3, Spirit 2
Resiliences: Health 7, Reputation 6, Willpower 5
Traits: Muscular; Craftsman; World-Weary
Equipment: Craftsman's tools (field of work)



SKAA FARMER

The rural skaa pushes a straw hat out of his eyes and wipes sweat and ash form from his brow. He looks wearily at the rows of stunted brown plants yet to be harvested. Though alone in this moment, he still flinches instinctively every time he hears the crack of a taskmaster's whip in the distance.

Plantation skaa are the backbone of the Final Empire's agriculture, spending their entire lives attached to the same plot of land where they were born. Though they're not technically slaves, their noble masters work the men until they collapse, take the prettiest of their girls into their beds, and buy and trade children like horses or sheep. Despite their great numbers, skaa farmers are so destitute, uneducated, and broken — spiritually and physically — that rebellion or even dissent remains startlingly rare.

SKAA FARMER (INSIGNIFICANT THREAT)

Attributes: Physique 3, Charm 3, Wits 3
Standings: Resources 2, Influence 2, Spirit 2
Resiliences: Health 5, Reputation 5, Willpower 4
Traits: Farmer; Uneducated; Superstitious; Terrified of the Master
Equipment: Farming implement (Damage +1; Melee Range: Touch / Striking)

MERCHANT SKAA

Unlike his fellows, this nicely dressed skaa walks the streets with his head held high and his cane ringing against the cobblestones. A closer look, however, reveals his clothes to be last year's fashions and slightly threadbare, carefully stitched to mend tears and replace buttons lost by their original owner.

Merchant skaa are those few lucky enough to have created or inherited a small business peddling food, tools, and other essentials. As the top of the bottom, they're the closest any skaa can legally get to nobility, and many go to great lengths to flaunt their relatively lavish wealth and power before their fellows.

MERCHANT SKAA (AVERAGE THREAT)

Attributes: Physique 3, Charm 4, Wits 4
Standings: Resources 4, Influence 4, Spirit 3
Resiliences: Health 7, Reputation 8, Willpower 7
Traits: Haggler; Gaudy Dresser; Business Connections; Arrogant
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); Pocket watch

CANAL SKAA

A tanned and lean-muscled skaa works the riggings of a massive barge as it plies one of the many canals leading back to Luthadel. As you move closer, you notice his outfit is a blend of styles from across the Empire: light trousers like those favored in the South; a colorful bandana patterned in the delicate embroidery of Terris; and a sturdy working coat from the West.

The skaa who work the canals are the antithesis of their farmer brethren — well-travelled, worldly, and often considered reckless and headstrong. Unlike most other skaa, these hardy men and women are all too aware there's a larger world out there and, while dangerous, it beats a life under the whip of a factory manager or taskmaster. The canal skaas' worldliness makes them some of the most receptive and protective of crew members, especially given the kinship they feel as fellow outsiders and troublemakers.

CANAL SKAA (MILD THREAT)

Attributes: Physique 4, Charm 3, Wits 3
Standings: Resources 3, Influence 3, Spirit 4
Resiliences: Health 7, Reputation 6, Willpower 7
Traits: Independent; Canal Pilot; Headstrong
Equipment: Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close)

TERRIS PEASANT

A gangly Terrisman, standing six-and-a-half feet tall and clad in a wool-lined vest and roughspun breeches, tends his flock in the high meadows and deep valleys of the Terris Mountains…

These common Terrismen are found primarily in the imperial north, particularly the Terris Dominance, where they're allowed some modicum of independence from the Lord Ruler's ever-watchful eye. In sharp contrast to the rest of the Final Empire, these peasants lead a simple life in harmony with nature and each other. Their ultimate loyalty lies with the Synod, the Terris government-in-exile, and they remain ever-ready to take up the resistance should it become necessary.



TERRIS PEASANT (MILD THREAT)

Attributes: Physique 4, Charm 3, Wits 3
Standings: Resources 3, Influence 2, Spirit 4
Resiliences: Health 7, Reputation 5, Willpower 7
Traits: Peace-Loving; Farmer; Obedient to the Synod
Equipment: Farming implement (Damage +1; Melee Range: Touch / Striking); Sheep

TERRIS SCHOLAR

A studious Terriswoman, dressed in the traditional V-patterned clothing of her homeland, pores over a dusty tome. When she notices you watching her, she eyes you warily and quickly slips the book into an overstuffed pack laden with parchments and loose-leaf pages.

There's no more important duty to the Terris people than preserving history — both the world's and their own. Like their Keeper brethren, Terris scholars dedicate their lives to finding, recording, and protecting history and knowledge before it's destroyed by the Lord Ruler and agents of his Steel Ministry. Scholars guard the secrets they've acquired as zealously as they do their own identities, for if either is discovered, they will likely die together.

TERRIS SCHOLAR (AVERAGE THREAT)

Attributes: Physique 3, Charm 3, Wits 5
Standings: Resources 3, Influence 3, Spirit 4
Resiliences: Health 6, Reputation 6, Willpower 9
Traits: Well-Read; Curious; Terris Historian; Harbors Dangerous Knowledge
Equipment: Banned book; Pen and blank book (half-finished)

TERRIS ELDER

Deep lines carve the ancient Terrisman's face as if it were wood or sandstone, and his dull, ruddy skin sharply contrasts the colorful patterns of his native garb. He projects a palpable aura of patience, wisdom, and thoughtfulness, listening carefully before replying in calm, deliberate tones.

The eldest and wisest Terrismen and women are leaders of their communities, charged with resolving disputes, negotiating trades, and educating the village children. Yet each elder has a second, covert duty — passing information back to the Terris Synod. Their connection to the Synod makes them vital members of their Dominance, charged with passing the orders of their outlaw leaders down through all levels of Terris society.

TERRIS ELDER (SERIOUS THREAT)

Attributes: Physique 3, Charm 5, Wits 5
Standings: Resources 4, Influence 7, Spirit 5
Resiliences: Health 7, Reputation 12, Willpower 10
Traits: Great Wisdom; Traditionalist; Contacts within the Synod; Elderly
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Banned book (Terris History)

THE NOBILITY

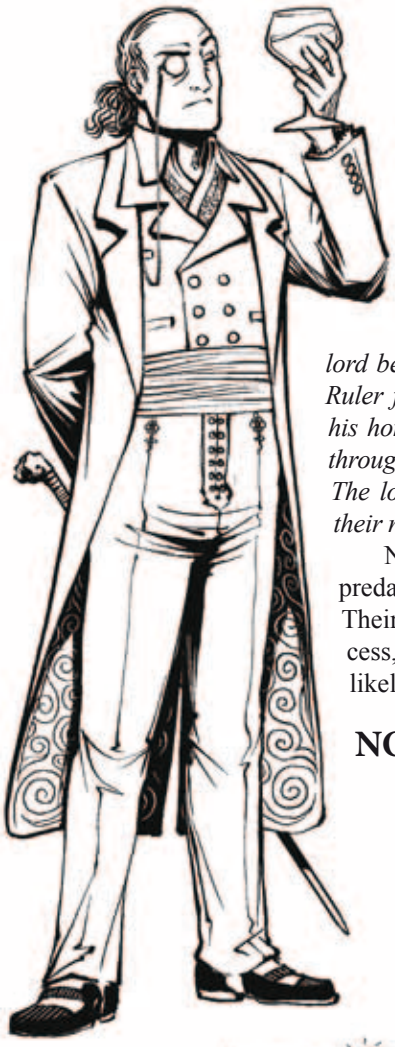
The Final Empire's ruling class is encountered mainly in the cities, and in the manors and plantations dotting the blasted landscape. Its members enjoy lives of comfort and wealth granted by the blood and sweat of the Terris and the skaa.

MINOR NOBLE

The trading floor of the exchange roars as noblemen and merchant skaa bid and counterbid for imports from the far corners of the Empire: silks from the Southern Islands, wines from the slopes of Mount Derytatith, and canned goods from Lake Tyrian. One bidding war gets so contentious that two young nobles draw canes and engage in an impromptu duel to defend their reputation as honorable businessmen.

Brash and savvy, minor nobles are the bottom rung of the nobility's social ladder — men and women without lands or titles, left to fend for themselves in the Final Empire. Their success is measured in ambition and betrayal, and those who rise from their ranks have fought tooth and nail for every inch they've gained.

MINOR NOBLE (AVERAGE THREAT)



Attributes: Physique 4, Charm 4, Wits 4
Standings: Resources 5, Influence 5, Spirit 4
Resiliences: Health 9, Reputation 9, Willpower 8
Traits: Ambitious; Business Sense; Duelist; For the Glory of My House; Prideful
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Formal clothing; Bottle of wine

NOBLE LORD

A hush comes over the table as the willowy, white-haired man stands to welcome his guests. The lord begins with the usual platitudes — a thanks to the Lord Ruler for his blessings, and a welcome to the other lords in his home — but halfway through his personal guard shuffles through the door, naked blades flickering in the candlelight. The lord cuts a wicked smile and invites the guests to view their new accommodations… in the cells beneath the manor…

Nobles fortunate enough to be born first and survive the predations of other houses rise to become lords themselves. Their harsh education ensures financial and political success, but also makes them callous, power-hungry, and as likely to embrace friends as bury a knife in their backs.

NOBLE LORD (SERIOUS THREAT)

Attributes: Physique 3, Charm 6, Wits 5
Standings: Resources 8, Influence 8, Spirit 3
Resiliences: Health 11, Reputation 14, Willpower 8
Traits: Domineering Presence; Many Trade Contracts; Quick-Witted; Ruthless; Rivals Everywhere
Equipment: Banned book; Horse & carriage; Formal clothing; Pocket watch

NOBLE SOCIALITE

Young noblewomen in colorful gowns crowd the galleries away from the dance floor, sipping wine and gossiping amongst themselves. One band glances in your direction and cackles before moving off to share their new joke with others.

Though noble society is filled with intrigue, industrial espionage, and brutal political wrangling, no place is more cruel or dangerous than the social event. Noble socialites flit from one gathering to another, trading in gossip and slander, and hoarding the juiciest bits to exchange for favors or use against rivals.

