

Our Steel, the King's Law

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Second Draft

A Game Chef Submission

Ingredients: Steel + Law + Team

Time Constraint: 10 one-hour sessions

Players: 3 to 5

Object of the Game

Each player controls one member of a team of the Steel Watch, arresting criminals in the name of the King. The game takes place over a ten-month period during which the King is cracking down on a criminal syndicate known as the Night Lords. Each month the Steel Watch is sent out to arrest a new batch of criminals.

Every session begins at the Tower of Blades, the headquarters of the Steel Watch. In the first session, this time is used to create characters, which is framed as the characters arriving at the Tower of Blades for the first time. In later sessions, this time represents the Watchmen recuperating from their last arrest and preparing for the next, spending the Victory Points that they earned in the last session. Players usually spend about ten to twenty minutes at the Tower of Blades.

The rest of the session concerns the Arrest, where one of the Watchmen takes Sentry, observing the battle from the perimeter to watch for criminals who escape. That Watchman's player controls the Criminals while the other players control their Watchmen, trying to subdue the Criminals before they escape. The role of Sentry rotates through all the players.

If, by the end of the ten arrests, the players are actually able to arrest all sixty-five members of the Night Lords, they will be hailed by the King as heroes of the law, and awarded titles and lands that will preserve their family names for generations. If they can't get all sixty-five, well, there's always more mercenary work to be had somewhere.

The Tower of Blades

Arriving at the Tower of Blades

Players will name, describe, and write a short history for their characters, select a Salle from which the character learned swordsmanship from, create three Descriptors for the character, spend character points on stats, and choose their Sympathy and a Relation. Players may do this in any order that makes sense to them.

- Players create a short description and history for their characters, and give them a good heroic-sounding name.
- The Watchman's Salle is the school where he learned swordsmanship from. The King patronizes four Salles in the kingdom -- la Salle Navarra, la Salle Giratoire, la Salle Fiorentina, and the Viseux Diesé Salle. Each school has its own personality, advantages, and disadvantages, which are outlined in the Salles section below.

- Descriptors are single words or short phrases which describe their character's personality, habits, talents, or lifestyle. Descriptors may be "Reckless," "Pious Believer," "Good Balance," or the like.
- Characters begin with ten Will, five Fear, and the Basic Maneuvers. Players then have ten points which they may spend to buy Will (+1 per point), buy off Fear (-1 per point), or purchase an Advanced Maneuver from their Salle (3 points per maneuver).
- Players select a Hated Crime and secretly select a Relation from the list of crimes and names below. A Hated Crime is the crime which the character believes to be the worst breach of the law imaginable. A Relation is a specific criminal with whom they are related, in love with, learned from, or similar. Players will generally want their Relations to escape.
- Lastly, players take a set of ten blank 3x5 cards and write their basic maneuvers on them.

Example of Play: Arriving at the Tower of Blades

Amy is making her character, and has already got her basic concept -- a fiery-haired and fiery-tempered young lady of minor nobility. She's always been a firebrand, and in fact refused to marry the man her father had picked out for her, and joined the Steel Watch, instead.

Such a concept requires a pretty high Will, so she spends five of her points to bring that up to 15. She tosses two points into lowering her Fear to 3, leaving three points for buying an advanced maneuver to start with. For that, she'll need to pick a Salle, and looks them over. The Viseux Diesé immediately appeals, and Glisé seems appropriately hot-headed for that first advanced maneuver.

For her Hated Crime she considers Defiling of the Kingdom's Maidens, but instead selects Making Foreign Alliances because she believes the Kingdom, much like herself, should stand on its own. She secretly claims Antonio Basch, the Lower as her secret lover, and writes his name on the bottom of her character sheet. All she has left is her Descriptors and her name -- she goes with "Hot-Tempered," "Independent," "Stunning Beauty," and "Lady Sabine Feufoux," respectively.

Recuperating at the Tower of Blades

At the beginning of each session, the Watchmen start at the Tower of Blades to recuperate before venturing out in the King's name again. They boast about their exploits, complement each other's skills, and thank their compatriots for their skilled coordination. Bolstered by trust (or goaded by disaster), they teach each other the secret techniques of their Salles.

