

FULLMETAL HEART

POWERED BY THE APOCALYPSE

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INTRODUCTION

What is *Fullmetal Heart*?

Fullmetal Heart is a world of fantastic adventure, inspired by the Japanese manga and anime series **Fullmetal Alchemist**. A world of alchemy, chimeras and Homunculi, of ancient secrets and corrupted rulers, and the brave heroes facing them relentlessly.

Why Play *Fullmetal Heart*?

First, to see the characters do **amazing things**. To see them explore the unexplored, slay the evil, and travel from the rural town of Resembool to the northern frost of Fort Briggs. To see them caught up in momentous events and grand tragedies.

Second, to see them **struggle together**. To gather as a party despite their differences and stand united against their foes, or to argue over treasure, debate battle plans, and join in righteous celebration over a victory hard-won. Third, because **the world still has so many places to explore**. There are unlooted Xerxesian tombs and the vast Xingese monarchy just waiting for quick-fingered and strong-armed adventurers to discover them. That unexplored world has plans of its own. Play to see what they are and how they'll change the lives of our characters.

Setting Up

To play *Fullmetal Heart*, you'll need to gather yourself and 2-6 friends. A group of 4 to 6, including you, is best. Choose one person to be the Game Master (GM). Everyone else will be players, taking the role of the characters in the game (we call these the player characters or PCs). As you play, the players say what their characters say, think, and do. The GM describes everything else in the world.

You can play a single session or string together multiple sessions into a campaign. Plan accordingly if you plan on playing a campaign, maybe setting aside a night of the week to play. Each session will usually be a few hours and you'll be able to start playing right away within the first session.

You'll need to print some materials or make sure everyone has access to this source. Before you start a new game, find or print off at least:

- A few copies of the basic and special moves
- One copy for each character sheet
- One copy each of the transmutation sheets
- Miscellanea such as: pens and pencils, scrap paper for maps and notes, maybe some index cards

Everyone at the table will need something to write with and some six-sided dice. Two dice is the minimum but two dice per player is a good idea.

What's *Fullmetal Heart* Like to Play?

Playing *Fullmetal Heart* is all about finding out what happens when your characters encounter dangerous and exciting lore, strange cultures, and unusual people on their quest for glory. It's a conversation between the players and the GM – the GM tells the players what they see and hear in the world around them and the players say what their characters are thinking, feeling, and doing. Sometimes those descriptions will trigger a move – something that'll cause everyone to stop and say "time to roll the dice to see what happens". For a moment everyone hangs on the edges of their seats as the dice clatter to a stop. Tension and excitement are always the result, no matter how the dice land.

As you play your characters they'll change from their adventures and gain experience while learning about the world, overcoming monstrous chimeras, and gathering riches. You'll discover how they feel about each other and where their moral compass points them. When they accrue enough experience they'll gain levels, becoming more powerful and having more options to explore.

You can play *Fullmetal Heart* with the same group, session to session, over a long series of adventures, watching your characters change and grow together. You can play it as a self-contained game in a single-session, too. Whether a long campaign or a one-shot, *Fullmetal Heart's* rules are here to guide you and help you create a world of fantasy adventure. Time to get out there and explore it!

Adventurers

Adventurers take many shapes in the country of Amestris. The people of Central, Dublith, Briggs, and Ishval all have their heroes. Some are near-invincible alchemists of battle encased in metallic automail. Others are more mysterious, conjuring up and wielding the mighty forces of the Homunculi. Mystery and glory are sought by a brilliant alchemist, a brave officer, a brute chimera, and more.

It isn't all easy heroics and noble bravery, though. Every time the alchemist guides her friends to the library there are a hundred things waiting to bite her head off. A gang of thieves, maybe. Or is she a State Alchemist, and the superior she's currently avoiding is in the area? Or did Scar, the serial killer, just return to the city? Scary, sure, but there's reward, too. More gold and secrets and knowledge lost to man have fallen between the cracks in the world than you can imagine. Who better to retrieve it than a band of stalwart heroes?

You and your friends *are* those heroes. You go where others can't or won't. There are monstrous things lurking in the world. Are you ready to face them?

PLAYING THE GAME

Playing *Fullmetal Heart* means having a conversation; somebody says something, then you reply, maybe someone else chimes in. We talk about the fiction – the world of the characters and the things that happen around them. As we play, the rules will chime in, too. They have something to say about the world.

There are no turns or rounds in *Fullmetal Heart*, no rules to say whose turn it is to talk. Instead players take turns in the natural flow of the conversation, which always has some back-and-forth. A player says something, another responds. The players ask questions or make Statements, the GM tells them what happens next. *Fullmetal Heart* is never a monologue; it's always a conversation. The rules help shape the conversation of play.

While the GM and the players are talking, the rules and the fiction are talking, too. Every rule has an explicit fictional trigger that tells you when it is meant to come into the conversation. Like any conversation, the time you spend listening is just as important as the time you spend talking. The details established by the other people at the table (the GM and the other players) are important to you: they might change what moves you can make, set up an opportunity for you, or create a challenge you have to face. The conversation works best when we all listen, ask questions, and build on each other's contributions.

This chapter is all about how to play *Fullmetal Heart*. Here, you'll find information about the rules – how they arise from and contribute to the game. We'll cover both general rules, like making moves, and more specific rules, like those for dealing with damage and bonds.

Stats

Many of the rules discussed in this chapter rely on a player character's stats. The stats are Cool, Charm, Clever, and Tough. They measure a player character's raw ability in each of those areas on a scale from -2 to +3, where +3 is the peak of mortal ability.

Making Moves

The most basic unit of rules in *Fullmetal Heart* is the move. A move looks like this:

- When you **manipulate a GM character**, once you have given them a reason, tell them what you want them to do and roll +Charm. On a 10+, they'll do it for the reason you gave them. If you asked too much, they'll tell you what, if anything, it would take for them to do it. On a 7-9, as above, but only if you do something for them right now to show that you mean it.

Moves are rules that tell you when they trigger and what effect they have. A move depends on a fictional action and always has some fictional effect. "Fictional" means

that the action and effect come from the world of the characters we're describing. In the move above the trigger is "When you manipulate a GM character." The effect is what follows: a roll to be made and differing fictional effects based on the outcome of the roll. When a player describes their character doing something that triggers a move, that move happens and its rules apply. If the move requires a roll, its description will tell you what dice to roll and how to read their results. A character can't take the fictional action that triggers a move without that move occurring.

For example, if Edward tells the GM that his character dashes past a crazed sharp-toothed Chimera to the open door, he makes the Defy Danger move because its trigger is "when you act despite an imminent threat." Edward can't just describe his character running past the chimera without making the Defy Danger move and he can't make the Defy Danger move without acting despite an imminent threat or suffering a calamity.

The moves and the fiction go hand-in-hand. Everyone at the table should listen for when moves apply. If it's ever unclear if a move has been triggered, everyone should work together to clarify what's happening. Ask questions of everyone involved until everyone sees the situation the same way and then roll the dice, or don't, as the situation requires. The GM's NPCs, beasts, and other assorted creatures also have moves, but they work differently.

Moves and Dice

Most moves include the phrase "roll +X" where "X" is one of your character's stats (Cool for example). Unless the move tells you otherwise, that "roll" always means that you roll two six-sided dice and add their results to the value of the stat. Some moves will have you add some other value to your roll instead of a stat.

For example, Roy is making a move that asks him to roll +Tough and his Tough is +1. He rolled two six-sided dice, got a one and a four. His total is six.

The results always fall into three basic categories. A total of 10 or higher (written 10+) is the best outcome. A total of 7-9 is still a success but it comes with compromises or cost. A 6 or lower is trouble, but you also get to mark XP. Each move will tell you what happens on a 10+ and a 7-9. Most moves won't say what happens on a 6 or lower, that's up to the GM but you also always mark XP.

You can never roll with more than +4, and less than -3, no matter what penalties or bonuses you'd have.

The Effects of Moves

The effects of moves are always about the fictional world the characters inhabit. A 10+ on Combat doesn't just mean the mechanical effects, it means you successfully

attacked something and did some harm to it. Once you've figured out what the effects of the move are, apply them to the fiction and go back to the conversation. Always return to what's going on in the game. Some moves have immediate mechanical effects, like dealing damage or giving someone a bonus to their next roll. These effects are always a reflection of the fictional world the characters are in; make sure to use the fiction when describing the effects of the move.

- *Some moves* say "take +1 forward". That means to take +1 to your next move roll. The bonus can be greater than +1, or even a penalty, like -2. There also might be a condition, such as "take +1 forward to Parley", in which case the bonus applies only to the next time you roll Parley, not any other move.
- *Some moves* say "take +1 ongoing". That means to take +1 to all move rolls. The bonus can be larger than +1, or it can be a penalty, like -2. There also might be a condition, such as "take +1 ongoing to Combat". An ongoing bonus also says what causes it to end, like "until you dismiss the effect" or "as long as enemies are in sight".
- *Some moves* present a choice. The choice you make, like all move effects, dictates things that happen in the fiction in addition to any more mechanical effects. The choice you make on Combat to deal damage at the cost of opening yourself up is exactly what's happening to your character: they have enough advantage that they can stay safe or push their luck. Give you a chance to say something about your character and their history. When you Spout Lore you may get asked how you know the information that the GM reveals. Take that opportunity to contribute to the game and show who your character really is. Just keep in mind the established facts and don't contradict anything that's already been described.

Harm and Healing

Cuts, bruises, and mortal wounds are common dangers for adventurers to face in Amestris. In the course of play, characters will take damage, heal, and maybe even die. In the right conditions, or with medical help, damage is healed and the health is restored.

Damage: Damage is dealt based on the fiction. Moves that deal damage, like Combat, are just a special case of this: the move establishes that damage is being dealt in the fiction. Damage can be assigned even when no move is made, if it follows from the fiction. Damage is often only part of the effect. If the harm is generalized, like falling into a pit, taking damage is probably all there is to it. When the harm is specific, like a chimera pulling your

arm from its socket, damage should be part of the effect but not the entirety of it. The bigger issue is dealing with the newly busted arm: how do you carry a rifle or transmute? Likewise having your head chopped off is not normal damage, it's just you being dead.

