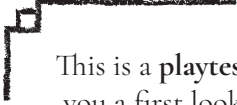




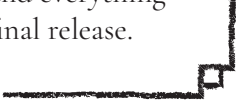
# Evergreen

Public Playtest 1

Printer-friendly version



This is a **playtest document** for Evergreen! It is meant to give you a first look at the game and let you provide feedback to help shape the game's evolution. Anything and everything you see here may be changed before the final release.



[www.evergreen-ttrpg.com](http://www.evergreen-ttrpg.com)

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*Special thanks to Panos Lantavos, Naya Folla and Niki Lampada for a frankly unreasonable amount of excellent feedback and discussions.*

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# A brief introduction

Green and steel be with you, traveler.  
Welcome to the Lands Under the Sun.

**E**vergreen is a tabletop roleplaying game about imperfect heroes-by-necessity, companionship on the road, and a harsh world. You will travel the Lands Under the Sun in goblin caravans, congregate in fauns' hubristic cities and meditate alongside trolls. You will marvel at Nature and seek your place in Her world, even as you curse Her for hating you. You will huddle around a campfire to ward off the vast wilderness, and sometimes you will even succeed.

Click [here](#) for some musical ambience to keep you company while reading

## Evergreen

Evergreen's system is mostly light on rules; its goal is to provide enough support for the players to create their story while abstracting anything unnecessary. The exception is conflicts between the players and their adversaries, which can be more mechanically intensive and tactical.

This is a **playtest document**. It contains all the rules necessary for a group of 3-6 people to play a few sessions of Evergreen. All the rules and text presented here are subject to change while the game evolves through feedback from people like you!

Specifically, this first playtest document contains:

- ❖ Most of the rules of the game
- ❖ Six pre-generated characters
- ❖ A short adventure meant to be completed in 1-2 game sessions

In future playtests and the final version of the game you will also find additional rules that let you create and evolve your own characters, upgrade and defend your home, and weave magical incantations.

All you need to play Evergreen is this document, a few friends, some paper and pencils, ideally a printer for the character sheets, and some twelve-sided dice. You will also find guidelines to play with ten- or six-sided dice instead of twelve-sided ones.



In the final section of this document, you'll find the best ways to get in touch with the team working on Evergreen and share your experiences of the game.

For now, let's journey ahead. It will be dark soon.



## Reading guide

When playing Evergreen, one person in the group will adopt the role of the game master, here known as **the Ancient**. The rest of the group will be the **players**.

Each player will portray a single character adventuring in the Lands Under the Sun. The Ancient will describe the world and its inhabitants as they react to the players' actions.

To keep things simple, we refer to a character and their player with the same name and pronouns. For example, you may read that “*Lozko the goblin fights against a marsh wyrm*” (referring to the character), but also that “*Lozko declares that he will use his **Clashing** skill*” (referring to the player that plays Lozko).

Generally, the second person (“you”) refers to the players. In any text marked “**to the Ancient**” as well as in the chapters “**Running the game**” and “**The way to Haven**”, the second person refers to the Ancient.

## Players

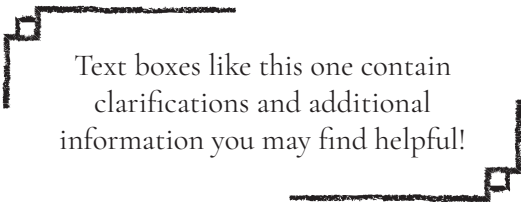
**If you are a player**, you should read through the next three sections to get a feel for the world, understand the basic rules of the game, and select a character to play as. Your feedback is more than welcome, and you will find out how to share it with us at the end of this document.

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p. 9

The rules  
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The  
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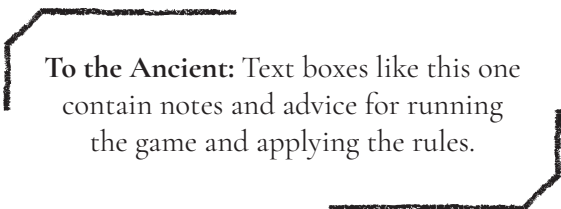
Text boxes like this one contain clarifications and additional information you may find helpful!

## The Ancient

**If you are the Ancient**, you should read this entire document. In addition to learning the world and the rules, you will find insights and suggestions on how to run the game, as well as a linear adventure that will lead your players to Haven: a base for sandbox adventures in future playtests as well as the final game.

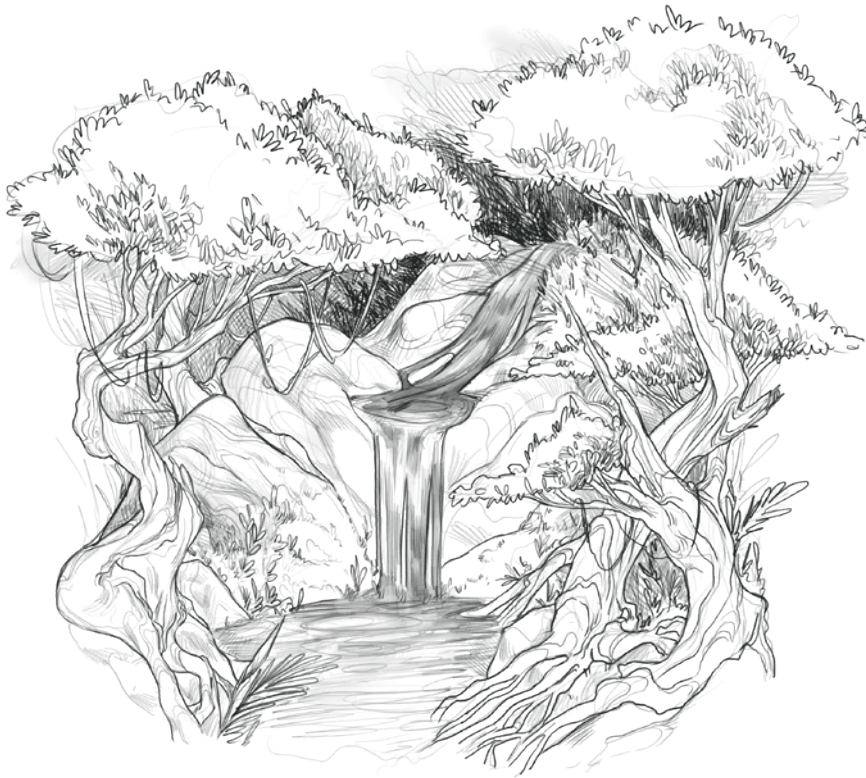
Running  
the game  
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The way to  
Haven  
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**To the Ancient:** Text boxes like this one contain notes and advice for running the game and applying the rules.





# The world

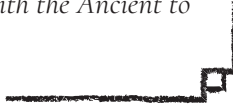
**E**vergreen takes place in the **Lands Under the Sun**; a vibrant, dangerous, and largely untrodden world. The common denominator to life in the Lands is **Nature**. She is a tangible, vengeful force that displays some level of abstract consciousness: She is wildly protective of the environment and punishes perceived offenses with disease, predator attacks, or disastrous phenomena. Survival in the Lands means appeasing Nature, outmaneuvering Her, or learning to withstand Her aggression.



### The world in a nutshell

- ❖ Nature is a vengeful force that defines life in the Lands.
- ❖ The three civilized Peoples are trolls, goblins and fauns. Each deals with Nature in their own way:
  - ◆ Trolls are slow and respectful. With the luxury of their long lifespans, they take as little as possible and exist in relative harmony with the natural world.
  - ◆ Goblins live their lives on wheels, taking what they need from the land and running away before the repercussions can catch up to them. Their caravans are the primary mode of transportation across the Lands.
  - ◆ Fauns are newcomers to the mortal world. They were magical, immortal creatures until they were torn from Nature a few centuries ago. Since then, they built strong communities and learned to rely on medicine, technology, camaraderie and civilization in general to survive Nature's wrath.

*Read on for details about life in the Lands Under the Sun, but don't worry about memorizing everything. You can work with the Ancient to make your own details up.*



## Nature

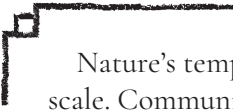
As long as the Peoples remember, Nature was there. She is behind every angry bite, every terrible disease and every sweeping storm that befalls them — or at least, that's what most folk believe.

Some would say that Nature wasn't always so angry, and that Her wrath is the Peoples' fault for choosing to live unlike animals; taking more than necessary, sacrificing the world on the altar of greed and comfort. Others view Nature as nothing more than a tyrannical deity, oppressing the Peoples to satisfy Her ego.

Her motivations were never clear, and maybe they never will be, because She only speaks the language of tooth, thunder and instinct. Many claim to understand Her whims, and some may even be right, but none can communicate with Her directly.

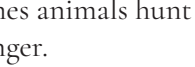
## The world

Thus, life in the Lands is a precarious balance: abide by Nature's often unknowable demands, or face Her wrath.



Nature's temperament is mostly visible on the large scale. Communities that live in harmony with the world (often depriving themselves and walking on eggshells to not aggravate Her) will generally be safer from disasters.

However, She doesn't answer each offense clearly or immediately. Predators may hunt a woodcutter to avenge the fallen trees, but they also may not. They may even come after people who have committed no apparent wrongdoing. After all, sometimes animals hunt for no reason other than hunger.



## The Green

The magic of the world is called the **Green**. It is said to originate from Nature, and it takes many forms.

Sometimes those in need develop an instinctive understanding of the Green and how it flows through the world. These **Greentouched** folk can draw upon some facet of the Green as naturally as breathing. Every village has a person that sees uncannily well in the darkness, that is unnaturally good with animals, or that just can't lose their path.

Then, there are the **Verdants**: those that have cultivated such a connection with the natural magic that they can weave magical Invocations at will. Rather than instinctive, their control of the Green is intentional and precise. They are usually respected, feared, or both.

Studying the Greentouch and the Verdance has proven futile so far. Nobody can train to wield the Green; this talent manifests unexpectedly, usually under duress or after years of contemplation of the world.

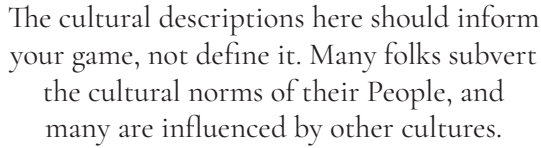
The Green is not exclusive to the Peoples: many other creatures, and even a few animals, are Greentouched or even Verdant by their nature.

Two of the premade characters are Greentouched

The rules for Verdant characters will be available in the next playtest

## The Peoples and their places

As far back as known history goes, the Lands have been settled by two civilized Peoples: trolls and goblins have been coexisting in relative harmony for ages. Then, some centuries ago, the Tearing happened and the faun civilization came to be, disrupting life as people knew it.



The cultural descriptions here should inform your game, not define it. Many folks subvert the cultural norms of their People, and many are influenced by other cultures.

## The fauns

The steadfast **fauns** were once immortal Fey, children of Nature. A few centuries ago, they were torn from Her under mysterious circumstances. Nowadays fauns survive by congregating in a few great cities and developing medicine and defenses to withstand the resentment of their vengeful Mother.

### Horns and goat legs

Horns, pointy ears, horizontally slit eyes and goat legs paint the picture of most fauns. They tend to be slim and are usually between one and a half to two meters tall. Their fur takes on hues ranging from black and brown to ginger, blonde and white, but it always matches their hair. Their horns also vary in size and shape.

### Remnants of immortality

Fey blood doesn't run in faun veins anymore, but traces of their former magic survive. Fauns live a long life, reaching up to a century, and Verdant fauns are rare but talented.

## Young to the Lands

The fauns used to be immortal Fey, creatures of Nature and the wilderness. A few centuries ago they were torn from their Mother by a faun named Vaulo, and their coming destabilized the Lands. Nowadays their cities are the largest hubs of civilization, and they are the single People that have somewhat managed to hold Nature at bay.



## The Tearing

Vaulo was the faun responsible for the Tearing of the fauns from Nature. Their reasons and their face are unknown; every faun family has a different description of Vaulo, passed down from elders to children. Through the Tearing, Vaulo somehow broke the fauns' affinity with Nature, making them mortal but also independent of Her. Depending on who you ask, Vaulo could be anything from heroic liberator to detested lunatic.

## Fey folk no more

Since the Tearing, Nature holds a special grudge against faunkind. Their first settlements were either torn down by natural catastrophes, beset by disease, or just overrun by vegetation overnight. The fauns adapted quickly; they built cities of worked stone and marble, with walls and floors to keep natural maladies at bay.

## Marble hedges

Faun architecture is simple, straightforward, and effective. Their four great cities are the pinnacle of civilization. **Tanché**, the patchwork city, was the first one built. Parts of it have fallen to Nature and been rebuilt countless times. While rebuilding the ruined neighborhoods of Tanché, the fauns developed efficient ways to work stone and marble, materials that would not relent to time and decay like wood does. **Larenda** was built second and accommodated the first formal interactions between fauns and other Peoples. A group of traditionalist fauns built **Duilla** to live a life as close to Nature as possible. **Imme** is being built right now; it will be the grandest city to date, and this new hubris towards Nature scares many people.

As their cities became centers of commerce, Fauns also introduced the concept of money to the Peoples in the form of the ever-present glints, shards of an iridescent metal from the bowels of the earth.

## By sword and sibling

A militant People by necessity, the fauns boast excellent equipment and martial training, and also deep trust in their siblings-in-arms. More than a few romances and lifelong friendships have sparked during training or even battle.

## Faun name examples

Anchi, Chevor, Eré, Icha, Ilmari, Kalki, Kaunné, Laiché, Lor, Lumia, Marlé, Milli, Olicha, Pemchi, Rilla, Roki, Sil, Vaeli, Virtor, Yl.

## The goblins

The crafty **goblins** make their homes in caravans, taking what they need from Nature and running from the repercussions. Over time, these caravans have evolved into the main mode of transportation for travelers of the Lands. Goblins are quintessential jacks-of-all-trades, good at mostly anything they set their mind to.

### Wildly expressive

Goblins have the most varied looks of all the Peoples. The only constant is their trademark small size. They are almost never taller than a meter and a half, but their physique covers all bases otherwise. Their skin can range from ivory and almond to green and yellow, and it often has streaks or marks in different colors. Their hair usually ranges from brown to dark green. Some goblins are born with elk-like antlers that they carry all their lives. Others never produce such natural decorations. This variety carries over to their outfits as well; goblins tend to decorate themselves with lots of accessories and they often dye their hair.

### Bright and fast

Goblins live between four to six decades. After a decade and a half, a goblin is considered an adult and will often leave their home caravan.

### Tumbling wheels and bunk beds

Most goblins call no place home. Their lives are spent on rickety wheels tumbling over unworked stone, and in packed bunk beds inside their caravans. Nature and her denizens are capricious and often outright dangerous, and the small folk have learned to avoid confrontation whenever possible.

### Feathered companions

Since time immemorial, the one piece of Nature that the goblins have claimed for themselves are the scritts. These colorful, imposing, two-legged flightless birds are beasts of burden to the goblins, dragging their caravans and accompanying their journeys. Scritt trainers are rare and respected, and caravans that have their own trainer are extremely highly regarded.

## Renowned caravanners

Each lot of goblins that travel together is a caravan, and most caravans know of each other's existence. Goblins can join and leave a caravan as they want, and this leads to mismatched crews from many different families and homeplaces. Other Peoples often use caravans to travel, paying for safe passage with glints or goods as well as their service as temporary crewmembers. The whole caravan answers to the caravanners, those that own the animals and the vehicles. Usually their ancestors inherit the title, but it's not uncommon for new caravanners to be elected, or even appointed through mutiny.





## The world

### The Big Ones

Most caravans consist of a few to a few dozen people and a couple of wagons. Bigger caravans are rare and well-known, and the three most prominent are known as **The Big Ones**. **The Greenery** is led by a mother and two sons with rare skills in herbalism and agriculture, and much of the food for its few hundred crewmembers is grown on the caravan. **The Collective** was built as an escape from unjust and selfish caravanners. It belongs to nobody in particular, and all its decisions are made by vote. **The Fork** is led by a seemingly normal goblin family, but it always seems to appear where People need help. It has the most diverse crew and is often shunned by other caravans as a result.

### Jobs on the road

A caravan crew is a collective of many disciplines, from hunters and warriors to traders, artisans, cooks, medics and artists. The crew is not paid much, since there is little use for glints on the road. Instead, everyone works to ensure their collective survival, and the caravanner provides for the crew. Glints gained from transporting Peoples and from trading are mostly turned into more resources for a better quality of life on the road.

### Graceful guests

Not all goblins are found on caravans. Some want a steady life, and some grow enamored with people or places they find while traveling and decide to settle down. On the other hand, goblins aren't used to entertaining guests; everyone on the caravan works for the common good. So, when a goblin ends up in a city or a settlement where they are not obligated to work as a helping hand, they will generally try to make themselves as invisible and as little of a nuisance as possible. Newcomers to larger societies often have trouble with glints; they expect both to help others for no payment, and to get goods for free as well.

## Steady roots

There are two large goblin settlements that don't move on wheels.

**Jicanta** is an actual settlement, built from wood and stone, erected by goblins that lived with trolls and learned their ways. It accepts all sorts of Peoples but has very strict guidelines about not upsetting Nature.

**Djilka** is a network of natural caves in and under Reddon mountain. It is said that a caravan, barely alive in the woods, found these caverns and slowly expanded in them, managing to drive their denizens deeper into Reddon. Djilka has reached deep underground and the people there have a reputation for weirdness and inhospitality to other Peoples and even goblin outsiders.

## Green and steel

Goblins are resourceful and crafty, and that extends to their martial habits. They prefer to outnumber and outmaneuver potential enemies and hopefully end a fight before it begins. Many are adept archers, and it is not unheard of for them to develop the Verdance on the road. Caravans that travel with a Verdant are sometimes considered safer, but only if the Verdant is known and trusted.

## Goblin name examples

Ahita, Bozevit, Danzia, Glazo, Iveto, Jetra, Kileto, Lamjit, Lehja, Lozko, Motza, Molitta, Opelta, Rika, Sarehzo, Takza, Trivo, Ujo, Vozo, Zilova.

## The trolls

The venerable **trolls** live in harmony with Nature, never taking more than the bare essentials. Their villages are usually isolated, and the trolls don't interact much with outsiders. In return, they are intimately in touch with Nature and the magic of the Lands.

### Tall and plain

Trolls are imposingly large in stature. They average around two meters in height, towering over fauns and goblins. Their physique varies a lot, from lankier to sturdier builds, but their other characteristics are fairly uniform: prominent facial features and square heads, hair in the colors of the forest, usually long and braided, ivory to chestnut-colored skin, and few decorations. Other Peoples have trouble telling most trolls apart, but there are always trolls who deviate from the norm of their People in unique ways; it is surprisingly common for moss or mushrooms to grow on troll skin.

### The weight of years

Troll lifespans range from one and a half to two centuries. This affords them time to develop art, philosophy, and a life mostly inoffensive to Nature, but it also often leads them to exalt old age and regard the other Peoples — and their own younger folk — with condescension. Troll elders are usually the ones to make the important decisions for their respective settlements.

### Respectful gatherers

Trolls survive mostly by growing their own crops and foraging for those whose growth is hard to foster. They also raise animals for milk and wool, but they rarely slaughter them. They prefer not to eat meat, and when they do it is usually due to necessity or ceremony. Troll communities are mostly self-sufficient, and goods are traded between them rather than sold. Similarly, other Peoples visiting troll settlements for trade will be prepared with goods of their own to use in bartering.

In accordance with the rest of their beliefs, trolls almost never mine the earth, and most of them have a disdain for the fauns' glints and worked metal.

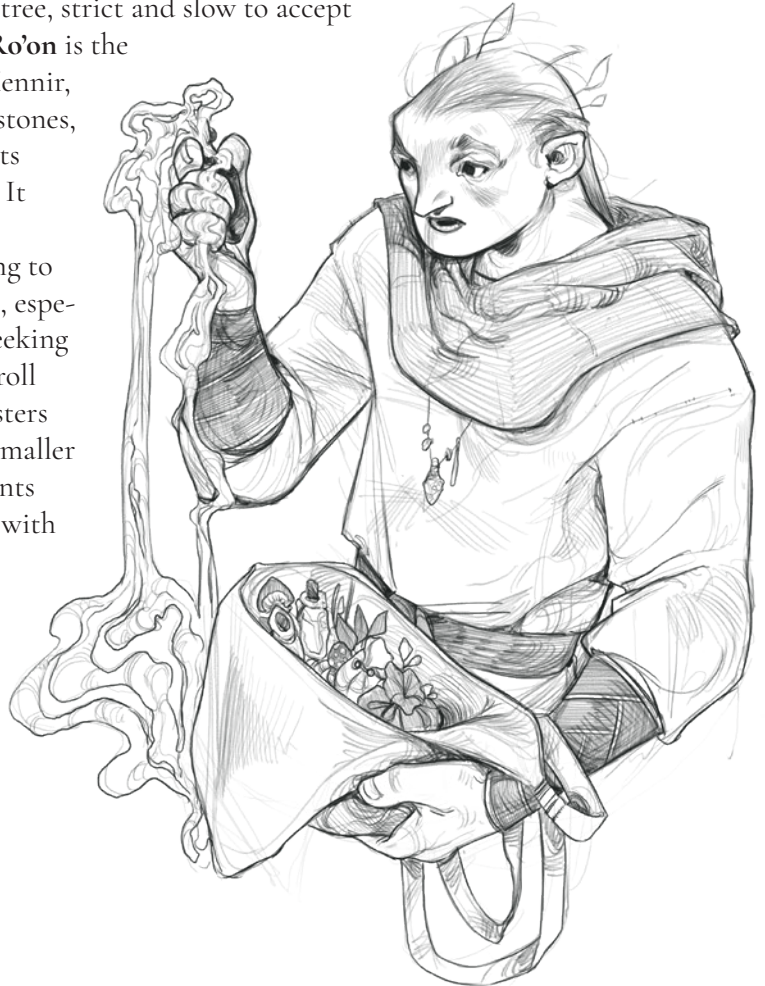
## Woodweavers and stargazers

Troll art is slow and deliberate, and woodweaving is an art form as much as a practical necessity. Most family huts in a settlement are built out of overarching roots, tree trunks and vines, expertly guided in useful arrangements. It takes years, sometimes even decades for a project to be completed.