NOBLE SOCIALITE (MILD THREAT)

Attributes: Physique 3, Charm 4, Wits 2
Standings: Resources 5, Influence 4, Spirit 2
Resiliences: Health 8, Reputation 8, Willpower 4
Traits: Noble Etiquette; Vicious Gossip; Catty
Equipment: Formal clothing; Bottle of wine

HOUSE GUARD

Armed men in bright uniforms and shining mail stand watch at the doors of the ball, implacable as statues. A young lord, well into his cups, grabs a pretty servant-girl by the wrist and drags her toward a nearby chamber, and when she resists one of the guards cuffs her across the face, throws her over his shoulder, and tosses her onto a divan. The house guard are ever-helpful for their masters.

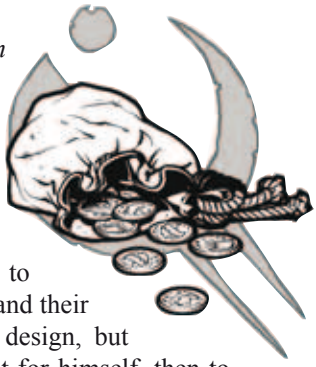
Every noble house has a small contingent of guards to keep the peace, and to protect against theft and assassination. House guards are typically drawn from the ranks of fallen noble families, and third and forth sons with little chance at inheriting their family plots. This makes them as complicit in the excesses and abuses of the nobility as the lords themselves.



HOUSE GUARD (AVERAGE THREAT)

Attributes: Physique 5, Charm 3, Wits 4
Standings: Resources 3, Influence 3, Spirit 3
Resiliences: Health 7, Reputation 6, Willpower 7
Traits: Protect the House; Follow My Lord's Orders; Thick-Headed
Equipment: Spear (Damage +2; Melee Range: Striking / Striking; Thrown Range: Close / Medium); Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Steel mail (absorbs 2 damage from physical attacks)

TERRISMAN STEWARD



The Terrisman towers a full head taller than everyone else in the cramped gambling den. Though obviously disturbed by the smells of pipe smoke, spilt ale, and humanity choking the air, he patiently smoothes his waistcoat and tugs at his gloves while his master finishes a boisterous game of dice.

The wealthiest lords choose young Terrismen to as their stewards, both for their exotic appearance and their absolute commitment. Stewards are eunuchs by design, but each considers his duties a sacred charge — if not for himself, then to help preserve his people.

TERRISMAN STEWARD (MILD THREAT)

Attributes: Physique 4, Charm 3, Wits 4
Standings: Resources 3, Influence 2, Spirit 4
Resiliences: Health 7, Reputation 5, Willpower 8
Traits: Ascetic; Serve the Master; Tight-Lipped; Eunuch
Equipment: Formal clothing

WARRIORS AND ROGUES

These characters are most commonly found amongst the nobility, criminal underground, or other crews, where they sell their prowess with larceny or arms to the highest bidder.

CON MAN

The gambler adjusts his dusty bowler and shuffles the shelldry deck, watching the other players carefully as he deals out the hands. The corner of his mouth turns up in a cocky smirk as he looks at his hand, and he casually asks if anyone would like to make a wager.

Not every thief relies on physical violence or robbery to make a living — indeed, those smart and brave enough can fleece a mark for money, leaving them none the wiser. The con man is just such a thief, adept at scamming the rich and foolish out of their hard-earned boxings with little more than wits, a few fake documents, and a couple well-placed friends.

CON MAN (AVERAGE THREAT)

Attributes: Physique 3, Charm 5, Wits 4
Standings: Resources 4, Influence 3, Spirit 4
Resiliences: Health 7, Reputation 8, Willpower 8
Traits: Glib Tongue; Skilled Actor; Well-Versed in Scams; Cocky
Equipment: Disguise (any one person); Bottle of wine;
Deck of shelldry cards

INFORMANT

The unremarkable skaa slinks out of the shadows on the mist-filled street, glancing nervously over his shoulder as he approaches and leans in close. In a rapid, raspy whisper, he recites what he knows and impatiently thrusts a gloved hand out for his reward before scuttling back into the night.

Information is power in the Final Empire, and those with the money to pay can buy almost any information at the right price. Skaa informants are easily swayed with just a few coins or sometimes merely the promise of a future reward. Noble informants are often happy to share out of boredom or the desire to see an enemy sweat.



INFORMANT (MILD THREAT)

Attributes: Physique 3, Charm 3, Wits 4
Standings: Resources 3, Influence 3, Spirit 3
Resiliences: Health 6, Reputation 6, Willpower 7
Traits: Eavesdropper; Stool Pigeon; Paranoid
Equipment: Disguise (any one common skaa or noble)

THIEF

She enters through the manor's second-story window with the night's mists, and quickly presses herself into a nearby doorway. When the coast is clear, she slinks across the room, removes a painting hiding a small safe, produces a set of picks from her soot-blackened clothing, and sets to work.

A mainstay of thieving crews and noble infiltration teams, thieves excel at breaking, entering, and escaping from secure locations. While many thieves make a living mugging skaa merchants and nobles who wander too far from their urban compounds, the bravest and boldest dare to infiltrate armed noble houses in search of riches and prestige.

THIEF (AVERAGE THREAT)

Attributes: Physique 4, Charm 3, Wits 4
Standings: Resources 4, Influence 3, Spirit 4
Resiliences: Health 8, Reputation 6, Willpower 8
Traits: Stealthy; Nimble Fingers; Keen Ears; Bold; Greedy
Equipment: Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Lockpicks; Rope and grapple

BODYGUARD

The square-jawed brute, clad in studded leather and armed to the teeth, sizes you up suspiciously as he passes. He keeps a careful eye on you and your friends, always placing himself between you and his noble charge as she wanders the market, oblivious to the danger around her.

Bodyguards are a constant companion for nobles outside their manors, whether they're walking the streets of cities or traveling the roads between them. Most are army veterans or retired house guards, though inexpensive bodyguards may also be mercenaries or gang muscle looking for a few boxings on the side. All are dangerous and on the constant watch for signs of trouble.

BODYGUARD (AVERAGE THREAT)

Attributes: Physique 6, Charm 3, Wits 4

Standings: Resources 3, Influence 3, Spirit 3

Resiliences: Health 9, Reputation 6, Willpower 7

Traits: Wary; Quick Reaction Time; Protect the Client; No-Nonsense

Equipment: Sword (Damage +2; Melee Range: Touch / Striking); Leather armor (absorbs 1 damage from physical attacks); Small metal shield (adds 1 die to defense rolls against physical attack)

CAPTAIN

A proud-looking soldier in a steel breastplate and crisp uniform bellows orders audible even above the din of battle. The men under his command rally at his cries, reforming and turning to face the enemy.

These hardened warriors are found at the head of nearly any armed group — bands of skaa rebels, noble house's guardsmen, and army regiments. They keep their men focused and ready for whatever the nobility asks of them.

CAPTAIN (AVERAGE THREAT)

Attributes: Physique 5, Charm 4, Wits 4

Standings: Resources 3, Influence 4, Spirit 4

Resiliences: Health 8, Reputation 8, Willpower 8

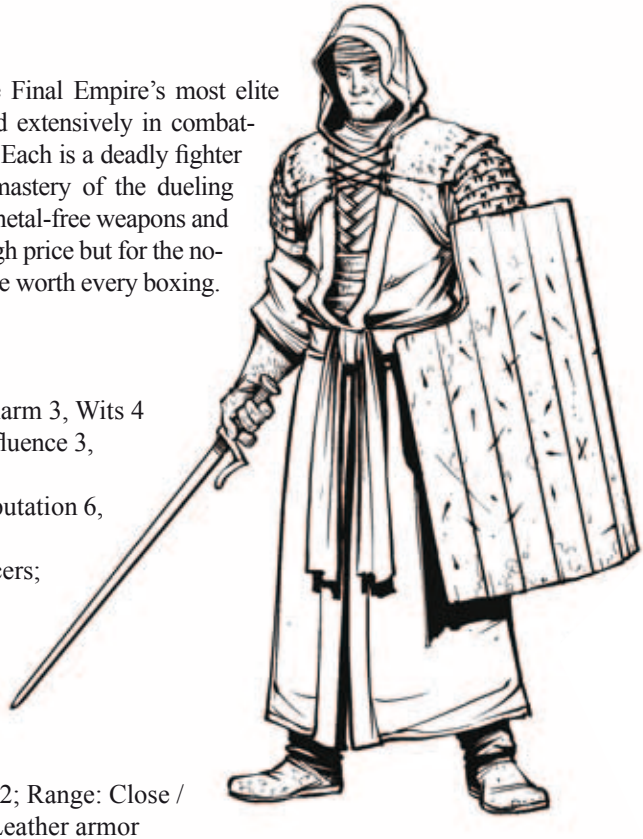
Traits: Tactician; Commanding; Military Discipline; Loyal

Equipment: Sword (Damage +2; Melee Range: Touch / Striking); Steel plate (absorbs 3 damage from physical attack)



HAZEKILLER

The lithe warriors' white robes draw a stark contrast to the grey clouds of ash kicked up by the brutal melee. A battered Mistborn suddenly soars from the scuffle, desperately flinging coins at the hazekillers, but they casually bat them away with their broad wooden shields.



Hazekillers are amongst the Final Empire's most elite warriors — ordinary men trained extensively in combating (and defeating) Allomancers. Each is a deadly fighter combining tactical savvy with mastery of the dueling cane, wooden shields, and other metal-free weapons and armor. Their skills command a high price but for the nobility who can afford them, they're worth every boxing.

HAZEKILLER (SERIOUS THREAT)

Attributes: Physique 6, Charm 3, Wits 4
Standings: Resources 4, Influence 3, Spirit 4
Resiliences: Health 10, Reputation 6, Willpower 8
Traits: Hunter of Allomancers; Gang Fighting; Defensive Techniques; Quick
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Bow and flint arrows (Damage +2; Range: Close / Long; contains no metal); Leather armor (absorbs 1 damage from physical attacks); Large wooden shield (adds 2 dice to defense rolls against physical attack; contains no metal)

IMPERIAL SOLDIER

Soldiers stand at attention near the city gate, their steel armor and weapons reflecting the red of the dying day's sun. A mounted officer shouts an order and all the men turn, draw their weapons, and march into the skaa slums, where they're greeted by screams of terror and rage.