If any players used one of their Descriptors in the last session, the other players who fought alongside them in the previous battle each propose a new Descriptor to replace it. This should be based on the events of the battle. The player may select one of the suggested Descriptors or eschew the new Descriptor in exchange for ten extra Victory Points.

If their Relation was accused of their Hated Crime the last session and was subdued, they may rewrite any or all of their unchecked Descriptors.

Victory Points are spent on replenishing Will, decreasing Fear, and purchasing new maneuvers as during character generation.

Lastly, one player may teach the entire team one of the advanced maneuvers on his character sheet. Each player adds a new card labeled with that maneuver to their hand. This costs no points.

Example of Play: Recuperating at the Tower of Blades

At the beginning of the second session, Amy is recuperating with her teammates Bill, Clara, and Dennis. There is chatter around the table as they settle in to play, recalling how they completely overwhelmed the two criminals in the last session, knocking over their printing presses and dousing them with the ink that they used to publish their seditious lies. Bill and Dennis remind Amy that she used her Descriptor "Independent" to chase after the second criminal all on her own, and the other three players suggest "Fleet of Foot," "Dogged Determination," and "Fiercely Independent" to replace it. Amy selects "Dogged Determination" and writes it below the first three.

Amy scored six points that session. Her Will was whittled down to 13 and her Fear raised to 5. She buys her Will up to 16 with three of her points and spends three points to lower her Fear to 2 - her first battle has steeled her resolve. Finally, the players decide which of them will teach the rest one of their advanced maneuvers, and Amy suggests her Glisé. The others agree, write it down on their character sheets, and prepare a Glisé card to add to their hands.

Arresting Criminals

Creating Criminals

The Sentry of the session will create and control a band of Criminals. The Sentry may select any crime from the list of names prepared in Set Up; this is the crime that the Criminals are accused of, so they may be a counterfeiting ring, a band of thieves, or a conspiracy against the King. Each crime can only be used once, and should be crossed out.

The Sentry creates a number of Criminals equal to the session number plus one. (If you have five players, you might want to toss another one in there each session, just for kicks.) Each Criminal has their own Will and Fear and a list of available maneuvers. They also have a starting Position to determine where they are in the battle.

Each Criminal begins with six Fear and six Will. For each Criminal, the Sentry rolls a d12. If the result is even, the Criminal is a trained swordsman; the Sentry must pick a Salle and a number of advanced maneuvers equal to half the die's result. If the result is odd, the Criminal is untrained and only has access to the basic maneuvers. Either way, add the die result to the Criminal's Will score.

Add in any escaped Criminals from the last Session. Reduce their Fear by the session number and add twice that number to their Will.

Determine the starting Position for each Criminal by rolling a d12 and adding eight.

Most Criminals will attempt to flee; however, those whose starting Will is equal or greater than twice their starting Fear will stand and fight, trying to buy the others time. Either way, if a Criminal's Will ever dips below his Fear, he is Subdued and captured. If a Criminal manages to Retreat to 0, he escapes the Steel Watch... this time.

Example of Play: Creating Criminals

It is the third session, and it is Amy's turn to play Sentry. She decides that these Criminals will be smugglers, moving expensive silks and spices from the East into the capital city, bypassing customs and tariffs in the process.

She creates four Criminals (Session Number 3, plus 1), and she starts Criminal sheets for each of them. She rolls a d12 for each, rolling a 3, a 5, a 9, and an 8. The first three Criminals are untrained in the sword, and she simply adds their die results to their Wills to get 9, 11, and 15, respectively.

The first two will be runners; the 15 will stand and fight. The trained swordsman will have a Will of 14 (6 + 8) and four (half of 8) advanced maneuvers. She decides to make a Giratoire fencer, and gives him Balestra, Envelop, Forward Recovery, and Passata Soto from the Giratoire list.

