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BULL PRESS NARRATIVE GAMES

ILLADELPH

BULL PRESS MMXXII

ILLADELPH
Bull Press, March MMXXII

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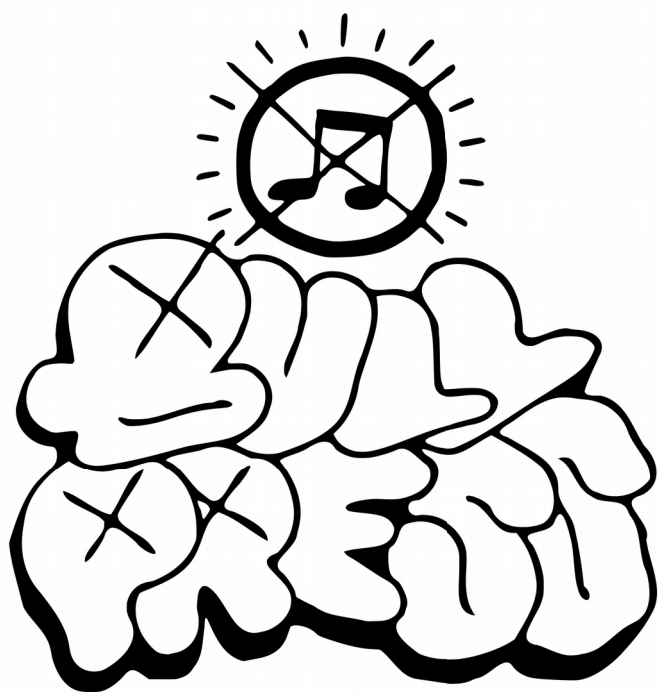


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Illadelph is a narrative game:

Gameplay is conversational & cooperative

4 players is ideal, but 3 - 6 is fine too

One player is the Key Narrator: they run the game

Everybody else creates a main character
& controls them in the game

ILLADELPH

Narrata in Four Parts

Bull Press MMXXII

Summary: an arc set in a bizarre parallel Philadelphia circa 1994 with supernatural powers and strange inhabitants.

How to run this: one player is the Key Narrator (since you're reading this, it's you). The other players (called actors) create main characters. The Key just reads a few pages ahead and gets familiar with the scenes in the approaching session; page 10 is plenty far to start. Your actors don't have to do any reading: they just show up and you run the game for them. If it's your first time running a narrative game, check out the example gameplay on page 138. Also, doesn't hurt to have a sheet of general notes to mark your place.

Sessions usually last 1 to 4 hours *but you can end it whenever you feel*. At the end of each session, put on Closing Ceremonies, and start each new session with On Last Week's Episode. Both these on page 32 (go dogear quick so you remember).

Soundtrack: each scene has a single track you can throw on loop. If playing on the outside, or loading up a mp3 player for somebody inside, **all tracks are linked on bullpress.org** . . .

Plot Summary

A good friend gets robbed near the main characters' house. They help him get his shit back, chasing leads across Illadelph. Reward: +1 level and dumb loot.

SHAPE OF STORY

I. It Looks Like a Beautiful Morning: main characters introduced as they start their day. Landline rings and Elbert Knockman ("Knock") says he just got tuned up and robbed – could they bring some shoes and meet him at Poppin Ramen?

The main characters grip improvised weapons from around the house and meet Knock. Following the direction the jackers took off in, they run into some drunk punk raccoons in a dumpster who say some goons fitting the description went by earlier and said something like "There's for sure one at the golden Q." The Golden Cue is a nearby pool hall, where the main characters learn the jackers just left after getting about \$40 in quarters from the change machine. Two smooth-brain yetis pick a fight with the main characters.

II. Jackers: let your actors figure out the only thing you would need that many quarters for is an arcade. At Pagoda Arcade, the only one within walking distance, the main characters learn the jackers are there all the time but haven't shown yet today. While they wait, playing mini-games gives a chance of winning gas items. The jackers show up and a fight jumps off. Once KO'd they say they traded Knock's dead brother's watch to a dealer named Candy Dan for some ecstasy. They don't know where he lays his head, but do know if there's a rave, Dan's there slinging. It should be easy for your actors to figure out how to find a rave in 1994 – one way or another they learn there's one happening at an abandoned hotel at the bottom of Reed St.