Healing: There are two sources of healing in *Fullmetal Heart*: medical aid and the passage of time. Medical aid, both alchemical and mundane, heals damage according to the move or item used. Some moves may fully replenish all damage while others heal just enough to keep someone standing through a fight. Whenever a character spends some time resting without doing anything to aggressive their wound they heal.

Death: Death stalks the edges of every battle. Debilitated characters that take more damage are at risk of taking their last breath. Death comes for commoner and king alike – no one knows what lies beyond the white infinity of Truth, but it is said that many secrets of the mortal plane are laid bare in the land of Truth's dominion. When you die, you might just see them.

After Death: Using various experimental theories and methods, multiple alchemists have endeavored to resurrect dead loved ones, but such pursuits are always failures, forbidden by the flow of the universe and alchemy itself. Sooner or later, you're going to face the Truth and make a new character. Maybe a hireling becomes a full-fledged adventurer worthy of a whole share and a part in the real action. Maybe the characters in the party find a new friend in a steading, willing to join them. Maybe your character had a vengeful family member who now seeks to take up their blades and guns to make right what happened. In any case, make your new character as you normally would at level 1.

Pseudo-Homunculus: The GM may have a role in the game for these beings, said to be created each time an alchemist attempts a Human Transmutation. While the transmutation itself will result in a failure in that the person intended to be revived does not return as expected, a new existence is brought about. The result of the failed Human Transmutation will be a grotesque, vaguely humanoid monstrosity retaining the genetic material, as well as some of the memory, of the resurrected. The pseudo-Homunculus generally remains in this agonizing state until it dies soon after. However, newly created pseudo-Homunculi who come into contact with Red Stones and consume large amounts of them will have their bodies reshaped into their intended forms and become exact physical replicas of the people they were meant to replace. When Recover or Regenerate, a pseudo-Homunculus can heal even if they have died recently from any cause, but can't use these moves at all while exposed to the remains of the person they were meant to be.

Alchemy

Amestris is a fantastic place: there's more to it than mud, blood, and steel. Fire and wind conjured from the pure elements. Knowledge is formed to health, might, and retribution. Alchemy, it is the scientific technique of understanding the structure of matter, decomposing it, and then reconstructing it. If performed skillfully, it is even possible to create gold out of lead. However, as it is a science, there are some natural principles in place. Only one thing can be created from something else of a certain mass. This is the Principle of Equivalent Exchange.

Alchemy is the ancient metaphysical science/mystical art of manipulating and altering matter by using natural energy. This act is known as transmutation and its sequence is usually described as:

1. **Comprehension:** Understanding the inherent structure and properties of the atomic or molecular makeup of a particular material to be transmuted, including the flow and balance of potential and kinetic energy within.
2. **Deconstruction:** Using energy to break down the physical structure of the identified material into a more malleable state so as to be easily reshaped into a new form.
3. **Reconstruction:** Continuing the flow of energy so as to reform the material into a new shape.

The proper application of this craft requires not only a full understanding of chemistry and ancient alchemical theory, but also a sort of natural talent towards recognizing and manipulating the physical objects with energy, which require uncommon levels of intelligence and aptitude. Those remarkable individuals capable of studying and practicing alchemy are known as "Alchemists".

The mystical practice of alchemy to create objects out of raw matter or turn one object into another is widely believed to be capable of anything - indeed alchemy is often viewed as magical or miraculous by those unfamiliar with the craft - but it is a science and as such is subject to certain laws and limitations, all of which fall under the concept of Equivalent Exchange: **In order to obtain or create something, something of equal value must be lost or destroyed.**



In standard practice, Equivalent Exchange is separated into two parts:

The Law of Conservation of Mass, which states that energy and matter can neither be created from nothing nor destroyed to the point of elemental nonexistence. In other words, to create an object with the mass of one kilogram, at least one kilogram of material is necessary; destroying an object with the mass of one kilogram would reduce it to a set of parts, the sum of which would have the mass of one kilogram.

The Law of Natural Providence, which states that an object or material made of a particular substance or element can only be transmuted into another object with the same basic makeup and properties of that initial material. In other words, an object or material made mostly of water can only be transmuted into another object with the attributes of water.

Character Change

Fullmetal Heart is ever-changing. The characters change, too. As their adventures progress, player characters gain experience (XP), which lets them level up. This prepares them for greater danger, bigger adventures, and mightier deeds. Advancement, like everything else in *Fullmetal Heart*, is both prescriptive and descriptive. Prescriptive means that when a player changes their character sheet the character changes in the fiction. Descriptive means that when the character changes in the fiction the player should change the character sheet to match. This isn't a benefit or detriment to the players or the GM; it's not an excuse to gain more powers or take them away. It's just a reflection of life in Amestris.

Descriptive changes only happen when the character has clearly gained access to an ability. It's not up to any one player to decide this - if you think a character qualifies for a new ability, discuss it as a group.

Level Up

As you play *Fullmetal Heart*, you'll be doing three things most of all: exploring, interacting, and fighting dangerous foes. For each of these things you'll be rewarded XP at the end of the session. Any time you roll a 6 or lower you get XP right away. The GM may have special conditions that you can fulfill to earn XP or might change the core ones to reflect the world. They'll let you know before you play. When your characters have safety and a chance to rest, they'll be able to make the Level Up move to level up and gain new moves.

Bonds

Bonds are what make you a party of adventurers, not just a random assortment of people. They're the feelings, thoughts, and shared history that tie you together. You will always have at least one bond, and you'll often have more. Each bond is a simple statement that relates your character to another player character. Your character gives you a few to start with, you'll replace your starting bonds and gain new ones through play.

Resolving Bonds: At the end of each session you may resolve one bond. Resolution of a bond depends on both you and the player of the character you share the bond with: you suggest that the bond has been resolved and, if they agree, it is. When you resolve a bond, you get to mark XP. A bond is resolved when it no longer describes how you relate to that person. That may be because circumstances have changed – Ling used to have your back but after he succumbed to Greed, you're not so sure. Or it could be because that's no longer a question – Russell Tringham shammed you before and he owed you, but he paid that debt when he saved your lives with a well-timed transmutation. Any time you look at a bond and think "that's not a big factor in how we relate anymore" the bond is at a good place to resolve. If you have a blank bond left over from character creation you can assign a name to it or write a new bond in its place whenever you like. You don't get an XP for doing so, but you do get more defined bonds to resolve in the future.

Writing New Bonds: You write a new bond whenever you resolve an old one. Your new bond may be with the same character, but it doesn't have to be. When you write a new bond choose another character. Pick something relevant to the last session – maybe a place you traveled together or a piece of lore you discovered. Choose a thought or belief your character holds that ties the two together and an action, something you're going to do about it. You'll end up with something like this: *Winry's kindness to the laboring mother and her baby has swayed my heart, I will prove to her I am not the callous fiend she thinks I am.* These new bonds are just like the old ones – use them, resolve them, replace them.

Friends and Enemies

You're an adventurer, so people will pay attention to you. Not all of that attention is going to be positive. You'll find that, especially once you're laden down with ancient treasure, all manner of hangers-on will appear from the woodwork. Sure, you can get leverage on these people and parley them to get what you want, but the way to build a lasting connection is to do right by them. Forcing the emperor of Xing to give you a castle in return for his daughter will get you the land, but the reputation that comes along with your shady dealing won't do you many favors. Coercion isn't mind control, so play it nice if you want to make friends. It's worth keeping track of who's got your back and who'd sooner stab you in it. The GM will be doing the same, and the worst enemy is the one you don't know. You're not the only ones in Amestris with grand designs.

While you live the adventurer's life, with no fixed address to give, other folks are likely to be more settled. Knowing where is the automail mechanic that does the best work, or which town's inns will put you up free of charge, is a fine thing indeed. Keep in mind that not all power is physical. Even if you could take down King Bradley in a fight you'll just be inviting retribution from his kin, allies, and court. Station is its own kind of power apart from alchemy and might.

The World

You're an adventurer; you're a big deal. But there are other forces at work too. The world will go on without you. If you don't deal with the red waters in the sewers maybe someone else will. Or maybe the disease will take over the city. Do you really want to find out? A world in motion is a world waiting to be changed. Your choices of who to kill (or not), where to go, what bargains to make – it all changes the world you're in. Changing the world requires acting on it – making moves and pursuing treasure and exploration. Change comes in many forms, including XP used to level up and gain new abilities. Those abilities are then used to go back out into the world and stir things up. It's a cycle of change and growth for both you and the world you live in.





AMESTRIS

Amestris is the country that serves as the principal setting of *Fullmetal Heart*. It is a unitary state under the rule of a parliamentary republic, with a population of about 50 million. The Head of State is the **Führer** who is the Commander-in-Chief of the Military, who also consecrates the role of Head of Government.

It seems the country was composed of several former nations, quite diverse in culture and religion, but incorporated by the expanding State of Amestris. The administrative regions of the country seem to reflect those differences. The country has five administrative divisions: South Area, West Area, North Area, East Area and Central Area.

The East Area is the most diverse, sheltering a nation of a different ethnicity called Ishval. The province of Ishval is ethnically and culturally different of the rest of the country: the people there being religious; most of them renounce alchemy, which brought many conflicts with the Central Government in the past and has culminated in the Ishvalan Civil War.

Government

Amestris is a unitary state under the rule of a parliamentary republic. Since the formation of Amestris, the parliament has been used as a mere facade to distract from a more authoritarian regime, as the government appears to be almost completely centralized by the military. The Central Command, located at **Central City**, allocates the regional governments at its own accord, with no known elections to speak of. It appears that the only elections held in Amestris are for legislative positions within the parliament, but its power is irrelevant to the decision making process. In practice, the government is composed of nominated positions.

Its authoritarian regime makes it hard to distinguish between regular government institutions and the military, but that domain is constantly questioned and confronted by the general population, which is rarely friendly and even belligerent towards the military regime. The regional offices of the government are directly subordinated to the Central Command and have little freedom of action. However, politics are common among the leaders of each region within their own level of hierarchy, bringing a lot of competition between regions.

History

Amestris was officially founded around 1550, though the country existed prior to that date, without much organization or government to speak of. The coming of the "Philosopher of the East" changed that nation's history by providing them knowledge in the practice of Alchemy, which led to an uprising of Amestris' influence

and power in the region. After the foundation of the country, Amestris began expanding its territory by invading neighboring countries and subduing them.