Another predominantly troll art is stargazing: telling the future through omens in the night sky. Troll oracles are well sought after by some travelers, but also shunned as false prophets by others.

## Wood and stone

There are two prominent troll settlements. **Wustor** is the pinnacle of troll traditionalism: a large city woodwoven out of an enormous tree, strict and slow to accept newcomers. **Ro'on** is the land of the Mennir, the standing stones, quiet remnants of lost magic. It is progressive and welcoming to other Peoples, especially those seeking to learn the troll arts from masters of the craft. Smaller troll settlements are common, with populations that range from a few extended families to a few hundred trolls.



## The world

### The hearths

Each traditional troll settlement prides itself on its single everburning hearth. Continuously fed with deadwood picked from the forest floor, the hearth provides light, heat, coals for the troll households and a place for people to cook and socialize. Each settlement burns only enough wood to sustain the hearth, and never chops it from living trees.

### A divided People

The emergent civilization of fauns has shaken troll society. Most of the elders have become more xenophobic, for fear of Nature's balance being disturbed. Fauns are often seen as small-minded and selfish. Younger trolls tend to criticize their elders' conservative adherence to tradition, and some have left their settlements to travel to the cities and make a new life there.

### Verdant by nature

Trolls are highly attuned to the Green. Developing the Verdance is rare even for them, but most of them have an intimate connection with animals and respect for the earth.

### Martial legacy

Trolls have wildly varied body types, with one common denominator — their enormous height. The more warlike families have developed styles of fighting to enhance their natural capabilities. Brawny, stocky trolls may wield hefty weapons like great wooden clubs, while their lanky fellows brandish elegant, curved knives, their hilts woodwoven around blades of sharpened ore.

### Example troll names

Art, Breg, Burut, Ersa, Farer, Ferstak, Galk, Gisul, Karkut, Kolk, Laas, Okra, Ratur, Rotek, Rouss, Starak, Talba, Traak, Won, Wurak.





## The rules

**E**vergreen uses **twelve-sided dice**, which will be indicated as “d12”. Thus, rolling “4d12” means picking up four twelve-sided dice and rolling them.

In this playtest each player will need at most five dice, but the group can also share the same dice set.

As you go through this section, it will be helpful to have the premade characters’ sheets at hand. We will be using some of them as examples here and there.

Using d6  
or d10 dice  
instead  
p. 60

The  
characters  
p. 61

## Skills and resolving uncertainty

The  
skill list  
p. 28

Whenever the outcome of your actions is uncertain, you will roll dice to determine what happens. Your roll will always be tied to a relevant **skill**. For example, if you were trying to hide from somebody you would roll your **Discretion** skill. Your aptitude in each skill is measured in ranks, which range from 0 to 3. **You can always roll a skill, even if your rank in it is 0.**

When the Ancient asks you to make a roll, **roll two twelve-sided dice, plus one more for each rank you have in the relevant skill.** Then, **pick the two highest numbers and add them together.**

If the result is equal to or greater than a Difficulty number set by the Ancient, you succeed!

**Skill Rolls:** Always roll  $(2 + \text{skill ranks})$  d12, pick the two highest results and add them.

**Meet or beat** the Difficulty to succeed.

*Lozko wants to scale a slippery cliffside. The Ancient sets the **Difficulty** of the roll to **15** — it's not an easy climb, but it's doable. Lozko has 1 rank in the relevant skill (**Vigor**), so he rolls a total of  $3d12$  ( $2d12$  as a baseline +  $1d12$  because of the skill rank). He gets a 3, a 7, and a 10. Lozko picks the two highest numbers (in this case 7 and 10) and adds them together for a total of **17**. Since this is higher than the **Difficulty** of 15, he succeeds!*





## The rules

### Skills in the character sheet

SKILLS	
Clashing	●●●●○
Communion	●●●●○
Discretion	●●●○○
Evasion	●●○○○
Hunting	●●○○○
Intuition	●●○○○
Ken	●●○○○
Luck	●●●●○
Spirit	●●○○○
Stability	●●○○○
Succor	●●○○○
Vigor	●●●●○

For each rank you have in a skill, fill one of the three empty dots next to it.

You will **always** roll as many dice as the total filled dots of that skill (including the two pre-filled ones).

*Lozko has 2 ranks in **Clashing** and 1 rank in **Communion**, **Luck** and **Vigor**. When the Ancient calls for a **Clashing** roll, Lozko rolls 4d12. If the Ancient called for **Communion**, **Luck** or **Vigor**, he would roll 3d12. For any other skill he would only roll 2d12. After rolling he always adds the two highest numbers together; that is the result of his roll.*

## Boons & snags

Rolls can be modified by circumstance. When the situation is in your favor, the Ancient can grant **boons** to your roll. When the odds are against you, the Ancient may impose **snags** instead.

If your roll has more boons than snags, roll one more d12. If it has more snags than boons, roll one less d12, and if it has the same number of boons and snags (or none), roll normally.

Regardless of any modifications to the number of dice you roll, you **always** pick and add the two highest numbers!

**Exception:** If your roll is reduced to a single d12, you simply roll that d12 without adding anything to it.

*Lozko is attacked by a startled hawk mother during his climb! He tries to fend her off using his **Clashing**. He has 2 ranks in it, so he would normally roll 4d12. However, the Ancient judges that he cannot properly defend himself while hanging from the cliff: Lozko's roll has a snag, so he will roll one less die, for a final roll of 3d12.*

## To the Ancient: Difficulty

You, the Ancient, roll no dice. Instead, you provide opposition in the form of the **Difficulty** that the players' rolls must overcome.



### Difficulty of a task

When a player **attempts something dangerous or uncertain**, they must roll the appropriate skill (including any relevant boons or snags) and compare it to a Difficulty set by you. You can set the Difficulty to whatever number you think is appropriate, following this rule of thumb:

Task	Difficulty
Easy	12
Average	15
Hard	18
Almost impossible	24

## Difficulty from the opposition

When a player's action is **opposed by another creature**, the Difficulty is determined by the creature's relevant skill. If it is affected by any number of boons or snags, consider its skill as 1 higher (if it has more boons) or 1 lower (if it has more snags) for the purposes of that roll.

Opposing Skill	Difficulty
(through snags) -1	7
0	13
1	16
2	18
3	19
(through boons) 4	20

The hawk's **Clashing** is 1, so Lozko will have to roll against a **Difficulty of 16** to avoid getting hurt. He rolls **Clashing** with a snag for a total of 3d12: the three dice roll 1, 3, and 12. His result is 15 (12 + 3), which is less than the hawk's **Clashing**. Lozko cannot avoid the hit and he gets a nasty gash from the territorial bird's talons...

## Special cases

If **two players oppose each other**, they both roll their respective skills. On a tie, the player with the highest rank in the relevant skill succeeds. If their skill ranks are equal, they are evenly matched.

If **two of your creatures oppose each other**, you can roll both their skills and compare the results, but you don't have to; you can just compare their skill ranks and narrate the outcome.

## The skill list

Each skill has a rank from 0 to 3. Your rank in each skill affects your chances of succeeding in the relevant rolls, but some skills also give you additional resources. Below is a list of the skills and a description of when you would roll each one.

### Clashing

Roll to attack and defend yourself in close quarters, and also grapple, trip, or otherwise debilitate your adversaries using your weapons and your fighting ability.

### Communion

Roll to communicate with the natural world on a spiritual level, earn the trust of animals and Greentouched beings, discover information about Nature and Her creatures, and, with the right know-how, weave magical Invocations.

### Discretion

Roll to keep secrets, lie, hide, blend into crowds, or find other round-about ways to deal with what lies ahead.

### Evasion

Roll to dodge attacks from near and far, evade traps, and generally use your reflexes to avoid all sorts of physical danger.

### Hunting

Roll to attack from afar with bows or thrown weapons, follow trails and prey, gather resources and survive in the wilds.

Invocations  
will be  
introduced  
in the next  
playtest

## The rules

### Intuition

Roll to find hidden things, see through lies, and get a sense of when things are not as they should be.

### Ken

Roll to recall formal and informal knowledge, legends and lore of the Lands, and to apply your street smarts to the task at hand.

### Luck

Roll whenever the situation is out of your hands and only fate has say. **Also, you can reroll one failed roll per session for each rank you have in Luck.**

These rerolls are called *Lucky Breaks* in the character sheet

### Spirit

Roll to persuade, intimidate, charm, coerce, and otherwise get your way through force of character.

### Stability

Roll to withstand stress, tension and mental hardship. **Also, you gain an additional Wit for each rank you have in Stability.**

Wits help you withstand mental stress

### Succor

Roll to alleviate physical or mental pain, support others and figure out what someone needs even if they don't quite know it themselves.

### Vigor

Roll to perform acrobatic feats, endure exhaustion and physical pain, and throw, pin, or otherwise debilitate your adversaries using your body. **Also, you gain an additional Breath for each rank you have in Vigor.**

Breaths help you withstand physical harm

# Getting hurt

**In short:** **harm** is physical damage, **stress** is mental. When you suffer harm, you use **Breaths** or **Steel** to absorb it and avoid lasting injuries. When you suffer stress, you similarly use **Wits** to absorb it. If you can't absorb harm or stress, you are sent **Reeling**, which means you are in danger of suffering long-lasting **Wounds** or **Tension**.

## Harm and stress

Adventuring takes its toll on the body and the mind. Weapon attacks, falling rocks, and other physical maladies cause **harm**. Traumatic experiences, terrifying creatures, and mind-warping magic cause **stress**.

When you are about to be hurt, you can absorb the harm or stress you would suffer by using up your Breaths, Steel or Wits:

- ❖ Harm can be absorbed by **Breaths**, as you narrowly evade a hit or simply grit your teeth and weather it. It can also be absorbed by **Steel**, as your armor stands in the way of the blow.
- ❖ Stress can be absorbed by **Wits**, as you concentrate, focus, and keep your head through stressful situations.

Breaths, Wits, and Steel are **refreshed at the start of each new day**, after a good long rest. If you are unable to get a good night's sleep, the Ancient may rule that you only recover some of your Breaths, Wits and Steel, or none at all.

If you suffer harm or stress that you cannot absorb, you are sent **Reeling**. While Reeling, any further harm or stress causes significant damage. If you suffer harm or stress that you can't absorb while Reeling, you suffer **Wounds** or **Tension** respectively.

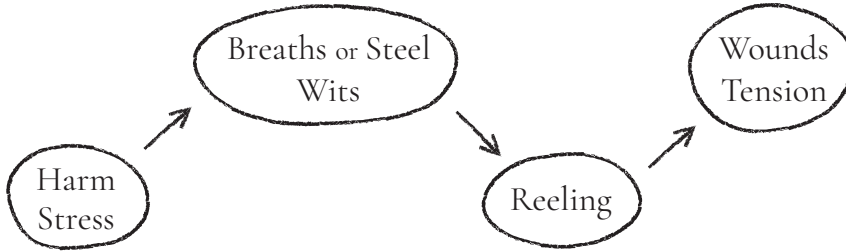
**After catching your breath for a few minutes, you are no longer Reeling.**

There is no penalty to being sent Reeling. Consider it a last chance before you get seriously hurt!

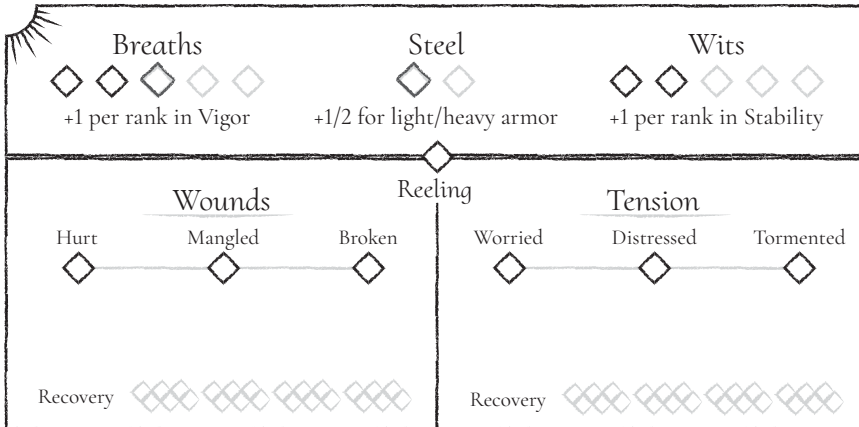
You start with two Breaths and two Wits. You gain more depending on your Vigor and Stability (p. 28)

Steel depends on your armor (p. 58)

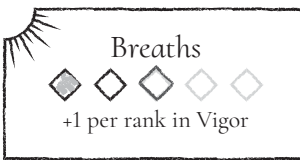
## The rules



### Harm and stress in the character sheet



Lozko has one rank in **Vigor** and some light armor, so he has one additional **Breath** and one **Steel**. Using his three **Breaths** and one **Steel**, he can absorb up to 4 harm. Then, the next hit will send him **Reeling**, and the one after that will advance his **Wounds** track. Similarly, he can use his two **Wits** to absorb up to 2 stress. Any more than that will first send him **Reeling** and then advance his **Tension** track.



Lozko suffered 1 harm from the hawk he failed to fend off. He decided to absorb it by using up a **Breath**: the gash stings, but it won't be a serious problem.

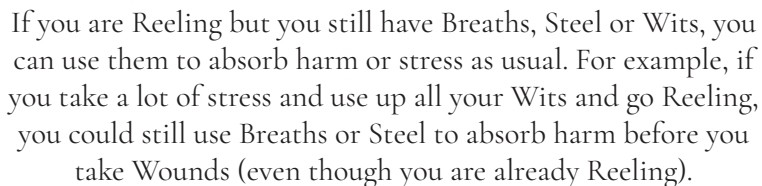
## Wounds and Tension

When you suffer harm or stress while Reeling, you get significantly hurt. This is measured by the **Wounds** and **Tension** tracks. Harm becomes Wounds, and stress becomes Tension.

Both of these tracks range in severity from 0 to 3. **For each 1 harm or stress** you take while Reeling, the Wounds or Tension track **progresses by 1 step** respectively.

- ❖ At the first step of each track (**Hurt/Worried**), you suffer no negative effects. It will take a while to get better, but your condition doesn't hinder you too much.
- ❖ At the second step of each track (**Mangled/Distressed**), things are getting serious. **Your rolls have a snag** whenever your particular condition would be an obstacle.
- ❖ At the third step of each track (**Broken/Tormented**), you are hanging on by a thread. **Your rolls still have snags** like before, but now the Ancient can also **describe how you falter and fail**, by having you outright fail a roll or narrating how your condition holds you back. This can happen up to once per session. If you are unlucky enough to be both Broken and Tormented, it can happen up to once for each.
- ❖ If either of the tracks would be increased when they are already on the third step, the strain is too much for your character. They are mortally wounded, go out in a blaze of glory, turn against their allies, swear off adventuring and retire, or otherwise succumb to the dangers of the world.

In any case, that character can no longer be played: they either perish or the Ancient takes control of them as they go their own way. Work with the Ancient to decide how this happens. The character is unequivocally gone, but they go out on your terms.



If you are Reeling but you still have Breaths, Steel or Wits, you can use them to absorb harm or stress as usual. For example, if you take a lot of stress and use up all your Wits and go Reeling, you could still use Breaths or Steel to absorb harm before you take Wounds (even though you are already Reeling).



## The rules

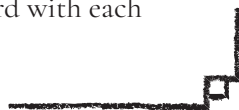
When your Wounds or Tension track progresses, you should work with the Ancient to come up with an appropriate **description of your condition** depending on what happened. If you were already hurt, update the existing description. If you are at the second or third step of one of the tracks, refer to this description to determine when you suffer snags to your rolls and how the Ancient can hinder you.

For example, a character that takes harm in a series of grueling fights may write *Nicks and cuts* when they mark the first step of the Wounds track, update it to *Deep gash across my sword arm* when they mark the second step (suffering snags when they use their sword arm), and update it again to *Punctured lung* when they mark the third step (suffering snags when they get overexerted and winded).

Similarly, a character that takes stress as a witch makes them confront their fears may write *Anxious* when they mark the first step of the Tension track, update it to *Fearful* when they mark the second step (suffering snags when their courage is called into question), and update it again to *Decidedly unheroic* when they mark the third step (again suffering snags when they need to be brave and selfless).



### Notes on injury descriptions

- ❖ The description doesn't need to cover everything in detail. It should be a rough overview of the worst aspects of your condition. The character that updated the *Deep gash* to *Punctured lung* still technically has that gash across their sword arm, but it's not the worst part of their condition right now. They can even keep that description if they want, writing something like *Mangled arm and pierced lung*, but they don't have to.
  - ❖ The description should be specific enough to not cause snags to *all* of your rolls. Work with the Ancient and use your best judgement.
  - ❖ Never feel like you have to describe nasty injuries or trauma in detail. You can be as specific or as abstract as you want, just make sure that everyone in the group is on board with each other and nobody feels uncomfortable.
- 

**To the Ancient:** Feel free to improvise when coming up with hindrances for Broken/Tormented characters, as long as they keep the story interesting. For example, you could have the character with the *Punctured lung* overexert themselves and lose consciousness when running away from adversaries, only to wake up captive.

**Remember that messing with player agency can often feel bad.**

Tailor your playstyle to your group. A story beat that excites one group may feel unfair to another. Don't hesitate to ask your players for input, and if you are unsure stick to forcing failed rolls instead of narrating specific story beats for Broken/Tormented characters.

## Recovering from Wounds and Tension

If you want to get better, you should trust your companions to help you. It's harder to bear everything alone.

❖ **People you trust** can describe how they take some time to treat your Wounds or alleviate your Tension. Then, they roll **Succor** with **Difficulty 15**.

If they succeed, your condition starts improving; **roll 2d12**: your Wounds or Tension track is **reduced by 1 step after this many days**.

❖ If you have to **treat yourself**,

- ◆ you can make the same Succor roll as other people to treat your own Wounds, but you have a snag to the roll.
- ◆ you can't roll to alleviate your own Tension. Instead, your condition starts improving after you do something important that serves to diminish the Tension. For example, a *Decidedly unheroic* character takes the reins and achieves a significant victory, or risks their life to save an innocent.

If a **Succor** roll fails, you cannot benefit from the same roll again until the next day. For example, if somebody fails their roll to diminish your Tension, nobody else can attempt it again in the same day (but somebody could still try to treat your Wounds).

## The rules

When your Wounds or Tension track is reduced,

- ❖ if it's still above 0, update the corresponding description to reflect your improved situation. Then, you or your allies have to **tend to your condition again** (as above) for it to keep improving. For example, the character with the *Pierced lung* could update it to *Patched up torso* when the Wounds track is reduced to the second step. Then they could update that to *Shortness of breath* when the track is reduced to the first step.
- ❖ if it is now 0, you are fully healed! Erase the corresponding description altogether.

## Getting hurt while recovering

If your Wounds or Tension track progresses while you are recovering, it doesn't impede your recovery. After the necessary days have passed, the relevant track is reduced by 1 step, from wherever it is at that point.