The backbone of the Lord Ruler's armies, imperial soldiers are found in every battle and government building throughout the Empire. They're drawn from noble and skaa stock, and their loyalty to the Empire has been sealed through a combination of Allomancy, indoctrination, and intimidation.

IMPERIAL SOLDIER (AVERAGE THREAT)

Attributes: Physique 5, Charm 3, Wits 3
Standings: Resources 3, Influence 2, Spirit 3
Resiliences: Health 8, Reputation 5, Willpower 6
Traits: Enlisted Man; Spear Fighter; "Orders Are Orders"
Equipment: Spear (Damage +2; Melee Range: Striking / Striking; Thrown Range: Close / Medium); Sword (Damage +2; Melee Range: Touch /

Striking); Steel mail (absorbs 2 damage from physical attacks); Small metal shield (adds 1 die to defense rolls against physical attack)

REBEL FIGHTER

The lean, ragged skaa leans heavily on his notched and rusted spear, breathing hard in the aftermath of the battle. He produces a rag from his pocket and wipes blood from his patchwork armor, smiling to himself in relief. Soon, he'll collect the weapons and armor of the fallen.

Though poorly organized and vulnerable, skaa and Terris rebellions remain a persistent (if infrequent) occurrence in the Final Empire. These fighters are the heart of the resistance — poor, desperate men and women with nothing to lose, who are willing to lay down their lives for a shot at freedom. Though admirable, their commitment to the cause makes them intransigent, particularly when dealing with crews whose actions commonly exhibit a certain moral… flexibility.

REBEL FIGHTER (AVERAGE THREAT)

Attributes: Physique 5, Charm 3, Wits 3
Standings: Resources 2, Influence 3, Spirit 4
Resiliences: Health 7, Reputation 6, Willpower 7
Traits: Guerilla Fighter; Courageous; Never Betray the Cause; Enemy of the Empire
Equipment: Spear (Damage +2; Melee Range: Striking / Striking; Thrown Range: Close / Medium); Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Leather armor (absorbs 1 damage from physical attacks)

ALLOMANCERS AND FERUCHEMISTS

Those with the ability to burn metal or store in it are a rare but powerful lot, most commonly found among the nobility, Steel Ministry, and well-funded crews.

COINSHOT

The woman's hand darts into a loose drawstring pouch at her waist, flinging a handful of coins which speed away from her in a deadly copper rain. As the house guard rush her, she Pushes herself off a nearby sewer grate and soars to safety on a rooftop above the fray.

These Mistings are masters of Steel Allomancy, which grants them the power to turn light metal objects into deadly missiles and heavy ones into anchors they can Push to send themselves soaring away. Their skills are highly coveted by armed cadres, both for the threat they pose at range and their ability to protect fellows from arrows… and other Coinshots.

COINSHOT (AVERAGE THREAT)

Attributes: Physique 3, Charm 3, Wits 5
Standings: Resources 4, Influence 3, Spirit 4

Resiliences: Health 7, Reputation 6, Willpower 9
Traits: Keen Eyes; Accurate; Pushy

POWERS (ALLOMANCY)

Steel 5 (Pushes metal objects)

- *Multiple Targets:* The character has finer control of his or her Steelpushing, and may simultaneously Push up to 5 individual metal objects.

EQUIPMENT

Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); Misting vial (3 charges of Steel)

COPPERCLOUD / SMOKER

A skaa in beggar's cloth hovers at the center of the crowd, conspicuous only because he seems unmoved by your Rioter's fiery speech. Two Thugs quickly push toward the podium, leaving you to wonder… How could you have missed them earlier?

Copperclouds are also called Smokers, and though they lack the overt benefits of physical Allomancers like Thugs and Coinshots, or the mind tricks of Soothers and Rioters, they're vital members of many crews for their ability to conceal Allomancy from enemy Seekers, Steel Inquisitors, and Mistborn. They burn Copper, which also makes them highly resistant to emotional Allomancy, ensuring they keep a steady hand when others might falter.

COPPERCLOUD / SMOKER (AVERAGE THREAT)

Attributes: Physique 4, Charm 3, Wits 4
Standings: Resources 3, Influence 4, Spirit 4
Resiliences: Health 7, Reputation 7, Willpower 8
Traits: Inconspicuous; Support My Teammates; Second-Fiddle to My Crew

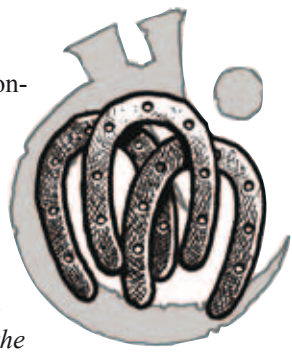
POWERS (ALLOMANCY)

Copper 5 (hides nearby Allomancy)

- *Iron Will 1:* While burning Copper, the character ignores 1 point of Willpower damage from each successful attack.

EQUIPMENT

Club (Damage +1; Melee Range: Touch / Striking; contains no metal); Misting vial (3 charges of Copper)



LURCHER

The young guardsman brandishes a scarred wooden shield and steps in front of his companion. Emboldened by numbers and ale, a group of bandits draw blades and move in toward the pair… but come up short as their daggers are yanked from their hands and dig harmlessly into the

bodyguard's buckler. The guardsman pries one free and charges into the bandits' midst, the blade flashing in a deadly arc…

Lurchers are the opposite of Coinshots, using Allomancy to Pull metal in their direction. Their powers aren't as immediately useful in attacks but they make fine guards and can disarm foes and foil the attacks of Coinshots with little more than a vial of metal and a scrap of wood.



LURCHER (AVERAGE THREAT)

Attributes: Physique 4, Charm 3, Wits 4
Standings: Resources 4, Influence 3, Spirit 4
Resiliences: Health 8, Reputation 6, Willpower 8
Traits: Skilled with Shields; Watchful; Low Initiative

POWERS (ALLOMANCY)

Iron 5 (Pulls metal objects)

- *Improved Redirection 1:* The character gains 1 "free" die when reacting with Iron *(see page 305)*.

EQUIPMENT

Club (Damage +1; Melee Range: Touch / Striking; contains no metal); Small wooden shield (adds 1 die to defense rolls against physical attack; contains no metal); Misting vial (3 charges of Iron)

PEWTERARM / THUG

A loud crack echoes through the stone hall as a battering ram bursts through the bolted door. The serving staff screams in terror and a small houseskaa steps forward to brace her body against the door. As the next blow lands, she pushes back, tearing the door from its hinges and flinging it at the surprised soldiers beyond…

Pewterarms, or Thugs as they're more commonly known, can burn Pewter to greatly enhance their strength, health, and speed. They can lift wagons, outrun horses, and survive blows that would kill ordinary men twice over, all of which makes them highly prized as shock troopers for the nobility, and as stealthy infiltrators and guards for well-to-do crews.

PEWTERARM / THUG (AVERAGE THREAT)

Attributes: Physique 5 [10], Charm 3, Wits 3
Standings: Resources 3, Influence 3, Spirit 4
Resiliences: Health 8 [13], Reputation 6, Willpower 7
Traits: Pugilist; Intimidating; Bull in a China Shop

POWERS (ALLOMANCY)

Pewter 5 (boosts Physique and Health, as shown in brackets)

- *Unconscious Burning:* The character automatically burns Pewter when unconscious, though only if also injured (i.e. he or she doesn't automatically burn Pewter when sleeping). Each Pewter charge burned in this fashion lasts for three hours, and the only benefits it conveys are increased Health, accelerated healing, and avoiding Pewter drag. It has no effect on Physique rolls or dice pools. This special Pewter burn stops immediately when he or she regains consciousness.

EQUIPMENT

Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Misting vial (3 charges of Pewter)

RIOTER

The old firebrand clambers to the tailgate of a nearby wagon, lecturing the crowd on the evils of the Final Empire while jabbing his finger towards Kredik Shaw. The old skaa's words are nothing you haven't heard before, but you find yourself strangely moved to rage and frustration.

Rioters are the most aptly named of all Mistings, for their extraordinary abilities enflame the emotions of those around them, fanning a slow burn into a raging inferno. By Pulling a mark's feelings Rioters can drive them to the edge of mania or into a deep depression.

RIOTER (AVERAGE THREAT)

Attributes: Physique 2, Charm 5, Wits 4
Standings: Resources 4, Influence 5, Spirit 4
Resiliences: Health 6, Reputation 10, Willpower 8
Traits: Exhorter; Devious; Manipulative

POWERS (ALLOMANCY)

- **Zinc 5** (Riots the emotions of others) *Focused Emotion (any one):* The character's Zinc rating increases by 1 when he or she Riots one emotion (chosen when he or she is brought into play).

EQUIPMENT

Misting vial (3 charges of Pewter); Disguise (any one person)

SEEKER

Thieves flee a small band of Ministry agents, rushing into the night. One among them is acutely aware of the others' terror, and instinctively burns Brass to Soothe their jangled nerves. She doesn't see one of the Obligators suddenly look up, his attention drawn as if by a loud sound. Nor does she notice the Obligator point the other agents in the direction of their prey…

While only the most powerful Seekers can penetrate the copperclouds of Smokers, these guardians remain prized assets as hazekillers, Steel Ministry agents, and others tasked with hunting down rogue Mistings.

SEEKER (MILD THREAT)

Attributes: Physique 4, Charm 4, Wits 4
Standings: Resources 4, Influence 4, Spirit 4
Resiliences: Health 8, Reputation 8, Willpower 8
Traits: Hunter; Tenacious; Suspicious

POWERS (ALLOMANCY)

Bronze 5 (senses nearby Allomancy)

- *Subconscious Seeking:* While burning Bronze, the character detects Allomantic activity within range without having to concentrate, which lets him or her take other actions at the same time and, as any other actions allow, perceive his or her immediate physical surroundings as normal.

EQUIPMENT

Misting vial (3 charges of Pewter)

SOOTHER

The nobleman straightens his tie and strolls calmly into the crowd gathered at the manor's gates. A rock soars past his ear and a bucket of mud splatters near his feet, but he says nothing — just waits. Gradually, the chanting dies down and the mob starts to disperse, almost as if the rebels had forgotten why they were there in the first place.