Since its inception, Amestris has been a powerful country, promoting conflicts with its neighbor states and maintaining an extremely authoritarian, centralized government. The basis of the country's political and economic stability has become strongly connected to war, boosting the military to the highest ranks and prestige positions within the government.

As each war was fought and the neighboring countries conquered, Amestris took their enemies' land and integrated it and their peoples into its own. The country eventually grew into a large circle, save for one piece at the northern border, with the capital in the center.

By around the year 1894, the prominent general **King Bradley** (considered a war hero) was appointed as Commander-in-Chief, or Führer, of the country. Since Führer Bradley's appointment, there have been conflicts in most borders of the country, resulting in many massacres and heavy civil wars, always under the command of Central's Army.

In the year 1901, in the province of **Ishval** – known to be a rogue and unstable area and, at the time, occupied by the military – an Ishvalan girl was shot by an Amestrian soldier, instigating revolt from the locals and thus beginning the **Ishval Civil War**. The war lasted until 1908, when Führer Bradley issued Executive Order No. 3066, sending the military's most feared special division, the State Alchemists, to Ishval's front, enacting the extermination of the Ishvalan people. The area was devastated and its population massacred by 1909.

The conflicts escalated thereon, with bloody struggles in the East, South, West and North Areas in the following years. The main battles were at **Liore** against the followers of Letoism (1914) and at **Briggs** against Drachman forces (1914-18).

By late winter 1915, Amestris faced its greatest crisis since its founding, with a civil war in the heart of the country, resulting in Führer Bradley's death and the rise to power of **Führer Grumman**, formerly the Commanding Officer of the Eastern Headquarters.

Grumman's ascendance to power changed the country's policy drastically, promoting peace treaties with neighboring countries and removing military forces from the borders, concentrating efforts on building cooperation with other nations, especially **Xing**, a country formerly isolated and distant from Amestris, that has improved its relations thanks to the efforts of **General Roy Mustang** and the new Emperor of Xing, **Ling Yao**.

Geography

The geography of Amestris is quite diverse, varying from desert areas in the East to an icy mountain range in the North and plains to the West and South. Amestris is a land-locked nation, with no access to any known sea, and is bordered completely by the countries of **Creta**, **Aerugo**, and **Drachma**, as well as the **East Desert**, with the country of Xing on the other side. There are many unknown countries East of Xing. It is told that there is a water route from Amestris to Xing (considered to be “the long way around”) and it seems to be accessed by traveling South from Amestris through Aerugo.

Amestris is a relatively extensive country with a large countryside population and low, but growing, urban concentration.

The biggest city is the capital, Central City, that also has the largest buildings and busiest urban life. Each province has its own capital as their main city – **East City** in East Area, **South City** in the South Area and so forth. The population seems to concentrate in the east, south and central areas, being the north quite isolated and the west with very sparse cities.

The highly diverse climate can vary from a typical Mediterranean climate near the southern border to near-glacial in the region of Briggs. However, most of the country varies between a temperate and a subtropical climate.

Technology

Amestris appears to have recently undergone an industrial revolution of sorts, with steam engines and automobiles beginning to overtake horse-drawn carriages as the most prominent mode of transportation (though the horse-and-buggy is by no means uncommon). Electric power, while abundant, has not completely replaced gas-lights in some of the more rural areas and coal remains a major fuel source. However, automail exists as a clear outlier from the standard technological fare of the age, existing as sophisticated robotic prostheses that not only function with the precision of machinery roughly a century ahead of its time, but is compatible with biological forms in a manner that transcends our own understanding of bio-robotics. Due perhaps to the nation's high level of Alchemical prominence, great strides have been made in the fields of chemistry and metallurgy, allowing for a rapidly evolving technological identity.

In terms of weaponry, firearms range from simple pistols to Woodstock rifles and machine guns but the Amestrian State Military has developed a new type of weapon called a “tank” at the Research and Development department of their Briggs Fort.

State Military

The only armed force of Amestris is the army since the nonexistence of aerial vehicles and the landlocked nature of the country preclude the need for marine or navy.

Ever since King Bradley was elected Führer, the military has been the country's primary focus, and has cemented its power over every aspect of Amestrian life. Its most well-known conflict is the Ishval Civil War which ultimately decimated the Ishval race. The military is also engaged in border skirmishes with its neighbors Creta and Aerugo.

The military administration has its General Headquarters based in Central City and four others which garrison the units across the country in the capital of their respective regions. The army from the Eastern Headquarters as well as the army from the fortress of Briggs is considered the best divisions of the army. Briggs specializes in defense, while the Eastern Army specializes in attacking.

It appears as if the infantry is the main branch of the army. They are supported by artillery, tanks, along with their most important and prominent weapon: the State Alchemists.

The division of State Alchemists is parallel to the normal ranks of the army. They are automatically assigned the rank of major upon recruitment. They have their own symbols, titles, and undergo different treatment and supervision from other military personnel.

Notable Places

Central City: The bustling capital of the country and seat of power of the Führer. From here, Central Command also runs the political affairs of the nation.

Rush Valley: The automail hub of Amestris.

East City: Located in a backwater region near the desert, East City was the home base of Colonel Roy Mustang.

South City: Hub for all southern regions. Currently at war with the bordering nation of Aerugo.

West City: Rocky, dry, territory at war with Creta.

North City: The quiet, snowy locale at the foot of the Briggs Mountains. Medical and supply center for the Briggs Fortress.

Briggs: Located in the northernmost corner of Amestris. This fortress guards the country's borders from Drachman invaders.

Liore: A small eastern town whose citizens has a strong religious sense. Moreover, it's the home of Leto's Church.

Youswell: The “last town in the East”, abundant with coal mines.

CHARACTER CREATION

Making *Fullmetal Heart* characters is quick and easy. You should all create your first characters together at the beginning of your first session. Character creation is, just like play, a kind of conversation – everyone should be there for it.

You may need to make another character during play, if yours gets killed for example. If so, no worries, the character creation process helps you make a new character that fits into the group in just a few minutes. All characters, even replacement characters, start at level 1. These steps will walk you through filling out a character sheet:

1. Choose Personality

Before you dive into any other step below, think about the kind of adventurer you want to play. You might be a courageous soldier, a skulking urchin, a fervent acolyte, or a flamboyant entertainer. Or you might be more interested in an unconventional character, such as a chimera who embraced her inner beast, or even a friendly Homunculus. If you don't know where else to begin, think about which characters do you like in the franchise to see what catches your interest.

2. Choose a Name

Choose your character's name.

3. Choose Look

Your look is your physical appearance. Choose your character's look.

4. Choose Stats

Assign scores to each of your stats between -1 to +2. The total sum of all four stats should be +2.

5. Choose Background

Your character's background describes where they came from, their original occupation, and the character's place in Amestris. You can always Spout Lore about your birthplace and profession. Choose your alignment.

6. Choose Advanced Moves

All player characters have all the basic and special moves. Each player character will also have some advanced moves. Choose three of them now.

7. Choose Gear

Each character has choices to make for starting gear. You may also start with any gear to flavor up your character, such as family tokens or musical instruments. Keep your load in mind – you can carry a number of *heavy* gear up to 1 + Tough.

8. Introduce Your Character

Now that you know who your character is, it's time to introduce them to everyone else. Wait until everyone's finished choosing their name. Then go around the table; when it's your turn, share your look, background and anything else pertinent about your character.

This is also the time for the GM to ask questions. The GM's questions should help establish the relationships between characters ("What do you think about that?") and draw the group into the adventure ("Does that mean you've met Riza before?"). The GM should listen to everything in the description and ask about anything that stands out. Establish where they're from, who they are, how they came together, or anything else that seems relevant or interesting.

9. Choose Bonds

Once everyone has described their characters you can choose your bonds. You must fill in one bond but it's in your best interest to fill in more. For each blank fill in the name of one character. You can use the same character for more than one statement.

Take some time to discuss the bonds and let the GM ask questions about them as they come up. You'll want to go back and forth and make sure everyone is happy and comfortable with how the bonds have come out. Leave space to discover what each one might mean in play, too: don't pre-determine everything at the start. Once everyone's filled in their bonds read them out to the group. When a move has you roll +Bond you'll count the number of bonds you have with the character in question and add that to the roll.

10. Get Ready to Play

Take a little break: grab a drink, stretch your legs and let the GM brainstorm for a little bit about what they've learned about your characters. Once you're all ready, grab your dice and your sheet and get ready to take on Amestris!

Once you're ready the GM will get things started as described in the First Session chapter.

Starting Gear

Choose four, including at least one clothing and no more than two armaments:

Clothing

- Cold-Weather Outfit
- Soldier's Uniform
- Traveling Clothes

Armament

- Pistol and Bullet Ammo
- Rifle and 2 Bullet Ammo (*heavy*)
- Grenade (*1 use*)
- 2 extra Bullet Ammo

Miscellaneous

- Writing Supplies (notebook, pens, chalks, etc.)
- First Aid Kit
- Autmail Prosthetic (*heavy*)
- Mechanic's Tools (*heavy*)
- 10,000 Cens (*currency*)

BASIC MOVES

Basic moves are the bread and butter of the adventurer's life. They cover situations likely to come up in fights, tense negotiations, and dangerous areas.

Alchemy

When you **activate an available Transmutation Circle**, roll +Clever. On a 10+ choose one. On a 7-9 choose two:

- The Transmutation Circle is destroyed.
- The transmutation has an unexpected effect.
- You draw unwelcome attention or put yourself in a spot. The GM will tell you how.
- *in battle*: The effect is out of control: the GM will choose an additional target nearby.
- *in battle*: Your opposition gets an opportunity.

Either way, if you create the circle under fire, choose an additional option the first time you activate it.

Combat

When you **attack an enemy**, roll +Tough. On a 7+ choose one. On a 7-9, also expose yourself to the enemy's attack:

- Inflict harm to the enemy.
- Take something from the enemy.
- Grab the enemy or wrestle with it.
- Impress, dismay, or frighten the enemy.

When you *take aim and shoot at an enemy at range*, you may expend 1 ammo to choose an additional option or avoid the enemy's attack, even on a 6 or lower.