### Wounds and Tension in the character sheet



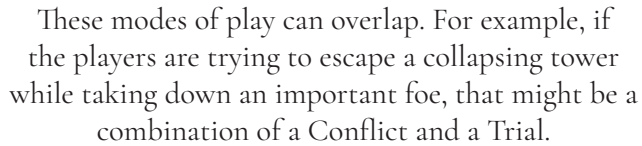
*Three days ago, Lozko got **Hurt** after an encounter with an angry boulder-beast. Thankfully, his companion Karkut treated his wounds. Lozko rolled 2d12 to see how long until he recovers: 10 days.*

*Lozko marked the tenth day on the recovery track and started counting down once per day. The countdown is currently on the third day, with seven more remaining for his injury to subside.*

# The modes of play

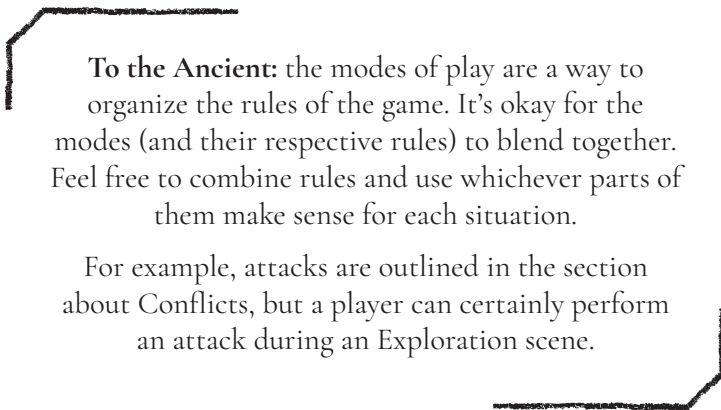
Your experiences in Evergreen can be split into three categories:

- ❖ **Conflicts** occur when the stakes become deadly, and the characters fight for their lives against some opposing force.
- ❖ **Trials** occur when characters coordinate their abilities to traverse complicated situations, like surviving a room full of traps, protecting their caravan and supplies during a storm, escaping a collapsing tower, or chasing after an animal.
- ❖ **Exploration** is the general term for whatever doesn't fall under one of the previous categories. During exploration, characters may be taking stock of their surroundings, investigating clues, speaking with people, or just relaxing and taking a well-deserved break.



These modes of play can overlap. For example, if the players are trying to escape a collapsing tower while taking down an important foe, that might be a combination of a Conflict and a Trial.

These modes of play will frequently be organized in terms of **Journeys**, trips towards a more or less specific destination. While traveling, players will encounter obstacles and complications which will take the form of Conflicts, Trials and Exploration.



**To the Ancient:** the modes of play are a way to organize the rules of the game. It's okay for the modes (and their respective rules) to blend together. Feel free to combine rules and use whichever parts of them make sense for each situation.

For example, attacks are outlined in the section about Conflicts, but a player can certainly perform an attack during an Exploration scene.

## Journeys

*The way is just as important as the destination.*

If a trek is dangerous and uncertain, as it often is in the Lands Under the Sun, the Ancient may call for a **Journey**.

**In short:** each Journey has a destination. In each step of the Journey the players select their **Traveling Pace**, mark progress towards their destination by lowering the Journey's **Persistence**, and then encounter some **Complication** on the road. They repeat this until the Journey's Persistence is zero, or until they give up.

### Persistence

*The road has a mind of its own. It often feels like it is fighting against you.*

Each Journey has a **Persistence**: a number that depends on the amount of complications between the travelers and their destination. As the Journey goes on the travelers reduce the Persistence, and when it is reduced to zero the Journey is over.

*Lozko studies his map. His trip shouldn't take more than a few days, but the forests here are wild and treacherous. Lozko's journey has a Persistence of 12.*

**To the Ancient:** a Journey's Persistence should be equal to about twice the number of expected Complications + 2. For example, an Ancient may deem that a party will encounter about five Complications on a month-long trek across a well-trodden valley, thus that Journey's Persistence is 12.

Don't hesitate to assign similar Persistence to Journeys of different length, as long as they have a similar number of expected Complications. For example, an expedition through uncharted wilderness that will only take a few days may have the same Persistence as the aforementioned month-long trek, since the chance to encounter something dangerous or important is much higher.

## Legs of a Journey

A Journey consists of several legs, each punctuated by a complication that the travelers will face. During each leg of the Journey, the players decide how they will travel (their **Traveling Pace**), roll the **Travel Die** to see how far they progress, and then face a **Complication**. This cycle repeats until the travelers arrive to their destination.

In more detail, during each leg of a Journey:

1. The travelers **select their Traveling Pace**.

They can choose between the three options that follow (*Journeying*, *Relaxed* or *Single-minded*). Some characters have traits that grant them access to new Traveling Paces.

2. The travelers **roll the Travel Die** and **reduce the Journey's Persistence** by referring to the table associated with their Traveling Pace.

3. If the Persistence is still **above zero**, the travelers encounter a **Complication**.

If the Persistence is **zero or less**, the travelers **reach their destination** and the Journey ends.

After the travelers deal with the Complication, that leg of the Journey is over. Then, the travelers continue to the next leg by selecting a new Traveling Pace and rolling the Travel Die again, and so on until they reach their destination.

One of the  
premade  
characters  
has access  
to the  
*Careful*  
Traveling  
Pace



## The rules

*On the first leg of his Journey, Lozko decides to focus on making it out of the dangerous forest as soon as possible. He selects the Single-minded Traveling Pace and rolls the Travel Die, getting a 6. Looking at the table for Single-minded, he sees that the Persistence is reduced by 2: it drops from 12 to 10. Lozko also takes 1 Fatigue, as outlined in the Single-minded Traveling Pace.*

*Then, Lozko faces a Complication (in this case, a curious Greentouched creature walks up to his camp and starts eating his firewood of all things). After he deals with the Complication, Lozko will select a new Traveling Pace and repeat this cycle until the Journey's Persistence drops to zero.*

**Persistence is an abstraction**, and it is not necessarily proportional to the length or duration of the Journey.

If your group rolls well and reduces the Persistence significantly, you effectively sidestepped a good amount of complications.

Perhaps you found a shortcut, you were lucky enough to go unnoticed, or you didn't let yourselves get sidetracked.

If your group doesn't reduce the Persistence a lot after rolling the Travel Die, you didn't make significant progress or you undid some of the progress you made. You may have been too tired to travel a lot, you may have lost your way, or you may have unknowingly wandered into a dangerous area.



## Fatigue

*Journeys are harsh and tiring, and the weariness piles up over the days.*

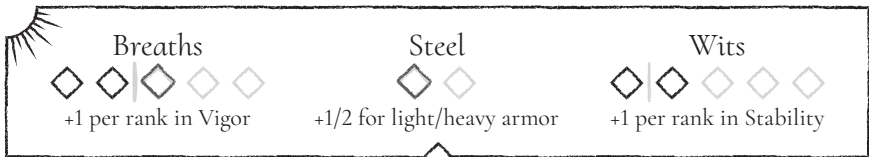
When you are under stress, you get badly injured or you generally strain yourself too much during a Journey, you may take **Fatigue**. In addition, **whenever you are sent Reeling during a Journey, you take 1 Fatigue**.

When you take Fatigue, draw a line on your character sheet to **separate your rightmost available Breath** from the rest. You can't use it anymore! Do the same with your Wits. If you take more Fatigue, move these lines to the left, cutting off more Breaths and Wits. When you recover Fatigue, move these lines one step to the right for each 1 Fatigue you recover.

If you have already lost all your available Breaths and Wits to Fatigue, any further Fatigue has no effect.

You can **recover 1 Fatigue** by spending a night in a safe, civilized, and comfortable space, like an inn or a settlement.

*Lozko has a total of 3 available Breaths and 2 available Wits. If he takes 1 Fatigue, he separates the rightmost Breath and Wit, indicating that they are unusable. Until he recovers this Fatigue, he effectively has 2 Breaths and 1 Wit:*



*If he takes 1 more Fatigue, he moves the lines he drew to the left, cutting off the rightmost available Breath and Wit again. He now has 1 Breath and no Wits! He can still absorb harm, but any stress he takes will instantly send him Reeling.*

*If he takes 1 more Fatigue, he only moves the Breaths line to the left (since he already has no Wits available). Now he has no Breaths or Wits available, and any further Fatigue he takes will have no effect.*

*If he now recovers 1 Fatigue, he moves both lines to the right and he goes back up to 1 available Breath **and** 1 Wit.*



## The rules

### Traveling Paces & the Travel Die

*“I’m cold and tired, but let’s keep going. The sooner we’re safe the better.”*

When the travelers select a Traveling Pace, they roll the Travel Die, which is a **single d12** for the whole group, and interpret its result based on the Pace they selected. If a character has a trait that affects the Travel Die or the Traveling Pace, it is always relevant regardless of which player physically rolls the Travel Die each time.

The Travel Die can be affected by **boons and snags**; if it has more boons than snags, the travelers roll 2d12 and pick the best result. If it has more snags than boons, they roll 2d12 and pick the worst result.

Keep in mind that the entire group must select a single Traveling Pace. If there are disagreements, talk it out

<p style="text-align: center;"><b>Pace: Journeying</b></p> <p style="text-align: center;"><i>The party is traveling at a reasonable pace.</i></p>	Travel Die	
	1d12	Persistence
	1-3	-1
4-9	-2	
10-12	-3	

<p style="text-align: center;"><b>Pace: Relaxed</b></p> <p style="text-align: center;"><i>The travelers are taking in the sights of the road.</i></p> <p style="text-align: center;">Each character recovers 1 Fatigue.</p>	Travel Die	
	1d12	Persistence
	1-3	-0
4-6	-1	
7-9	-2	
10-12	-3	

<p style="text-align: center;"><b>Pace: Single-minded</b></p> <p style="text-align: center;"><i>The travelers focus on their end goal.</i></p> <p style="text-align: center;"><i>They only stop when they have to.</i></p> <p style="text-align: center;">Each character suffers 1 Fatigue.</p> <p style="text-align: center;">In addition, the next complication the party encounters is <b>unavoidable</b>.</p>	Travel Die	
	1d12	Persistence
	1-6	-2
7-12	-3	

Everyone can select one of these three Traveling Paces, but characters may have traits that grant their group access to different ones as well

## Changing course

Sometimes Journeys go awry. If you decide to turn back or otherwise change your Journey's destination while traveling, the Ancient will give you a new Persistence to beat depending on your new destination.

**To the Ancient:** if the travelers want to turn back and travel to safety, the way back will probably have a lower Persistence, since they went through it recently and they know some of the pitfalls of this particular path. Use your best judgement!

## To the Ancient: Complications

*The road is fraught with danger, but also wondrous sights.*

In preparation for a Journey, you should prepare a list of Complications that the travelers may face depending on the environment they will journey through. These Complications can be Conflicts or Trials, but they don't have to be; sometimes, a Complication is just an event that happens on the road. Not all Complications pose danger.

After the travelers roll the Travel Die, you can either randomly determine which Complication they will face next, or present them with something appropriate based on the world and their own actions.



Some complications are **unavoidable**. This means that if the travelers happen to encounter them, they won't be able to ignore them and just move on; they happen **to** the characters.

For example, *something glistening behind a waterfall* or *sounds of a far-off struggle* are avoidable complications: when the travelers come across them they can decide whether to interact with them or ignore them. On the other hand, *a sudden storm* or *an ambush* are unavoidable: they happen to the characters whether they like it or not.

Unavoidable complications are relevant for the *Single-minded* traveling pace. After the travelers select it, they will only stop for something unavoidable.

You will find many complication examples in the premade adventure (p. 75 — spoilers!)

## Conflicts

*The wilds are dangerous. Sleep light.*

A **Conflict** breaks out whenever two sides clash with intent to harm.

**In short:** a Conflict starts with players determining their **Readiness** to see if they get the drop on their enemies. Then, both sides take turns fighting.

A character takes **Moments** to perform actions both during and out of their turn. At the start of their next turn, they regain all their Moments and can act again. A Conflict goes on until a side can't (or won't) fight any more.

### Readiness & turn order

Conflicts consist of **rounds**, during which the players and their adversaries take **turns**.

When the Conflict starts, make a **Readiness** roll to determine if you can act before your adversaries: roll either your **Luck** or your **Stability** (your choice) and compare the result to the Difficulty determined by the situation:

Situation	Difficulty
Players have the drop on enemies	12
Both sides are prepared	15
Players are ambushed	18

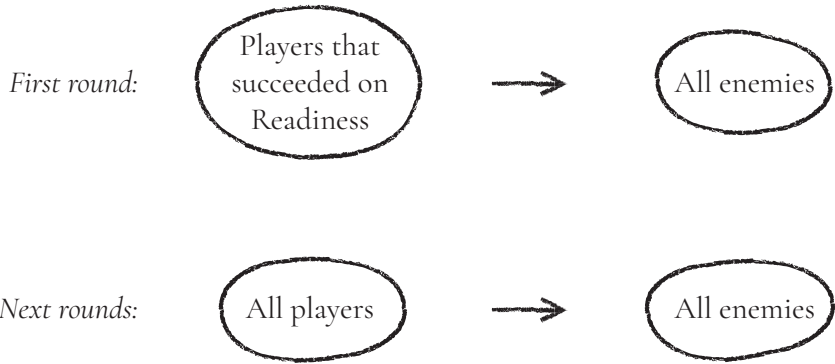
Each player that succeeds on the Readiness roll can take a turn before the enemies have a chance to play. Then, all the enemies take their turns one after the other (in whatever order they want), and then all the players do the same, repeating until the Conflict is over. The players can discuss and decide the order of their turns without any roll. If it is important to see which character is faster, they can compare their Readiness rolls.

## Evergreen

The order of each side's turns can change between rounds: a character may decide to play before their allies in one round and after them in the following round.

When all the enemies have taken their turns, the round ends and a new round begins.

### Turn order summarized



## Distance

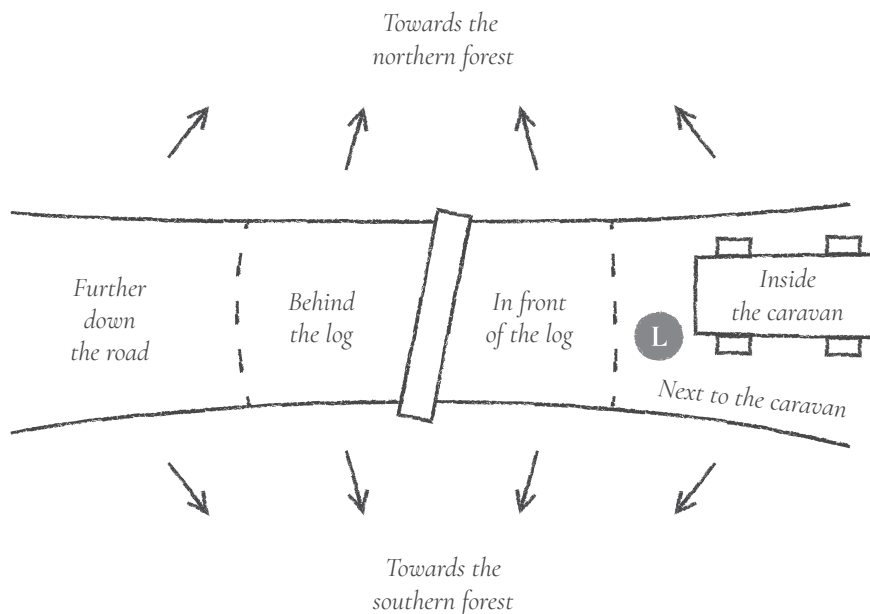
The distance you can cover during a conflict is measured in **zones**. These are conceptually separated areas which you can traverse within a few seconds. You can spend Moments to move around the zones with the **Move** action.

Distance between creatures is measured in distinct steps: **Adjacent**, **Nearby**, and **Far**. Some effects and abilities concern targets that are at a specific distance from you. For example, melee weapons can only be used against Adjacent enemies.

- ❖ Creatures in the same zone are Adjacent.
- ❖ Creatures in connected zones are Nearby.
- ❖ Creatures with 1-2 zones between them are Far from each other.
- ❖ Creatures with 3+ zones between them are too far to interact.

## The rules

While traveling with a goblin caravan, Lozko's road is blocked by a fallen log. Realizing he is about to be ambushed, he runs out of the caravan and takes stock of his surroundings. The Ancient sketches a rough map and Lozko puts down a token representing himself. Since he hasn't seen the ambushers, the Ancient places no tokens for them yet:



Lozko is in the zone marked “Next to the caravan”. He can move back inside, run in front of the log, or take refuge in the northern or southern forest (at which point the Ancient would sketch additional zones as necessary).

He is Adjacent to anyone else in the “Next to the caravan” zone, Nearby people that are “Inside the caravan” or “In front of the log”, and Far from people “Behind the log” and “Further down the road”.

**To the Ancient:** Zones are a way to separate the field and set the stage for strategic decisions. Feel free to prepare zones with different effects and properties. A zone that is currently on fire may cause harm to anyone entering it, a zone of dense foliage might require a roll to move through, and so on.

Don't worry about preparing too many zones in advance. If the fight moves, you can always add more.

## Moments

During the high-adrenaline clash that is a Conflict, every second is important. Each action takes **Moments**, depending on how time-consuming and involved it is.

**You always start a Conflict with zero Moments.** Whenever your turn starts, **set your current Moments to five** (no matter how many you had before your turn started). You can spend as many Moments as you want to perform actions during your turn. You can also spend **up to one Moment** during each other character's turn.

It may be helpful to have physical counters — coins, beads, or anything similar — for Moments, since their number will vary throughout the round. Keep your current Moment counters in a designated area in front of you and remove them as you perform actions. At the start of your turn, return all five Moment counters to their starting place.

## Acting in and out of turn

Performing actions takes Moments, depending on what you are trying to achieve. For example, it takes 2 Moments to move to a different zone.

You can also spend Moments to perform actions **out of your turn**, with one important caveat: **you can only take 1 Moment during each other character's turn.** Thus, you can only perform 1 Moment actions out of your turn, like drawing your weapons or parrying an attack.

**The only limit to what you can perform out-of-turn is the aforementioned restriction.** You can freely move, attack, or perform any other actions out-of-turn if you have some ability that makes them take 1 Moment or less.

Generally, out-of-turn actions can be performed **whenever you want.** Unless noted otherwise, these out-of-turn actions **interrupt** whatever is going on. For example, if you can attack an enemy in response to them attacking your friend, your attack takes place first (and if you take the enemy out, their attack doesn't happen).

An exception to the above is **moving out of your turn**, which doesn't interrupt anything. For example, if somebody attacks you and you try to move to another zone as a response, the attack still takes place before you move.

List of  
actions  
p. 47

Out-  
of-turn  
actions  
interrupt!

## The rules

### List of actions

The following table is a list of the actions you will perform most often. **This is not exhaustive!** If you want to do something that is not described by the following actions, tell the Ancient; they will assign it a Moment cost and an effect.

**To the Ancient:** most of the players' actions during Conflicts can usually be considered an attack, an aid/hinder action, or a combination thereof. If a player wants to do something different, for example interact with something in the environment, you can use the existing actions as a baseline to assign it a Moment cost depending on how complicated it is.

Moments	Action
1	Block Dodge Parry Draw / replace weapons
2	Move Standard weapon melee / thrown attack Crossbow attack / reload Minor Aid / Hinder Overcome a hindrance
3	Heavy weapon melee attack Bow attack Major Aid / Hinder

## The actions in detail

- ❖ **Block (1 Moment, needs shield):** when a **melee or ranged attack hits you**, reduce its harm by 1 as you block it with your shield.
- ❖ **Dodge (1 Moment):** gain a boon to an **Evasion** roll you make to defend against an attack, as you focus on dodging out of the way.
- ❖ **Parry (1 Moment):** gain a boon to a **Clashing** roll you make to defend against an attack, as you focus on parrying the blow.
- ❖ **Draw/Replace Weapons (1 Moment):** draw your weapons if you don't have them at hand, potentially stowing away other held weapons as well. If you take the Move action, you can draw or replace your weapons while moving, without spending more Moments.
- ❖ **Move (2 Moments):** do one of the following:
  - ◆ Move to an **adjacent zone**. If you keep moving, it takes 1 more Moment for each additional zone you traverse in the same turn. If the way to your destination is blocked, the Ancient may ask you to make an appropriate roll to reach it.
  - ◆ Maneuver to a more **advantageous position** in your current zone (for example take cover or climb to higher ground). You gain a boon to a relevant skill as long as you hold this position (for example, cover could give you a boon to **Evasion** against ranged attacks). Enemies can remove you from this position through Major Hinder actions (see below).

Remember that you roll **Evasion** to defend against ranged attacks, and either **Evasion** or **Clashing** to defend against melee attacks.

If you take the Move action, you can also **draw or replace your weapons** without spending additional Moments. You can freely move **inside your own zone** without spending any Moments (unless you try to maneuver to an advantageous position as above).



## The rules

Weapons  
p. 58

❖ **Attack (2/3 Moments):** Use a weapon to cause harm to an adversary.

Weapon	Moments	Attacker skill	Defender skill	Harm on hit	Range
Standard melee	2	Clashing	Clashing/ Evasion	1	Adjacent  can be thrown up to Nearby targets with <b>Hunting</b>
Heavy melee	3	Clashing	Clashing/ Evasion	2	Adjacent
Bow	3	Hunting	Evasion	1	Up to Far
Crossbow	2	Hunting	Evasion	2	Up to Far  must take <b>2 Moments</b> to reload before shooting again

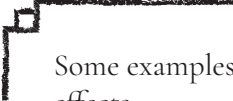
❖ **Aid/Hinder:** choose one of the following:

- ◆ **Minor (2 Moments):** grant a boon or bestow a snag to a creature's relevant skill until the end of their turn. For example, you might direct your ally's attack so they get a boon to their **Hunting**, or you might grab an enemy's attention so that they get a snag to their **Evasion**.
- ◆ **Major (3 Moments):** perform a specific action with tangible results. For example tend to an ally's wounds, carry an ally away from danger, grapple an enemy or throw an enemy to the ground.