Last session, the team managed to let one of the three criminals escape, and Dennis named him Andre Kay. Since it's the third session, she reduces Andre's Fear by three and raises his Will by six. Since his Will is now 15 and his Fear is 5, he will also stand and fight.

She rolls the d12 five times for her five Criminals -- 2, 4, 5, 6, and 11 -- and adds the result to 8, getting their starting Positions as 10, 12, 13, 14, and 19. The Criminal at 19 will start within Close Quarters of the Watchmen.

The Value of Coordination

Arrests are never neat and pretty; they usually involve lots of people running and screaming, knocking things over, and drawing swords. It is a scenario in which the Steel Hand must function like a well-oiled machine.

Players split 12 points between them evenly (2 players, 6 points; 3 players, 4 points; 4 players, 3 points). This is the Coordination value: how much each player contributes to the success of the other members in the team. Your Watchman will only be successful if his actions are expected and supported by the other team members. If you do something unexpected, you'll end up tripping over each other and letting the Criminals go free.

Example of Play: Coordination Value

With Amy as the Sentry, the Watchmen in the Arrest will be Bill, Clara, and Dennis. The Coordination Value is four.

Setting the Scene

The Sentry begins the Arrest by narrating the team arriving at the Criminal's hideout, place of illicit business, dive, or similar. Be sure to include lots of visceral details so that the other players get a good idea of where they are and what they can include when they narrate their derring do. It is highly recommended to include lots of breakable objects, pools of water (or beer, or mud, or...), chandeliers to swing on (or ship's rigging, or ropes and pulleys, or...), and bystanders who can scream and run around and get in the way.

Example of Play: Setting the Scene

Amy begins the Arrest by narrating, "The King has sent you down to the docks of the capital city, late at night, in order to capture a ring of the Night Lords' smugglers who have been dodging tariffs on silks and spices. Who knows what treasonous purpose they are putting their ill-got gains to! The cobbled street slopes down to the docks, where a forest of masts, stricken sails, and dangling rigging rise up from the water. Crates, rowboats, and cranes litter the docks. Five figures are moving boxes and crates out of one of the ships, wheeling the illicit cargo down the length of the dock and into a horse-drawn cart. As one of them steps under the lamplight, you recognize him from last month -- it's that fiend that got away, Andre de Kay!"

Maneuvers and Contests

Watchmen and Criminals take turns selecting Maneuvers, going around the table. The Sentry goes last.

If the acting player is not in Close Quarters (with his Position within three of the Position of a combatant on the opposite side), he automatically succeeds at his selected Maneuver, and may narrate his actions freely.

If the acting player is in Close Quarters, the turn becomes a Contest. Watchmen perform Contests through Coordination; Criminals perform Contests by Dice.

Players of Watchmen select a Maneuver card and hold it out face-down; the other players try to anticipate what the player has selected and put one of their cards out face-down. Cards are revealed and the acting player earns the Coordination value from each player that correctly guessed his intentions (including himself).

If that result comes in a little low, the player may elect to use one of his Descriptors to gain a +6 bonus to his proposed maneuver. Once used, the Descriptor is checked off and cannot be used again.

The Sentry selects a Maneuver from the acting Criminal's list and rolls a d12, adding one for each additional Criminal within Close Quarters. If the Sentry is providing resistance to a Watchman's action, he may choose any Criminal in Close Quarters to perform the opposing Maneuver.

Compare the die result and the player's Coordination score. Highest number wins, ties go to the Watchmen. The winner's maneuver is executed and the loser's is not. Every executed maneuver forces a choice on the loser. It may be something like lose one Will versus break ground, or gain one Fear versus be forced to Advance.

Whether the maneuver is successful because it is unopposed or because it won the Contest, the player who selected the maneuver narrates its effects. You may include as much detail as you like within two constraints: (a) unless the Criminal reaches 0, he does not escape, and (b) death only comes to Criminals upon being Subdued, and never comes to Watchmen.

Important: Players only narrate what they are doing *after* their Maneuver is revealed and not before. You do not declare intentions or explain what you are doing as a lead-in to revealing your card. In fact you do not speak until your card is out on the table, face up.