III. The Crescent Hotel: the main characters enter to find their way is blocked by a living statue somebody with powers brought to life to keep non-ravers out. Whether they just fight the statue, dress as ravers, find a way to climb up the outside etc, they eventually ascend to the highest floor where the rave is happening, find Candy Dan, and fight a bunch of gross ravers trying to protect their dealer. Candy Dan says he gave the watch to his supplier, a bird named Fuckules who lives inside the cage-head of a robot body. His only contact with Fuckules is a regularly scheduled re up at the same bando once a week; at their last meeting Fuckules definitely mentioned he's flying to NYC tomorrow. The main characters go to Knock's apartment, call the Illadelph skyport, and learn there's only one flight to NYC tomorrow (normal since most people take the train).

IV. Fuckules: knowing Fuckules is a serious wigsplitter, the main characters go to a pawn shop to upgrade their weaponry, and head to the skyport. The main characters encounter Fuckules either boarding the blimp, or already on the blimp, and a chase scene kicks off ending with Fuckules cornered in the blimp's viewing deck. They fight, Fuckules eventually blowing the bottom of the deck out with a grenade, sending all of them falling thousands of feet, and landing with minor injuries on a supermassive cargo blimp below. The main characters grip Knock's dead brother's watch, a fuckload of other loot, and run through a couple closing scenes, setting up season two or putting a bow on the arc.

Chunks: This arc is divided into four (theoretically) equal chapters for easy session timing. You could run four long sessions, eight short sessions, or whatever . . .

I: Setting Intro / Main Character Creation / Opening Scene / Poppin Ramen / Pool Hall

II: Pagoda Arcade / Squab With Jackers / Healing Up (Optional) / Finding Candy Dan

III: Crescent Hotel Ruins / Droppin Many Ravers / Plotting on Fuckules / Saturday Night

IV: Pawn Shop / Ghoul Fight (Optional) / Skyport / Chase Scene / Final Fight / Outro

Setting Intro

Soundtrack: Camp Lo - Luchini Instrumental

Always read italicized blocks of text out loud:

You've probably heard your favorite rapper's favorite rapper mention Illadelph and thought, "Oh right they mean Philly, it's a nickname." Nah cousin, common misconception: Illadelph is a whole different place in a whole different dimension, far superior to our own dogshit reality.

First off, it's 1994 forever. The music, threads, culture – they never went away, and probably never will. At the height of the hip hop golden age, when all good human art was at its purest, everybody just sort of looked around and said, "This is it, let's just park it here –" it's been 1994 ever since.

Make no mistake though, Illadelph is still cutty: don't act born yesterday, and expect to rumble often. Planets said it, "If you want some beef they will cut you some where I'm from."

While the city is mostly humans, nobody's surprised to see fire mutants or giant talking bats or whatever. East Illadelph is an underwater realm at the bottom of the Delaware, the Low is a mega-necropolis under the city full of cults and living dead, and outside is the vast and dangerous Gnarlands, fucked up enough for every city to be covered in a protective dome.

So yea, this is where we find the show's main characters – new roommates in a big, dilapidated rowhouse in South Illadelph, moved in just yesterday. Your new spot is an absolute steal, but only because it's falling apart and probably haunted or something. Rent is a box of jelly donuts from Caputo's in NYC, and the landlord is a literal gargoyle named Landfucker that lives on top of the PNB tower.

Now, this is important: each of you create and play one of these main characters, whether new to the city or born down the way, create a cast of main characters you'd wanna watch an actual show about.

* * *

Illadelph

An outlandish Philadelphia circa 1994, set in a parallel dimension where you're as likely to get in a gunfight with nihilist surfers as pull a heist on a burger museum. Powers, mutants, strange creatures, and mythical shit are all common.

Adjust to taste: we left the setting open-ended so the Key Narrator can throw whatever wild shit they want in there. Feel free to alter scenes and side characters.

Languages: English is dominant. Other common languages are Spanish, American Sign Language, Chinese, Haitian Creole, Arabic, Yeti, Gargoyle, and Subaquatic (spoken in parts of East Illadelph).

Guns: dumb hard to smuggle inside the city since a stray bullet could blow out the inside of the dome. Expect to be red hot and a few stacks lighter if buying a gun at street level. Out in the Gnarlands, however, guns are fucking everywhere.