To perform an Aid or Hinder action, you must succeed at a relevant roll; for example, you might have to roll **Spirit** against **Intuition** to grab an enemy's attention or roll **Vigor** against a Difficulty determined by the Ancient to drag your ally out of harm's way.

You cannot Aid yourself.

Creatures under the effect of a Hinder action are considered **Hindered**; they can spend 2 Moments to overcome the hindrance, whether it was caused by a Minor or a Major Hinder action. Depending on the situation, the Ancient may decide that a roll is necessary.



Some examples of potential Aid / Hinder actions and their suggested effects:

❖ Minor Hinder: *draw attention*

Effect: roll **Spirit** against **Intuition**. On success, the enemy has a snag to their **Evasion** until the end of their turn (or until they spend two Moments to overcome the hindrance).

❖ Major Hinder: *knock down*

Effect: roll **Vigor** or **Clashing** (your choice) against **Vigor** or **Clashing** (enemy's choice). On success, the enemy falls to the ground. While knocked down they have a snag to all their attacks and defenses and they can't move. In this case, the enemy is **Hindered** as long as they are on the ground. As usual, they can spend two Moments to overcome the hindrance (by getting up).

❖ Minor Aid: *point out opening*

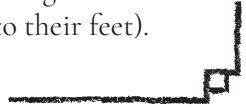
Effect: roll **Insight** or **Ken** against a Difficulty determined by the Ancient to figure out an opening in an enemy's defenses. On success, you direct an ally's attack; they have a boon to their **Clashing** or **Hunting** until the end of their turn.

❖ Major Aid: *drag to safe space*

Effect: roll **Vigor** to move a helpless ally to an adjacent zone.



In general, Minor Aid/Hinder actions only last for a short while (but they can also be overcome earlier). Major Aid/Hinder actions change the situation significantly, and their effects don't end until someone takes a significant action. This usually means that the target either takes 2 Moments to overcome the hindrance, or somebody performs another Major Aid/Hinder action that invalidates the original hindrance (for example helping a knocked down ally to their feet).



## The rules

### Combining actions in the narrative

You can always combine your actions to flavor them in whatever way makes sense. For example, if you want to hurt an enemy with your hammer and drive them to the ground, that is an Attack and a Major Hinder action. Roll for each separately and interpret the results together.

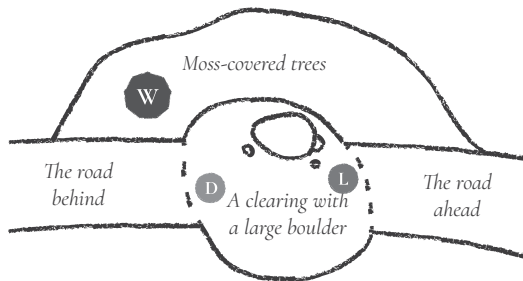
If the enemy is hit by the Attack but the Hinder action fails, they may have been hurt, but not enough to knock them down. If the Hinder action succeeds but the Attack misses, maybe they blocked your hit and didn't get hurt, but you pushed through the block to knock them prone.

### A Conflict example

The example below has limited narrative descriptions to keep things brief. In your own games you can narrate the scenes and the characters' actions in as much detail as you want.

*As they're taking a break from traveling, Danzia and Lor are ambushed by a hungry wolf, an enormous maned predator of the wilderness!*

*The Ancient sketches out the zones and places a token representing the wolf (W). Danzia (D) and Lor (L) do the same for themselves.*



*Both players roll their Readiness (that is, either their **Luck** or their **Stability**). Since they have been ambushed, the Difficulty of the Readiness roll is 18.*

- ❖ *Danzia has a rank in **Luck**, so she rolls that. She rolls a 15, so she fails.*
- ❖ *Lor prefers to roll **Stability**. His roll is a lucky 18, so he succeeds.*

Wolf  
statblock  
(spoilers!)  
p. 98

Readiness  
p. 43

Actions in  
Conflicts  
p. 48

Lor plays first. He is certainly not a fighter, but maybe he can help Danzia out. He tries to climb up the large boulder to put some distance between himself and the wolf. This is a **Move** action, as he tries to maneuver to a more advantageous position. It takes 2 Moments, and Lor has 3 Moments left.

Then, Lor tries to grab the wolf's attention, shouting and throwing things at the beast. This is a **Minor Aid** action. It takes 2 Moments, and Lor must roll his **Spirit** to determine if he is imposing enough. The Ancient gives him a Difficulty of 13, and he rolls a 15 and succeeds. Since Lor succeeded in this Minor Aid action, he grants Danzia a boon to her roll if she needs to defend herself from the wolf.

Lor is left with 1 Moment. He has nothing more to do for now, and he keeps it in case he needs to defend himself.

Since Danzia failed her Readiness roll, it's the wolf's turn! The beast spends 2 Moments to take the **Move** action and move to the clearing, the same zone as Danzia and Lor. Then, it tries to overpower Danzia. It takes a **Major Hinder** action, spending 3 Moments to try to knock Danzia down.

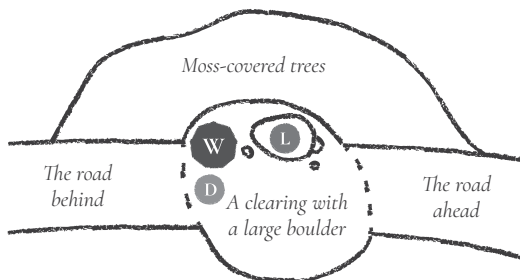
The Ancient says that Danzia can roll either her **Vigor** or her **Evasion** against the wolf's **Vigor**, which is 16. She has no points in either, so her roll is the same either way, but she has a boon from Lor's Minor Aid action earlier. She rolls an unlucky 9. Since she has a rank in **Luck**, she can reroll a roll once per session, and she decides to use this reroll here. The new roll is 16 and she barely evades the beast's teeth.

Lucky  
breaks  
p. 29

### To the Ancient:

Overpowering an enemy is listed in the wolf's statblock, but it's just a specific **Major Hinder** action that the wolf may often attempt. The wolf could have done anything else. For example, it could have attempted a different **Major Hinder** action, trying to knock Lor down from his high ground. Feel free to improvise the adversaries' actions and ask your players for whatever rolls make sense in the moment.

The wolf has no more Moments, and the round ends. The field looks like this:



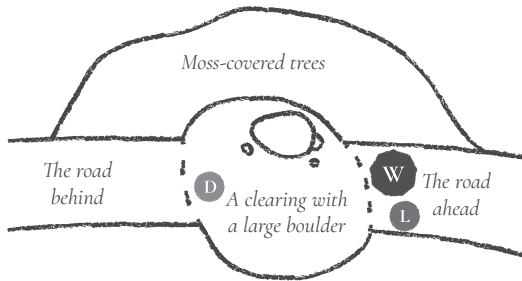
## The rules

It's now the players' turn again. They decide that Danzia goes first. She spends 2 Moments to take the **Move** action to follow Lor up the boulder, drawing her bow as she does so. Then, she spends her last 3 Moments to shoot at the wolf: she rolls **Hunting** against the beast's **Evasion** of 13. With two ranks in **Hunting** and a boon from her advantageous position, this is an easy roll for Danzia. She rolls 21, succeeding and causing 1 harm to the wolf. The Ancient marks one of the wolf's Breaths.

Then, Lor plays again. Thinking a bit, he decides to try to draw the wolf away so that Danzia can get a couple more shots. He spends 2 Moments to **Move** further down the road, and 2 Moments to take a **Minor Hinder** action, shouting at the wolf and trying to get its attention. He describes that he wants the beast to have a snag if it attempts to attack Danzia again. The Ancient says that the Difficulty for this action is 18, since the wolf is already focused on Danzia. Lor rolls and manages to get a 19. The wolf turns his attention to Lor.

It's the wolf's turn again. The beast spends 2 Moments to **Move** to Lor's zone, and another 2 Moments to **Attack** him. Lor still has 1 Moment remaining, and he spends it during the wolf's attack to take the **Dodge** action: he gets a boon to his **Evasion** defense. Even with the boon, his roll is only 14, much lower than the wolf's **Clashing** of 18. The wolf's bite causes 1 harm, and Lor marks one of his two Breaths. He narrates it as narrowly avoiding the wolf's teeth but starting to get seriously winded.

This round is over, and the field looks like this:



Danzia and Lor grit their teeth, hoping to kill the beast or scare it off before it does serious damage. The Conflict goes on.

Acting  
out of turn  
p. 46

## Trials

*“Don’t look back, it’s coming! Just run!”*

A **Trial** is a situation complicated and important enough to be spread across multiple rolls. For example, the party may be trying to escape a terrifying beast, or they may be traversing harsh weather.

**In short:** When you deal with a complicated situation, take turns rolling your skills to try to collect a number of successes before three failures. You can only use each skill once!

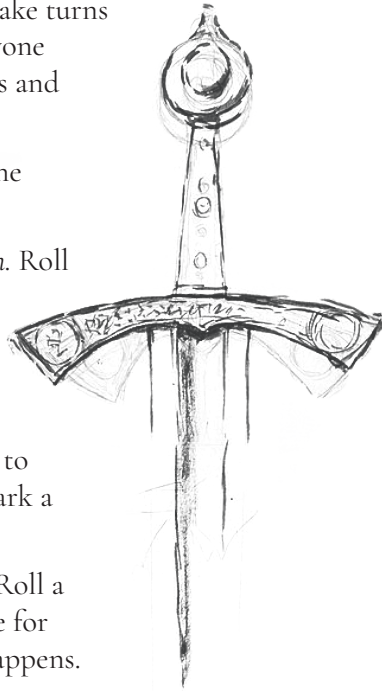
During a Trial the party must take turns rolling their skills as they try to get a number of successes (the **Complexity** of the trial) before they amass **3 failures**.

Trial difficulty	Complexity (required successes)
Easy	3
Average	6
Hard	9
Almost impossible	15

## The rules

In a Trial:

- ❖ You can coordinate with your party to take turns in whatever order you want. After everyone has taken their turn, a new round begins and everyone can take their turn again.
- ❖ During your turn, you can take one of the following actions:
  - ◆ **Progress:** *Try to resolve the situation.* Roll a skill; if you succeed, mark a success for your group. If you fail, mark a failure instead.
  - ◆ **Support:** *Aid your allies.* Roll a skill; if you succeed, grant a boon to each ally's next roll. If you fail, mark a failure for your group instead.
  - ◆ **Recover:** *Make up for past failures.* Roll a skill; if you succeed, clear a failure for your group. If you fail, nothing happens.



If you fail a roll for a Recover action, nothing happens but the skill is still wasted

You can roll any skill that could conceivably help, and the Ancient determines the Difficulty based on the skill you chose and the situation at hand.

- ❖ **Each character can only roll each of their skills once** during the trial (no matter which of the three options they choose). If all characters are out of skills they can use, they fail the trial.
- ❖ The party succeeds if they get **successes equal to the Complexity of the Trial**, and they fail if they get **three failures**. The Ancient will decide what success and failure looks like depending on the situation.

Trial action	On successful roll	On failed roll
Progress	Mark 1 success	Mark 1 failure
Support	Everyone else gets a boon to their next roll	Mark 1 failure
Recover	Clear 1 failure	Nothing happens

## A Trial example

*Lozko and Karkut are traversing the treacherous swamps of the Fingerbog on a rickety raft when an enormous marsh wyrm rises from the water! They decide to run away rather than risk their lives, and as the wyrm starts chasing them, the Ancient calls for a Trial with **Complexity 3**. The group needs to mark three successes to escape safely.*

*Lozko decides to go first, drawing his shortsword. He declares that he will try to swipe at the beast to scare it away. He rolls **Progress** with **Clashing** and gets a success! The wyrm slows down, hesitant to meet his blade.*

*Karkut, focusing his effort on paddling away, rolls **Progress** with **Vigor**. Unfortunately, he fails and the wyrm has no trouble keeping up with them. Karkut marks one failure.*

*Lozko thinks for a moment, and then he declares, "I want to roll **Luck**! Maybe we come across a stream too small for the wyrm to come after us." He rolls and succeeds, and so the two are momentarily separated from the wyrm. Lozko marks a second success.*

*Karkut decides to roll **Recover** with **Ken**, as he tries to recall the layout of the swamp. He succeeds, and narrates how he swiftly guides the raft through shallow paths where the wyrm struggles to follow. He clears the one failure the group had as he makes for a nearby island.*

*The Ancient narrates the wyrm vanishing for a little bit as it dives into the water. Then it bursts into view, stinking of poisonous fumes, and it cuts off the travelers' way forward!*

*Lozko grabs another paddle, trying to make a sharp turn to avoid the wyrm. He rolls **Vigor** but fails, and the raft floats helplessly towards the wyrm. He marks a failure again.*

*Moments before disaster, Karkut decides to roll **Intuition**, looking for anything to grab onto. He succeeds in his roll and marks the third success for the group! He narrates how he spots a hanging vine, jumps to grab it and uses it to drag the raft away from the wyrm, making it to safe land in time. Lozko and Karkut slump to the ground, exhausted but relieved.*



## The rules

**To the Ancient:** There is lots of room to improvise with Trial mechanics! Here are some ideas:

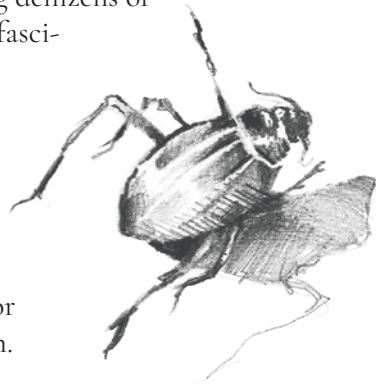
- ❖ The players are trying to outrun the spread of a forest fire; they take harm when they mark a failure as the fire catches up to them.
- ❖ The players are trying to sneak out of a castle; instead of losing at 3 failures, each failure causes more guards to catch up to them when they reach the exit.
- ❖ The players try to traverse poisonous gas; they can use up protective herbs they gathered along the way to guarantee successes instead of rolling.
- ❖ The players try to cross a treacherous swamp; the Trial's Complexity increases when a marsh wurm takes notice and starts chasing them.
- ❖ The players try to search for somebody in the forest; the Trial takes several in-game hours to complete, and when it is over the players suffer 1 Fatigue for each failure (even if they ultimately succeeded).

## Exploration

*There's more to life than strife and danger.*

Characters will often come across interesting denizens of the Lands, breathtaking natural landscapes, fascinating peoples and places, ruins of the past, secrets, sights and stories to share with the folks back home. They will also spend time with each other and themselves, contemplate, wind down and have fun.

**Exploration** describes all these times when the characters are not in a journey, conflict or trial. No specific rules are tied to exploration. Characters will usually just be roleplaying and rolling their skills when necessary.



## Equipment

*Out on the road, you depend on your things just as much as your companions.*

Most equipment has no rules tied to it; it simply helps to have it at hand. You need food to survive. You can't see in pitch black without a light source. Scaling a cliff will call for a **Vigor** roll in any case, but climbing equipment certainly helps, and it may lower the Difficulty.

You can have anything you have conceivably bought, foraged or otherwise scrounged together, and as many things as you can reasonably carry. None of them are magical or exceptional, but they're all usable and mostly trustworthy.

## Armor

It is customary for travelers to don armor hoping that it will stave off at least some of the wickedness of the road. However, covering the body with metal, leather or dead wood also alienates it from the surrounding Nature.

- ❖ **Light armor** provides 1 Steel, but it also inflicts a snag on *Communion* for as long as it is worn.
- ❖ **Heavy armor** provides 2 Steel, but it also inflicts snags on *Communion* and *Evasion* for as long as it is worn.

## Melee weapons

Melee weapons are meant to be swung against unlucky enemies. They can only target Adjacent creatures. Attacking with them uses the **Clashing** skill, and avoiding harm from them requires **Clashing** or **Evasion**.

- ❖ Daggers, swords and staves all have the same goal; maim and kill. **Standard melee weapons** such as these take 2 Moments to swing and cause 1 harm if they hit.
- ❖ Larger weapons like halberds, great axes, or huge clubs, are unwieldy but devastating. **Heavy weapons** such as these take 3 Moments to swing and cause 2 harm if they hit.

Steel  
absorbs  
harm  
p. 30

Boons &  
snags  
p. 25

Table of  
weapon  
attacks  
p. 49

## Ranged weapons

Ranged weapons attack from afar and use the **Hunting** skill. Avoiding their shots requires **Evasion**.

- ❖ Bows are slow to draw and aim, but they make up for it with their great range. **Bow** attacks take 3 Moments, they cause 1 harm, and they can target up to Far adversaries.
- ❖ The faun-pioneered crossbows are easier to shoot and they hurt a lot, but they are cumbersome to reload. **Crossbows** take 2 Moments to shoot, they cause 2 harm, and they can target up to Far adversaries. After a crossbow is fired, it must be reloaded, which takes 2 Moments.
- ❖ If it makes sense, a standard melee weapon can be **thrown** against up to Nearby adversaries. It takes 2 Moments to throw a weapon and it causes 1 harm. Throwing melee weapons still uses **Hunting**.

## Character companions

Two of the premade characters (Milli and Lozko) have companions (the falcon Yr and the scritt Itra respectively). These behave exactly like the Ancient's characters: they don't have named injury tracks, they cannot be sent Reeling, and if their Breaths or Wits run out they start marking Wounds or Tension respectively.

In Conflicts, your companion rolls its own Readiness and has its own turn, controlled by you. In Journeys, it behaves like any other member of the group (and can gain and lose Fatigue normally). In Trials, it doesn't have its own turn; rather, when you elect to use a skill you can use either your own rank in that skill or your companion's, provided that it can feasibly help you. You can still use each skill only once, whether you use your own value or your companion's.

## Cheat sheet

You can find a cheat sheet with the most important rules alongside the premade character sheets. Print it on the back of the character sheet for easy access!

The  
premade  
characters  
p. 61

The  
Ancient's  
characters  
p. 74

Premade  
character  
sheets  
p. 63

## Using different dice

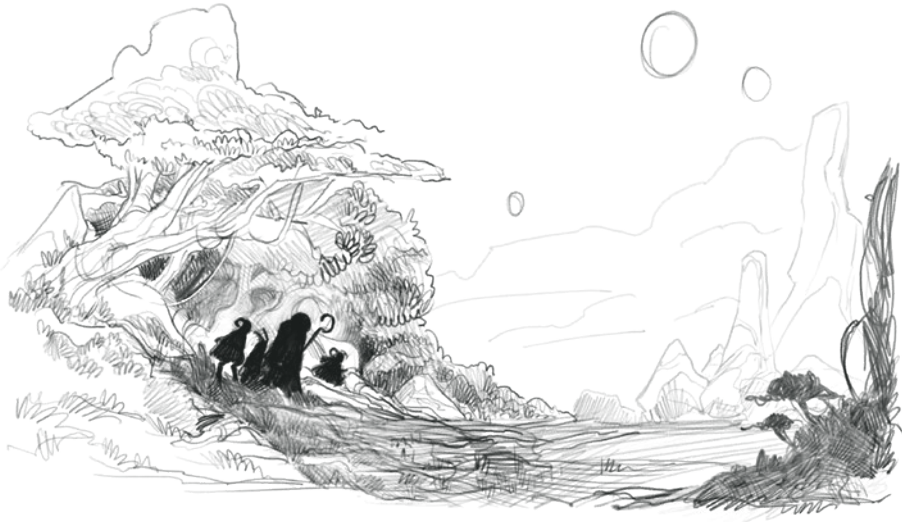
Evergreen was designed with twelve-sided dice in mind, but if there aren't enough d12s for all players at the table and you prefer to not use a single pool of dice for everyone, Evergreen's rules can be adapted for other kinds of dice.

To use the more common ten or even six-sided dice, the Ancient must change the Difficulties of the rolls as seen below. Other than that, nothing changes: the players roll the same amount of dice, pick and add the two highest results, boons and snags work in the same way and so on.

This table  
replaces  
the ones  
in pgs.  
26-27

Task	Difficulty using d6s	Difficulty using d10s
Easy	6	9
Average	8	12
Hard	10	15
Almost impossible	12	20
Opposing Skill	Difficulty using d6s	Difficulty using d10s
<i>(through snags)</i> -1	5	8
0	7	12
1	9	14
2	10	16
3	11	17
<i>(through boons)</i> 4	12	18

For any other die rolls, like determining the days until a Wound heals (which is a 2d12 roll), you can substitute with one additional die if using d10s or two dice if using d6s. Thus, a 2d12 and a 4d12 roll become 3d10 and 5d10 or 4d6 and 6d6 respectively. The statistics are not exactly the same when changing between die types, but they are close enough.



## The characters

There are many reasons to travel the wild Lands. In the story of this playtest, the characters are hitching a ride to Haven, a community on the outskirts of the civilized world, each driven by their own motives.

In future playtests and the final version of the game, you will be able to create your own characters. For now, you can select one of the following:

- ❖ **Danzia** is a goblin mercenary and trackswoman. She's traveling to Haven in search of unclaimed riches, hoping for a comfortable life in her later years. She's been in her share of fights and knows how to handle herself with her bow.