Example of Play: Maneuvers and Contests

It is the first round of the arrest at the docks. One of the Criminals starts at Position 19, which is one step away from the Watchmen's starting Position.

Bill goes first, and selects one of his maneuver cards. He decides to begin with a Feint, to put the Criminal at a distinct disadvantage. He holds the card, face down, on the table. Clara and Dennis consider what Bill is most likely to do, given the present circumstance. He really only has three options available to him -- Advance, Extend, and Feint. Clara thinks he will Extend, and puts that card forward, face down; Dennis believes he will Feint, and puts forward that card. All three players reveal their cards at the same time. Since Dennis correctly anticipated the Feint, Bill gets four Coordination from him and four Coordination from himself, for a total of eight.

The Criminal at 19 happens to be a runner, so Amy has him attempt to Retreat. She puts forward that card and rolls the d12, getting a 5. Bill's 8 beats her 5, so his Feint is successful. Amy declares that she will take the disadvantage to his next action, and Bill narrates the results: "We come down the cobblestone street with our torches extinguished, and come around the corner of the horse cart just as this smuggler is bending over to lift a crate. With a cry, he tries to stumble backwards, but I brandish my rapier menacingly and he flattens himself against the cart, instead."

Clara goes next, and is faced with the same three options that Bill had. Knowing that the criminal will be at a disadvantage (flattened against the cart as he is), she decides to Extend. She puts the card forward, face down; Bill and Dennis try to figure out what Clara will do. As it happens, they both correctly anticipate that she will Extend, and with all three in concurrence, she scores a 12. Amy doesn't even bother rolling, and since the Extend was successful, she must decide between Breaking Ground and ceding Engagement. She cedes Engagement, hoping to keep the three Watchmen busy with this Criminal while the other two runners make a break for it. Clara narrates: "I shout, 'Halt in the Name of the King!' and bring my blade up to his neck. He gets a crazy glint in his eye and jumps backwards, into the cart, and draws steel. Our blades ring as they come together."

Now it is Dennis' turn, and he considers what to do. He's well aware that the other criminals can use this first criminal as a diversion and get away -- after all, that's what he did as Sentry in the last session. He decides, then, to leave this one to Clara and Bill and Advance towards the others. He puts the card forward, face down. Bill and Clara, however, are thinking that the three of them can subdue the first criminal in short order, and put down Extend / Thrust. Dennis only scores a measly four Coordination, from his own value. Expecting that won't be enough, he decides to use his "Former pirate" Descriptor to add six to his total, bringing it up to 10. Since Dennis is in Close Quarters, Amy contests the Manuever and has the criminal Feint, but she only rolls an 8. Since the Advance does not bring them within Close Quarters (they already were), Amy does not need to decide anything. Dennis reduces his Position by two, to 18, and narrates, "'Don't think for a moment that the rest of these scallywags won't be running off while this one buys them time,' I shout, and barrel down the pier. 'It's the pirate's way -- loyalty and treachery in equal measure.'"

Finally, it is Amy's turn. She selects a manuever for each of her five criminals. The first four are not in Close Quarters with any Watchmen, and so their Manuevers are uncontested. The runner at Position 12 Retreats and reduces her Postion to 11. The fighters at 10, 13, and 14 all Advance to 12, 15, and 17, respectively. The Criminals at 15 and 17 have entered Close Quarters with Dennis's Watchman, so Dennis must either Break Ground (not likely!) or Engage. Dennis decides to Engage both, and Amy narrates: "One of the criminals mid-way down the pier drops her crate and bolts for the end of the pier, where a shabby-looking trawler is bobbing in the water. The other three draw steel and pelt up the wooden planks, shouting at her to get the boat unmoored. Two of them set upon you, Dennis, and one of them is Andre de Kay, who taunts you, shouting, 'I've fought these ones before, they aren't so tough!'"

Play continues around the table, and Bill takes the next turn.