Defend

When you **take a powerful blow**, roll +Tough. On a 10+ you stand strong. On a 7-9, you take a *debility* or must remove yourself from the situation: flee, pass out, etc. (your choice). On a 6 or lower, both.

Whenever you suffer a *debility*, mark one of your stats and take -2 ongoing to rolls using that stat. If you take a *debility* while all your stats are marked, you are *dying* and will die without immediate help.

Defy Danger

When you **act despite an imminent threat** or **suffer a calamity**, say how you deal with it and roll. If you do it:

- with quick thinking, +Cool.
- using charm and social grace, +Charm.
- through mental fortitude, +Clever.
- by powering through, +Tough.

On a 10+, you do what you set out to, the threat doesn't come to bear. On a 7-9, you stumble, hesitate, or flinch: the GM will offer you a worse outcome, hard bargain, or ugly choice.

Discern Realities

When you **closely study a situation or person**, roll +Cool. On a 7-9, ask the GM one question from the list below. On a 10+, ask three or ask any one question. Either way, take +1 forward when acting on the answers.

- What happened here recently?
- What is about to happen?
- What should I be on the lookout for?
- What here is useful or valuable to me?
- Who's really in control here?
- What here is not what it appears to be?

Help or Interfere

When you **help or hinder someone you have a bond with**, roll +Charm. On a 7+ choose one:

- Redirect an attack from that character to yourself. On a 10+ also choose one fewer option in Defend against it; if you would suffer no ill effect, take +1 forward.
- They take +1 or -2 forward, your choice. On a 7-9 you also expose yourself to danger, retribution, or cost.

Parley

When you **manipulate a GM character**, once you have given them a reason, tell them what you want them to do and roll +Charm. On a 10+, they'll do it for the reason you gave them. If you asked too much, they'll tell you what, if anything, it would take for them to do it. On a 7-9, as above, but only if you do something for them right now to show that you mean it.

Spout Lore

When you **consult your accumulated knowledge about something**, roll +Clever. On a 10+, the GM will tell you something interesting and useful about the subject relevant to your situation. On a 7-9, choose one:

- The GM will only tell you something interesting; it's on you to make it useful.
- You know where and from whom you can obtain that information.
- It's going to take time.

The GM might ask you "How do you know this?" Tell them the truth, now.

Stealth

When you **break into a secure location**, roll +Cool. On a 10+ choose three. On a 7-9 choose two.

- You get in undetected.
- You get out undetected.
- You find what you were after.
- It doesn't take a very long time.

SPECIAL MOVES

Special moves are moves that come up less often or in more specific situations. They're still the basis of what characters do in *Fullmetal Heart*.

Outstanding Warrants

When you **return to a civilized place in which you've caused trouble before**, roll +nothing. On a 10+, word has spread of your deeds and everyone recognizes you. On a 7-9, as above, and the GM chooses a complication:

- The local constabulary has a warrant out for your arrest.
- Someone has put a price on your head.
- Someone important to you has been put in a bad spot as a result of your actions.

This move is only for places where you've caused trouble, not every patch of civilization you enter. Being publicly caught up in someone else's trouble still triggers this move.

Let it Out

When you **take a moment to process grief, fear, or trauma**, roll +1 for each Bond. Take -1 to the roll, and remember you can never roll with more than +4 total.

On a 7+, you harden your resolve and channel your grief into purposeful action; get 1 *hold*. When acting on a plan for revenge, justice, or protection, you can spend a *hold* to take +1 to a single roll after you roll the dice, but before the outcome is determined.

On a 7-9, you push forward, but you lash out verbally and choose one: either you or a character you rebuke take a debility, or remove a bond with that character.

Encumbrance

When you **make a move while carrying weight** you may be encumbered. If your number of *heavy* gear carried is:

- Less than 2 + Tough, you suffer no penalty.
- Equal to 2 + Tough, you automatically fail if you roll a double.
- Greater than 2 + Tough, you automatically fail unless you roll a double.



Recover

When you **wake from at least a few uninterrupted hours of sleep** heal a *debility*. If you're under the care of a healer, when you do nothing but rest in comfort and safety, after a day of rest you heal all debilities.

End of Session

When you **reach the end of a session**, choose one of your bonds that you feel is resolved (completely explored, no longer relevant, or otherwise). Ask the player of the character you have the bond with if they agree. If they do, mark XP and write a new bond with whomever you wish.

Once bonds have been updated look at your alignment. If you fulfilled that alignment at least once this session, mark XP. If your view of the world has fundamentally shifted you can choose a new alignment.

Then answer these three questions as a group:

- Did we learn something new and important about the world?
- Did we overcome a notable monster or enemy?
- Did we reach a significant milestone?

For each "yes" answer everyone marks XP.

Level Up

When you **have downtime (hours or days) and XP equal to (or greater than) your current level +3**, you can reflect on your experiences and hone your skills.

- Subtract your current level +3 from your XP.
- Increase your level by 1.
- Choose a new advanced move or increase one of your stats by 1, up to +3.

Grand Arcanum

When you **consult your accumulated knowledge to create a Transmutation Circle**, tell the GM what you're trying to achieve. The GM will tell you that you can create it, but with one or more caveats:

- It's going to take days/weeks/months.
- It will have obvious side effects.
- It will require a lot of materials.
- It will take a while to take effect.
- The best you can manage is a weaker version.
- You and your allies will risk danger.
- You'll need help from _____.

ADVANCED MOVES

When creating your character at level 1, and whenever you gain a level thereafter, choose from these moves or the alchemy chapter (see next page).

Automail Engineer

Mechanic's tools allow you to work automotive armored prostheses that are used in Amestris. Heat automail to alter its shape, repair damage, or work raw ingots into useful items.

You can gain this move multiple times. Each additional time you take it, choose one:

1. You can construct a new automail prosthetic from 1 million Cens worth of raw materials.
2. You can combine an automail prosthetic and a weapon. That still only counts as one *heavy* gear.
3. You are familiar with all special automail materials and their uses, such as non-conducting metals in extreme conditions of heat and cold.

Blood Rune

When you Parley with a GM character, on a 12+ not only do they do what you want right now, they also become your ally. Write a bond with them and take +1 ongoing with them until you resolve it (except with moves that require a bond, such as Help or Interfere).

Brotherhood

When you Help or Interfere, instead of +1 forward, on a 12+ they succeed as if they rolled a 12+.

Devil's Nest

When you put out word to the criminal underbelly about something you want or need, roll +Charm. On a 10+, someone has it, just for you. On a 7-9, you'll have to settle for something close or it comes with strings attached, your call.

Dog of the Military

When you deal with the Military High Command, requesting help or gear, or making excuses for a failure, roll +Charm. On a 10+, you're good – your request for gear or personnel is okayed, or your slip-up goes unnoticed. On a 7-9, things aren't so great. You might get chewed out by your superiors and there'll be fallout, but you get what you need for the job.

Escape Route

When you're in too deep and need a way out, name your escape route and roll +Cool. On a 10+ you're gone. On a 7-9 you can stay or go, but if you go it costs you: leave something behind or take something with you, the GM will tell you what.

Evasion

When you Defy Danger, on a 12+ you transcend the danger. You not only do what you set out to, but the GM will offer you a better outcome, true beauty, or a moment of grace.

First Aid

When you tend to a wounded character with a first aid kit, roll +Cool. On a 7+ they heal a debility or a disease, but they can't benefit from this move again until they Recover. On a 7-9, also choose one: it's going to take time; you take a debility to dedicate effort; you expend the first aid kit. Take –1 if you tend to yourself.

Fount of Knowledge

When you Spout Lore, in addition to the normal effects, on a 12+ you get to ask the GM any one question about the subject.

Guardian

When you Help or Interfere by redirect an attack, instead of one fewer option in Defend, you may inflict harm to the attacker. On a 12+ you do it in addition to one fewer option in Defend.

Hawk-Eye

When you attack a defenseless or surprised enemy with a rifle, take +1 to Combat. On a 12+ you overwhelm the enemy. They're done.

Indomitable

When you Defend, on a 12+ you turn the danger back on itself, the GM will describe how.

Jack of All Trades

You have done a little bit of everything. Choose any combination of 3 places and/or professions and add them to your background.

You may only choose this move at level 1.

Observant

When you Discern Realities to analyze your surroundings, on a 12+ you get to ask the GM any three questions, not limited by the list.

Psiren

When use Stealth, on a 12+ choose all; on a 6 or lower you still get to choose one.

Reputation

When you trigger Outstanding Warrants, roll +Charm. Don't apply a debility to the roll.

ALCHEMY

In order to begin an alchemical transmutation, a symbol called a Transmutation Circle is necessary. A Transmutation Circle can either be drawn on the spot when a transmutation is necessary (in chalk, pencil, ink, paint, thread, blood or even traced in dirt) or permanently etched or inscribed beforehand, but without it, transmutation is generally impossible.

The potential for alchemy's usage is wide and at first glance seems unlimited, though the greatest barrier for most alchemists is knowledge. As a result, many alchemists choose to specialize in a certain craft, such as medicinal alchemy which focuses more on the biological transmutations or combat alchemy, which involves fast, practical transmutations for war. The general barrier of knowledge within alchemy is the reason that alchemists are both scholars and scientists, and often seek, preserve, and hide knowledge.

When creating your character at level 1, and whenever you gain a level thereafter, choose from these moves or the advanced moves chapter (see previous page).

Alchemist

Alchemy is as natural as breath to you. Whenever you use Alchemy, choose one fewer option.

Alkahestrist

Whereas alchemy claims to have its roots in the energy of tectonic shifts and practices manipulation of matter toward scientifically practical ends, Alkahestry is centered on a concept called the "Dragon's Pulse" which speaks of the earth itself having a constant flow of life energy which flows metaphorically from the tops of mountains down to the land, nourishing everything it passes with that energy as does blood coursing through the veins.

When you use Alchemy, you can activate any identical Transmutation Circle you're aware of in the area.

Master

When you create a Transmutation Circle and use Alchemy with a Transmutation that you're a savant with, on a 12+ you get to make its greater effect for free.

Prodigy

When you create a Transmutation Circle and use Alchemy with a Transmutation that you're a savant with, you may choose an additional option to make its greater effect.

The Great Art

When you create a Transmutation Circle with Grand Arcanum, the GM will give you up to two conditions, and you can replace one of the GM's conditions with two different ones of your own.