Soothers can placate without a word, effectively Rioting by suppressing all emotions but what's desired, or they can deaden a person's feelings altogether. They're favorites of noble businessmen and negotiators, and very welcome in stressful social situations as well.

SOOTHER (AVERAGE THREAT)

Attributes: Physique 2, Charm 5, Wits 4
Standings: Resources 4, Influence 5, Spirit 4
Resiliences: Health 6, Reputation 10, Willpower 8
Traits: Negotiator; Empathetic; Favors Words over Actions

POWERS (ALLOMANCY)

Brass 5 (Soothes the emotions of others)

- **Push Emotion:** The character subtly Soothes nearly everyone around when burning Brass. At these times he or she gains one die with Charm rolls. This bonus is *not* gained with any roll that also gains dice due to Soothed emotions (i.e. the character may not stack this benefit with the basic use of Brass).

EQUIPMENT

Formal clothing; Misting vial (3 charges of Brass)

TINEYE

The street entertainer's assistant blindfolds him and passes his hat into the crowd to begin the betting. The assistant pours two glasses of water and shakes a pinch of birchbane poison into one before shuffling them with lightning speed and handing them back to the performer. You've been watching him for nearly an hour but he's never once chosen the glass with the poison — and you doubt he ever will.

Tineyes enjoy greatly enhanced physical senses — they can hear a whisper from 50 paces, read a poster on a wall two rooms away, distinguish the occupants of a room by smell, and detect poisons with just the slightest taste, or sometimes just a whiff. They make excellent scouts and lookouts for thieving crews and noble houses alike.

TINEYE (AVERAGE THREAT)

Attributes: Physique 3, Charm 3, Wits 5
Standings: Resources 3, Influence 3, Spirit 4
Resiliences: Health 6, Reputation 6, Willpower 9
Traits: Scout; Detail-Oriented; Just an Observer

POWERS (ALLOMANCY)

Tin 5 (enhances the five senses)

- *Piercing Sight (Trait):* While burning Tin, the character can see twice as far through mists, and may also see clearly through thin objects like sheer curtains, dirtied windows, or murky water. He or she also gains the "Piercing Sight" Trait.

EQUIPMENT

Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Misting vial (3 charges of Tin); Disguise (any one person)

MISTBORN

You spot a woman on the roof, clad in a grey cloak that swirls about her like coils of mist. She tosses a coin down to the street and flings herself from the building to land gently on the wet stones… just before she whips a glistening glass dagger from her belt and lunges at a passing nobleman with inhuman speed.

Mistborn are the ultimate Allomancers, able to burn any metal they wish and combine their benefits to startling effect. This immense power makes them versatile and terrifying combatants, able to fly through the air one moment, fling ironclad soldiers down a street the next, and then calmly dance through a hail of arrows as an encore.

They have a well-earned reputation as assassins and troubleshooters for the mightiest noble houses, and they're more than comfortable living up to it. Occasionally, Mistborn also join thieving crews, or lead them.

MISTBORN (SERIOUS THREAT)

Attributes: Physique 5 [9], Charm 3, Wits 4
Standings: Resources 3, Influence 3, Spirit 5
Resiliences: Health 8 [12], Reputation 6, Willpower 9
Traits: Knife Fighter; Creative; Nimble as a Cat; Fearsome Reputation; Overconfident

POWERS (ALLOMANCY)

All Metals 4 (including Pewter, which boosts Physique and Health as shown in brackets)



EQUIPMENT

Obsidian dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close; contains no metal); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); Mistcloak

KEEPER

The middle-aged Terrisman delicately removes the spectacles from the tip of his nose and slides a shining pewter bracelet out of a felt bag at his waist. The thugs chuckle at the nerve of this skinny foreigner, until he swells to a towering, muscular hulk with the strength of ten men!

Keepers are exemplars of the Terris people — protectors of their history, their culture, and the ancient Terris art of Feruchemy. It is they who are charged by the Terris Synod to wander the Final Empire, studying particular areas and sealing them in metalminds for the next generation. The Lord Ruler has declared all Keepers criminals, and charged the Canton of Inquisition and its deadly Steel Inquisitors with tracking and seizing them at all costs.

KEEPER (SERIOUS THREAT)

Attributes: Physique 3, Charm 4, Wits 5
Standings: Resources 4, Influence 4, Spirit 6
Resiliences: Health 7, Reputation 8, Willpower 11
Traits: Scholarly; Field of Expertise (any one area); Secretive; Loyal to the Synod; Hunted by the Inquisition

POWERS (FERUCHEMY)

All Metals 3

EQUIPMENT

6 metalminds (1 Copper, 1 Pewter, 1 Tin, any 3 others); Pen and blank book

THE STEEL MINISTRY

Keepers of the Lord Ruler's faith and laws, agents of the Steel Ministry hunt down heretics, rebels, criminals, Allomancers, and Feruchemists with a vast wealth of resources placed at their disposal.

STEEL MINISTRY NOVICE

The young man on the corner is obviously new to the Ministry. His head is freshly shaved, his ashen robes don't reach lower than his knee, and only a single ring of tattoos circles his eyes. Yet the skaa on the street shy away from him as if he were the High Prelan himself, keeping more than an arm's length away at all times.

The lowest ranking members of the Steel Ministry are novices, young noblemen who give up claims to familial titles to serve the Lord Ruler. They're the aspiring Obligators a crew might find manning soothing stations in the skaa slums (along with a few Soothers and a Seeker), or as apprentices working in the vast black libraries of a conventicle, or attendants serving in a ranking Obligator's entourage. Though new to a life of service, these journeymen are just as zealous and committed to their god's glory as their superiors — if not more so.

STEEL MINISTRY NOVICE (MILD THREAT)

Attributes: Physique 3, Charm 4, Wits 4
Standings: Resources 4, Influence 4, Spirit 3
Resiliences: Health 7, Reputation 8, Willpower 7
Traits: Apprentice Obligator; By the Book; Zealous
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Pen and blank book



OBLIGATOR FUNCTIONARY

The old Obligator strolls amongst the rows of crates and barrels, muttering quietly to himself as he logs dates, quantities, and numbers in a large leather-bound tome. He looks up wearily at the many rows yet to be counted and sighs. Pushing aside mental and physical fatigue, he presses ever forward, his forlorn apprentice always close behind.

The Steel Ministry's massive bureaucracy tracks and administers nearly all the Final Empire's resources — everything from food stores to water supplies to military levies to coinage to trade contracts, and more — and it employs a great many Obligators to confirm

the accuracy and legality of these records. Crews are most likely to encounter functionaries in Ministry offices and conventicles, and in important places of business, where they record the arrivals and departures of goods, and watch for signs of contraband.

OBLIGATOR FUNCTIONARY (AVERAGE THREAT)

Attributes: Physique 2, Charm 4, Wits 6
Standings: Resources 5, Influence 5, Spirit 3
Resiliences: Health 7, Reputation 9, Willpower 9
Traits: Accountant; Long Memory; Obsessed with Details; Bored
Equipment: Pen and blank book; Formal clothing

OBLIGATOR



The entourage comes to a halt in a cluster of tiny hovels at the foot of the mountain. The Obligator steps from his carriage, clad in a wide-brimmed hat and wielding a scroll and quill. He wastes no time, heading into the village with fierce and unrelenting purpose, and guards fan out before him. They burst through each door in turn, and panicked screams are heard from the occupants. The guards reappear moments later dragging boys to an armored wagon. Mothers plead with the Obligator in the Terris tongue, but he is unmoved.

Obligators are the Steel Ministry's field agents, charged with preserving the Lord Ruler's sacred and secular orthodoxy. They can be found nearly anywhere in society: prowling the streets and alleys of city markets; traveling the roads and fields of remote Dominances; watching the pomp and circumstance of noble balls; attending to the confessions of heretics and outlaws; and elsewhere still. Though not all of them are evil, per se, they're universally true believers in the Lord Ruler's divinity and revere their duties as scripture.

OBLIGATOR (SERIOUS THREAT)

Attributes: Physique 4, Charm 4, Wits 5
Standings: Resources 6, Influence 6, Spirit 3
Resiliences: Health 10, Reputation 10, Willpower 8
Traits: Voice of the Lord Ruler's Law; Lie Detector; Subtle Menace; Callous; Reviled
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium); Pen and blank book; Formal clothing

PRELAN



The cavernous room is made of black stone, polished to a mirror-like finish that reflects the dim sunlight filtering in through a massive stained glass window overhead. The gathered lords of the Steel Ministry are dressed in delicately embroidered robes and halos of spindly tattoos circle their eyes. They sit at an enormous table, awaiting the tone of a low bell thrumming from one of Kredik Shaw's many steeples. It will signal the arrival of their god, the Sliver of Infinity…

The highest-ranking Obligators receive the title of Prelan, becoming lords amongst lords, noted for their pious and dutiful service to the Lord Ruler. Each Prelan commands the resources of a noble lord, along with whole military garrisons, banking resources, and authority over local government as required. This massive power makes the Prelan dangerous to cross, for one wrong move can literally pit you against the might of the entire Final Empire.