She is reserved and shy, but likeable once she opens up. She's also been swindled more than once, and she struggles between trusting others and protecting herself.

- ❖ **Karkut** is an outgoing, likeable troll healer. He is traveling to Haven in the hopes of finding a place away from the politics and confusions of the "civilized" world. He is amiable and gentle, but also hard on himself and easy to crumble under the fear of rejection or failure.

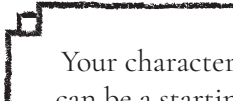
Other than being a healer, Karkut is also Greentouched: he can sense the presence of the Green, and animals will go out of their way to help him.

- ❖ **Lor** is a faun explorer and erudite. He is traveling to Haven to uncover the archaeological wealth of that unexplored region. His quest is purely academic, and he is passionately devoted to it to the point of risking his own life.

He is knowledgeable about most things on the road, and he has great intuition about things being not like they should be. He's quick to notice details and clues, but also not used to conflicts.

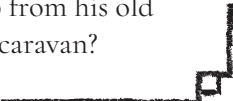
- ❖ **Lozko** is an old, grumpy goblin and a former caravanner. After he lost his caravan, he set off with **Itra**, his scritt companion, in search of a home without wheels. After some introspection, he set his sights on Haven.

Lozko's knowledge about traveling and his fighting skills make him a valuable ally on the road. His temper may be sour, but he's ultimately trustworthy and dependable.



Your character's skills can be a starting point to determine their equipment, but feel free to improvise.

For example, Lozko has **Clashing** so he probably carries a melee weapon. Is that an axe, a sword and shield, or something else? The same goes for anything else he carries around. Does he have a map of the region? What about a candle lamp from his old caravan?



## The characters

- ❖ **Milli** is an enthusiastic young faun. Overtaken by wanderlust, she left her home with her faithful falcon, **Yr**, to discover what else the Lands have to offer. She is one of the few people traveling for the sake of travel, and her naïveté is bound to put her in danger's way at some point.

She is acrobatic and wields a light crossbow confidently, but her most potent weapon is the sheer force of her optimism. She can talk your ear off if you let her, but she does it likably enough to not be a nuisance.

- ❖ **Torka** is a hardy troll warrior. She is deeply dedicated to her people's culture and is looking to uncover their old secrets. The enormous swampland around Haven, dangerous and undisturbed for centuries, is a great starting point.

She is simple and direct, fiercely loyal to her folk and usually fun enough to have a drink with, but she is also blind to nuance and prone to anger when it comes to protecting her lineage and the troll culture. When she is in danger, she resorts to fierce and dangerous rampages. She is also Greentouched: she can manifest animalistic features while rampaging.

You will find the filled character sheets of all six characters, as well as the cheat sheet that can be printed behind them, here:

### Playtest Resources









## Running the game

**This and the following section concern the Ancient!** If you are playing Evergreen as a player, you don't need to read this section, and you shouldn't read the next one to avoid spoilers.

You can continue reading at p. 109.

**B**y now you should have a first idea of the rules and some of the setting of Evergreen. This section is meant to share the mindset of the game, as well as some general advice for running memorable sessions.

If you came across this playtest document, chances are you're familiar with the general concept of tabletop RPGs. The final edition of the game will have much more advice to help beginner game masters run games, but for now we'll keep it brief.

## You have the final say, not the book

If there's one thing to keep in mind, it's this: as the Ancient, your word is final. Feel free to change any aspect of the world, the included adventure or the rules if something isn't working for you. If it aligns with your playstyle, you can give bonuses for creative ideas, award character progress (coming in the next playtest!) for creative roleplay, have the players meticulously track their inventory, or otherwise fiddle with the tone of the game. Nothing will break, and if it does you can always try again. That being said, you should make sure that your playstyle works for your players too.

## Always discuss with your players

Tabletop RPGs are memorable experiences when the whole group is having a good time. Before starting a new game, it's always good to discuss your goals and expectations and make sure that everyone is on board.

Along the same lines, it's a good idea to read up on some **TTRPG safety tools**. Evergreen is not a game of harsh or gory horror, but there may be scenes that don't sit well with some of your players. For example, themes of death (p. 89), animal death (p. 96) or suffering (p. 88) or an enormous arachnid adversary (p. 106) may be difficult for some people, and there's nothing wrong with skipping them.

The TTRPG Safety Toolkit has a lot of valuable information. If you want to use a safety tool but you're not sure which one to pick, the X-Card is an all-around good option.

Underlined  
words are  
hyperlinks,  
click them!

## Fill in the gaps

Many situations in the upcoming adventure, and even some parts of the rules, are not exhaustively explained. For example, a bandit may demand “more than the characters are willing to part with”.

This is done on purpose, so you can add your own details depending on the situation and your group. Whenever you feel that the writing is vague, fill in the gaps using your own judgement and imagination. There are no wrong answers!

## Things that Evergreen is written to do

As you read earlier, you’re free to change any part of the game. However, if the tone or gameplay you’re looking for is very far from the original intent of Evergreen, you will probably find it easier to pick up an entirely different game that suits you better.

Evergreen was created to be a **dark fantasy** game with **strong themes of nature, exploration, community and companionship**. It aims to strike a **middle ground between complicated, tactical gameplay and quick, narrative resolution**.

The main gameplay loop is **journeying and discovering new things**. **Building and protecting a base** will also be a significant pillar of the experience (introduced in the following playtests). Gameplay is usually **light on rules** (during Exploration, Trials and Journeys), with a **few mechanically intensive scenes per session** (Conflicts).

## Scaling for group size

The adventure in the next chapter assumes a group of 3-5 players. You can always play Evergreen with more than 5 or less than 3 people, but some Conflicts and Trials may be significantly easier or harder respectively. On one hand, you can embrace that. Traversing the woods is dangerous when you have few companions, and it’s easier with more people.

On the other hand, these are some ways you can play around with the difficulty of complications:

- ❖ Add or remove adversaries from Conflicts.
- ❖ Make adversaries more or less durable by giving them more or fewer Wounds, Breaths, Tension and Wits.
- ❖ Make Trials harder or easier by increasing or decreasing their Complexity and the Difficulties of the players' rolls.

Each Conflict can be a wildly different experience in terms of difficulty. Some might threaten the players with serious injury or even death, while others may be much less dangerous. Sometimes the question is not whether the characters *can* kill something, but whether they *should*.

Each group's experience will heavily depend on the characters they choose and the complications they encounter; balancing is more art than science. If things get tough, remind the players that running away or figuring out some different solution is (almost) always an option! If things get too tough and you feel it's unfair, feel free to give the players a break and let us know by providing feedback!

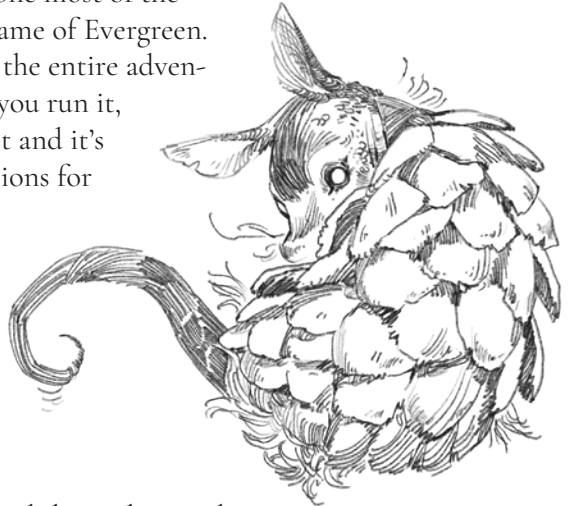
Feedback  
form  
p. 110

## Preparing for the adventure

If you made it this far, you've done most of the work to prepare for your first game of Evergreen. It's a good idea to read through the entire adventure in the next chapter before you run it, so that you know what to expect and it's easier for you to pick complications for your group to encounter.

You can follow this checklist to make sure everything is set for your game.

- ❖ You have read through this book, including the upcoming adventure.
- ❖ Your players have familiarized themselves with the rules and the setting (or you are prepared to introduce them to everything on your own).



## Running the game

- ❖ Your players have selected their characters and they have printed out their character sheets.
- ❖ Everyone (including you) has a printed cheat sheet.
- ❖ Each player has 4-5 twelve-sided dice, or the table has some communal dice for all to share.
- ❖ Each player has 5 counters to keep track of their Moments during Conflicts.
- ❖ You have a play surface set up (optional, more on that a bit later).
- ❖ If you like music during your sessions, you have your favorite playlists ready.
- ❖ Everyone is equipped with snacks and wanderlust.

The  
premade  
characters  
p. 61

Cheat  
sheet  
p. 59

Moments  
p. 46

## Evoking atmosphere

Evergreen is a game that depends a lot on ambience. The playtest adventure includes prewritten descriptions for several encounters and sights along the road. These are meant to give you a feel for the intended atmosphere, but you can paraphrase them or make up your own.

A useful guideline for evocative descriptions is to remember to engage more senses than sight and hearing. You don't have to exhaustively describe everything the players will encounter, but it's a good thing to occasionally mention how a thing smells or feels to the touch, or what taste lingers on the characters' mouths.

Finally, music helps some people get into the mood of the game. If you like to use music in your games, instrumental dark folk and dungeon synth playlists work well with Evergreen. A lot of this game was written and playtested to the albums *Nordlige Rúnaskog* by Osi and the Jupiter, *Hinterland* by Rota Fortunae, *Fragments of Serenity* by Vishal Naidu, and *The Emerald Grotto* by Alloch Nathir.

You can find an ever-expanding Spotify playlist curated by Evergreen's writer [here](#) or at the QR code in the margin.

It may be worth it to look into some intense instrumental pieces to use during high-stakes scenes (Trials and Conflicts).

Spotify  
playlist:





## Communion rolls

**Communion** is probably the most esoteric skill in Evergreen, so this section will go over how and when to ask for Communion rolls from the players, and what information to give them.

Communion represents a character's intuition about the natural world. That includes handling animals and plants, gaining insight into the whims of Nature and Her creatures, and understanding the Green. For example, a character may roll Communion to try to intuit the intent of an animal. On a good roll, they may understand that the animal is hungry, angry, or scared. Similarly, a Communion roll may reveal to a character that the fungus they are studying is malignant and dangerous.

Characters with specific traits may be able to take more advantage of their Communion skill. For example, one premade character has the **Greensight** trait, which allows him to outright see the presence of the Green. He could roll Communion to intuit that a Misdreamer is a Greentouched creature that uses the Green to disorient those that look at it.

In the end, the workings of the natural world are arbitrary by design, and the line between the Green and weird but non-magical abilities is thin. When you ask for Communion rolls or give information based on their results, trust your instincts. Your Lands Under the Sun don't have to work the same as anyone else's!

Hungry  
mushroom  
p. 101

Mis-  
dreamer  
p. 103

## Running Conflicts

The following advice may come in handy when dealing with Conflicts, which is the most mechanically demanding part of running Evergreen:

- ❖ The players' adversaries are characters in their own right. Try to think about what the adversaries want from the players (which is in general outlined for each complication). Most creatures are not likely to fight to the death.
- ❖ Using a **play surface** where you can write and draw with erasable markers helps a lot. On it, you can sketch the zones of each Conflict (like the sketches on pgs. 45 and 51-53). Each player can place a stand-in for their character, like a die or a figurine, in the zone they occupy. You can do the same for the adversaries.
- ❖ Whether you use an erasable play surface or a notepad, you should keep track of the following:
  - ◆ Each adversary's used-up **Wounds, Breaths, Steel, Tension** and **Wits**. Especially if you note these on the common play surface, there's no need to display the total numbers. Just note down how many have been used up by now, and let the players wonder how far the adversary is from being defeated.
  - ◆ Each adversary's used-up **Moments**. Since you have to keep track of several characters, using tokens for each one tends to be messy. Instead, you can note the Moments each adversary has used as tally marks, drawing a vertical line for each of the first four Moments and crossing them out when the fifth one is used. When the adversary's turn comes up again, start a new counter from 1.

# Reading statblocks

Statblocks describe the adversaries the players may clash with, usually during Conflicts. It is important to keep in mind that **these are not exhaustive!** They provide the actions and abilities that each adversary is *most likely* to use, but you can always deviate from them if it makes sense.

Wolf  
p. 98

Conflict  
actions  
p. 47

For example, a **Wolf's** actions only list biting creatures and knocking them down. Still, if it makes sense a wolf could drag a creature away, or block a creature's path to a nearby zone. Whatever is not listed on a statblock, you can usually describe by using one of the typical Conflict actions. If no typical action conveys what you want the creature to do, you can make up whatever makes sense.

There are two kinds of creature statblocks, an **Expansive** and a **Condensed** one. Usually, adversaries with expansive statblocks will take center stage in the Conflict, and they will be more significant in the narrative. It's also likely that they will have more options and more mechanical depth in the Conflict, but they're not necessarily stronger or more competent than adversaries with condensed statblocks.

A **condensed statblock** looks like this:

Condensed statblock
Rank 3 skills (Difficulty 19): <b>Communion</b>
Rank 2 skills (Difficulty 18): <b>Hunting</b>
Rank 1 skills (Difficulty 16): <b>Clashing</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇◇ Steel ◇◇ Wounds ◇ Wits ◇◇ Tension ◇
Attack: <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 2 Moments, 1 harm.

Remember  
that adver-  
saries never  
roll their  
skills, they  
provide  
opposition  
for the  
players  
(p. 27)

It summarizes the adversary's **skills** and **resistances** (including the Difficulty associated with each skill), and also notes the **typical actions** the adversary will take, and any **special abilities** they have.

This sample adversary will usually make an attack that takes 2 Moments. The target of the attack must roll their **Clashing** or **Evasion** against the adversary's **Clashing** (which in this case is 16); they take 1 harm if they fail. These actions are usually (but not always) just applications of the typical Conflict actions, tailored to that specific adversary.



## Running the game

An expansive statblock looks like this:

Expansive Statblock			
Communion ●●●	19	Breaths ◇◇	Steel ◇◇
Clashing ●●	18		Wits ◇◇
Discretion ●	16	Wounds ◇	Tension ◇
Evasion	18	<i>Description</i>	
Hunting	13		
Intuition	13		
Ken	13		
Luck	13		
Spirit	13		
Stability	13		
Succor	13		
Vigor	13		
<b>Special abilities</b>			
Attack: Clashing vs. Clashing / Evasion, 2 Moments, 1 harm.			

This statblock also shows the adversary's **skills** and **resistances**, as well as the Difficulty associated with each skill, but it also includes a **description** you can recite verbatim or paraphrase. In addition, creatures with expansive statblocks usually have more detailed **special abilities**.

The last lines of the statblock are again reserved for **typical actions**, in the same format as the condensed one. These actions are what the adversary will most often be doing in the Conflict, and when in doubt you should refer back to them.

Remember that **adversaries can perform any reasonable action**, not just the ones that are written on their statblock! This includes acting out-of-turn, especially if they're smart enough to block, parry or dodge attacks.

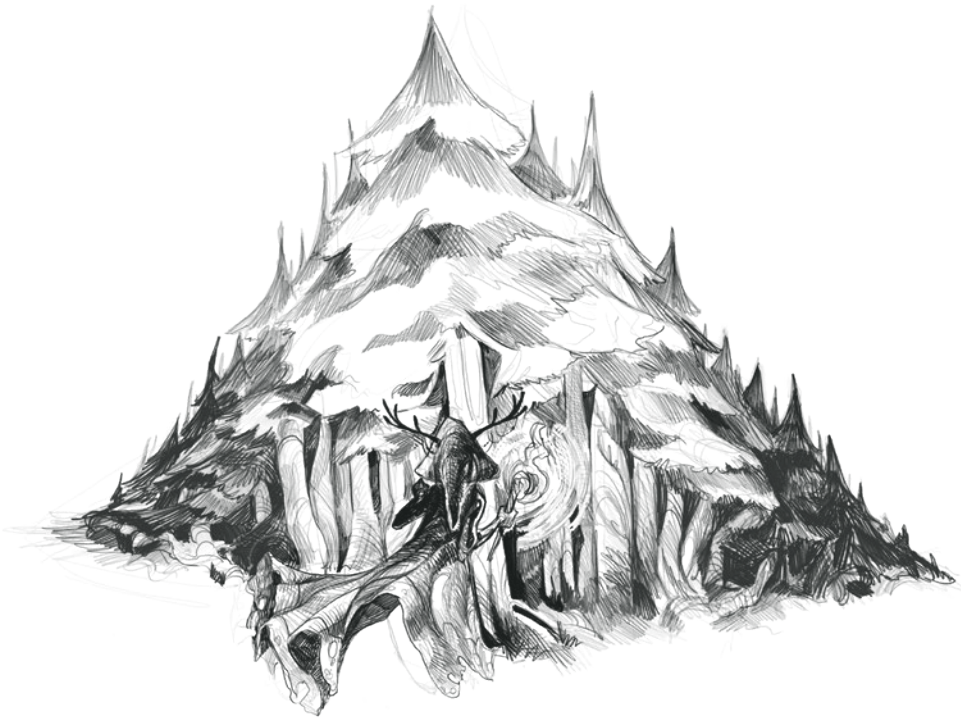
Acting  
out of turn  
p. 46

## Adversaries & injuries

Adversaries don't have named injury tracks like the players do, and they aren't sent Reeling. Instead, they have a number of Wounds and Tension, usually between 1 and 3. After their Breaths and Steel are exhausted, left-over harm goes to their Wounds. If they take harm after their Wounds are exhausted, they die or are otherwise removed from the Conflict. Similarly, stress exhausts their Wits first and their Tension afterwards.

Some player characters have their own animal companions. When it comes to getting injured, they work in the same way as adversaries: they aren't sent Reeling and they mark Wounds and Tension boxes instead of having named injury tracks.

Character  
companions  
p. 59



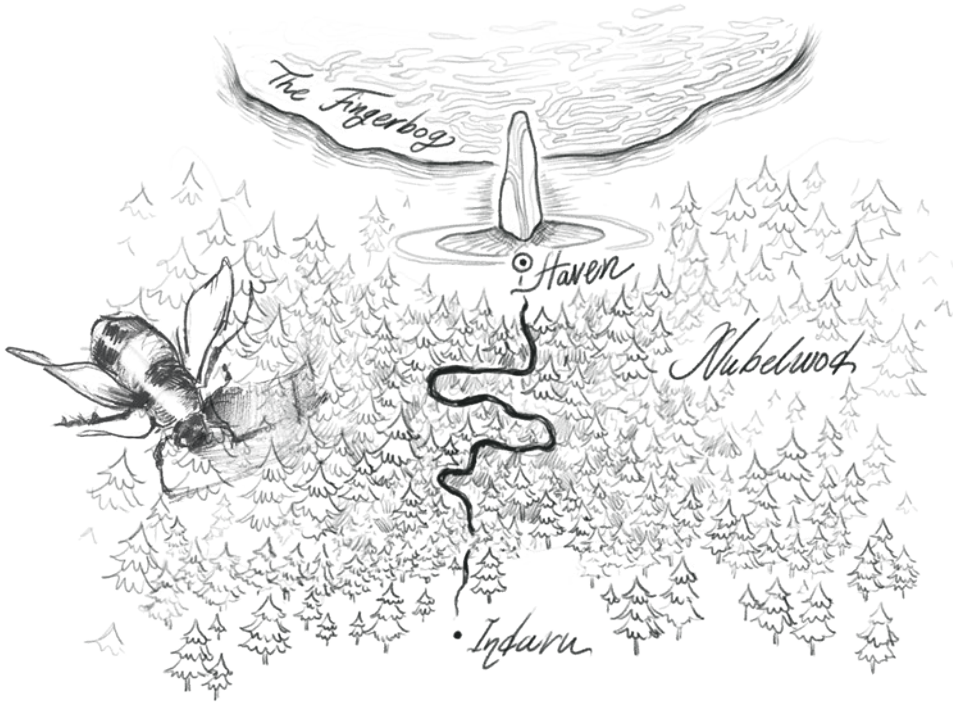
# The way to Haven

ONLY the Ancient should read through this section!  
Players beware, there are spoilers below.  
Jump to p. 109 to skip this section.

In this section, you will find the outline of a simple adventure that will take players to **Haven**, a remote community built on the bank of an enormous swamp in the far north. Haven will serve as the base and safe zone for the players as they explore the lands around it in future versions of the game.

## Evergreen

The game will start on the outskirts of **Indaru**, a small troll village and the last pocket of civilization before the great forests of the north. There, the players will hitch a ride on a goblin caravan and travel through the forest **Nubelwod**. At the other end of Nubelwod, Haven awaits.



Journeys  
p. 37

This entire adventure is a **Journey**: a series of Complications connected by Nubelwod's atmosphere.