Transmutation Savant

You can gain this move multiple times. Each time you take it, choose one Transmutation. You can create a circle of that Transmutation in a very small amount of time and without triggering Grand Arcanum. You can't make a greater effect unless otherwise noted.

Alimentation: Create food out of an equal mass of inedible carbon in the area, such as coal or wood. The food is bland but nourishing, and spoils if uneaten during the same day. *Greater Alimentation: The food has the taste of your choice or can be preserved for a longer period of time (your choice).*

Construction: Reshape a mass of a single matter in the area into a solid wall. The wall can have any shape you desire, it doesn't need to be vertical or rest on any firm foundation. It must, however, merge with and be solidly supported by existing environment. *Greater Construction: You can shape the wall to trap or injure a character in the area.*

Destruction: Inflict harm to one character you can see. Determine the source of harm, such as fire or electricity, when you create the Transmutation Circle. *Greater Destruction: The effect envelops your target and everyone nearby.*

Fabrication: Craft a simple tool, such as a dueling sword, out of raw materials in the area. *Greater Fabrication: You can craft a complex mechanical device, such as a pistol or a rifle with 1 ammo.*

Fortification: Whenever you take a debility in the area, inflict harm to the attacker. *Greater Fortification: Inflict harm to the attacker whenever you are hit, even if you don't take a debility.*

Hydration: Change water to ice or steam in the area and vice versa, and reshape it in any manner you choose. *Greater Hydration: You can shape the ice to trap or injure a character in the area.*

Restoration: Heal a character in the area: they heal a debility or a disease, but they can't benefit from this Transmutation again until they Recover. *Greater Restoration: That character can benefit from this Transmutation again before they Recover.*



ADVANCED CHARACTERS

These advanced character options allow characters to become truly exceptional, gaining powers beyond the ken of their peers. Unlike other character options, characters must meet specific requirements before they can become advanced characters, but you may decide that all player characters have already gone through a severe change in their past – discuss it as a group.

At level 1, advanced characters start with one advanced move rather than three, in addition to the following moves. If your character becomes advanced during play, immediately increase your level by 2.

Loremaster

Attempts to bring deceased human beings back to life are the most common practices to be called Human Transmutation. For having trespassed in Truth's domain, the initiating alchemists are essentially called into The Gate of Truth to face Truth itself. Being pulled through the gate grants alchemists great alchemical and universal knowledge – in exchange for paying a physical toll which usually takes the shape of the body parts “taken” by the rebound – and the ability to perform transmutations without a circle.

The move Truesight is considered an advanced move in the alchemy chapter for you. Choose three:

- Increase Clever by 1, up to +3.
- Take +1 to Alchemy or Spout Lore (choose one).
- Choose an advanced move from the alchemy chapter. You can gain this option multiple times.

Work with the GM to determine your physical toll.

- Lose a limb: take a permanent debility to Tough unless you have an automail prosthetic.
- Lose a sense: the GM will choose one of your senses (hearing, sight, smell, taste, or touch); you can't use it and automatically fail relevant rolls, though your other senses might compensate it.
- Lose an internal organ: decrease Tough by 1, and you can increase it up to +2.

Add the following bond options to your character sheet:

- I will teach ____ the true meaning of sacrifice.
- ____ is woefully misinformed about the world; I will teach them all that I can.

Truesight: Whenever you use Alchemy with a Transmutation that you're a savant with, you can create a circle of that Transmutation out of your own body, no writing supplies needed. When you do, don't choose an additional option under fire in Alchemy, and change “The Transmutation Circle is destroyed” to “Take a debility”. If you have the move Master or Prodigy, you still meet the prerequisites to make a greater effect.

Officer

Since its inception, Amestris has been a powerful country, promoting conflicts with its neighbor states and maintaining an extremely authoritarian, centralized government. Due to the basis of the country's political and economic stability became strongly connected to war, the military has boosted its influence to the highest ranks and prestige positions within the government, effectively becoming a military-controlled state. Upon King Bradley's election as Führer, the military has been the country's primary focus, and has cemented its power over every aspect of Amestrian life.

Prospective recruits of the military must attend the Military Academy to be fully instated as a member of the military where they will undergo training that tests their mental acuity and physical ability on military matters. Membership does not discriminate sex, gender, or race as groups of multiple ethnic backgrounds are seen as part of the military's ranks and fields.

Gain the move Order and the rank of Second Lieutenant, or the rank of Major for a State Alchemist. Choose one:

- Increase one of your stats by 1, up to +3.
- Take +1 to Combat, Help or Interfere, or Parley (choose one). You can't have more than one advanced character move that grants you +1 to a basic move.

Add the following bond options to your character sheet:

- ____ has stood by me in battle and can be trusted completely.
- ____ is soft, but I will make them hard like me.

Order: When you invoke your authority over civilians or soldiers you outrank, roll +Charm. On a 7+, your words carry weight. On a 7-9, someone will push back against your instructions or orders... sooner rather than later. On a 6 or lower, your attempts to control the situation create an opportunity for your enemies to act against you.



Chimera

While the synthesis of the chimera is an accepted, albeit rare and elusive branch of alchemy, the concept of extending its mutative hand to the realm of human characteristics and abilities falls under Human Transmutation and is therefore strictly banned as a practice under the authority of the military. On the other hand, though there are alchemists who flout this decree and step across the threshold into monstrous experimentation, it has been publicly stated that all illicit attempts to create a human-animal hybrid have failed. This is untrue.

Even though mostly human outward form, your internal makeups have incorporated increased senses, versatile physical structures, and abilities identical to the animals with which you have been alchemically spliced, granting you superhuman traits while maintaining an inconspicuous shape. You may even be capable of transforming from full human form to that of a man-beast hybrid and back at will.

Gain the move **A Good Day to Die** and choose three:

- Increase Tough by 1, up to +3.
- Increase Cool by 1, up to +3.
- Get the move **Mobility**.
- Take +1 to **Defend**, **Discern Realities**, or **Stealth** (choose one). You can't have more than one advanced character move that grants you +1 to a basic move.
- Choose an advanced move: **Escape Route**, **Evasion**, **Guardian**, **Indomitable**, **Observant**, or **Psiren**. You can gain this option multiple times. If you already have all these moves, decrease your level by 1.

Add the following bond options to your character sheet:

- _____ smells more like prey than a hunter.
- The beast within me and _____ knew each other before.

A Good Day to Die: When you trigger **Outstanding Warrants**, the GM will choose an additional complication unless you roll a 12+. Add the following complication to the list: "Locals believe you are a literal monster. A mob forms, a church declares you unholy, or children are warned to avoid your shadow."

Mobility: Choose a type of movement: fly as a bird, swim as a fish, climb as a lizard, or burrow as a snake. You gain that movement, as well as any body members required for it.

Homunculus

Though a common concept, well known and understood by alchemists in Amestris, the idea of the Homunculus is regarded as no more than a farce or faraway fantasy as no individual or group of alchemists has come anywhere close to successfully creating such a being in officially recorded history. Even so, alchemists have been forbidden by the Amestrian government to attempt or research the transmutation of humans and State Alchemists have such a restriction as part of their creed. However, off the official record, not only one but several of these creatures have been created in arcane, sinister secrecy. Some Homunculi are human-based, and they retain their original sense of self, at least partially.

Gain:

- Get the moves **Molecular Mutability** and **Regenerate**.
- You can never use **Alchemy** except with **Molecular Mutability**.
- You may lose any advanced moves you know from the alchemy chapter. For each move you lose, decrease your level by 1.
- You have an imprint of the **Ouroboros** – a mystical symbol representing a dragon devouring its own tail – somewhere on your body.

Add the following bond options to your character sheet:

- _____ has felt the hellish touch of fire, now they know my strength.
- _____ will play an important role in the events to come. I have foreseen it!

Molecular Mutability: Get the move **Transmutation Savant** with one **Transmutation** of your choice. You can use **Alchemy** to create its effect without a **Transmutation Circle**, but only by transmuting your own body. When you do, don't choose an additional option under **fire** in **Alchemy**, and change "The **Transmutation Circle** is destroyed" to "Take a debility". If you have the move **Master** or **Prodigy**, you still meet the prerequisites to make a greater effect.

Regenerate: When you unleash your supernatural healing ability, roll +Cool. On a 7+ heal a debility or a disease, or your severed body members (fingers, legs, tails, and even head), if any, are restored. On a 7-9 you also draw unwelcome attention or put yourself in a spot. If you have uninterrupted time and a safe space, you succeed as if you rolled a 10+. You can use this move even to prevent your own death, but on a 6 or lower, your doom arrives.



GAMEMASTERING

There are many different fantasy genres, each with their own style or advice for GMing. *Fullmetal Heart* is designed for one of those styles in particular – The world of **Fullmetal Alchemist**, styled after the European Industrial Revolution and set in a fictional universe in which alchemy is one of the most advanced scientific techniques. The rules in this section will help you run a game in that style.

The characters have rules to follow when they roll dice and take actions. The GM has rules to follow, too. You'll be refereeing, adjudicating, and describing the world as you go – *Fullmetal Heart* provides a framework to guide you in doing so.

This section isn't about advice for the GM or optional tips and tricks on how best to play *Fullmetal Heart*. It's a section with procedures and rules for whoever takes on the role of GM.

GMing *Fullmetal Heart*: A Framework

Running a game of *Fullmetal Heart* is built on these: the GM's **agenda**, **principles**, and **moves**. The agenda is what you set out to do when you sit down at the table. The principles are the guides that keep you focused on that agenda. The GM's moves are the concrete, moment-to-moment things you do to move the game forward. You'll make moves when players miss their rolls, when the rules call for it, and whenever the players look to you to see what happens. Your moves keep the fiction consistent and the game's action moving forward.

The GM's agenda, principles, and moves are rules just like damage or stats. You should take the same care in altering them or ignoring them that you would with any other rule.

How to GM

When you sit down at the table as a GM you do these things:

- Describe the situation
- Follow the rules
- Make moves
- Exploit your prep

The players have it easy – they just say what their characters say, think, and do. You have it a bit harder. You have to say everything else. What does that entail?