PRELAN (SERIOUS THREAT)

Attributes: Physique 3, Charm 5, Wits 6
Standings: Resources 8, Influence 8, Spirit 5
Resiliences: Health 11, Reputation 13, Willpower 11
Traits: High Priest; Unquestionable Authority; Unshakeable Faith; Master Strategist; People are Playthings
Equipment: Dueling cane (Damage +2; Melee Range: Touch / Striking; contains no metal); tFormal clothing; Horse & carriage

STEEL INQUISITOR

The hideout door explodes in a rain of wooden shrapnel, revealing a hulking creature that stands a full head taller than anyone you've ever seen. In one hand it grips a vicious axe, the flint blades dripping gore, and in the other it holds the head of your former informant. You mutter a curse to the Lord Ruler, and the thing smiles as if to remind you that not even your mutual god can save you now…

The most terrifying creatures on all Scadrial are the Steel Inquisitors — men transformed into… *something else* through Hemalurgy. They're the only beings, beyond the Lord Ruler himself, with control of Allomancy and Feruchemy at once, and they bring this awesome strength to bear against all the Empire's foes. Following the Collapse, the Inquisitors take up another mission as well, this time for their true god, the dark being known as Ruin, though this mission's exact purpose remains unknown…

STEEL INQUISITOR (DEADLY THREAT)

Attributes: Physique 7, Charm 3, Wits 6
Standings: Resources 5, Influence 5, Spirit 2
Resiliences: Health 12, Reputation 8, Willpower 8
Traits: Hunter of the Lord Ruler's Enemies; Rasping Voice; Fearless; Bloodthirsty; Puppet of Ruin

POWERS (ALLOMANCY)

Bronze 6 (senses nearby Allomancy)
Iron 5 (Pulls metal objects)
Steel 5 (Pushes metal objects)
Tin 5 (enhances the five senses)
Atium 4 (reveals the immediate future of others)

POWERS (FERUCHEMY)

Gold 6 (stores physical health)
Pewter 4 (stores physical strength)
Steel 4 (stores physical speed)

POWERS (HEMALURGY)

3 Steel spikes (grant Iron Allomancy 5, Steel Allomancy 5, and Tin Allomancy 5)
2 Pewter spikes (grant Pewter Feruchemy 4 and Steel Feruchemy 4)
1 Bronze spike (grants Bronze Allomancy 6)
1 Gold spike (grants Gold Feruchemy 6)
1 Atium spike (grants Atium Allomancy 4)

EQUIPMENT

Obsidian axe (Damage +3; Melee Range: Striking / Striking; contains no metal); 3 Mistborn vials (1 charge each of Brass, Bronze, Copper, Iron, Pewter, Steel, Tin, and Zinc); Misting vial (3 charges of Aluminum); Atium bead (1 charge); 3 metalminds (spikes; 1 Gold, 1 Pewter, and 1 Steel)

KOLOSS

These savage, blue-skinned beasts wander the outskirts of the Empire, waiting until summoned by the Lord Ruler or his minions. There is little subtlety to the koloss; they lay waste to all they encounter.

IMMATURE KOLOSS

You wake to heavy, ragged breathing and the scrape of metal on stone. Peeking through the shack's window, you see a horrific creature shuffling down the street, dragging a five-foot long blade behind. Its skin is loose like a sack and its bovine eyes wander the village aimlessly, as if it's lost.

Koloss are used throughout the Empire as shock troopers, ravaging rebel strongholds and friendly towns with equal fury. Early-stage koloss are roughly the size of a man, wrapped in a sack of flabby blue skin that hangs like from their frames like the jowls of a dog. Though technically immature, these creatures are still substantially stronger than most humans and prone to fits of maddened rage at a moment's notice.

IMMATURE KOLOSS (MILD THREAT)

Attributes: Physique 3, Charm 2, Wits 2
Standings: Resources 2, Influence 2, Spirit 2
Resiliences: Health 5, Reputation 4, Willpower 4



Traits: Berserker Rage; Fearless; Flat Affectation; Dim-Witted

POWERS (HEMALURGY)

4 Iron spikes (add 5 dice with rolls involving physical strength)

EQUIPMENT

Koloss blade (Damage +4; Melee Range: Striking / Striking)

MATURE KOLOSS

The horde parts and you witness two cobalt-fleshed koloss, their skin stretched tight across their muscular frames, grappling one another with meaty hands. Their fellows watch the fracas with disinterest as the combatants pummel one another with fists, stones, and wagon wheels, splattering bright red blood across the hard-packed ground. The combat ends as quickly as it began, with the fighters tumbling over a cliff's edge and out of sight. A moment later, the rest of the horde turns its attention away, as if nothing ever happened.

Koloss with just the right mix of survival instincts and monstrous savagery eventually grow into ten-foot tall behemoths, their skin drawing tight over their bodies to reveal the ropy muscles underneath. Mature koloss are at the middle of a pack's hierarchy, and battle one another for the biggest weapons and tattered plunder.

MATURE KOLOSS (AVERAGE THREAT)

Attributes: Physique 5, Charm 2, Wits 3
Standings: Resources 2, Influence 2, Spirit 2
Resiliences: Health 7, Reputation 4, Willpower 5
Traits: Berserker Rage; Fearless; Tough; Flat Affectation; Dim-Witted

POWERS (HEMALURGY)

4 Iron spikes (add 5 dice with rolls involving physical strength)

EQUIPMENT

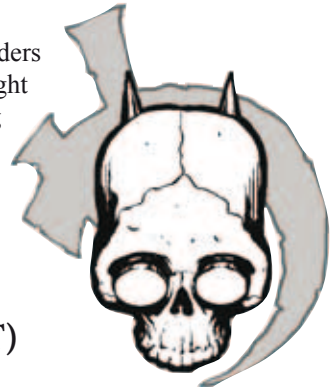
Koloss blade (Damage +4; Melee Range: Striking / Striking); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium)

ELDER KOLOSS

The fourteen-foot-tall giant lets out a bestial howl of rage and pain before charging headlong into enemy lines. The assembled house soldiers scream in terror and break in all directions as the creature swings its massive sword through their ranks, each swing cleaving through several of them at once. Nothing stops the creature — not even the many spears and arrows piercing its heaving bulk.



The largest and most dangerous koloss are the elders — raging engines of death whose skin is drawn so taught across their enormous bodies that it tears open, seeping blood at all times. Only the greatest warriors and most skilled Allomancers dare face elder koloss in battle, as fighting them is like fighting the rising tide or a rushing river — they're an implacable deluge that can just as quickly drown those in their way as sweep them aside.



ELDER KOLOSS (SERIOUS THREAT)

Attributes: Physique 7, Charm 3, Wits 4
Standings: Resources 2, Influence 2, Spirit 2
Resiliences: Health 9, Reputation 5, Willpower 6
Traits: Berserker Rage; Fearless; Tough; Terrifying; Flat Affectation; Dim-Witted

POWERS (HEMALURGY)

4 Iron spikes (add 5 dice with rolls involving physical strength)

EQUIPMENT

Koloss blade (Damage +4; Melee Range: Striking / Striking); Sack of copper clips (Damage +1; Thrown Range: Striking / Medium)

MISTWRAITHS AND KANDRA

These shapeshifters are widely misunderstood and feared by humans, both for their alien appearance and strange, mystical cultures.

CONTRACTED KANDRA

The servant unbuttons his jacket and straightens his hair, glancing over his shoulder anxiously. As he approaches the door, he opens his shirt and slides his hand deep into his flesh, producing a skeleton key he slides into the lock. The door unlatches and he quickly slips inside.

Kandra can wrap their blobby bodies around a set of bones to near-flawlessly impersonate the departed. Fortunately for their enemies, the kandra are banned from acts of violence against humans, and so they become watchers, eavesdroppers, and thieves. The wealthiest noble houses take kandra under Contract to spy on the activities of rival houses and businesses.

CONTRACTED KANDRA (SERIOUS THREAT)

Attributes: Physique 4, Charm 6, Wits 5
Standings: Resources 4, Influence 4, Spirit 5
Resiliences: Health 8, Reputation 10, Willpower 10
Traits: Improviser; Keeper of Secrets; Ancient Knowledge; Protect the Contract; Misunderstood

POWERS (MIMICRY)

Mimicry 5 (imitate others using their bones)

- *Body Pocket:* The character may create holes within his or her body to conceal up to one pound of small items, such as vials of metal flakes or small weapons. Each concealed item must be no larger than 6 inches in length. Items hidden in the character's body cannot be Steelpushed or Ironpulled, and are impossible to detect.

POWERS (HEMALURGY)

Blessing of Awareness (adds 2 dice with rolls involving sight, hearing, touch, taste, or smell, and 2 Action Dice when determining the order of actions in a Conflict)

EQUIPMENT

Bones (any one person); Disguise (any one person)

ROGUE KANDRA

A strange slurping sound emanates from the dark alley. You round the corner to investigate and view a horrifying scene: a translucent lump of alien flesh is draped across the wet pavement, feeding on the half-digested corpse. As you stare in transfixed shock, a human face forms on the thing's back…

Kandra who violate their Contracts, kill a human, or break their people's other laws are often judged "rogues." They're banished from the Homeland and left to wander the Final Empire without a home, purpose, or cause — unless they take up with a thieving crew, mercenary band, or assassin's guild, of course.

ROGUE KANDRA (SERIOUS THREAT)

Attributes: Physique 6, Charm 5, Wits 6
Standings: Resources 3, Influence 4, Spirit 6
Resiliences: Health 9, Reputation 9, Willpower 12
Traits: Improviser; Rebellious; Escape Artist; Shunned by My People; Misunderstood

POWERS (MIMICRY)

Mimicry 5 (imitate others using their bones)

- *Partial Transformation:* The character may form a temporary organ, such as a human face or hand, while in its natural state. This is a Mimicry Challenge with a Difficulty based on the complexity of the desired organ (e.g. 2 for a hand or 4 for a face). A temporary organ may be maintained for a number of minutes equal to the character's Result, plus an additional minute per Nudge spent.

POWERS (HEMALURGY)

Blessing of Potency (increases his or her Physique score from 4 to 6)

EQUIPMENT

Bones (any one person); Disguise (any one person)

MISTWRAITH

The massive gelatinous creature shuffles through the misty field on legs of men, horses, oxen, and Lord Ruler knows what else. Despite your proximity and its ferocious reputation, the wraith doesn't seem to notice you, content to feast upon the carcass of an oxen abandoned to the night.

Mistwraiths are the larger cousins of kandra, with a fearsome reputation for nightly attacks and strange chimeric appearances. They lack the intelligence of the kandra, however, and wander rural and uncultivated areas aimlessly, absorbing carrion and assimilating their bones into a twisted mockery of nature. Many skaa live in terror of these beasts, but they only prove dangerous when provoked.