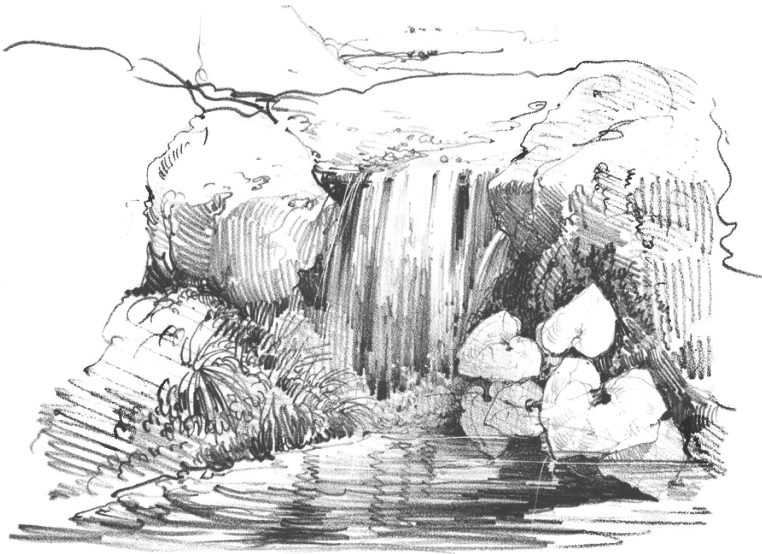
*Text boxes like this one contain descriptions that you can read out loud or paraphrase to set the scene for the players.*

## The Lay of the land

**Haven** is a home for the homeless. Far north, next to the vast, remote swampland that is the **Fingerbog**, this small community is slowly growing and claiming the surrounding territories. This land is hostile and unforgiving, and Nature is a harsh enemy, but all dangers pale in comparison to the settlers' dream: freedom from the scuffles of old, independence, and a new home that hopefully lacks the faults of each settler's past dwellings.

Recently there have been some meager attempts to explore the Fingerbog, resulting in rumors of odd ruins, weird creatures and all kinds of treasures swallowed by the swamp. This sparked a new trickle of potential settlers, traveling to Haven for knowledge, riches, adventure, or just the serenity of a self-sufficient community where everyone has a voice.

Forest **Nubelwod** stands between Haven and the rest of civilization. This forest is a dense coniferous woodland, wild and untamed. It is rife with beasts, **Greentouched** creatures, and, of course, the occasional folks that hunt animals and travelers alike.



## Hints of atmosphere

This entire adventure takes place in forest Nubelwod during gush: a chilly, rainy and temperamental season. Nubelwod is a **cold, isolating, dangerous** place, but it's also **magical, unexplored, and teeming with life**.

Below you will find a list of small, meaningless occurrences that you can pepper in your descriptions throughout this adventure to evoke a consistent atmosphere. If you want to randomly select an event, roll 1d12.

- 1 The repetitive creaks and groans of the caravan are occasionally disrupted by a screech from some faraway creature. It sounds disturbingly similar to the screams of a child, although it's clearly not.
- 2 In the early morning, as people get ready to start traveling again, the cold is biting and the fog is dense. The caravanner suggests that they all spend a few minutes enjoying a hot tea together before they set off.
- 3 The caravan's lamps make shadows dance at the edges of the travelers' vision. The light barely makes it to the nearby treeline, but it still feels somehow wrong, as if the travelers are disturbing a place not meant for them.
- 4 As the trees get more and more dense, fewer rays of sunlight make it through their branches. The forest itself seems to grow darker day by day. From morning until noon, those rays that manage to cut through the foliage are sharp and precisely defined on the fog; a spectacular sight.
- 5 By now, the group is used to the buzzing, clicking and chittering of insects and other critters of the forest, to the point that they don't pay much attention to it. At some point, the sound abruptly vanishes. Maybe it was disrupted by some nearby predator, but there are no signs of the beast. The silence weighs heavily on the travelers. Their words reverberate, swimming in nothingness. Then, as quickly as it vanished, the bustling of the critters reappears.

## The way to Haven

- 6 As the wind howls, one of the travelers thinks they can make out some music between the cacophony, but the noise is too chaotic to be sure.
- 7 Around midday, the smell of the group's almost-cooked lunch mixes with the scents of the forest. It evokes a sense of adventure and wilderness, and it whets the appetite for good food with good company.
- 8 When the group takes a break to stretch their legs, one of them notices a smooth, pale, half-buried rock. Driven by curiosity, they unearth it only to realize that it's a faun skull with its horns broken off at the root.
- 9 As the group is getting ready to rest on a particularly cold night, they have a choice to make: either sleep in the chilly caravan as usual, or huddle up outside and start a campfire. If they opt for the former they shiver, toss and turn until they're able to fall asleep. If they opt for the latter, they can see the stars; they are remarkably bright and they seem colder, like they picked up a bluish hue. The next night they're back to normal.
- 10 The group comes across a natural clearing. A tree has been knocked down, presumably by the elements, and it took some of the smaller plants with it. The area is large enough to stop and rest for a while, and the fallen tree makes for a comfortable bench.
- 11 This morning feels almost suffocatingly cold and damp. The travelers can smell the moisture in the air, feel it on their fingertips. Then, the sun breaks through the early fog, and it warms the travelers up. Their breath comes easier. The scent of dampness is replaced by the smells of the forest, green and flowery. They find renewed vigor in this unexpectedly pleasant turn of events.
- 12 During a quiet part of the journey, the group is shaken by an unexpected, earthy rumbling, like the hungry belly of some enormous beast. It turns out to be the rumbling clouds of a faraway storm, but by the time the travelers realize this, it's hard to dispel the mental images of gaping maws with rows and rows of teeth... and the thunder *does* sound hungrier than usual.





## Introduction

*Dawn finds you next to a dilapidated tower, a meeting point at the outskirts of a small troll village named Indaru. You're bundled up against the cold, but the morning chill still manages to pierce your bones. A sliver of smoke rises from Indaru's hearth in the distance, its promise of warmth contrasting starkly with the dark forest that looms uncomfortably close.*

*At least you won't be alone. A few more souls have congregated near the tower, presumably waiting for the caravan to pick you all up. Hopefully Haven will be worth the trip.*

After you set the scene, ask the players to describe their characters to each other. What are they wearing? Do they look travel-worthy? How are they dealing with the cold, harsh morning and the upcoming trip?

When everyone has had their turn, feel free to move the scene along:

*Finally, you hear creaking wheels and the stomping of big, clawed feet on the ground — both telltale signs of a goblin caravan. It arrived at Indaru a couple of days ago, and the caravanners originally planned to trade, rest, and return south. It took some convincing to get them to take you north through Nubelwod, but the prospect of so many customers this far from civilization proved irresistible after all.*

*You first see the two scritts, the flightless birds that usually drag goblin caravans along. They are tall as a troll, armed with sharp beaks and large talons; colorful but intimidating.*

*The beasts pull a two-wagon caravan. Both wagons display a name over their narrow doors: The Third Week. The driver, sitting on top of the first caravan, is a goblin you haven't seen before.*

The goblin currently driving the caravan is **Tilzo**. He will welcome the travelers and direct them towards the first wagon of the caravan. **Liz**, the one the travelers spoke with about securing passage on The Third Week, opens the wagon door to welcome them inside. They have already prepared spiced tea for everyone, "*Perfect to ward off the cold!*"

## The Third Week

The following bullet points concern the caravan that will transport the players to Haven, along with its owners. Feel free to play it as-is or change it up however you want!

- ❖ The caravan consists of two wagons:
  - ◆ The first wagon has a single bunk bed and a communal area. There are no chairs to speak of, but enough space to sit on the floor, and there's even a small hearth. The wood around the hearth looks blackened by ash and soot, but it has been treated to resist the heat. A decently constructed wooden chimney can be used to funnel smoke through the caravan's roof, but it is currently closed to ward off the cold and moisture. Drying flowers and herbs are hung around the walls, and their sweet, earthy aroma is diffused through the wagon.
  - ◆ The second wagon is packed with bunk beds and not much more. In goblin fashion, the wagon and the beds are just large enough to accommodate trolls (although not necessarily comfortably). It can fit up to six people and it smells like sweat and cleaning alcohol. Its backside is a large trunk, filled with supplies and trade goods and only accessible from the outside.
- ❖ The name of the caravan, The Third Week, refers to a goblin poem about companionship and frustration on the road:

*First week on the road, you meet each other  
Second week, you like each other  
Third week, you love each other  
Fourth week, you'll kill each other*

## The way to Haven

- ❖ The caravanners are a goblin couple:
  - ◆ **Tilzo** is driving the caravan when it picks up the travelers. He is a middle-aged goblin with short, non-branching antlers and a workman's build. His salt-and-pepper hair is short and shaggy, and his clothes are baggy and full of pockets. He wears a large nose stud with a single matching earring.

He doesn't speak much but is always found doing work around the caravan — fixing a creaky wheel, re-applying the daub (the goblin concoction that insulates the wagons' roofs and walls against the elements), polishing the leather scritt straps and so on. Normally, caravan guests pay for passage but also help with mundane work during the trip. Tilzo strongly prefers to do the work himself so he can be sure it's done right.
  - ◆ **Liz** is another middle-aged goblin. They have large, impressive antlers and they wear their middle-length hair green and loose, a nice complement to their almond skin color. They have no piercings, but they wear a lot of wooden bracelets. Their clothes are simple and utilitarian, with the exception of their sandals which are not ideal for traversing the wilderness. They are cheerful and chatty with the travelers, but most of their time is spent driving, cooking, tending to the scritts and affectionately teasing Tilzo.
- ❖ The two scritts are named **Noz** and **Jetra**. These two-legged, flightless birds are well-trained, kind creatures and they enjoy any attention the travelers may show them. Tilzo and Liz have special feed for them that consists of nuts and seeds, but they will happily munch on most things that the travelers may offer them.
- ❖ The Third Week has been traveling for quite a while. Tilzo and Liz have spent years on the road together, and they'll risk their lives to protect each other. However, they're not fighters. They've always been more eager to run away from danger than risk their necks. If the caravan is in peril, it's up to the travelers to do what they can to help.

## The Journey

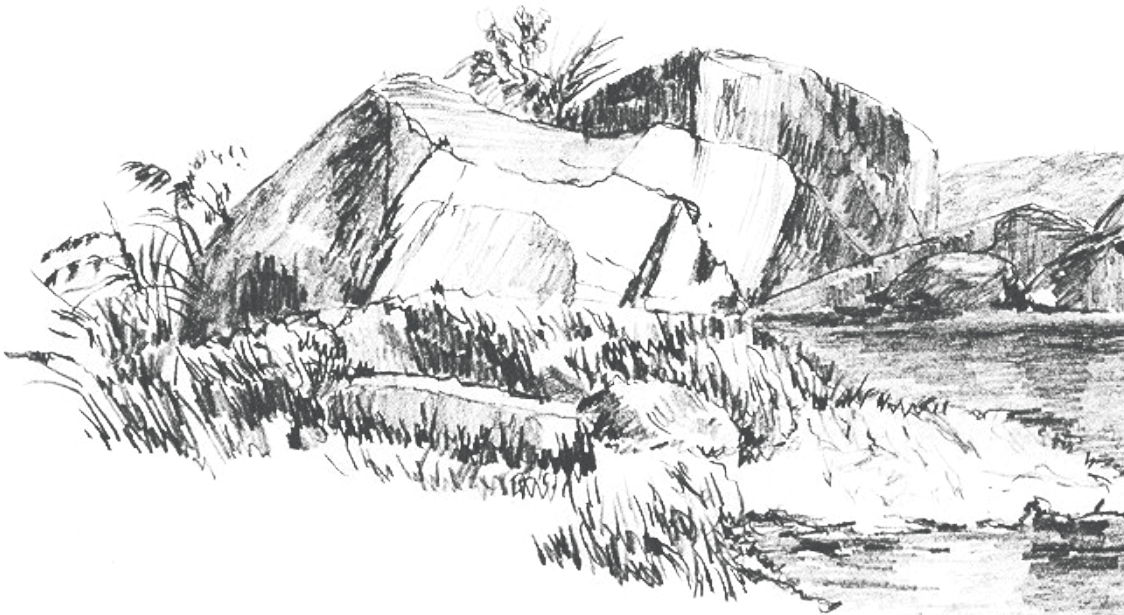
Journeys  
p. 37

The way to Haven is a **Journey**. You can decide on a **Persistence** for the Journey depending on how long you want the game to take.

On average, the travelers will encounter a little less than half as many Complications as the Journey's Persistence. Depending on the players, each Complication will usually take 30-60 minutes of real time (including roleplaying between complications and so on). Thus, a **Persistence of 10-12** will likely result in about 4-5 complications and is good for an oneshot. Feel free to adjust this depending on your group and your timeframe.

If you want the game to last for two sessions, then you should set the Journey's Persistence to something closer to 18-20. Maybe your Nubelwod is larger and more active!

You should announce the Persistence to the players and keep track of their progress somewhere visibly. Describe that the caravanners of The Third Week let their guests decide their traveling pace, and have the players decide on a starting pace by referring to the Journey rules. Then, they can roll the Travel Die and let the journey begin!



## Complications

Below, you will find a list of complications that the players may encounter on their Journey. They are numbered so you can randomly select them, but feel free to hand-pick the ones that seem most appropriate to the story.

**Unavoidable** complications are marked with †.

Next to each complication's name you will find the most likely mode of play for that complication, so you can tell at a glance what's coming up. **Don't force that mode!** If the players want to deal with a complication in a different way, let them improvise.

Between complications, feel free to establish and reinforce the atmosphere by narrating unimportant events and setting the scene for the travelers to roleplay with each other and the caravanners. Both Tilzo and Liz are interested in their passengers. Through them, you could initiate discussions about where the passengers came from and why they're going to Haven, or just make small talk.

**The way to Haven will take about ten days of in-game traveling.** Feel free to narrate a few days passing between Complications. A better outcome on the Travel Die means more days without Complications, but you don't have to be very precise about this.

When the Journey's Persistence reaches zero, move on to the **Epilogue**.

Unavoidable Complications  
p. 42

Modes of play  
p. 36

Hints of atmosphere  
p. 78

Epilogue  
p. 108

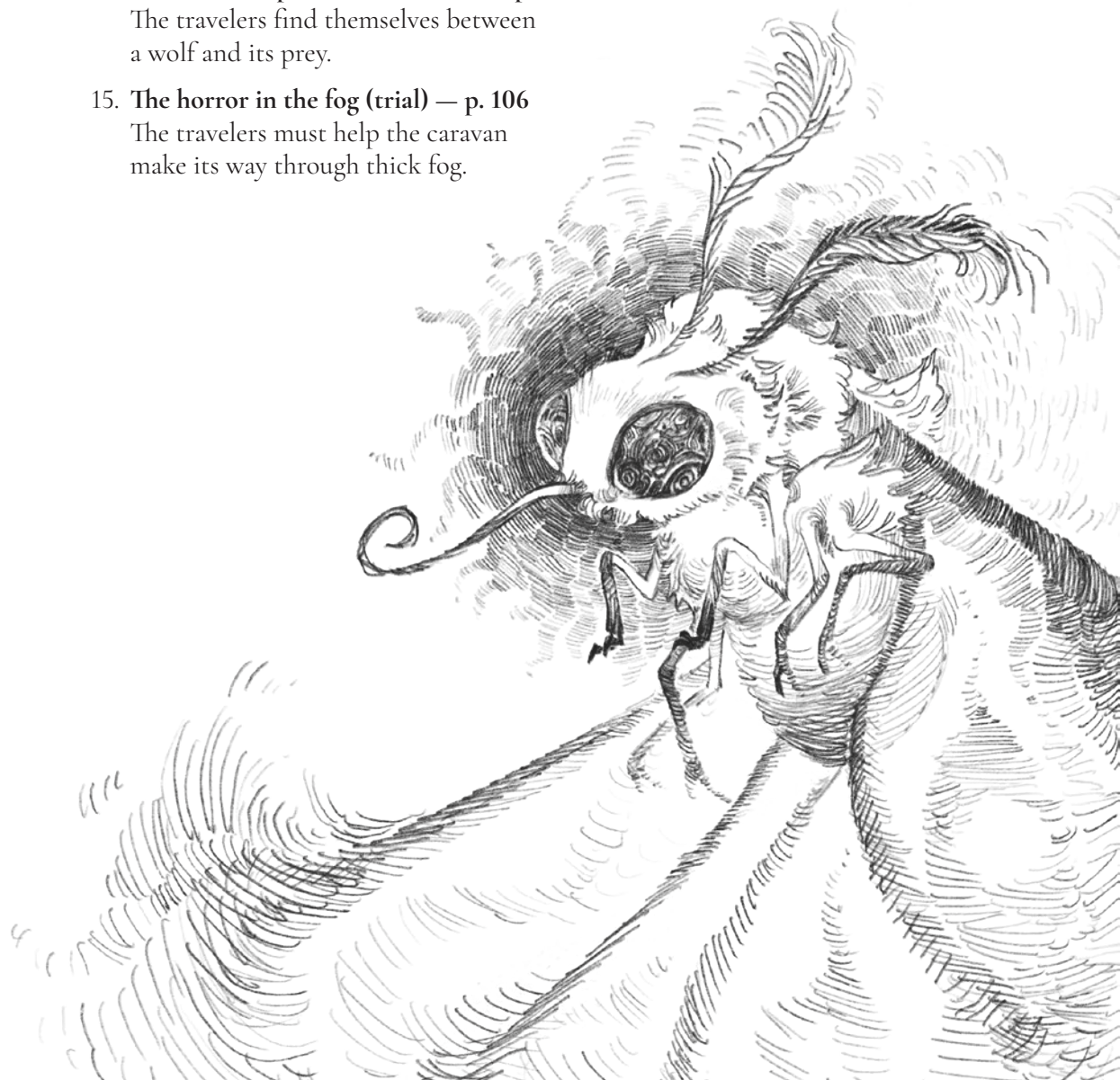


## Complication list

1. **Wolf mother<sup>†</sup> (exploration/conflict) — p. 88**  
A wolf mother, seeking food for her pups, approaches the travelers.
2. **Dead troll (exploration) — p. 89**  
The travelers encounter a specter of a long-dead person, unable to rest.
3. **Bandit ambush<sup>†</sup> (conflict) — p. 90**  
The travelers are ambushed by forest-dwelling bandits.
4. **Lost in Nubelwod<sup>†</sup> (exploration/trial) — p. 92**  
The caravan is lost in the forest, turned around by fey magic.
5. **Grove of flowersnakes<sup>†</sup> (exploration) — p. 94**  
The travelers come across a beautiful grove with a threatening secret.
6. **Sleeping Rock (trial/conflict) — p. 95**  
The travelers unknowingly intrude upon a large beast's territory.
7. **A brush with cruelty (exploration/conflict) — p. 96**  
The travelers come across a team of injured hunters and their prey.
  - i. **Hunted by wolves<sup>†</sup> (conflict) — p. 98**  
A wolf pack wants revenge on the hunters.
8. **Boru's<sup>†</sup> (exploration) — p. 99**  
**(Boru's inn only appears to struggling travelers)**  
The travelers find an unexpected tavern in the middle of the forest.
9. **Gathering storm<sup>†</sup> — p. 100**  
The travelers have to decide: take the long way or brave the impending storm.
  - i. **Lightning strike<sup>†</sup> (exploration) — p. 100**  
Lightning strikes with deadly precision.
  - ii. **Flood and howling wind<sup>†</sup> (trial) — p. 100**  
A nearby river overflows, threatening both caravan and travelers.
  - iii. **Endless downpour<sup>†</sup> (exploration) — p. 101**  
The oppressive rain is bearing down on the group.

## The way to Haven

10. **Rot fungus (exploration/conflict) — p. 101**  
The travelers encounter animals possessed by a peculiar, dangerous fungus.
11. **The Misdreamer (conflict) — p. 102**  
A father and his daughter are attacked on the road by a dream-stealing butterfly lord.
12. **Forest spring (exploration) — p. 104**  
The travelers find a natural spring where they can safely relax.
13. **Surrounded in the dark<sup>†</sup> (trial) — p. 105**  
The travelers are beset by ash spectres during the night.
14. **The hunt<sup>†</sup> (exploration/conflict) — p. 106**  
The travelers find themselves between a wolf and its prey.
15. **The horror in the fog (trial) — p. 106**  
The travelers must help the caravan make its way through thick fog.



### 1. Wolf mother† (exploration/conflict)

During a break for lunch and rest, a large wolf creeps up to the caravan. It stealthily approaches the carriage, looking for food. Tilzo spots it and screams for help.

The wolf is a mother, trying to scavenge for her cubs. She looks borderline emaciated, but extremely threatening nonetheless. She will fight to the death if provoked, but all she wants is food.