Weatherbastards: officially known as the Department of Atmosphere, these unaccountable dicks decide the weather of the dome's artificial sky, sometimes getting out of pocket with purple snow, multiple suns, or just leaving up a Windows 93 screensaver when they're hung over. If you want, you can randomize any dome's weather for the day by spinning s6:

1. Straight sunny
2. Cloudy and cool
3. Clear and breezy
4. Precipitation (raining, storming, hazing, snowing)
5. Some weird shit (raining candy, green sky, real close moon, 24 hours of night)
6. Some irresponsible shit (acid snow, 70 mph winds, megafog, 150 degrees)

Mail Carriers: deliver letters, packages, and keep the peace. All mail carriers are dumb strong shapeshifters (level 10) with various supernatural powers. Even when in different forms you'll know them by their blue Postal Service cap. If you run around acting foul or get caught with a heater, expect a carrier or two to show up and deal with you.

If you really run wild, Eastern State isn't just a tourist spot, but a massive stone fortress and functioning jailhouse you might have to break out of.

Wider Setting: Acknickulous Land

For a summary of the known world, the Greater Midwaste, inhabitants, travel, other cities beside Illadelph, and many missions for the main characters check out page 50.

Main Character Creation

Soundtrack: Q-Tip - Let's Ride Instrumental

Give each of the other players (called actors) a main character sheet from page 159. This is where they record their main character for the show.

→ Key, don't make a main character since you'll be running the game.

Quicklist

(This list also on page 82: send everybody there if they have their own book)

1. Snatch a main character sheet from page 159
2. Concept: name, appearance, background etc
3. Pick 10 SP's worth of Specials (pages 85 to 97)
4. Start with merk 10
5. Start with 0 defense (top number is just all lower numbers added together)
6. Start with a move score of 5
7. Spend a bar in any major skill *or* additional language
8. Put one point in any primary
9. Check page 83 for the bonus that primary gives you, write it down
10. Start with \$100

The Key Narrator has veto power over corny shit, but don't be a tyrant.

Start humble: main characters start at level 1, which is just the average nobody with a few SP (so no master swordsmen or millionaire recording artists).

Non-humans: still gotta be humanoid – no rhinos, but being a rhino-person is fine. No giant monsters, but a normal-size monster is solid.

Key, help develop main character concepts by asking questions. Shit like:

- How do they spend their free time?
- Do they come from another city, a different neighborhood?
- Do any of them know each other from around Illadelph, or are they all just friends-of-friends moving into the same spot for cheap rent?

Get them thinking of themselves not as individuals, *but as a crew*. Crew chemistry is what makes a show jump, so get them finding shit in common and building group dynamics.

Bonus: if somebody's done early, try and tie their main character to the setting more . . .

- One friend or contact
- A project they've been working on
- A rumor they recently heard about the city
- Pry into their backstory

These can be plot fuel for a later arc, so definitely write down anything that interests you.

Set a Fucking Time Limit: you don't need more than half an hour to come up with a main character, so don't let one indecisive motherfucker hold everybody up. (If your group has only one book to share, make it a full hour.)

Opening Scene: Main Character Intros

Soundtrack: Soul For Real - If You Want It (Bad Boy Remix) Instrumental

(Remember to read italicized blocks of text out loud:)

It's a fine Saturday morning in Illadelph: windows are thrown open to the spring breezes, favorite records spin on turntables, and none of you got shit to do for the whole rest of the weekend.

We find each main character in their room, freshly moved in, and just waking up from sleeping off last night's housewarming function. We're gonna go round and have each of you describe your main character; their room, and how you start your day.

Are you more the type to turn over and finish last night's tallboy, or jump out of bed and do a set of pushups? Grip a book from your personal library, or put on that new Percee P tape? Take a minute to build your main character like that. Who's up first?

As always, ask questions about anything interesting your actors mention.

Once main character intros feel done:

You eventually make your way downstairs where the living room bears all the signs of a successful houseparty: there are bottles and cans everywhere, tapes and records in stacks around the stereo, forgotten sweatshirts, and your giant wood-panel tube TV endlessly loops the Street Fighter II menu. As you start to tidy up, the landline rings –

Whoever picks up the phone immediately recognizes the deadpan voice of Elbert Knockman ("Knock"), a good friend of all the main characters, just at the housewarming function last night.

(King shit: hold an invisible phone to your ear and act it out with whoever picks up.)