First and foremost, you **describe the immediate situation around the players at all times**. This is how you start a session, how you get things rolling after a snack break, get back on track after a great joke: tell them what the situation is in concrete terms.

Use detail and senses to draw them in. The situation isn't just a chimera charging you, it's a chimera painted in blood swinging a hammer and yelling bloody murder. You

can leverage a lack of information, too. The sound of reloading guns and shuffling feet, for instance.

The situation around them is rarely "everything's great, nothing to worry about." They're adventurers going on adventures – give them something to react to.

When you describe the situation, always end with "What do you do?" *Fullmetal Heart* is about action and adventure! Portray a situation that demands a response.

From the get-go make sure to **follow the rules**. This means your GM rules, sure, but also keep an eye on the players' moves. It's everyone's responsibility to watch for when a move has been triggered, including you. Stop the players and ask if they mean to trigger the rules when it sounds like that's what they're doing.

Part of following the rules is **making moves**. Your moves are different than player moves and we'll describe them in detail in a bit. Your moves are specific things you can do to change the flow of the game.

In all of these things, **exploit your prep**. At times you'll know something the players don't yet know. You can use that knowledge to help you make moves. Maybe the alchemist tries to activate a transmutation and draws unwanted attention. They don't know that the attention that just fell on them was the ominous gaze of a Homunculus waiting two levels below, but you do.

Agenda

Your agenda makes up the things you aim to do at all times while GMing a game of *Fullmetal Heart*:

- Portray a fantastic world
- Fill the characters' lives with adventure
- Play to find out what happens

Everything you say and do at the table (and away from the table, too) exists to accomplish these three goals and no others. Things that aren't on this list aren't your goals. You're not trying to beat the players or test their ability to solve complex traps. You're not here to give the players a chance to explore your finely crafted setting. You're not trying to kill the players (though your characters might be). You're most certainly not here to tell everyone a planned-out story.

Your first agenda is to **portray a fantastic world**. *Fullmetal Heart* is all about guts, guile, and bravery against darkness and doom. It's about characters who have decided to take up a life of adventure in the hopes of some glorious reward. It's your job to participate in that by showing the players a world in which their characters can find that adventure. Without the player characters the world would fall into chaos or destruction – it might still even with them. It's up to you to portray the fantastic elements of that world. Show the players

the wonders of the world they're in and encourage them to react to it.

Filling the characters' lives with adventure means working with the players to create a world that's engaging and dynamic. Adventurers are always caught up in some world-threatening danger or another – encourage and foster that kind of action in the game.

Fullmetal Heart adventures **never** presume player actions. A *Fullmetal Heart* adventure portrays a setting in motion – someplace significant with creatures big and small pursuing their own goals. As the players come into conflict with that setting and its denizens, action is inevitable. You'll honestly portray the repercussions of that action.

This is how you **play to find out what happens**. You're sharing in the fun of finding out how the characters react to and change the world you're portraying. You're all participants in a great adventure that's unfolding. So really, don't plan too hard. The rules of the game will fight you. It's fun to see how things unfold, trust us.

Principles

- Draw maps, leave blanks
- Address the characters, not the players
- Embrace the fantastic
- Make a move that follows
- Never speak the name of your move
- Give every character life
- Name every person
- Ask questions and use the answers
- Be a fan of the player characters
- Think dangerous
- Begin and end with the fiction
- Think offscreen, too

Your principles are your guides. Often, when it's time to make a move, you'll already have an idea of what makes sense. Consider it in light of your principles and go with it, if it fits.

Draw maps, leave blanks: *Fullmetal Heart* exists mostly in the imaginations of the people playing it; maps help everyone stay on the same page. You won't always be drawing them yourself, but any time there's a new location described make sure it gets added to a map.

When you draw a map don't try to make it complete. Leave room for the unknown. As you play you'll get more ideas and the players will give you inspiration to work with. Let the maps expand and change.

Address the characters, not the players: Addressing the characters, not the players, means that you don't say, "is Greed doing something about that thief?" Instead you say, "Greed, what are you doing about the thief?" Speaking this way keeps the game focused on the fiction and not on the table. It's important to the flow of the game, too. If you talk to the players you may leave out

details that are important to what moves the characters make. Since moves are always based on the actions of the character you need to think about what's happening in terms of those characters – not the players portraying them.

Embrace the fantastic: Alchemy, strange vistas, automail, chimeras, and Homunculi: the world is full of mystery and magic. Embrace that in your prep and in play. Think about "the fantastic" on various scales. Think about advanced cities or islands prospering solely on alchemy. Think about village wise-men and their ancient religions or the statue that the local bandits touch to give them luck. The characters are interesting people, empowered by their knowledge, their skill at arms, or by mystical training. The world should be just as engaging.

Make a move that follows: When you make a move what you're actually doing is taking an element of the fiction and bringing it to bear against the characters. Your move should always follow from the fiction. They help you focus on one aspect of the current situation and do something interesting with it. What's going on? What move makes sense here?

Never speak the name of your move: There is no quicker way to ruin the consistency of *Fullmetal Heart* than to tell the players what move you're making. Your moves are prompts to you, not things you say directly.

You never show the players that you're picking a move from a list. You know the reason the Ishvalans dragged off Edward was because you made the "put someone in a spot" move, but you show it to the players as a straightforward outcome of their actions, since it is.

Give every character life: GM characters are also fantastic creatures with their own motivations (simple or complex). Give each person details that bring it to life: smells, sights, sounds. Give each one enough to make it real, but don't cry when it gets beat up or overthrown. That's what player characters do!

Name every person: Anyone that the players speak with has a name. They probably have a personality and some goals or opinions too, but you can figure that out as you go. Start with a name. The rest can flow from there.

Ask questions and use the answers: Part of playing to find out what happens is explicitly not knowing everything, and being curious. If you don't know something, or you don't have an idea, ask the players and use what they say.

The easiest question to use is "What do you do?" Whenever you make a move, end with "What do you do?" You don't even have to ask the person you made the move against. Take that chance to shift the focus elsewhere: "Edward's transmutation is torn apart with a touch of Scar's destructive arm. Alphonse, that transmutation was aiding you. What are you doing now that it's gone?"

Be a fan of the player characters: Think of the players' characters as protagonists in a story you might see on the series. Cheer for their victories and lament their defeats. You're not here to push them in any particular direction, merely to participate in fiction that features them and their action.

Think dangerous: Everything in the world is a target. You're thinking like an evil overlord: no single life is worth anything and there is nothing sacrosanct. Everything can be put in danger, everything can be destroyed. Nothing you create is ever protected. Whenever your eye falls on something you've created, think how it can be put in danger, fall apart or crumble. The world changes. Without the characters' intervention, it changes for the worse.

Begin and end with the fiction: Everything you and the players do in *Fullmetal Heart* comes from and leads to fictional events. When the players make a move, they take a fictional action to trigger it, apply the rules, and get a fictional effect. When you make a move it always comes from the fiction.

Think offscreen too: Just because you're a fan of the characters doesn't mean everything happens right in front of them. Sometimes your best move is in the next room, or another part of the town, or even back in Central. Make your move elsewhere and show its effects when they come into the spotlight.

Moves

Whenever everyone looks to you to see what happens choose one of these. Each move is something that occurs in the fiction of the game – they aren't code words or special terms. "Use up their resources" literally means to expend the resources of the characters, for example.

- Use a NPC, danger, or location move
- Reveal an unwelcome truth
- Show signs of an approaching threat
- Deal damage
- Use up their resources
- Turn their move back on them
- Separate them
- Give an opportunity that fits a character's abilities
- Show a downside to their choices
- Offer an opportunity, with or without cost
- Put someone in a spot
- Tell them the requirements or consequences and ask

Never speak the name of your move (that's one of your principles). Make it a real thing that happens to them: "As you dodge the bully's automail chainsaw, you slip and land hard. Your sword goes sliding away into the darkness. You think you saw where it went but the bully is lumbering your way. What do you do?"

No matter what move you make, always follow up with "What do you do?" Your moves are a way of fulfilling your

agenda – part of which is to fill the characters' lives with adventure. When a transmutation goes wild or the floor drops out from under them adventurers react or suffer the consequences of inaction.

When to Make a Move

You make a move:

- When everyone looks to you to find out what happens
- When the players give you a golden opportunity
- When they roll a 6 or lower

Generally when the players are just looking at you to find out what happens you make a soft move, otherwise you make a hard move.

A soft move is one without immediate, irrevocable consequences. That usually means it's something not all that bad, like revealing that there's more treasure if they can just find a way past the bully (offer an opportunity with cost). It can also mean that it's something bad, but they have time to avoid it, like having the guerilla archers loose their arrows (show signs of an approaching threat) with a chance for them to dodge out of danger.

A soft move ignored becomes a golden opportunity for a hard move. If the players do nothing about the hail of arrows flying towards them it's a golden opportunity to use the deal damage move.

Hard moves, on the other hand, have immediate consequences. Dealing damage is almost always a hard move, since it means a loss of stamina that won't be recovered without some action from the players.

When you have a chance to make a hard move you can opt for a soft one instead if it better fits the situation. Sometimes things just work out for the best.

Choosing a Move

To choose a move, start by looking at the obvious consequences of the action that triggered it. If you already have an idea, think on it for a second to make sure it fits your agenda and principles and then do it. **Let your moves snowball.** Build on the success or failure of the characters' moves and on your own previous moves.

If your first instinct is that this won't hurt them now, but it'll come back to bite them later, great! That's part of your principles (think offscreen too). Make a note of and reveal it when the time is right.

Making your Move

When making a move, keep your principles in mind. In particular, never speak the name of your move and address the characters, not the players. Your moves are not mechanical actions happening around the table. They are concrete events happening to the characters in the fictional world you are describing.

Note that “deal damage” is a move, but other moves may include damage as well. When a chimera flings you against a wall you take damage as surely as if he had smashed you with his fists.

After every move you make, always ask “What do you do?”

Use a NPC, danger, or location move: Every character in an adventure has moves associated with it, as do many locations. A NPC or location move is just a description of what that location or NPC does, maybe “hurl someone away” or “create the Philosopher’s Stone”. If a player move (like Combat) says that an enemy gets to make an attack, make an aggressive move with that enemy.

The overarching dangers of the adventure also have moves associated with them. Use these moves to bring that danger into play, which may mean more enemies.