Wolf Mother				
Communion		13	Breaths	
Clashing	●●●	19	◆◆◆	
Discretion		13	Steel	
Evasion		13	-	
Hunting	●	16	Wounds	
Intuition		13	◆	
Ken		13	Tension	
Luck		13	◆	
Spirit	●	16	<i>Wolves are usually proud, majestic creatures. This one still stands taller than most fauns, but its mane is matted and stuck to its head with dried blood from some old injury. It looks unhealthily thin, although its fur is too thick for ribs to show underneath. Its steps are slow and calculated, but uncertain.</i>	
Stability		13		
Succor		13		
Vigor	●	16		
<p><b>Thrash:</b> After a successful <b>Clashing</b> attack, the wolf mother can take two more Moments to cause 1 additional harm to her prey without rolling.</p> <p><b>Desperate:</b> When the wolf mother has no more than 1 Breath remaining, she immediately attacks the smallest looking adversary (regardless of turn order and without spending Moments). She has a boon to <b>Clashing</b>, and if she succeeds she deals 1 harm, picks them up in her teeth, and runs back to the forest. Catching up with her is a <b>Trial</b> with Complexity 4. The grabbed creature does not participate in this Trial. Instead, after each round of the Trial, they take 1 harm and then they can try to attack the wolf or escape her jaws (<b>Vigor</b>, Difficulty 15).</p> <p><b>Bite:</b> Clashing vs. Clashing / Evasion, 2 Moments, 1 harm.</p> <p><b>Overpower:</b> Vigor vs. Vigor / Evasion, 3 Moments, knock down.</p>				

Trials  
p. 54



## 2. Dead troll (exploration)

*The fog is thick this morning. It makes you feel uneasy, like you're being watched. The tree trunks pass by the window in the same monotony of the day before. But... wait. Are you just nervous, or did that tree look weird?*

All players that pay attention to the road should roll **Intuition**. The one with the highest roll spots the figure first:

*In the fog, she looked just like a tree; a tall, rigid, unmoving figure. Long hair matted against her head. Eyes open, but lost.*

The figure standing between the trees and observing the travelers is whatever's left of the spirit of a troll woman who died on the road years ago. She stands motionless and somber, her face is pale and sickly, and she can't speak or communicate anymore. She will not approach the travelers on her own, and they are free to leave if they want.

If the travelers do approach her with good intent, she will gently — but ominously — guide them deeper in dense forest, where the caravan cannot follow. After about ten minutes of a tense walk, they will reach her body. It's scattered unceremoniously on the ground, clad in dented metal armor, bearing the marks of some enormous predator's attack. Surprisingly, it hasn't completely decomposed yet.

The specter will fixate on the body and not respond to anything else. All she wants is some compassion on the road, but she has nothing to give in return. If the travelers give her body a proper sendoff — on their own terms, the details are not important — she will lie next to it, close her eyes and rest in peace.

### 3. Bandit ambush† (conflict)

*As you're peacefully on your way, the caravan stops. A tree trunk has fallen squarely in the middle of your path, cutting off your way forward.*

*Moments later you see a goblin walking towards you from the forest, wielding a terrifying toothed blade, accompanied by a small band of snickering vagabonds.*

The travelers are ambushed by bandits! These folks are part of the Luckless, a wide-reaching siblinghood of those that would make their own luck. Nubelwod is dangerous, but the nearby settlements and the caravans traveling to Haven make for worthwhile prey.

**Zimza**, the goblin leader of this band of the Luckless, is conversational but greedy. He will almost inevitably ask for more than the travelers — or the caravanners — are willing to part with. Conflict is likely to break out.

Zimza is accompanied by one Luckless bruiser and two archers, which can be fauns, goblins, or trolls.

Luckless Bruiser
Rank 1 skills (Difficulty 16): <b>Clashing</b> , <b>Vigor</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇◇ Steel ◇ Wounds ◇◇ Wits ◇◇ Tension ◇◇
<b>Knife:</b> 2 Moments, <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 1 harm.
<b>Block:</b> the bruiser has a shield; they can take 1 Moment to reduce an attack's harm by 1.

Luckless Archer
Rank 1 skills (Difficulty 16): <b>Evasion</b> , <b>Hunting</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇ Wounds ◇◇ Wits ◇◇ Tension ◇◇
<b>Bow:</b> 3 Moments, <b>Hunting</b> vs. <b>Evasion</b> , up to Far target, 1 harm.

## The way to Haven

Zimza				
<b>Communion</b> (snag) 10 <b>Clashing</b> ●● 18 <b>Discretion</b> 13 <b>Evasion</b> ● 16 <b>Hunting</b> 13 <b>Intuition</b> ● 16 <b>Ken</b> 13 <b>Luck</b> ●● 18 <b>Spirit</b> ● 16 <b>Stability</b> ● 16 <b>Succor</b> 13 <b>Vigor</b> ● 16		<b>Breaths</b> ◇◇◇	<b>Steel</b> ◇	<b>Wits</b> ◇◇
		<b>Wounds</b> ◇◇	<b>Tension</b> ◇◇	
<div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p style="text-align: center;"><i>A muscular, burly goblin full of scars. He carries a weapon halfway between a saw and a sword and adorns himself with animal bones. On his head, a pair of deer antlers was strapped next to his natural ones, but one of them has broken off.</i></p> </div>				
<p><b>Lucky:</b> due to his ranks in <b>Luck</b>, Zimza can force other creatures to reroll their rolls against him up to twice per session.</p>				
<p><b>Luckless:</b> When Zimza uses his <b>Luck</b> to force a reroll, he regains 1 Breath.</p>				
<p><b>Saw:</b> <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b>, 2 Moments, 2 harm.</p>				
<p><b>Smokesack:</b> 3 Moments, Zimza throws a smokesack to an adjacent zone, drowning it in throat-stinging smoke. For the rest of the Conflict creatures outside can't see anything happening inside the zone. Creatures inside are effectively blind and they start their turns with 2 less Moments as they cough their lungs out. Zimza carries two smokesacks.</p>				

The bandits will try to parlay or run away if their lives are in danger. Their bargaining chips — which can also be found on their corpses — are a few coins, their equipment, any smokesacks that Zimza didn't use, and a glimmering knife that Zimza carries. It shines with an unearthly glow under moonlight, but Zimza has no idea if it does anything else.

*The moonblade has a twin, lost somewhere in the forest. Maybe the players can find it in a later adventure.*

#### 4. Lost in Nubelwod† (exploration/trial)

Around midday, the travelers realize that the upcoming sights on the road seem familiar. It seems like they've been through this place of the woods before, although as far as they can tell they're traveling in a straight line. If they continue traveling, they keep seeing familiar landmarks in a seemingly random, nonsensical order. A **Communion** or **Hunting** roll with Difficulty 16 will reveal that the Green is certainly at play. If the result of the roll is 20 or higher, they figure out some sense to this madness and manage to find their way out of this uncanny magical maze.

Otherwise, a creature appears to offer its "help":

*You've seen the upcoming trees so many times now that they are familiar, like dreaded enemies. This time, however, something is different; a large bipedal creature is squatting on a sturdy branch in your way, its enormous feathered tail lazily swaying below. As the caravan approaches it you smell a sweet, foreign and alcoholic scent, like strong perfume.*

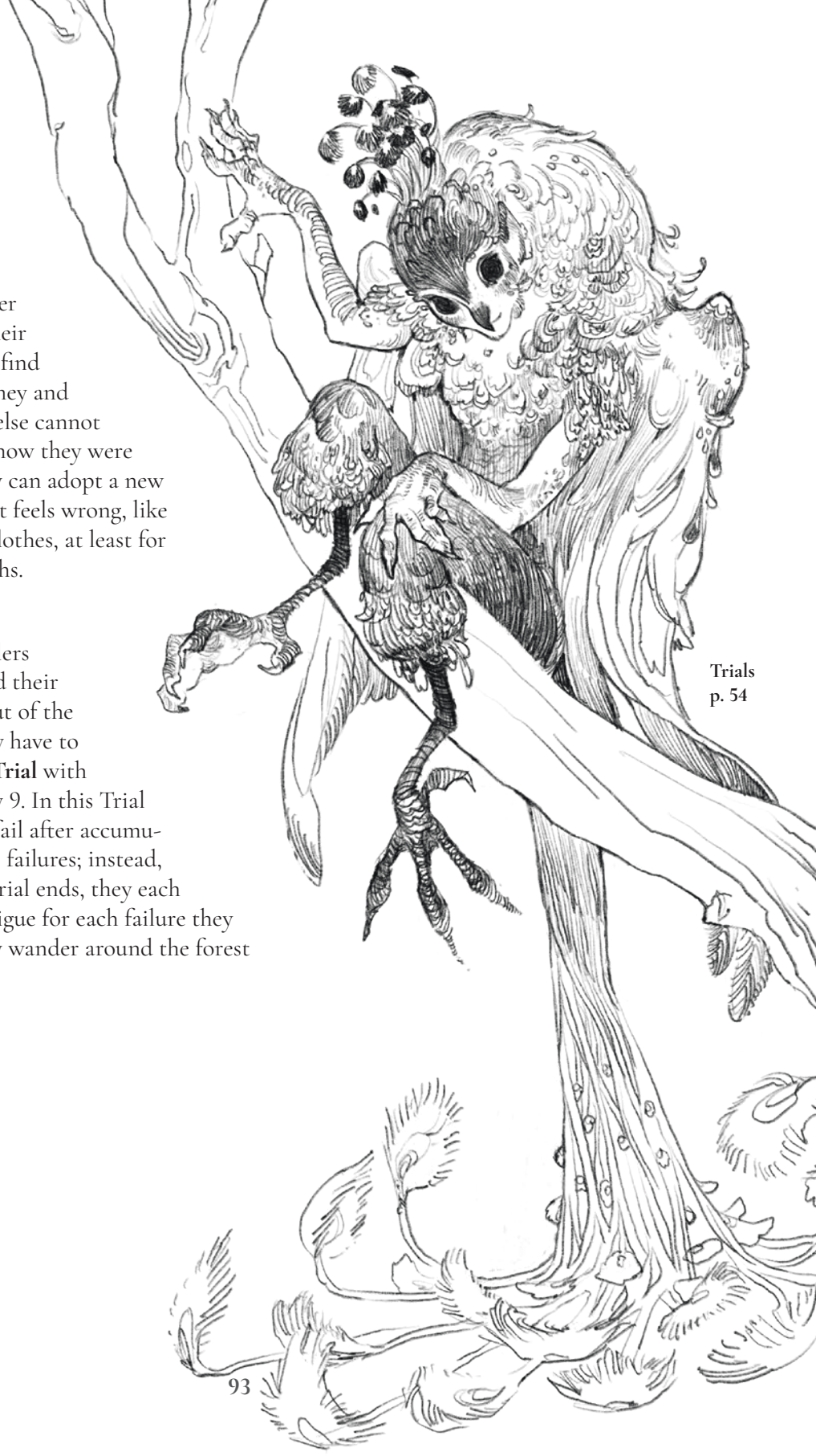
*The creature's skin is iridescent in vibrant blues and greens like a peacock. Its eyes are black orbs on an alien face full of odd decorative protrusions, and its body is sleek and flowing from head to tail. If it has a gender, it is indecipherable. As you get closer, its slit of a mouth curls up to a smile. It rests its forearms on its knees and welcomes you with a voice smooth and sweet like honey.*

This peacock-looking fey is what caused the travelers to get lost in the forest (although it will never admit that). It graciously offers to guide them in return for one of their names. If they agree or manage to strike another deal with it, it leads them out of the forest which is suddenly well-behaved. The creature will never fight; if attacked, it swiftly disappears into the woods, never to be seen again.

If a character offers up their name, they find that both they and everybody else cannot remember how they were called. They can adopt a new name, but it feels wrong, like too-small clothes, at least for a few months.

If the travelers need to find their own way out of the woods, they have to undergo a **Trial** with Complexity 9. In this Trial they don't fail after accumulating three failures; instead, when the Trial ends, they each suffer 1 Fatigue for each failure they had, as they wander around the forest for days.

Trials  
p. 54



## 5. Grove of flowersnakes† (exploration)

*The morning is calm and pleasant. A breeze has dispelled the worst of the fog, at least for the moment, and it carries with it the sweet smell of jasmine.*

*Right before you stop to feed the scritts, you find a clearing, a bit off the beaten path. The ground is covered in bushy shrubs, bespeckled with tiny white jasmine flowers. The same flowers are decorating the trunks of the surrounding trees, and other, palm-sized ochre blossoms pop up between them. This entire place feels safe and peaceful.*

The caravan comes across a clearing full of jasmine plants. If a character is curious, they can attempt a **Communion** or **Intuition** roll with Difficulty 15. **Communion** reveals that the clearing itself feels under tension. Not dangerous per se, but like it's ready to pounce on something. With **Intuition**, the character picks out a quiet hissing between the other sounds of the forest.

The larger, off-white flowers are actually **flowersnakes**: serpents with ingenious natural camouflage. Their thin bodies resemble flowers' stems, and their ochre-colored heads are surrounded by large similarly colored "petals". When they stay still, it's very hard to distinguish them from regular flowers. With a bit of luck and patience, the travelers can notice one of the snakes lunging at a large insect or small bird that was approaching it.



When threatened, the snakes will lunge and bite. Their venom is mildly paralyzing (**Vigor** Difficulty 13 to resist it). On failure, the bitten limb is paralyzed for a few minutes. On success, it's just numb with pinpricks). Otherwise, the snakes pose no real threat, and the travelers can rest in the clearing if they're careful.

## 6. Sleeping Rock (trial/conflict)

Around lunchtime, Tilzo and Liz stop the caravan and everyone gets out to stretch and rest a bit. Liz makes a small campfire and cooks a quick soup (the fireplace in the first wagon can also be used to cook, but having it lit up puts some strain on the wood and the goblins prefer to not do it unless necessary).

Lunch is served, and the day is going fine. The sun is even breaking between the clouds and fog, gracing the travelers with some rays of warmth. The travelers must roll **Luck**: the one that rolls the lowest happens to lean on a large rock to enjoy their meal, but the rock turns out to be an enormous, sleeping **boulderbeast**. It immediately uses its **Snap** action against the unfortunate traveler.

The boulderbeast is highly territorial; all it wants is to drive the interlopers away. If the travelers want to avoid the fight, they have to delay the creature long enough for Tilzo and Liz to load everything back on the caravan, prepare the scritts and start driving away. This is a **Trial** with Complexity 6. If the travelers fail, they have to fight the beast.

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Boulderbeast			
Communion ●	16	Breaths	Steel
Clashing ●	16	◆◆◆◆◆	◆◆
Discretion	13		Wits
Evasion	13		◆◆
Hunting	13	Wounds	Tension
Intuition	13	◆◆	◆◆
Ken	13	<i>This creature resembles an enormous tortoise with a shell made of stone. It might have had clearly defined ridges once, but time and the elements have worn them down and moss has grown on them. It moves deliberately, certain of its size and stature, and it's quicker than you expect. Its growl sounds like gravel falling on stones.</i>	
Luck	13		
Spirit	13		
Stability	13		
Succor	13		
Vigor ●●●	19		
<b>Snap:</b> Clashing vs. Clashing / Evasion, 2 Moments, 1 harm.			
<b>Snap off:</b> 3 Moments after causing harm with <b>Snap</b> : the boulderbeast quickly retreats inside its shell to try to bite off whatever body part it is biting. The target must succeed on a <b>Vigor</b> roll against the Boulderbeast's <b>Vigor</b> or suffer 3 harm.			

## 7. A brush with cruelty (exploration/conflict)

*The day was long and tiring, even if you spent most of it inside a wagon. Liz and Tilzo are tending to the scrittts, and you're all looking forward to a good night's sleep. Just before you turn in for the night, Tilzo grabs your attention, whispering.*

*“Uh, dunno if you care, but it looks like there's somebody else in the woods”. He points to a flickering light in the dark distance. If it's a campfire, it's struggling to stay alight. You get the feeling that it's tiny and helpless in the vastness of Nubelwod.*

The campfire belongs to a small group of people, taking cover beside a large boulder. One of them lies on a bedroll, bloodied and feverish. The others are also slightly wounded, but they are trying to keep the fire going in the damp. The fresh corpse of an enormous, long-maned wolf lies nearby. This group consists of:

- ❖ **Old Gimzo**, the elderly goblin who lies on the bedroll. He is half-conscious and sweaty, his jaw is clenched, and he has nasty gashes across half his torso, presumably from the wolf's teeth. Both of his antlers have been broken at different lengths. His hair is thin and grey and his pale almond skin is splattered with darker brown patches. His wiry physique and multitude of scars betray a life of fighting, confirmed by the two bloody daggers that lie beside him.
- ❖ **Sil and Laina**, a faun couple. They both are fairly young and athletic. Sil's short blonde hair accents his large, curled horns, and he has a short bow strapped to his back alongside a quiver of city-made arrows. Laina wears a metal sword and is clad in leather and metal armor, complete with a helm that envelops her face and horns. A torrent of brown curls explodes where the helmet ends.
- ❖ **Ida**, a tall, middle-aged troll woman with a soldier's straightness. She carries a large metal-headed axe. Her long black hair is gathered in a tight bun, and she is also clad in metal, a rare sight for a troll.

They claim that they were crossing the forest when they were attacked by the wolf. In truth, they are mercenaries who traveled to Nubelwod to capture wild wolf cubs for some client. The mercenaries hunted the wolf and stuffed her three cubs inside one of their supply boxes.



## The way to Haven

A Difficulty 19 **Intuition** roll reveals the cries of the cubs.

If accused, the mercenaries will stick to their original story or try to bargain for passage. If they are left with no other option they will not hesitate to attack the travelers.

Old Gimzo
Rank 1 skills (Difficulty 16): <b>Clashing, Hunting, Luck</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇◇ Wounds ◇ Wits ◇◇ Tension ◇◇
<b>Dagger:</b> 2 Moments, <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 1 harm.
<b>Dual Wielder:</b> Gimzo can spend 3 Moments to use <b>Dagger</b> twice.

Sil
Rank 1 skills (Difficulty 16): <b>Evasion, Hunting, Spirit</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇ Wounds ◇◇ Wits ◇◇ Tension ◇◇
<b>Bow:</b> 3 Moments, <b>Hunting</b> vs. <b>Evasion</b> , up to Far target, 1 harm.

Laina
Rank 1 skills (Difficulty 16): <b>Clashing, Hunting, Spirit</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇ Steel ◇ Wounds ◇◇ Wits ◇◇ Tension ◇◇
<b>Sword:</b> 2 Moments, <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 1 harm.
<b>Crossbow:</b> 2 Moments, <b>Hunting</b> vs. <b>Evasion</b> , 2 harm, must spend 2 Moments to reload before shooting again.

Ida
Rank 1 skills (Difficulty 16): <b>Clashing, Communion, Vigor</b>
Rank 0 skills (Difficulty 13): everything else
Breaths ◇◇◇ Steel ◇ Wounds ◇◇ Wits ◇◇ Tension ◇◇
<b>Axe:</b> 3 Moments, <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 2 harm.
<b>Rampage:</b> from now on, +1 harm to all attacks, <b>snag</b> to all defenses.

When the Ancients' characters have snags, consider their relevant skills as 1 rank lower (p. 27)

**i. Hunted by wolves† (conflict)**

If the mercenaries join the travelers, this complication will be one of the next three that happen. Driven by rage for the death of their packmate and seeking to rescue her cubs, three large wolves will attack the caravan. It's possible to reason with them (and a good **Communion** roll will help), but they will be satisfied with nothing less than the cubs freed and the mercenaries dead.

The travelers and their caravan may manage to outrun them (as a **Trial** with Complexity 8), but they will return again, one or two Complications later.

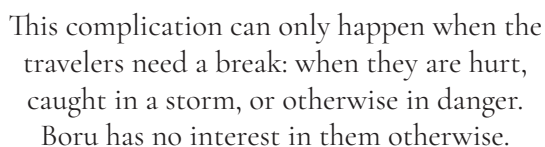
Trials  
p. 54

Wolf			
<b>Communion</b>		13	<b>Breaths</b>
<b>Clashing</b>	●●	18	◇◇◇
<b>Discretion</b>		13	<b>Steel</b>
<b>Evasion</b>		13	-
<b>Hunting</b>	●	16	<b>Wits</b>
<b>Intuition</b>		13	◇◇
<b>Ken</b>		13	<b>Wounds</b>
<b>Luck</b>		13	◇◇
<b>Spirit</b>	●	16	<b>Tension</b>
<b>Stability</b>		13	◇
<b>Succor</b>		13	<p><i>Wolves are enormous hunters, taller than a faun while on all fours. They are proud, majestic creatures with long-haired manes that all but define them as nobility amongst forest dwellers.</i></p>
<b>Vigor</b>	●	16	
<p><b>For the Pack:</b> The wolf has a boon whenever it protects or assists its packmates.</p>			
<p><b>Bite:</b> <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b>, 2 Moments, 1 harm.</p>			
<p><b>Thrash:</b> After a successful <b>Clashing</b> attack, the wolf can take two more Moments to deal 1 additional harm to its prey without any rolls.</p>			
<p><b>Overpower:</b> <b>Vigor</b> vs. <b>Vigor</b> / <b>Evasion</b>, 3 Moments, major hindrance (knock down).</p>			
<p><b>Prominence:</b> 3 Moments, <b>Spirit</b> vs. the <b>Stability</b> of all Adjacent and Nearby adversaries. If they fail, they take 1 stress and a minor hindrance: a snag when trying to harm the wolf. If they succeed they are immune to any wolf's <b>Prominence</b> for the rest of the day.</p>			

When the Ancients' characters have boons, consider their relevant skills as 1 rank higher (p. 27)

Hindrances  
p. 49

## 8. Boru's<sup>†</sup> (exploration)



This complication can only happen when the travelers need a break: when they are hurt, caught in a storm, or otherwise in danger. Boru has no interest in them otherwise.