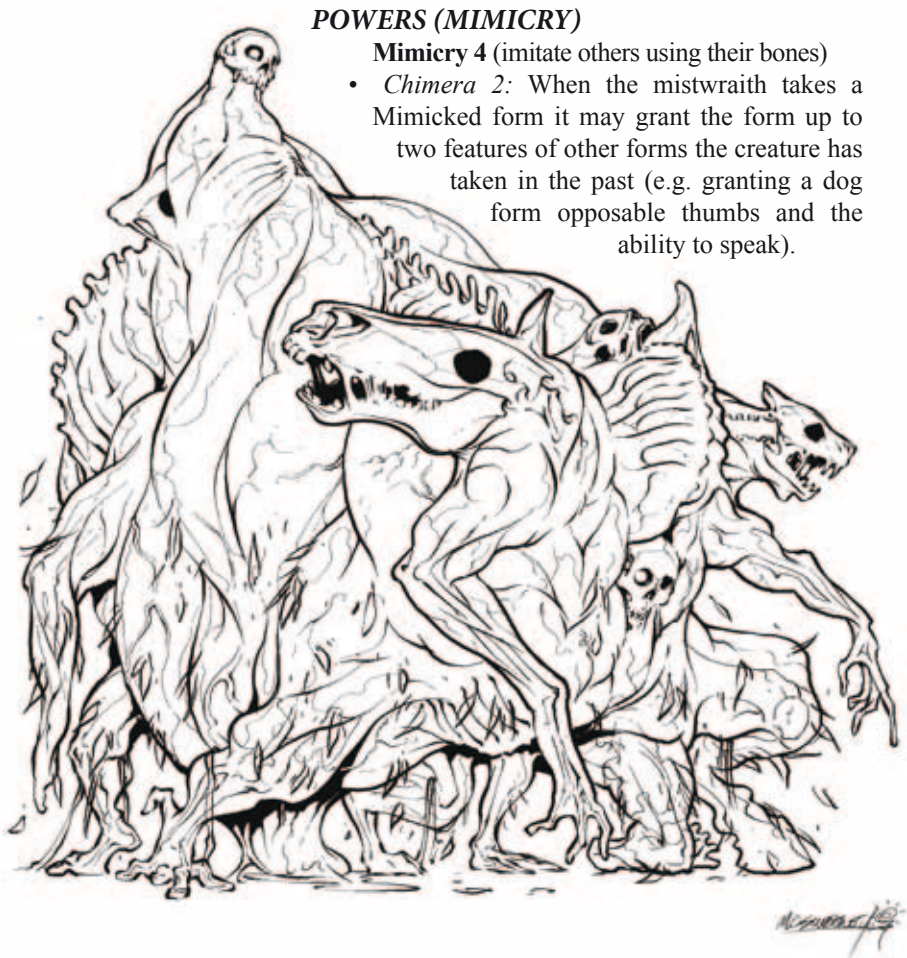
MISTWRAITH (AVERAGE THREAT)

Attributes: Physique 8, Charm 2, Wits 4
Standings: Resources 3, Influence 2, Spirit 4
Resiliences: Health 11, Reputation 4, Willpower 8
Traits: Scavenger; Multiple Limbs; Clumsy; Mindless

POWERS (MIMICRY)

Mimicry 4 (imitate others using their bones)

- *Chimera 2:* When the mistwraith takes a Mimicked form it may grant the form up to two features of other forms the creature has taken in the past (e.g. granting a dog form opposable thumbs and the ability to speak).



- *Durable Form 1:* The mistwraith may shift its organs or increase its muscle density to reduce bodily damage. While in a Mimicked form the creature suffers 1 less damage from physical attacks.
- *Regeneration:* The mistwraith may quickly close wounds on its body through sheer force of will. So long as the creature isn't incapacitated (at 0 Health) it may reduce its Willpower by any amount (minimum 1) to increase its Health by the same amount.

EQUIPMENT

Claws and teeth (Damage +2; Melee Range: Touch / Striking; contains no metal); 3 sets of bones (any two animals and any one human)

MONSTER WRAITH

A giant with a thousand faces bellows in rage as it rushes toward you, its form shifting and ephemeral like a night terror. You turn and flee, followed closely by the cracking of trees, the beast's unearthly howls, and the slap of tentacles, hands, and hooves against the stony earth.

In the farthest reaches of the Final Empire there are reports of a different breed of mistwraith — creatures the size of a small building that, through opportunity or desperation, have gained a nasty streak of aggression and a taste for the flesh of the living. These feral "monster wraiths" fit the reputation of all mistwraiths, and are believed to consume whole villages in a single night.

MONSTER WRAITH (SERIOUS THREAT)

Attributes: Physique 10, Charm 2, Wits 4
Standings: Resources 3, Influence 2, Spirit 6
Resiliences: Health 13, Reputation 4, Willpower 10
Traits: Horrifying; Titanic; Scavenger; Multiple Limbs; Low Cunning; Clumsy

POWERS (MIMICRY)

Mimicry 4 (imitate others using their bones)

- *Chimera 3:* When the mistwraith takes a Mimicked form it may grant the form up to three features of other forms the creature has taken in the past (e.g. granting a horse form a human arm, a wolf's head, and bear claws).
- *Durable Form 2:* The mistwraith may shift its organs or increase its muscle density to reduce bodily damage. While in a Mimicked form the creature suffers 2 less damage from physical attacks.
- *Regeneration:* The mistwraith may quickly close wounds on its body through sheer force of will. So long as the creature isn't incapacitated (at 0 Health) it may reduce its Willpower by any amount (minimum 1) to increase its Health by the same amount.

EQUIPMENT

Really big claws and teeth (Damage +3; Melee Range: Touch / Striking; contains no metal); 4 sets of bones (any two animals and any two humans)

ANIMALS

These beasts are found throughout the Final Empire as farm animals and mounts, and they're sometimes impersonated by creative kandra as well.

HORSE

Horses are the most common "powered" transport on Scadrial, used equally in work and war.

HORSE (AVERAGE THREAT)

Attributes: Physique 7, Charm 4, Wits 3
Standings: Resources 3, Influence 3, Spirit 3
Resiliences: Health 10, Reputation 7, Willpower 6
Traits: Sprinter; Healthy as a Horse; Panicky
Equipment: None

OX

Oxen are found at plantations, canals, and villages, plowing fields and towing heavy loads.

OX (AVERAGE THREAT)

Attributes: Physique 8, Charm 3, Wits 2
Standings: Resources 3, Influence 2, Spirit 3
Resiliences: Health 11, Reputation 5, Willpower 5
Traits: Beast of Burden; Strong as an Ox; Dumb as an Ox
Equipment: Horns (Damage +2; Melee Range: Touch / Touch; contains no metal)



SHEEP

Sheep are only found in the Northern and Terris Dominances, where high peaks and shadowy vales justify the need for a thick wool coat.

SHEEP (INSIGNIFICANT THREAT)

Attributes: Physique 4, Charm 2, Wits 2
Standings: Resources 2, Influence 2, Spirit 2
Resiliences: Health 6, Reputation 4, Willpower 4
Traits: Fluffy; Herd Mentality; Painfully Stupid
Equipment: None



WOLFHOUND

These giant dogs were once used for hunting and protecting herd animals from wolves and other predators, but they've since become popular pets amongst city dwellers.

WOLFHOUND (AVERAGE THREAT)

Attributes: Physique 5, Charm 4, Wits 4
Standings: Resources 3, Influence 2, Spirit 3
Resiliences: Health 8, Reputation 6, Willpower 7
Traits: Sharp Teeth; Keen Sense of Smell; Fast Runner; Hunter; Obedient
Equipment: Teeth (Damage +1; Melee Range: Touch / Touch; contains no metal)

10
CREATING YOUR OWN CHARACTERS



The Final Empire is a vast place, filled with diverse characters from many walks and backgrounds, and the examples in Chapters 8 and 9 are just a small sampling of the possibilities. As you hone your narrating skills, you may want to create your own unique characters to fit the needs of your story. This process is much like creating a Hero — you start with a concept, which acts as your guide as you assign strengths, choose Traits, and make other decisions.

Many of your characters, the Extras, have fewer steps than a Hero, as they don't need certain things like Resiliences, Destiny, or Tragedy. All of your characters have just one extra step at the end — determining their Threat, which helps gauge the challenge they pose to the Crew.

To create a new Extra or Villain, follow these steps:

Step 1: Devise a Concept: Rough in the role your new character will play in the story, and make key choices that will help you bring him or her to life in the game.

Step 2: Determine Attributes and Standings: Assign your character's scores.

Step 3: Add Traits: Define your character's skills, relationships, features, and weaknesses.

Step 4: Choose Powers: Determine whether your character has any Allomantic, Feruchemical, Hemalurgic, or other Powers, and if so, assign their ratings and Stunts.

Step 5: Select Equipment: Choose items that best fit your character.

Step 6 (Villains Only): Determine Resilience, Destiny, and Tragedy: If your character is a Villain, calculate his Resilience and decide on a Destiny and Tragedy that suit their role in the story.

Step 7: Determine Threat: Based on the choices you've made for your character, determine how difficult he or she will be to defeat in the story.

Naturally, you don't have to do everything for every character. Be detailed with what's important, and sketch in the rest.

VILLAIN & EXTRA SHEETS

Villains and Extras each have their own sheets so you only have to fill out what's important for each type of character. You can find these sheets on pages 558–559 or download them from **www.crafty-games.com**, and we'll be referring to them in the examples through this chapter.

STEP 1: DEVISE A CONCEPT

The first step when creating any new Extra or Villain is settling on their role in your story. Where and when will the character appear? How often will the character appear? Are you making a central figure, or an unnamed background character?

VILLAIN OR EXTRA?

First, decide whether your new character is a Villain or Extra. If you're unsure, answer these questions:

- Does the character have a unique name?
- Will the character play an important role in the story?
- Will the character appear often?
- Should the character be able to compete with the Heroes on a relatively even footing?

If the answer to most of these questions is yes, then you're probably making a Villain.

Example: Brandon wants to create a cutthroat gang of nomadic brigands called the Ashen Hands. As is often the case with groups of characters, none of the Ashen Hands have names, and while they may occupy the Crew for a few minutes their role in the story is fairly minor. They'll only appear in an encounter intended to break up a long stretch of overland travel, at least initially, and the Heroes should be able to defeat them without too much trouble. With this in mind, Bran-

don decides to make the Ashen Hands Extras. He grabs an Extra sheet and fills in the group's name, adding "Nomadic Brigands" for Type.