Knock characteristically understates that he was just robbed. He put up a fight but they smashed him out, took his brother's watch (Knock's brother Reggie died last year) and even ran his Jordans. Could they come to Poppin Ramen (22nd & Titan) and bring some size 11s? Also, might wanna bring a piece of pipe or something from around the house – they were big dudes.

*Crew Ambition Established: Get Knock's Shit Back

The only thing any real friend would do – find the goofies that tuned up Knock and get back what they took, especially his dead brother's watch.

(Have your actors write it in under "Crew Ambition" on their sheets.)

→ **Completion Value:** 1 level

Rule: if anybody says they don't wanna ride for Knock they immediately die from being the worst friend on the planet.

Tool Up: everybody gets a shitty weapon from around the house – a length of chain, a piece of pipe, a smiley or madball, brass knuckles etc. Ask everybody what weapon they find, and have them write it into the top left of their main character sheet:

- Offense: s4 + your strong *or* fast

- Range: 1

- Action cost: main

- Description: one-handed, light

Tagalong Side Character: Elbert “Knock” Knockman

Voice: deadpan

- **Personality:** understated – the type to tell somebody they’re acting rude after stabbing him. Great guy, always doing for others, volunteers at the free library and coaches a team of at-risk kids during football season. Big time jazz head
- **Appearance:** dark skin, beard with a premature white streak on one side. Heavy; played offensive tackle in school
- **Background:** tie him to the main characters a little: he could be in the same book club as one, gym partners with another, or maybe just introduced them all when they were looking for housemates
- **How to play:** keep him in the background – *he’s not a main character for the Key* (seriously, Key Narrators don’t get a main character since they have a whole game to focus on running). Knock should never be leading the action, and should only help out when the main characters are fully stumped or about to fuck themselves. Never the last one standing: if the main characters are getting paddled in a fight, have enemies attack Knock more.

◦ **Stats:** Offense s4 // Defense 2 // Merk 30 // Move 5

Specials

- Slam: adjacent target laid out with 0 defense for one turncycle (once per fight)
- Lucky Juke: ignore one attack or offensive Special (once per day)

Offense Taken

* * *

Side Character Voices: having a unique voice for a side character is powerfully immersive, and lets you just start talking in their voice without ever having to say who’s speaking. It’s such a big deal you should *always feel free to modify side characters to fit voices you’re better at.*

Riding Out

Soundtrack: Casual - Get Off It Instrumental

You step out onto your scenic street and cut a quick pace towards Poppin Ramen, passing colored rowhouses and knots of neighbors relaxing in the sun. Trash glides by on the balmy spring air, and there's barely a cloud in the dome's artificial sky.

The West Illadelph pyramids glimmer on the distant horizon as you round the corner and cross the main drag of Point Breeze. You pass the local trash talk dojo where young boulders lose their shit, a bodega where two dog-headed goons sip on 40s and mutter "Got that weed" as you walk by, a slabfull of cholas roll past blasting Cool C, and a courier with giant bat wings lands a few feet away from you and jogs a package into the video rental store.

Turning onto 22nd, you're dwarfed by the crystal towers of the Oakford Street Mosque, and catch the aromas of Poppin Ramen long before you can see it. At the end of the tree-lined street you spot Knock, sitting at an open-air ramen bar and holding a bag of frozen peas over a swollen eye. What do you do?

SCENE OF ROBBERY

Street is average for South Illadelph: mostly rowhouses and a couple bandos.

Knock thanks the main characters for whatever shoes they brought him, and laces them up as he describes the jackers – three blue-skin goons, one real tall, one fat, one short but yoked. They held up Knock, and when he slugged one of them they smashed him out and ran his pockets, jays, and watch. He was only holding about \$30, but that watch belonged to his brother Reggie who died last year. The jackers slid west and turned south on 23rd.

Powerchef: Poppin Ramen cook gives the main characters two wire-handled takeout carton of potstickers (each fully heals one main character, move action to eat), and tells them to stay safe. Gives Knock a vegetable cleaver (offense s4) if the main characters didn't bring him a weapon.

Bandos: all empty.

Rowhouses: the only door that answers is a huge dude in a luchadore mask. In the background two other luchadores do balls out pro wrestling moves, throwing each other through furniture and off the stairwell. None of the luchadores saw anything, but wish the main characters good luck.

Following the Jackers: as the main characters round the corner of 23rd and Titan they're nearly hit in the face with trash as a gang of raccoons rifle through a dumpster.