Position

This number shows the relative positions of all combatants in a battle. Players begin each session with their Position at 20. Criminals begin with Position between 9 and 20, as determined when they are created. Comparing two Position scores determines how close the two characters are in the chase.

Close Quarters -- Combatants are in Close Quarters when their Positions are within three steps of each other.

Corps-a-Corps -- Combatants are in Corps-a-Corps when they have the same Position and are Engaged. Corps-a-Corps immediately disengages the Player and Criminal, forces both to Break Ground, and increases both Wills by one.

Breaking Ground -- When combatants are forced to Retreat, this is called Breaking Ground. In

addition to changing their Position (decreased for criminals, increased for Watchmen), this gives them a negative modifier until their next turn.

Escaping -- Perhaps most importantly, Position also displays how many retreats each Criminal must take in order to escape; each successful retreat will decrease their Position by one. If a Criminal's Position is reduced to zero, they escape. Criminals cannot Break Ground to zero. If they do not already have one, the Sentry assigns escaped Criminals names from the list.

Stance

During any fight, combatants are considered either Engaged or Disengaged and Extended or Unextended. These are called stances.

Engaged means that the combatant's blade is touching (or near-touching) an opponent's. If one combatant engages another, both combatants become engaged. Disengaged means that blades are not touching. When engaged, combatants cannot leave Close Quarters without losing a point of Will; this also renders both combatants Disengaged. All characters begin the battle Disengaged.

Extended means that the combatant's blade is extended out before him in an aggressive manner. Extended combatants receive a +2 bonus to all maneuvers. Unextended means that the blade is held closer to the body and tipped upwards, to allow for broader parries. All characters begin the battle Unextended.

The two sets of stances have no bearing on each other. A character may be Disengaged and Unextended, Engaged and Unextended, Disengaged and Extended, and Engaged and Extended.

Example of Play: Position and Stance

Bill is fighting one of the Criminals on the docks. Two turns ago, he Advanced into Close Quarters, and the Criminal ceded engagement. Both Bill's Watchman and the Criminal were then in Close Quarters and Engaged. In the last turn, Bill lost to the Criminal's Parry, and chose to lose his Extension, thus becoming Unextended. Presently he is in Close Quarters, Engaged, and Unextended, which limits his options for what he can do this turn. As he cannot Beat or Lunge without being Extended, he chooses to Feint, since that only requires him to be within Close Quarters, which he is.

Scoring

Once all of the Criminals have been subdued or have escaped, each player earns a number of points based on the exploits of the team. Total up these points and note them on your character sheet; you will use them in the Tower of Blades at the start of the next session.

Players score three Victory Points for each Criminal that the team subdues, and an extra Victory Point if the Criminal was accused of their character's Hated Crime.

If a Criminal was a swordsman, any Watchman whose Salle has a rivalry with his Salle scores an additional Victory Point.

However, each player scores six Victory Points if his Relation escapes. On the other hand, if his Relation was accused of his Hated Crime and was subdued, they score ten Victory points.

Additionally, the Sentry scores ten points for each Criminal that escapes.

Example of Play: Scoring

Bill, Clara, and Dennis did a great job, subduing four of the five criminals at the docks. They each earn twelve Victory Points to start with. Since Smuggling is Clara's Hated Crime, she earns sixteen Victory Points. Bill's Watchman was taught in La Salle Fiorentino, and so the Giratoire fencer that went down earns him another Victory Point. The only Criminal that got away was Andre de Kay, who it turns out is Dennis' half-brother! Dennis earns six more Victory Points. Lastly, for getting that one Criminal to 0, Amy scores ten points and gives him the name Antonio Basch the Lower.

Basic Maneuvers

These are the most basic techniques used by swordsmen across the world. They are so well-known, in fact, that people who have previously only watched swordsmen duel can pick up a blade and attempt these maneuvers themselves.

Maneuvers are split into three types: Movement, Offensive, and Defensive; this is listed after the name of the maneuver. Most maneuvers have requirements for when they can be used either in terms of Position or Stance; this is listed after the maneuver's type.