WHAT'S THE CHARACTER'S ROLE IN THE STORY?



Next, consider why your character is in the story. Will he or she provide a social challenge, add some color to the local scenery, provide information to the Heroes, or act as a physical danger for the Crew? Knowing your character's purpose will help with many of the decisions to come.

Remember, **you don't have to fully develop every character the Heroes meet**, even when you expect to make rolls for them. That's why we provide all those characters in the Rogues Gallery *(see page 515)*. When you need a character ready quickly, choose one that's close to your concept, make a few tweaks, and get back to the story.

Example: The Ashen Hands are a dangerous gang of murderers and thieves, and Brandon thinks they'll appear primarily as a physical danger for the Crew. He makes a mental note to focus on things that will be useful in combat, like Physique and Traits related to toughness, strength, or tactics.

WHAT ARE THE CHARACTER'S MOST IMPORTANT FEATURES?

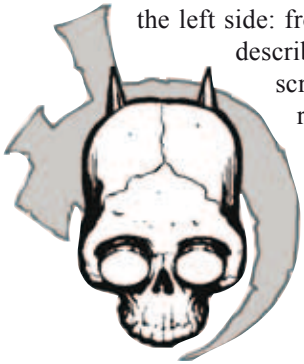
One of the best ways to bring your character to life in the story is to craft a memorable, vibrant description. Try to picture your character. How do they look, sound, and smell? What distinctive habits, mannerisms, and gestures do they have? Do they carry a unique item, wear a particular style of clothing, or have another visual cue that makes them stand out from everyone else?

Come up with two to three details like this and you'll be ready to work your character into descriptions with ease, and the other players will have plenty to remind them of the character as well. Your character's features may also suggest Traits, Equipment, and other things later on.

Example: Brandon tries to see the Ashen Hands in his mind's eye, looking for memorable features. First he focuses on their name, which suggests perpetually soot-stained hands and clothing. That makes sense, given they live so far outside civilization, so Brandon adds "Soot-stained hands and clothes" to the Description line of his Extras sheet.

Because the Ashen Hands are nomadic, Brandon also decides their clothes are rugged and worn — thick canvass coats well-suited to inclement weather, bandanas to keep the ash from their mouths and eyes, and crude weapons of wood and stone that can be easily repaired in the wilderness. He adds "Worn canvas coats; bandanas; and crude wood and stone weapons" behind his first note on the Description line.

STEP 2: DETERMINE ATTRIBUTES & STANDINGS



Take a look at the table on the right. Five strengths are shown down the left side: from Pathetic to Mighty. Choose one of those terms that best describes your character's Attributes, and another one that best describes their Standings. Then pick one set of numbers on that row for Attributes, and another for Standings, and assign the numbers in those sets as your character's Attribute and Standing scores.

Don't worry about those points listed in parentheses next to each strength — those are for determining your character's threat, which comes in Step 7 *(see page 555)*.

Example: Brandon decides the Ashes Hands have "average" Attributes and "pathetic" Standings (they're a rag-tag bunch of outlaws, after all). This lets him choose any set of numbers on the Average line for Attributes and any set on the Pathetic line for Standings. He chooses the fourth column for Attributes (5, 4, 2), and the third column for Standings (3, 2, 2), and distributes them like this…

Attributes: Physique 5 (heavy combat, if you recall), Charm 4, Wits 2
Standings: Resources 2, Influence 2, Spirit 3

Alternately, you can randomly determine your character's Attributes and Standings by rolling a single die for each — after you choose strengths, as usual. Your Result in each case determines the column, and if you roll a 6 you roll again for the column and get to add 1 to any score in the set. Rolling another 6 lets you add a second die, and so on, until you roll a 1–5.

Example: The examples in later sections assume Brandon chose the Ashen Hands scores as in the first example, but let's say Brandon wanted to randomly determine them instead. With their strengths in hand (average Attributes and pathetic Standings), he rolls a die for each…

He rolls a 2 for Attributes, which means he gets to assign the scores in the second column for Average: that's two 4's and a 3.

He rolls a 6 for Standing, and then a second 6, and finally a 5 (guess the dice think the Ashen Hands should be better off than Brandon does — so it goes). This means he gets to assign the scores in the fifth column for Pathetic, increasing any one of those scores by 2 or any two of them by 1. The scores here are a 4 and two 2's. Brandon adds 1 to each of the 2's and gets final Standing scores of 5, 3, 3.

Assuming Brandon wants to keep the random rolls (he doesn't have to), it's time to start thinking about why the Ashen Hands have so much clout in the Final Empire…

VILLAIN & EXTRA ATTRIBUTES / STANDINGS						
Strength	**1**	**2**	**3**	**4**	**5**	**6**
Pathetic (1 point)	2, 2, 2	3, 2, 2	3, 2, 2	3, 3, 2	4, 2, 2	+1 die
Weak (2 points)	3, 3, 3	4, 3, 2	4, 3, 2	4, 3, 3	5, 3, 2	+1 die
Average (3 points)	4, 4, 3	4, 4, 3	5, 3, 3	5, 4, 2	4, 4, 4	+1 die
Strong (4 points)	5, 4, 3	5, 4, 4	5, 5, 3	6, 4, 3	6, 4, 4	+1 die
Mighty (5 points)	5, 5, 5	6, 5, 4	6, 6, 3	7, 4, 4	7, 5, 3	+1 die

STEP 3: ADD TRAITS

Like the Heroes, your characters have Traits that can be used to describe them, or applied in the game. However, where Heroic Traits are always positive and increase pool size when they're applied, **your character's Traits may be positive or negative, and add or subtract a die accordingly**.

- *Positive Traits add a die and are generally beneficial.* They cover things like important relationships ("Right Hand Man to the King," "Gang Member"),, handy skills and training ("Blade Master," "Veteran Debater"), and vital descriptive aspects ("Strong-Willed," "Menacing"). Positive Traits can be applied by anyone, but will more often than not be applied by you.
- *Negative Traits subtract a die and are generally detrimental.* They cover things like personality flaws ("Greedy," "Cowardly"), physical impediments ("One-Legged," "Shaking Sickness"), and vulnerable relationships ("Mama's Boy," "Disliked by the Court"). Most of the time these will be applied by the Heroes as they take advantage of one of your character's weaknesses.

As in the last step, choose a strength for your character — Pathetic to Mighty — indicating the rough distribution of positive vs. negative Traits (Pathetic for a character with lots of negative Traits and Mighty for the opposite). Refer to the table on page 552 for the recommended number of positive and negative Traits, and add to them to your Villain or Extras sheet.

Again, don't worry about the points in parentheses after the strengths. We'll get to those in Step 7.

Example: Brandon imagines the Ashen Hands are a disorganized mob whose threat comes more from numbers than skill. He chooses Weak Traits, which gives him two positive Traits and one to two negative Traits to assign. He revisits his concept for them and adds "Wasteland Survivor" and "Tenacious" as positive Traits to represent their experience and determination out in the ash-covered wilderness, and "Outcast" as a negative Trait to represent their disconnection from the rest of imperial society.

VILLAIN & EXTRA TRAITS	
Strength	**Traits**
Pathetic (1 point)	1 positive, 3+ negative
Weak (2 points)	2 positive, 1–2 negative
Average (3 points)	3 positive, 0–1 negative
Strong (4 points)	4 positive, 0 negative
Mighty (5 points)	5+ positive, 0 negative

STEP 4: CHOOSE POWERS



If your character is an Allomancer, Feruchemist, Hemalurgist, or Kandra, this is where you define those Powers. Take a look at the following lists and choose a package that fits your vision. There are more options here than there are for Heroes in Book 1 so you can build characters with less or more experience than the Crew, but even this list isn't complete; with Hemalurgy in the mix there are tons more ways to combine Powers in new and interesting ways, and you should feel free to experiment. You also shouldn't feel the need to stick absolutely to these options — if you want to go with another set of Powers, just add them and choose the closest similar option here for the purposes of determining threat in Step 7.

If you don't already know the Powers you'd like the character to have, you can pick a strength as you've done in the previous two steps and use that to narrow down the field of options.

Once you have your character's Powers chosen, refer back to the Treatise Metallurgic *(see page 263)* or Children of the Contract *(see page 253)* for the details to add to your Villain or Extras sheet.

Ignore the points in parentheses as usual, but we'll get to them in a quick bit.

Example: The Ashen Hands have no Powers, so Brandon skips this step. If he were unsure what Powers to give them, he might use strength as a gauge. His instinct would probably be to describe their Powers as "pathetic" and that yields the same result.

PATHETIC (1 POINT)

None

WEAK (2 POINTS)

- Allomancer with a rating of 4 in one metal
- Kandra with Mimicry 3 and one Blessing
- Hemalurgist with a Tin, Pewter, Zinc, or Brass spike, *or* any other spike with a rating of 3

AVERAGE (3 POINTS)

- Allomancer with a rating of 5 in one metal and one Stunt
- Mistborn with a rating of 3 in all metals
- Keeper with a rating of 20 in all metals
- Kandra with Mimicry 5 and one Blessing
- Hemalurgist with a rating 3 spike *and* one Weak Power (e.g. an Allomancer with a rating of 4 in one metal *and* a Tin 3 spike)
- Hemalurgist with two spikes chosen from Tin, Pewter, Zinc or Brass

STRONG (4 POINTS)

- Allomancer with a rating of 7 in one metal and two Stunts
- Mistborn with a rating of 4 in all metals
- Keeper with a rating of 30 in all metals
- Kandra with Mimicry 7, one Blessing, and one Stunt
- Hemalurgist with a rating 4 spike *and* one Average Power (e.g. a Mistborn with a rating of 3 in all metals *and* a Pewter 4 spike)
- Hemalurgist with four spikes chosen from Tin, Pewter, Zinc or Brass (e.g. a koloss)

MIGHTY (5 POINTS)

- Allomancer Savant with a rating of 9 in one metal and three Stunts
- Generalist Mistborn with a rating of 5 in all metals
- Specialist Mistborn with a rating of 7 and one Stunt in two different metals, *and* a rating of 4 in all other metals
- Generalist Keeper with a rating of 50 in all metals
- Specialist Keeper with rating of 80 in two different metals, *and* a rating of 30 in all other metals
- Kandra with Mimicry 9, one Blessing, and three Stunts
- Hemalurgist with a rating 5 spike *and* one Strong Power (e.g. a Mistborn with rating of 4 in all metals *and* a Steel 5 spike)

STEP 5: SELECT EQUIPMENT

Stick to the equipment that's most crucial for your character and their role in the story. You *could* go wild here and load your character up with every conceivable piece of equipment they might need, or may carry at any time, but it's extra work with no payoff — and gives the Heroes something else to pick up after they've bested the character — so what's the point?