Reveal an unwelcome truth: An unwelcome truth is a fact the players wish wasn’t true: that the room’s been trapped, maybe, or that the helpful Ranger is actually a spy. Reveal to the players just how much trouble they’re in.

Show signs of an approaching threat: This is one of your most versatile moves. “Threat” means anything bad that’s on the way. With this move, you just show them that something’s going to happen unless they do something about it.

Deal damage: When you deal damage, choose one source of damage that’s fictionally threatening a character and apply it. In combat with a lizard man? She stabs you. Triggered a trap? Rocks fall on you.

Special damage is decided by the source. In some cases, this move might involve trading damage both ways, with the character also dealing damage.

Use up their resources: Surviving out of civilization, or anywhere dangerous, often comes down to supplies. With this move, something happens to use up some resource: weapons, ammunition, healing, repairing tools. You don’t always have to use it up permanently. A sword might just be flung to the other side of the room, not shattered.

Turn Their Move Back On Them: Think about the benefits a move might grant a character and turn them around in a negative way. Alternately, grant the same advantage to someone who has it out for the characters. If Olivier has learned of Drachma’s soldiers approaching from the east, maybe a scout has spotted her, too.

Separate Them: There are few things worse than being in the middle of a raging battle with blood-thirsty mannequin soldiers on all sides – one of those things is being in the middle of that battle with no one at your back.

Separating the characters can mean anything from being pushed apart in the heat of battle to being

kidnapped to the far end of the dungeon. Whatever way it occurs, it’s bound to cause problems.

Give an opportunity that fits a character’s abilities: The Hydration Transmutation manipulates water. The officer deals with the common folks. Every character has things that they shine at – present an opportunity that plays to what one character shines at.

It doesn’t have to be a move that’s in play right now though. Sometimes a locked door stands between you and treasure and there’s no locksmith in sight. This is an invitation for invention, bargaining, and creativity. If all you’ve got is a rifle doesn’t every problem look like a target?

Show a downside to their choices: Just as every character shines, they all have their weaknesses too. Do chimeras have a special thirst for Ishvalan blood? Is the alchemist’s transmutation disturbing dangerous forces? The torch that lights the way also draws attention from eyes in the dark.

Offer an opportunity, with or without cost: Show them something they want: riches, power, glory. If you want, you can associate some cost with it too, of course.

Remember to lead with the fiction. You don’t say, “This city isn’t dangerous so you can stay here for the night, if you’re willing to take the time”. You make it a solid fictional thing and say, “Leto’s blessings still hang around the shattered altar. It’s a nice safe inn, but the chanting from the ritual chamber is getting louder. What do you do?”

Put someone in a spot: A spot is someplace where a character needs to make tough choices. Put them, or something they care about, in the path of destruction. The harder the choice, the tougher the spot.

Tell them the requirements or consequences and ask: This move is particularly good when they want something that’s not covered by a move, or they’ve failed a move. They can do it, sure, but they’ll have to pay the price. Or, they can do it, but there will be consequences. Maybe they can swim through the shark-infested moat before being devoured, but they’ll need a distraction. Of course, this is made clear to the characters, not just the players: the sharks are in a starved frenzy, for example.

Dealing With Common Situations

There are some common situations that come up in *Fullmetal Heart*. Here's how to deal with them.

Fights: Sooner or later weapons are drawn and blood is shed. When this happens the players are likely to start combating, volleying, and transmuting. Think about more than just the exchange of damage. Enemies might be trying to capture the characters or protect something from them. Understand what the fight is about; what each side wants and how that might affect the tide of battle.

No self-respecting character just stands still for their beating. Battle is a dynamic thing with creatures moving in and out of range, taking cover, and retreating. Sometimes the battlefield itself shifts. Have your GM characters take action that the players will react to. Make sure you're making use of moves beyond deal damage, even in a fight.

Make sure everyone has a chance to act, and that you know where each player is during the chaos of battle. Make a map of a complex battle location so that everyone knows just what's happening and can describe their actions appropriately.

Traps: Traps may come from your prep, or you can improvise them based on your moves. If nothing has established that the location is safe, traps are always an option.

The players may find traps through Discern Realities. If a character describes an action that doesn't trigger a move, but the action would still discover a trap, don't hide it from them. Traps aren't allowed to break the rules.

People: Smiths, sages, humans of all shapes and sizes occupy the world around the characters. They're not mindless stooges to be pushed around but they're not what we're playing to find out about either. The NPCs are people: they have goals and the tools to struggle towards those goals. Use them to illustrate what the world is like. Show your players the common people struggling for recognition or the upper classes seeking to uplift their people. Some characters are adept at manipulating and using people as resources. Don't shy away from these situations. Be a fan of these characters, giving them interesting, nuanced people to interact with.

People, just like player characters, change over time. The passing of the characters through their lives might inspire or enrage them. The characters' actions will cause the world to change, for good or ill, and the people they meet with will remember these changes. When the characters roll back through a town they were less-than-kind to on their previous visit, show them how the people are different now. Are they more cautious? Have they taken up a new religion? Are they hungry for revenge?

Relationships between characters are represented by the bonds but relationships with NPCs are more tenuous. If the players want to make real, lasting connections with the people of the world, they need to act. Remember, "what do you do?" is as valid a question when faced with the hopes and fears of a potential new ally or enemy as it is when staring down the business end of a dueling sword.



FIRST SESSION

The first session of a game of *Fullmetal Heart* begins with character creation. Character creation is also world creation, the details on the character sheets and the questions that you ask establish what Amestris is like – who lives in it and what’s going on. This section is for the GM so it’s addressed to you – the GM. For the players, the first session is just like every other. They just have to play their characters like real people and explore Amestris. You have to do a little more in the first session. You establish the world and the threats the players will face.

Prep

Before the first session, you’ll need to print some stuff. Print off:

- A few copies of the basic moves
- One copy for each character sheet
- One copy of the transmutation sheets
- The GM sheet

You’ll also need to read this whole book, especially the sections on GMing (GM moves) and the basic moves. It’s a good idea to be acquainted with the advanced moves too, so you can be prepared for them. Think about fantastic worlds, strange alchemy, and foul play. Remember the games you played and the stories you told. Watch the series, read some other stories; get heroic fantasy into your brain. What you bring to the first session, ideas-wise, is up to you. At the very least bring your head full of ideas. That’s the bare minimum. If you like you can plan a little more. Maybe think of an evil plot and who’s behind it, or some new set of deadly sins you’d like to use. If you’ve got some spare time on your hands you can even draw some maps (but remember, from your principles: leave blanks) and imagine specific locations. The one thing you absolutely can’t bring to the table is a planned storyline or plot. You don’t know the heroes or the world before you sit down to play so planning anything concrete is just going to frustrate you. It also conflicts with your agenda: play to find out what happens.

Getting Started

When everyone shows up for the first session briefly introduce *Fullmetal Heart* to anyone who hasn’t played before. Cover the mechanical basis of moves. Introduce the character moves, help players make their characters, and walk them through character creation. Your role during character creation is threefold: help everyone, ask questions, and take notes. When a player makes a choice – particularly for their bonds – ask them about it. Get more detail. Think about what these details mean. You should also set expectations: the players are to play their

characters as people – skilled adventurers delving into dangerous places, but real people.

Your role is to play the rest of the world as a dynamic, changing place. Some questions commonly come up during character creation. You should be ready to answer them: *Are the characters friends?* No, not necessarily, but they do work together as a team for common goals. Their reasons for pursuing those goals may be different, but they manage to work together. *Are there other heroes?* Not really. There are other adventurers, and the common folk may call them heroes, but they’re not like you. They don’t have the same abilities, though they may be similar. *What’s Cenz?* Cenz is the currency of Amestris. It’s good pretty much everywhere. It is equal to about one Japanese Yen, or one US Cent, in the real world. *Is the GM trying to kill us?* No. The GM’s job is to portray the world and the things in it and the world is a very dangerous place. You might die. That doesn’t mean the GM is out to get you.

During this entire process, especially character creation, ask questions. Look for interesting facts established by the characters’ bonds, moves, classes, and descriptions and ask about those things. Be curious! When someone mentions the bandits that plundering their village find out more about them. After all, you don’t have anything (except maybe a general plot) and everything they give you is fuel for future adventures. Also pay attention to the players’ questions. When mechanical questions come up answer them. When questions of setting or fiction come up your best bet is to turn those questions around. When a player says, “Who is the Ruler of Drachma,” say, “I don’t know. Who is it? What is she like?”

Collaborate with your players. Asking a question means it’s something that interests them so work with them to make the answers interesting. Don’t be afraid to say, “I don’t know” and ask them the same questions. Work together to find a fantastic and interesting answer. If you’ve come to the table with some ideas about stuff you’d like to see in the world, share them with the players. Their characters are their responsibility and the world is yours – you’ve got a lot of say in what lives in it. If you want the game to be about a hunt for the lost Xerxesian race of aeons past, say so! If the players aren’t interested or they’re sick to death of ancient civilizations, they’ll let you know and you can work together to find some other way. You don’t need pre-approval for everything but making sure everyone is excited about the broad strokes of the world is a great start.

Once everyone has their characters created you can take a deep breath. Look back over the questions you’ve asked and answered so far. You should have some notes that will point you towards what the game might look like.

Look at what the players have brought to the table. Look to the ideas that've been stewing away in your head. It's time for the adventure to begin!

The First Adventure

The first adventure is really about discovering the direction that future sessions will take. Throughout the first adventure keep your eye out for unresolved threats; note dangerous things that are mentioned but not dealt with. These will be fuel for sessions to come. Start the session with a group of player characters (maybe all of them) in a tense situation. Use anything that demands action: outside the entrance to a hostile city, ambushed on the road, peeking through the crack in a door at the chimera guards, or being sentenced before King Bradley. Ask questions right away – “who is leading the ambush against you?” or “what did you do to make King Bradley so mad?” If the situation stems directly from the characters and your questions, all the better.