Advance - Movement, Whenever

The combatant steps towards opponents. Decreases Position by two (increased for Criminals). If engaged, this is a Glide, and Position only changes one. If this brings the opponents within Close Quarters, the opponent must either Break Ground and gain one Fear or concede to Engagement.

Retreat - Movement, Whenever

The combatant steps away from opponents. Increases Position by one (decreased for Criminals). If this is forced, this is Breaking Ground, and the forced combatant is at -3 to the next maneuver. The other opponent must Advance or take a -4 to his next action.

Exception: If there are no criminals with a Position less than the player's (ie, no Criminals in front of him) his Retreats increase his Position by one or two.

Disengage - Movement, Engaged

The combatant disengages his blade with the opponent. The other combatant must either Advance or cede Disengagement and take a -4 to his next action.

Parry - Defensive, Engaged

The combatant uses his blade to take his opponent's blade out of line. The opponent must either Break Ground or become Unextended. This maneuver leaves the combatant Unextended.

Deceive - Defensive, Disengaged

The combatant moves his body to avoid an incoming blow. The other combatant must Advance or lose a point of Will.

Extend / Thrust - Offensive, Whenever

Extends the blade forward. If Engaged, this is a Thrust attack, forcing the other combatant to lose one Will or Break Ground. If Disengaged, this maneuver forces the other combatant to Break Ground or cede Engagement.

Lunge - Offensive, Close and Extended

The combatant surges forward in a powerful attack thrust. The combatant must have already Extended to perform a lunge. The other combatant must either lose two Will or Break Ground and gain one Fear. The lunging combatant is at -2 to his next action.

Feint - Offensive, Close

The combatant makes it appear that he is attacking in one line to draw his opponent's blade out of line. The opponent must choose between Unextending and ceding Engagement on his next action or taking a -4 to his next action.

Beat - Offensive, Engaged and Extended

The combatant uses his blade to knock his opponent's blade to the side. The opponent must choose between Unextending and Parrying on the next action or taking a -6 to his next action.

Riposte - Offensive, After Parry

Immediately after a Parry, the combatant executes a lightning-quick strike from the parrying position. The combatant must have Parried in the last round in order to Riposte. The other combatant must either lose one Will and gain one Fear or Break Ground.

Cut - Offensive, Close, Saber

The combatant swings the edge of the saber at his opponent. This maneuver is always at -2. The other combatant must gain one Will or Break Ground. The combatant is thereafter Extended.

Special Note: Only Viseux Diesé fencers begin with this eleventh Basic Maneuver; it can be matched with 'Extend / Thrust' by the other players.

Advanced Maneuvers

Forward Recovery - Movement, After Lunge

The combatant move out of Lunge position by stepping forward instead of back. This allows the combatant to ignore the Lunge penalty. The combatant's Position is decreased by one (Criminals' are increased). The opponent must Break Ground or lose one Will.

Balestra - Movement, Disengaged

The combatant leaps forward like a dancer, and decreases Position by three (Criminals increase Position). The opponent must either gain one Fear or Break Ground.

Coupe - Movement, Engaged

The combatant lifts the point of his blade to the sky, then lowers it again on the other side of his opponent's blade. This is an advanced disengage. The opponent must Advance or cede Disengagement and take a -6 to his next action.

Invitation - Movement, Close

The combatant offers himself as a target to taunt his opponent to make a rash attack. Opponent must either lose two Will or Advance.

Main Gauche - Defensive, Engaged

The combatant keeps his opponent at bay with parries using a weapon, buckler, or cloak in his off-hand. The opponent must gain one Fear or take a -4 on his next action.

Fleche - Offensive, Extended, Close.

The combatant throws his entire body forward and attempts to run his opponent through. The opponent must lose two Will or gain two Fear.

Glisé - Offensive, Engaged

The combatant runs his blade down the length of his opponent's, using it as a guide to his target. The opponent must Break Ground and gain one Fear or lose one Will and gain one Fear.