The raccoons wear ratty vests, studded up and sewn with patches of d-beat bands. They speak English in a gravelly voice, are friendly enough but total mooches, and confusingly refer to most human-made things as trash.

They say some blue people passed by not long ago, and threw this trash in here (they hold up Knock's wallet; still has everything except his cash in it). One of the raccoons says he clearly remembers one saying "The Golden Q for sure has one that works," because that's a weird thing to say. Anybody from South Illadelph knows the Golden Cue is a pool hall on 24th & Tasker, only a short walk.

Golden Cue Pool Hall

Soundtrack: Arsonists - Backdraft Instrumental

You descend a concrete staircase to an old-style, belowground pool hall. Rows of vintage stained-glass lamps hang above a half-dozen mostly unused pool tables. A fat bartender cleans his taps while business is slow, a chick in acid-wash overalls lazily browses a jukebox, and the clack-thud of a sunk ball sounds from two yetis shooting pool at a far table. What do you do?

Bartender: heavy white Illadelph accent. Cranky if nobody buys a drink, friendly if tipped. Says he's been in the stock room most of the afternoon.

Yetis: one wearing a Cubs jersey, one wearing a polo and silver figaro chain. They cold shoulder the main characters.

Jukebox Chick: chews on a massive wad of gum, doesn't stop browsing or look up while talking. Says she overheard some man-children at the nearby quarter machine arguing about whether Hulk Hogan could beat up Super Mario or some shit. They got a fuckload (maybe \$40 worth) of quarters and left about ten minutes ago.

The first main character that turns to go sees a wall of white fur has appeared in front of them, and hears "Are you getting fresh with my girl bro?" A second voice behind them says "Are you getting fresh with our *fucking girl* bro?!" The yetis antagonize the main characters until a fight kicks off.

*Demo Fight: Yeti Goons

Soundtrack: Above the Law - Untouchable Instrumental

→ If you're brand new, the basic fight scene rules are all on page 132.

Stats: offense s2 // defense 0 // merk 15 // move 5

OFFENSE TAKEN

Cubs Jersey Yeti

Polo & Chain Yeti

Tactics: attack each main character equally (so nobody gets merked right away).

Merked: Xs over their eyes and birds flying around their heads or whatever (but if they die it's all good since they're just Cubs fans). Can confirm there were three blue-skinned loudmouths in here about 15 minutes ago. Pockets contain \$24 total.

Where next?

Let the actors figure out what the jackers would need that many quarters for . . .

- It's way too many for laundry / vending machines / payphones
- There are no parking meters in Illadelph
- Video poker machines all have dollar slots

Answer: an arcade. Anybody from South Illadelph knows the nearest one is Pagoda Arcade on 29th & Wharton. Only have Knock nudge the main characters to the arcade if they're all the way stumped, or about to follow the wrong lead.

Pagoda Arcade

Soundtrack: Digable Planets - Cool Like Dat Instrumental

A crane shot pans down onto the bustling corner of 29th & Wharton, where our main characters cross the street towards a looming purple-roofed pagoda, dozens of arcade cabinets visible in its higher floors. Passing through an entryway flanked by flowering cherry trees, you're met by a feast of light and sound – a knot of locals watch two young bouls battle on a Chilling Spree II cabinet, old heads bullshit around rows of classic pinball tables, and a long-nosed, red-skinned tengu sits behind a prize counter luminous with supernatural items. What do you do?

Tengu: only speaks Japanese, but points to English signs (“Prizes for #1 high-score only” / “Bathrooms upstairs” / “No Ace Ventura impressions. Seriously. That shit is stupid”). If somebody has at least one bar in Japanese, the Tengu tells them the blue trio they describe are on the second floor most days, but haven’t shown up today yet. Tengu dumb powerful (level 5), but doesn’t move to stop fights unless arcade machines are getting damaged.

Investigating: the jackers aren’t here, but regulars confirm three blue goons are here every day, usually on the second floor (haven’t seen them yet today).

Every arcade machine on the second floor is new enough to accept bills *except* the Shitfaced Laser Lizard Brothers machine, where the high scores are all just three different sets of initials. No question this one is their shit.

Time to kill: it should be obvious the jackers are on their way (here all the time, just scooped a mess of quarters but haven’t shown yet today), so it’s just a waiting game until they arrive. In the meantime, let everybody know that doing well at an arcade game can hook them prizes (next page) . . .