Here's where the game starts. The players will start saying and doing things, which means they'll start making moves. For the first session you should watch especially carefully for when moves apply, until the players get the hang of it. Often, in the early sessions, the players will be most comfortable just narrating their actions – this is fine. When a move triggers let them know. Say, “It sounds like you're trying to...” and then walk them through the move. Players looking for direction will look to the character sheet. When a player just says “I use Combat” be quick to ask, “so what are you actually doing?” Ask “How?”, “With what?” For the first session, you have a few specific goals:

Establish details, describe: All the ideas and visions in your head don't really exist in the fiction of the game until you share them, describe them, and detail them. The first session is the time to establish the basics of what things look like, who's in charge, what they wear, what the world is like, what the immediate location is like. Describe everything but keep it brief enough to expand on later. Use a detail or two to make a description really stand out as real.

Use what they give you: The best part of the first session is you don't have to come with anything concrete. You might have a building sketched out but the players provide the real deal – use it. They'll emerge from the darkness of that first adventure and when they do and their eyes adjust to the light, you'll have built up an exciting world to explore with their help. Look at their bonds, their moves, how they answer your questions and use what you find to fill in the world around the characters.

Ask questions: You're using what they give you, right? What if you need more? That's when you draw it out by asking questions. Poke and prod about specific

things. Ask for reactions: “What does Maria think about that?” “Is Denny doing something about it?” If you ever find yourself at a loss, pause for a second and ask a question. Ask one character a question about another. When a character does something, ask how a different character feels or reacts. Questions will power your game and make it feel real and exciting. Use the answers you find to fill in what might happen next.

Leave blanks: This is one of your principles, but it's especially true during the first session. Every blank is another cool thing waiting to happen; leave yourself a stock of them.

Look for interesting facts: There are some ideas that, when you hear them, just jump out at you. When you hear one of those ideas, just write it down. When a player mentions a Xingese princess being his sensei, note it. That little fact is the seed for a whole world.

Help the players understand the moves: You've already read the game, the players may not have, so it's up to you to help them if they need it. The fact is, they likely won't need it much. All they have to do is describe what their character does, the rules take care of the rest. The one place they may need some help is remembering the triggers for the moves. Keep an ear out for actions that trigger moves, like attacking in melee or consulting their knowledge. After a few moves the players will likely remember them on their own.

Give each character a chance to shine: As a fan of the heroes (remember your agenda?) you want to see them do what they do best. Give them a chance at this, not by tailoring every room to their skills, but by portraying a fantastic world (agenda again) where there are many solutions to every challenge.

Introduce NPCs: NPCs bring the world to life. If every bandit does nothing more than attack and every mechanic sets out their wares for simple payment the world is dead. Instead give your characters, especially those that the players show an interest in, life (principles, remember?). Introduce NPCs but don't protect them. The recently deceased Brigadier General is just as useful for future adventures as the one who's still alive.

After the First Session

Once you're done with the first session take some time to relax. Let ideas ferment. Don't rush into the next session. Once you've had some time to relax and think over the first session it's time to prepare for the next session. Preparing for the second session takes a few minutes, maybe an hour if this is your first time. You'll create evil organizations and cults, maybe make some special enemies or custom moves, and generally get an idea of what is going on in the world.

SAMPLE QUESTS

The Lost Jewels of Ishval

Unlike adventures set in medieval-inspired epic fantasy worlds, *Fullmetal Heart* offers a vast urban society, which means more social interaction and knowledge seeking and less dark, creepy dungeons. Treasure hunting takes form of historic research, and most enemies would not be monsters, but people who want to keep their secrets to themselves.

That doesn't mean no treasure of course. You do know of a once-rich Ishvalan family who were probably looted by a ruthless State Alchemist during the Ishval Civil War. There are some places you can start from:

- Travel to Ishval. Look for the family estate and search for clues there. If your campaign is set after the death of Führer King Bradley, the Ishvalan people have returned there.
- If your campaign is set earlier, travel to the east and seek for Ishvalan refugees.
- Search the libraries for the names of State Alchemists who served in Ishval, and find out whom of them got rich soon after the war. Some of this information should be restricted.

In any case you should answer to yourself: why do you think you deserve this treasure? It is possible that have Ishvalan blood that makes you entitled for it. Perhaps you see no ethical problem with stealing from bad people. And maybe you don't want the jewels for yourself, but want to return them to their rightful owner, out of pure good will or for future renown within the people of Ishval.

The Tombs of Xerxes

If you're looking for some classic dungeon delving, Xerxes is the place to start. This ancient civilization was destroyed overnight, abandoning temples, laboratories, and even the king's castle – just as they were.

Xerxes is located in the middle of the Great Desert to the east, which would make it difficult to rest and resupply comfortably. Only the toughest ones can survive this quest. Alternatively, you may establish a village of Ishvalan refugees nearby, even though they would have no sympathy to the Amestrian characters – they should make sure the Ishvalans would want to help them.

Nature has reclaimed Xerxes, and now the structures inhabit wild desert animals. But these animals are the least of your worries, because they don't get near the mysterious beings created centuries ago and still lurk within the ruins.

- Failed experiments to create Homunculi may not be as much potent, but has evolved over the centuries and don't like strangers.
- The massive transmutation is still active and changing the most prosperous creatures, in a process called Alchemical Radiation.
- Another effect of the radiation are Living Transmutations – not quite living, but certainly not dead.

Studying Alchemical Radiation is a quest of its own. It is obviously inspired by the real term of radioactivity, but more in the ways it is portrayed in fiction than actual science. Let your imagination run wild with it.

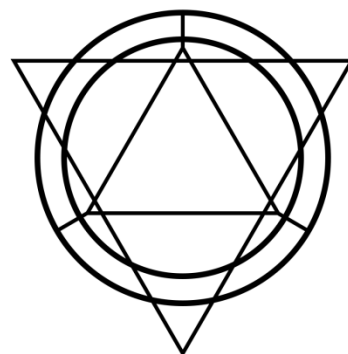
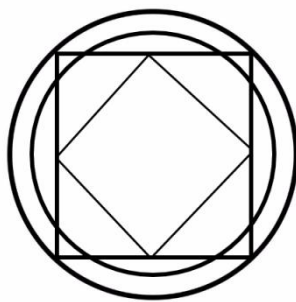
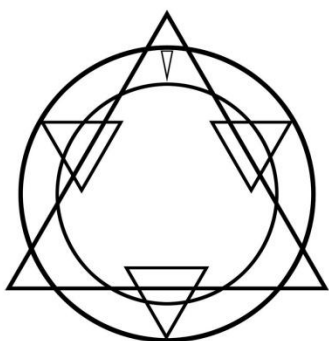
The White Ouroboros

Fanatic religious cults are not scarce, even in Amestris. If you're not interested in a mere treasure hunt, you may send the characters on a mission of investigating a new cult founded in a distant province. The locals say they give them hope, but you still remember Liore.

Soon you find out the cult is headed by Homunculi. But not the ones you know: these seven beings are called Charity, Chastity, Diligence, Humility, Kindness, Patience, and Temperance – the seven virtues opposing the capital sins. Seems harmless still, but that is just the beginning.

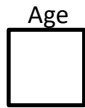
- Religious wars are soon to follow. It may be just the people with no direct orders from their leaders, but blood is shed nevertheless.
- One Homunculus has abandoned their brothers and sisters yet again. It could be Chastity who fell in love, it might be Diligence who found a better purpose. And they want something from you.
- Remember that creating a Homunculus still requires a Philosopher's Stone, which demands human sacrifice. Whoever created these Homunculi can't be all pure and innocent.

What else will the heroes find out?



FULLMETAL HEART CHARACTER SHEET

Character's Name: _____ Birthplace: _____ Profession: _____



Alignment

- ☐ **Lawful:** Bring someone to justice.
- ☐ **Good:** Directly aid another.
- ☐ **Neutral:** Discover something about a scientific mystery.
- ☐ **Chaotic:** Reveal corruption.
- ☐ **Evil:** Cause terror and fear.

Advanced Moves:

- ☐ Alchemist
- ☐ Alkahestrist
- ☐ Automail Engineer ① ② ③
- ☐ Blood Rune
- ☐ Brotherhood
- ☐ Devil's Nest
- ☐ Dog of the Military
- ☐ Escape Route
- ☐ Evasion
- ☐ First Aid
- ☐ Fount of Knowledge
- ☐ Guardian
- ☐ Hawk-Eye
- ☐ Indomitable
- ☐ Jack of All Trades
- ☐ Master
- ☐ Observant
- ☐ Prodigy
- ☐ Psiren
- ☐ Reputation
- ☐ The Great Art

Transmutation Savant:

- ☐ Alimentation
- ☐ Construction
- ☐ Destruction
- ☐ Fabrication
- ☐ Fortification
- ☐ Hydration
- ☐ Restoration

Advanced Character Moves:

- ☐ +1 Alchemy
- ☐ +1 Combat
- ☐ +1 Defend
- ☐ +1 Discern Realities
- ☐ +1 Help or Interfere
- ☐ +1 Parley
- ☐ +1 Spout Lore
- ☐ +1 Stealth
- ☐ A Good Day to Die
- ☐ Mobility
- ☐ Molecular Mutability
- ☐ Order
- ☐ Regenerate
- ☐ Truesight

Notes: _____

Gear (maximum heavy gear = 1 + tough):

- | | | |
|--|------------------------------|---|
| ☐ Cold-Weather Outfit | ☐ Ammo | Cens (currency), automail prosthetics (heavy), and other gear |
| ☐ First Aid Kit | ☐ pistol | _____ |
| ☐ Grenade (1 use) | ☐ pistol | _____ |
| ☐ Mechanic's Tools (heavy) | ☐ pistol | _____ |
| ☐ Pistol | ☐ pistol | _____ |
| ☐ Rifle (heavy) | ☐ rifle | _____ |
| ☐ Soldier's Uniform | ☐ rifle | _____ |
| ☐ Traveling Clothes | ☐ rifle | _____ |
| ☐ Writing Supplies | ☐ rifle | _____ c |

Bonds:

- _____ does not trust me, and for good reason.
- _____ has my back when things go wrong.
- I have guided _____ before and they owe me for it.
- _____ is a brave soul, I have much to learn from them.
- _____ is in constant danger, I will keep them safe.
- _____ is keeping an important secret from me.
- _____ is puny and foolish, but amusing to me.
- _____ is often the butt of my jokes.
- I stole something from _____.
- _____ knows incriminating details about me.
- _____ owes me their life, whether they admit it or not.
- _____ trusted me with a secret.