Passata Soto - Offensive, Close

The combatant drops down under his opponent's blade, placing his off-hand on the ground,

and lifts his own blade to counterattack. Opponent loses one Will or Breaks Ground unless the opponent was lunging, at which point he loses four Will immediately.

Press - Offensive, Engaged

The combatant presses his blade against his opponents, bringing it out of line. The opponent must Disengage and Break Ground or lose two Will.

Redouble - Offensive, After Lunge Attempt

After a failed Lunge, the combatant actually lunges forward again, from the extended lunge position. This allows the combatant to ignore the penalty from the previous Lunge. The other combatant must either lose two Will or Break Ground and gain one Fear. The redoubling combatant is at -4 to his next action. Redoubles may not follow Redoubles.

Envelop - Offensive, Close

The combatant flings his cloak around his opponent, binding him in place. The opponent must Break Ground or gain two Fear.

Moulinet - Offensive, Engaged, Saber

The combatant twists his wrist, cutting his blade around the guard of his opponent and cutting his forearm. The combatant must be using a saber. The other combatant must Disengage and gain one Fear or lose three Will.

The Salles

The King patronizes four different schools of fencing, and employs their best graduates as Steel Watchmen. Each Salle has its own history, personality, and rivals. Different Salles also teach different advanced maneuvers.

La Salle Navarra

This Salle is composed of consummate showmen and focuses on flashy and terrifying stunts. When the people of the Kingdom think of swordsmen, it is Navarra Duelists that they think of, and many stories feature romanticized fencers from this school. La Salle Navarra would be the only fencing school in the public's eye if their dazzling theatrics weren't regularly trounced by boring Fiorentino defenses.

Rivals with: La Salle Fiorentino

Teaches: Balestra, Coupe, Fleche, Invitation, Passata Soto, and Redouble

La Salle Fiorentino

This Salle seems to be bristling with weapons, its swordsmen fighting with rapier and main gauche or rapier and buckler. The masters of this school wield paired rapiers. Despite their 'prickly' appearance, however, their fighting style is primarily defensive. The school is actually an offshoot from the Giratoire, and still holds a grudge from when their founders were expelled.

Rivals with: La Salle Giratoire

Teaches: Coupe, Distract, Forward Recovery, Glisé, Invitation, Main Gauche, and Press

La Salle Giratoire

This Salle teaches both swordplay and dance, and combines the two to good effect, although this often results in the school being characterized as effete, especially by the Viseux Diesé. The Giratoire Cloak, however, which is used as an off-hand parrying tool, has kept the school's swordsmen respected by the win/loss numbers at the very least.

Rivals with: Viseux Diesé Salle

Teaches: Balestra, Coupe, Distract, Envelop, Forward Recovery, and Passata Soto

Viseux Diesé Salle

This Salle is a vicious saber school from the South of the Kingdom, and is the youngest of the four Salles. Viseux Diesé swordsmen are often ambitious and eager to prove their mettle against fencers from other, more established Salles. They often single out Navarra Duelists for this very reason.

Rivals with: La Salle Navarra

Teaches: Coupe, Cut, Glisé, Invitation, Moulinet, Press, and Redouble

Crimes Against the King

Each session the Criminals will be accused of one of the following crimes. Strike the crime off the list once the Arrest is completed.

Counterfeiting Royal Currency
Defrauding the Nobility of Taxes
Defiling the Kingdom's Maidens
Making Foreign Alliances
Possession of Banned Arms
Publishing Seditious & Lies
Smuggling Contraband Materials
Theft of Tithes to the Archbishop
Treason & Conspiracy Against the Crown
Unnatural & Perverse Acts

Known Criminals of the Realm

The wiliest among the Night Lords, the following criminals may also have ties to the newest members of the Steel Watch. When a criminal escapes arrest, assign him one of the names below, and check it off the list. That criminal appears in the next session.

Andre de Kay
Antonio Basch, the Lower
Vincente Chien-Sommelier, AKA "The Baker"
Chirac R. de Gaulle
Emmaline Couer-Patron
Eduardo Reynald
Luciano de la Grue
Matteo, Fils de Volonté