The travelers come across a sizable, beautifully woodwoven inn. The name **Boru's** is etched over the door in elegant script. Inside, Boru's is spacious and cozy, but it is empty and feels somehow lonely and forgotten. It smells like fresh dirt and lemongrass, and its fireplace is crackling, warm and inviting.

After a few moments, **Boru** descends from the upper floor. This old troll has long grey hair and a large, flat nose. He always smiles, but looks a bit distant and aloof. No matter where his gaze is, people can always see the crackling fireplace mirrored in his eyes.

Boru is a Verdant — one of the rare, awe-inspiring wielders of the Green — with a troubled past. He is torn between his reverence of Nature and Her apparent indifference. Rather than deal with his inner turmoil, he copes by extending kindness to travelers who didn't necessarily ask for it. The inn exists in a specific physical location in the Nubelwod, but Boru uses the Green to guide all travelers' paths to him when they are in need.

Boru will offer the travelers clean beds and warm food, free of charge. Staying at Boru's will reduce their **Fatigue** by 1.

If they prefer not to stay, Boru will be curt, clearly disapproving, but he will not stop them from leaving.

In either case, when the travelers attempt to leave, they will realize that they're not quite sure where they are in the forest — Boru used the Green to lead them off track so that they could find the inn. He will happily give them directions towards Haven, but the travelers have lost some of their progress on the road. The Journey's Persistence is increased by 2.

**Fatigue**  
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## 9. Gathering storm<sup>†</sup>

The news of the gathering storm doesn't count as a Complication on its own. After the travelers make their choice, select another Complication to introduce before they can roll the Travel Die again.

A storm is rumbling ahead. Over the day it becomes clear that the way north will take the caravan through the thick of it. During lunchtime, Liz and Tilzo broach the subject with the travelers. The caravan could always try to sidestep the storm, but it will have to be a significant detour. Tilzo is in favor of the detour, while Liz thinks that the forest is plenty dangerous anyway and it'd be better to reach Haven soon.

Let the players choose how to proceed.

- ❖ If they prefer to take the long way around, their Travel Die has a snag for the next three rolls.
- ❖ If they want to brave the storm, introduce some of the following Complications in some of the next few Travel Die rolls.

### i. Lightning strike<sup>†</sup> (exploration)

At some point, as the travelers are helping drag the caravan out of a nasty patch of mud, their hair stands on end and the atmosphere electrifies. They have precious few seconds to react! Then, unless they have all found decent cover, the most exposed one (or the one with the lowest Luck roll) is struck by lightning. They can roll **Vigor** with Difficulty 17: they suffer 4 harm on a failure, or 2 on a success.

### ii. Flood and howling wind<sup>†</sup> (trial)

A nearby river has overflowed, and the travelers soon wade in ankle-deep water. This quickly evolves to waves of a torrential flood crashing through the trees. The travelers have a short time to coordinate over the screaming winds to save the caravan and themselves. This is a **Trial** with Difficulty 7. On failure, the caravan is partially destroyed and all the travelers take 1 Fatigue.

### iii. Endless downpour<sup>†</sup> (exploration)

The constant rain is getting exhausting. Drenched, miserable and tired, the travelers must look for some kind of shelter to wait out the rain or take Fatigue. If they find shelter, Tilzo and Liz sulk by the fire after tending to the scritts. They're both exhausted, pessimistic and uncooperative. **Succor** rolls and kind words might help.

## 10. Rot fungus (exploration/conflict)

During the night one of the travelers notices that some of the distant plant life is faintly glowing. The pale blue light comes from bioluminescent spores spread by a fungus that entrances animals so that its kind can feed off of them and grow. This glowing trail leads to a deer covered in a slimy coating of these spores; it's half-dead and actively rotting, with glowing mushrooms growing out of its back. The creature doesn't seem to be suffering; if anything, it looks entranced. There isn't much to be done about it other than putting it out of its misery.

While it's dark, the travelers can clearly see the trail of bioluminescence continuing deeper in the forest; this slimy substance was smeared across tree bark and leaves as the deer stumbled through the forest. It leads to an area that glows intensely as mushrooms grow out of an animal carcass on the forest floor. There's little left of the animal but a sickly sweet smell; most of it has already been decomposed by the mushrooms. More animals — a lot of insects and small birds, a couple of deer and an enormous salamander — can be seen glowing in the dark forest, roaming around in the same dazed state as the first deer. If the travelers try to harvest or otherwise harm the mushroom network on the carcass, the larger animals will instinctively run to its defense.

If harvested, the mushrooms can be used as a lure to attract local wildlife with their scent and entrancing glow.

<b>Rotting Animal.</b> <i>Smells like honey and death.</i>			
Rank 1 skills (Difficulty 16): <b>Clashing, Vigor</b>			
Rank 0 skills (Difficulty 13): everything else			
Breaths	◆◆◆◆◆	Wounds	◆◆
Wits	◆◆	Tension	◆◆
<b>Kick/Bite:</b> 2 Moments, <b>Clashing</b> vs. <b>Clashing</b> / <b>Evasion</b> , 1 harm.			
<b>Stench of Death:</b> Creatures in the same zone as the animal have 4 Moments when their turn starts (instead of 5).			

## 11. The Misdreamer (conflict)

A tall, lanky troll sits down by the edge of the road, looking lost and hazy, almost like he's high. His long brown hair is disheveled and dirty. He is **Forn**. He was traveling with his adopted faun daughter **Kiri**, heading to Haven on foot, when they stopped to take a break. If he is approached by the travelers, he starts to shake off some of the haze with the help of one of Liz's potent teas. He remembers his mind growing hazy while Kiri stood up and walked to the forest behind him. He grows increasingly panicked as he realizes that this must have happened last night. He looks exhausted and frail, but he still tries to run after her.

During last night's rest, Forn and Kiri were approached by a **Misdreamer**, a butterfly lord. The creature recognized Kiri's active imagination and dazzled her father while its butterfly host charmed Kiri away.

The travelers can track Kiri's footsteps, which are dragged on the forest floor and lead deeper into the forest. They will find her in a dense thicket, lying on the ground, sleeping, covered in butterflies as they eat her dreams. The Misdreamer is sitting on her face, his wings covering the girl's features. If they are disturbed, both the Misdreamer and its butterfly host will attack the travelers.



If Kiri is rescued, she and Forn will ask the travelers for passage to Haven, having seen the dangers of the road firsthand.

Although Kiri is a faun, she resembles her adoptive troll father. Her hair and fur is the same shade of sweet brown as Forn's, and she clearly shares some of his mannerisms.

During the journey to Haven, Kiri will be aloof and easily distracted, her attention eaten away by the Misdreamer. This may or may not get better with time. For the moment, repetitive handwork helps her focus, and so both she and her father are always seen with elaborate braids.

## The way to Haven

Misdreamer				
<b>Communion</b> ●● 18 <b>Clashing</b> 13 <b>Discretion</b> 13 <b>Evasion</b> ●● 18 <b>Hunting</b> 13 <b>Intuition</b> 13 <b>Ken</b> 13 <b>Luck</b> 13 <b>Spirit</b> ● 16 <b>Stability</b> ● 16 <b>Succor</b> 13 <b>Vigor</b> 13		<b>Breaths</b> ◇◇	<b>Steel</b> -	<b>Wits</b> ◇◇◇◇
		<b>Wounds</b> ◇◇	<b>Tension</b> ◇◇	
<i>An enormous butterfly with two sets of vibrant orange-and-black wings and countless legs. Looking upon this otherworldly creature makes your stomach churn and slows your mind, like a strong drink.</i>				
<b>Otherworldly Visage:</b> Looking upon the Misdreamer is disorienting. When a creature faces the Misdreamer, they choose to suffer 1 stress or be <b>dazed</b> . This can happen once in each creature's turn.				
<b>Butterfly Lord:</b> Butterflies led by a Misdreamer have a boon to all their rolls.				
<b>Flourish:</b> 2 Moments, <b>Evasion</b> vs. <b>Stability</b> . On success the Misdreamer catches its target's attention, immediately applying <b>Otherworldly Visage</b> , ignoring the "once per turn" restriction.				
<b>Dream Eater:</b> 3 Moments, the Misdreamer rips a dazed creature's thoughts from its head. It suffers 2 stress and stops being dazed.				

*A **dazed** creature must spend its next 3 Moments doing nothing. Others can shake them back to reality by investing some of their own Moments.*

<b>Butterfly Host.</b> <i>A torrent of orange-and-black butterflies, persistent and hateful.</i>
Rank 1 skills (Difficulty 16): <b>Communion, Evasion, Spirit</b> Rank 0 skills (Difficulty 13): everything else
<i>Can't be hurt. Follows the Misdreamer and disperses if he is killed.</i>
<b>Flutterstorm:</b> 2 Moments, <b>Evasion</b> vs. <b>Stability</b> , target becomes <b>dazed</b> . If the target is already dazed, it takes 1 stress instead.

## 12. Forest spring (exploration)

*Since this morning, you were accompanied by the trickling of a small stream of water that flowed alongside your path. Around afternoon, trickling turns to gushing as you reach its source. You come across a shimmering spring of perfectly clear water emerging from underground.*

*Looking at this crystalline pond, you feel the grime and dirt of the past days itching against your skin.*

The travelers come across a sizable spring of running water. There's no danger here, only a chance for rest and recovery. Anyone who spends time bathing, lying by the bank of the spring, or otherwise relaxing here, recovers 1 Fatigue.

After the travelers have spent some time here, they start piecing together faint, soft sounds under the gurgling water. It almost sounds like a song; a slow and sorrowful lament.

With a Difficulty 13 **Communion** or **Intuition** roll, the travelers can definitely hear the song; they have no idea where it's coming from, but it seems to be tied to the spring. It imparts a sense of sadness, but also hope and security. It reassures that even if things are not the best right now, they will be okay in the end.



### 13. Surrounded in the dark† (trial/exploration)

*It's the middle of the night. At first you think your eyes are still unaccustomed to the darkness. It seems as if the Third Week's lamps generate wilder and more varied shadows than ever before. You could swear that one of the shadows has eyes, not just two but some awful number.*

*You take a deep breath and try to calm yourself down, but your pulse is beating in your ears. Then, reality catches up with you. There are things out there, surrounding the caravan! They smell like ash and coals, so much that it suffocates you. You can see them now — animal shapes in the night, only visible because the light refuses to illuminate them, malicious absence of light in the form of deer, wolves, boars and other, weirder things.*

During the night, the caravan is ambushed by dark creatures. All players roll **Luck**. The creatures appear during the watch of the traveler with the lowest roll; alternatively, that traveler wakes up from a nightmare and notices them.

These creatures are ash ghosts, born through fire and only interacting with the world through flickering firelight. They cannot be harmed, but their teeth and claws burn anything they touch. They start by attacking the scritts and the Third Week's wheels, but the travelers are next.

The travelers can try to outrun the ghosts, which is a **Trial** with Complexity 7. If they fail this Trial, the scritts are killed and everyone increases either their Wounds or their Tension track by 2 steps as they have to frantically fight the creatures until the break of dawn.

If the travelers make the connection between the firelight and the ash ghosts, they may attempt to douse all the caravan's lights. If all the lights are doused, the creatures that only exist as absences of light cannot hold on to this reality and disappear.

## 14. The hunt† (exploration/conflict)

*You have just stopped to take a break and feed the scritts when you hear galloping. A deer, with leaves caught in its interweaving antlers, darts between you and disappears in the forest.*

*The two predators that follow it don't approach you, preferring to take the longer way around. As they whistle past, you can see their wolf-manes rippling between the foliage.*

*A second deer runs between you as well, but stops, trembling and exhausted. It tries to put you between itself and the wolf that was after it, which now pops out between the trees.*

*The predator stops to regard you all, bares its teeth and growls. On all fours, it's still imposingly tall. It curls its back to display its mane in a crystal-clear expression: get away from my prey.*

The players find themselves between an exhausted deer and a hungry wolf. They can deal with this situation however they want.

The wolf doesn't want to fight the travelers, but it won't leave its prey.

## 15. The horror in the fog (trial)

*This is getting ridiculous. It's early evening, and the fog has grown so thick that it feels like you entered a new, foreign world. You can barely see a few steps ahead, and the Third Week has slowed to a crawl to avoid crashing on errant trees and rocks.*

*You make small talk, commenting on the absurdity of the situation, but your laughs are strained. You feel nervous, and you can't quite place it. Then, as if a single gust of wind danced between you, you all shudder with a fear borne of your basest impulses. Behind you, an enormous shadow creaks and moves. You know it noticed you. You have no idea what it is, but you know you can't afford to find out. All your instincts scream at you: run, and don't look back.*

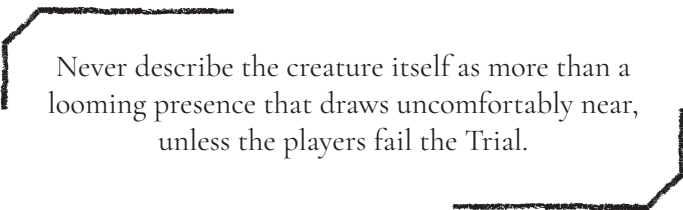
## The way to Haven

Trials  
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The caravan unknowingly entered the hunting ground of an enormous spider creature. The travelers have to guide the caravan through the dense fog, avoiding potential obstacles and running away from the creature. This is a **Trial** with Complexity 8. When a traveler marks a failure in this Trial, they take 1 stress as the creature draws near; they feel an instinctive aversion to it, which quickly blossoms into terror.

As the Trial goes on, you can narrate elements of the creature's hunting ground:

- ❖ Corpses of large animals are strewn about, desiccated and withered.
- ❖ Long sticky strands of some durable material (the creature's webs) are spread between trees and scattered on the ground.
- ❖ Large, palm-sized spiders are running around and twitching in place, as if in a frenzy.
- ❖ The creature makes no sound at all as it pursues the caravan.



Never describe the creature itself as more than a looming presence that draws uncomfortably near, unless the players fail the Trial.

If the players succeed, they make it out of the hunting ground unscathed. The creature falls further behind, the fog thins out, and they catch some last sunlight before they stop to rest for the day.

If they fail, the hunter catches up with them. An enormous spider leg, hairy and thick as a tree trunk, pierces through the Third Week. Liz jumps out, but Tilzo is trapped under supplies and shattered wood. The travelers can try to save him. Whether Tilzo is saved or not, everyone sees an enormous spider-like head with a million alien eyes and twitching mandibles bear down on the caravan and the helpless scritts. The travelers all take 3 stress, and they must run away.

## Epilogue

When the Journey's Persistence reaches zero, the travelers have no more Complications standing between them and Haven. After making sure there's nothing more they want to do on the road, describe their arrival. If something happened to the caravan and the travelers end up reaching Haven on foot, switch up the description appropriately (for example saying *All that's left is the fog and the dull tiredness of the road* instead of *the creaking of the wagon wheels*).

*The last few days pass quietly, as if Nubelwod finally relented and decided to let you cross it. The wind and the rain come and go, but on your last evening on the road they both subside. All that's left is the fog and the creaking of the wagon wheels.*

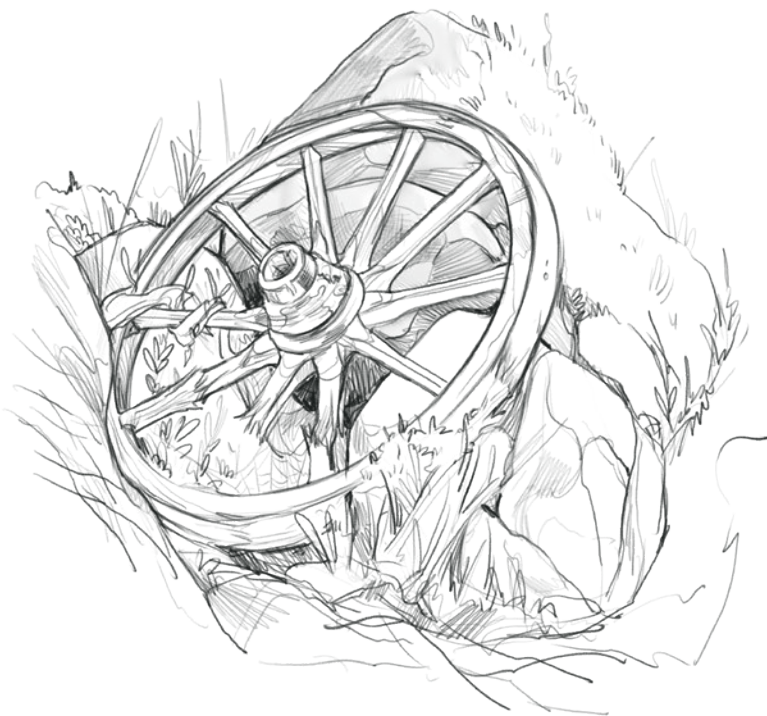
*In this almost hypnotizing monotony, you notice tendrils of mist dancing and swaying on a light breeze. They are taking shapes, some recognizable and some not.*

*At this very last leg of your journey, your mind flitters to your past. What memory from your old life do you hold in your mind?*

Depending on each player's answer, narrate how the fog before their character's eyes shifts to resemble a part of that memory. In it, the character might see a loved one, an important place or item, a snapshot from their past, or something different. Maybe it's a trick of the mind, or maybe it's a final farewell from Nubelwod, a creature in the distance feeding off the travelers' nostalgia. In any case, the feeling is short-lived. After they dwell on it for a few moments they make peace with leaving the past behind and think about the new beginning ahead.

Then, the fog thins out and the travelers see the lights of Haven in the distance. By the time they reach the settlement, a few people have already gathered to welcome them.

If nothing else, they can look forward to proper food and beds without wheels.



## Next steps

Thanks for reading through this playtest document!

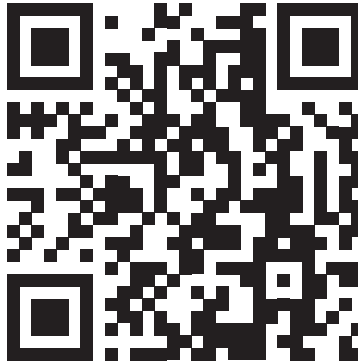
Evergreen is designed by a small team, and it depends on your feedback to grow and be refined. You can give us your feedback and join our community with the links and QR codes on the next page.

The most straightforward way to be informed about Evergreen's development is to sign up to our mailing list. We promise to only email you when there are important developments, like a new playtest edition!

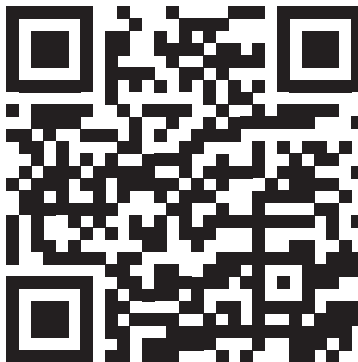
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# Brief glossary

- ❖ **The Fingerbog:** the enormous swampland of the far north. The Fingerbog is characterized by five mysterious pillars that circle its lower half, like five digits of a hand grasping at the bog from underground, giving the Fingerbog its name.
- ❖ **Glints:** iridescent metal shards, mined by the fauns and serving as the currency of the Lands.
- ❖ **The Green:** the magic of the natural world.
- ❖ **Greentouched:** people and creatures that figured out some of the ways the Green works. They have supernatural abilities that they call upon instinctively, often without even noticing.
- ❖ **Haven:** a self-governed settlement on the south banks of the Fingerbog. A community that has been established for less than a century, priding itself on giving everyone a voice and a place to belong.
- ❖ **Indaru:** a small troll village and one of the northernmost settlements of the Peoples. The last stop north before forest Nubelwod.
- ❖ **The Lands:** short for the Lands Under the Sun, the common name for the known world.
- ❖ **Nubelwod:** a dense, largely unexplored, coniferous forest north of Indaru.
- ❖ **The Peoples:** the collective term for fauns, goblins and trolls; those that comprise the established civilization of the Lands.
- ❖ **Scritt:** a troll-sized, two-legged flightless bird. Scritts are common companions and beasts of burden for goblin caravans.
- ❖ **Verdant:** a person with an intimate connection to the Green, who can shape the magic into specific Invocations. A Verdant's command of the Green is much more broad and deliberate than the instinctive expression of Greentouched folks' talents.

# Alpha playtesters

Special thanks to these wandering souls, without whom Evergreen would not be possible:

- ❖ Christine Barbani
- ❖ Dimitra Nikolaidou
- ❖ Fotis Megas
- ❖ Greg Megas
- ❖ John Bouras
- ❖ Juan Eslava
- ❖ Kostas Theodosopoulos
- ❖ Mara Antonaki
- ❖ Marios Mavropoulos
- ❖ Naya Folla
- ❖ Niki Lampada
- ❖ Panos Lantavos
- ❖ Sofiya Akis
- ❖ Stylianos Chalkidis
- ❖ Vicky Delizisi
- ❖ Victor Pseftakis
- ❖ Yannis Plesias



# Art guide

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Illustrations on pages

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Green and steel.