Keep in mind that a character with Powers may need certain equipment to use them (an Allomancer needs vials, for example, Coinshots use clips, Feruchemists have metalminds, and kandra have bones).

Flip back to pages 236–237 for the full equipment list if needed, and once you're done choosing write it all down on the Villain or Extra sheet and take a look at the table on page 554. Add up the Difficulties for all the character's equipment, and that determines another strength you'll use when determining threat in Step 7.

Example: Brandon decides that as cutthroats, the Ashen Hands are lightly armed with hunting weapons and wear thick furs. He gives them each a steel dagger (Difficulty 1), bow and flint arrows (Difficulty 3), and leather armor (Difficulty 2). He totals these Difficulties and gets a 6, which means the Ashen Hands have average equipment.

VILLAIN & EXTRA EQUIPMENT

Strength	Total Equipment Difficulty
Pathetic (1 point)	2 or less
Weak (2 points)	3–5
Average (3 points)	6–8
Strong (4 points)	9–11
Mighty (5 points)	12 or more

STEP 6: RESILIENCE, DESTINY, & TRAGEDY (VILLAINS ONLY)

This step is only for Villains. Extras are taken down with only a single point of damage, and so they don't need Resiliences, and they aren't important enough to have Destinies or Tragedies.

If your character is a Villain, start by adding up his or her scores to get the Resiliences. This works just like it does for Heroes…

- **Health:** Physique + Resources
- **Reputation:** Charm + Influence
- **Willpower:** Wits + Spirit

Next, choose a Destiny and a Tragedy, just as another player would for a Hero. Often, a Villain's Destiny and Tragedy are reflective of his or her ultimate role in the story, but if your game's story doesn't suggest anything you can fall back on the character's concept and most defining experiences and goals.

Record your Villain's Resiliences, Destiny, and Tragedy on his or her sheet, and head to the final step.

Example: The Ashen Hands are Extras and so Brandon skips this step, but let's say he wanted to make their leader, who shares their scores, Traits, and equipment but is a full-fledged Villain. The leader would have a Health of 7 (Physique 5 + Resources 2), a Reputation of 6 (Charm 4 + Influence 2), and a Willpower of 5 (Wits 2 + Spirit 3), and Brandon might choose a Destiny of "Steal enough to retire in Fadrex City" and a Tragedy of "Lost my love to the wastes."

STEP 7: DETERMINE THREAT

The final step is to figure out the threat your character poses to the Crew, should they oppose the Heroes (many characters won't). Go back and add up all the points from your character's strengths: for Attributes, Standings, Traits, Powers, and Equipment. Each is worth a maximum of 5 points, for a total possible of 25, and the higher the points the more dangerous the character. Refer to the table below for guidance in using the character in the story.

Example: Brandon goes back and adds up all the points for the Ashen Hands' strengths: 3 for average Attributes, 1 for pathetic Standings, 2 for weak Traits, 1 for pathetic Powers (no Powers), and 3 for average equipment, for a total of 10. Looking at the threat table, he finds that this puts the Ashen Hands at the high end of being a mild threat — almost an average threat. They're not supposed to be a serious challenge for the Heroes, so he calls them done.

VILLAIN & EXTRA THREAT

Total Points	Threat
5 or less	*Insignificant:* The Heroes will mop the floor with the character, no matter the situation.
6–10	*Mild:* Given the right circumstances, the character might present a minor challenge to the Heroes.
11–15	*Average:* The character stands on a fairly even footing with any one of the Heroes, but will be quickly overwhelmed by the whole Crew.
16–20	*Serious:* The character is a real danger, able to challenge the Heroes singly or as a group.
21+	*Deadly:* The character is exceedingly dangerous and will only be defeated with a competent blend of experience, teamwork, and luck.

EXAMPLE EXTRA: ASHEN HANDS GOON

These ragtag, filthy bandits are covered head to toe in furs, leather, and cloth to keep the ever-present ash from their eyes and mouth. Their right arms are stained near-black up to the elbow — a mark of their allegiance to one another — and each carries a bow slung across his back and a rusted dagger thrust through the sash at his waist.

ASHEN HANDS GOON (EXTRA, MILD THREAT)

Attributes: Physique 5, Charm 4, Wits 2
Standings: Resources 2, Influence 2, Spirit 3
Traits: Wastelands Survivor; Tenacious; Outcast
Equipment: Dagger (Damage +1; Melee Range: Touch / Touch; Thrown Range: Striking / Close); Bow and flint arrows (Damage +2; Range: Close / Long; contains no metal); Leather armor (absorbs 1 damage from physical attacks)

MISTBORN
ADVENTURE GAME

CHARACTER NAME _____

CONCEPT _____

CREW NAME _____ CAUSE _____ TARGET _____ METHOD _____

RACE _____ SEX _____ AGE _____ HEIGHT _____ WEIGHT _____

ATTRIBUTES

	DICE
PHYSIQUE	
CHARM	
WITS	

STANDING

	DICE	SPENT
RESOURCES		
INFLUENCE		
SPIRIT		

RESILIENCE

	SCORE	DAMAGE
HEALTH		
REPUTATION		
WILLPOWER		

TRAITS & BURDENS

DRIVE: _____

PROFESSION: _____

SPECIALITY: _____

FEATURE: _____

PERSONALITY: _____

TRAGEDY

DESTINY

SECRETS KNOWN

ADVANCEMENTS

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

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POWERS

POWER	TYPE	RATING	CHARGES	STUNTS
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			
	☐ ALLOMANCY ☐ HEMALURGY ☐ FERUCHEMY ☐ OTHER			

EQUIPMENT

ITEM	RULES	PROP
		☐
		☐
		☐
		☐
		☐
		☐
		☐
		☐
		☐
		☐
		☐





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MISTOORN ADVENTURE GAME

EXTRAS RECORD SHEET

TYPE _____

DESCRIPTION _____

_____

_____

RACE _____ AFFILIATION _____ CAUSE _____

ATTRIBUTES

	DICE
PHYSIQUE	
CHARM	
WITS	

STANDING

	DICE	SPENT
RESOURCES		
INFLUENCE		
SPIRIT		

ACTION DICE

DEFENSE DICE

TRAITS & BURDENS

_____ _____

_____ _____

_____ _____

_____ _____

POWERS

POWER	RATING	CHARGES	STUNTS

EQUIPMENT

ITEM	RULES

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MISTBORN ADVENTURE GAME — VILLAIN RECORD SHEET

NAME _____ AFFILIATION _____ CAUSE _____

DESCRIPTION _____

RACE _____ SEX _____ AGE _____ HEIGHT _____ WEIGHT _____

TRAGEDY _____

DESTINY _____

ATTRIBUTES

	DICE
PHYSIQUE	
CHARM	
WITS	

STANDING

	DICE	SPENT
RESOURCES		
INFLUENCE		
SPIRIT		

RESILIENCE

	SCORE	DAMAGE
HEALTH		
REPUTATION		
WILLPOWER		

ACTION DICE

DEFENSE DICE

TRAITS & BURDENS

_____ _____

_____ _____

_____ _____

_____ _____

POWERS

POWER	RATING	CHARGES	STUNTS

EQUIPMENT

ITEM	RULES

SECRETS KNOWN

_____

_____

_____

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MISTBORN
ADVENTURE GAME

SECRETS SHEET

SECRETS

SECRET	EFFECT	KNOWN
_____	_____	☐
_____	_____	☐
_____	_____	☐
_____	_____	☐
_____	_____	☐

DESTINIES & TRAGEDIES

CHARACTER _____ PERCEIVED DESTINY _____

TRUE DESTINY _____

BEGINNING _____

MIDDLE _____

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

TRAGEDY _____

BEGINNING _____

MIDDLE _____

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

CHARACTER _____ PERCEIVED DESTINY _____

TRUE DESTINY _____

BEGINNING _____

MIDDLE _____

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

TRAGEDY _____

BEGINNING _____

MIDDLE _____

END _____

☐ ADVANCEMENTS _____ ☐ TURNING POINT _____

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MISTBORN
ADVENTURE GAME

SCHEME WORKSHEET

CREW NAME _____ CAUSE _____ TARGET _____ METHOD _____

QUESTION 1: WHAT'S YOUR GOAL? _____

QUESTION 2: WHAT'S YOUR METHOD? _____

QUESTION 3: WHAT'S STANDING IN YOUR WAY? _____

QUESTION 4: WHAT'S YOUR IN? _____

QUESTION 5: WHAT DO YOU HAVE TO WORK WITH? _____

QUESTION 6: WHAT DON'T YOU KNOW? _____

QUESTION 7: WHAT COULD GO WRONG? _____

QUESTION 8: WHAT COMES NEXT? _____

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MISTBORN
ADVENTURE GAME

PLAN OF ACTION

THE CREW'S IN (QUESTION 4): _____

OBJECTIVE 1: _____

TWISTS: _____

_____ TURNING POINT? ☐

ALLIES AND ENEMIES: _____

SECRETS: _____

OBJECTIVE 2: _____

TWISTS: _____

_____ TURNING POINT? ☐

ALLIES AND ENEMIES: _____

SECRETS: _____

OBJECTIVE 3: _____

TWISTS: _____

_____ TURNING POINT? ☐

ALLIES AND ENEMIES: _____

SECRETS: _____

OBJECTIVE 4: _____

TWISTS: _____

_____ TURNING POINT? ☐

ALLIES AND ENEMIES: _____

SECRETS: _____

OBJECTIVE 5: _____

TWISTS: _____

_____ TURNING POINT? ☐

ALLIES AND ENEMIES: _____

SECRETS: _____

WHAT COMES NEXT (QUESTION 8): _____

_____

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