Arcade Machines

You see all the classics – Tae Kwon Don't, Chilling Spree II, Poser Disposer Dozer, Blazed Detective, Studio Thug, Shitfaced Laser Lizard Brothers, 50-on-50 Full Court Jam . . .

Simulate each arcade machine by playing a microgame with a standard 52-card deck, actor vs. Key Narrator. Each actor can play once. If the actor beats the Key, they can cop one of the prizes on the opposite page.

✱✱ **Tae Kwon Don't:** *classic pinball table commissioned by the anti-martial arts council. Winners don't do spin kicks and shit.*

Gameplay: each player gets 4 cards, face-down deck of cards in middle, face-up discard pile. Players take turns trading in a held card for a new one from the deck *or* the discard pile. First player with a sequence wins (examples: 3, 4, 5, 6 // 7, 8, 9, jack). Aces low or high.

✱✱ **Chilling Spree II (Terminally Chill):** *play an unstoppable chilling machine sent back in time to rent a movie, make a snack, maybe see what the friends are up to.*

Gameplay: each player gets 5 cards; first to create a one-story house of cards wins (2 peaks, 1 laid across the top).

✱✱ **Poser Disposer Dozer:** *this glass-topped arcade table has you running down pixelated posers and pop punk fans on a righteous purifying rampage.*

Gameplay: each player gets 3 cards, face-down deck of cards in middle, face-up discard pile. Players take turns trading in a held card for a new one from the deck *or* the discard pile. First player with a hand of 24 wins. Face cards are 11, Aces are 1 or 11.

✱✱ **Blazed Detective:** *this green arcade booth covered in cannabis leaf decals runs a puzzle game where you try to remember what you were trying to remember just, like, a few minutes ago.*

Gameplay: lay facedown cards 5x5. Players take turns turning over two cards (so that both players can see), then turning them back downfacing. If a player turns over a pair (two jacks, two 5s etc), they can keep it and go again. First player to take three pairs wins.

✱✱ **Studio Thug:** *this arcade machine bristling with an arsenal of colored plastic guns lets you play through Black Sheep's "U Mean I'm Not?"*

Gameplay: deal deck by reds and blacks; each player gets a color. First player to sort their cards by suit and rank (either direction) wins.

✱✱ **Shitfaced Laser Lizard Bros.:** *this arcade cabinet runs a beat-em-up of irresponsibly drunk lizard brothers fighting bouncers and other never-do-wells on the way to drunk-dial their ex at a payphone.*

Gameplay: deal entire deck evenly between two players. Players turn over top card onto table simultaneously. When matching suits are turned, the first player to say "fuck you" takes both piles of face-up cards. Automatic pile loss if you say "fuck you" when the suits don't match. First player to take 3 opponent piles in a row *or* hold the whole deck wins.

✱✱ **50-on-50 Full Court Jam:** *uagh, uagh, head fake, uagh, ugly shot!*

Gameplay: deal deck by reds and blacks; each player gets a color. First player to sort their cards into pairs wins.

PRIZE COUNTER

If an actor beats the Key, they can choose one of the following . . .

Oakland Raiders Jacket: this big puffy Starter jacket gives you +1 defense. Team not negotiable.

Band Pin: gives you a +1 to your choice of primary when worn, but you gotta come up with a band name that makes sense for the bonus.

Pony MVPs: Rickey Henderson edition. These dope white hi-tops give you an extra move action once per fight.

Matchbox Motorcycle: fits in your pocket. When thrown to the ground becomes an actual functioning 250cc Honda Super Dream. If thrown at an enemy, causes s6 offense (can only be used once per fight).

Once microgames finished and prizes collected . . .

Jackers arrive: three blue skin dudes – one fat, one short but yoked, one tall (obvious leader, voice high-pitched with a lisp). Fat one wearing Knock’s Jordan 6 hi-tops, but no watch in sight.

Fight With Blue Jackers

Soundtrack: Tha Alkaholiks - Likwit Instrumental

Stats: offense s4 (unarmed) // defense 0 /// merk 15 // move 5

OFFENSE TAKEN

Tall	Fat	Short

(Remember to adjust enemy stats if you’re playing with more or less than 3 actors, or experienced heads who know how to set up more powerful combos.)

Merked: the jackers realize they’re outmatched and give up resistance. They’re room temperature IQ at best, but eager to get out of the main characters’ bad graces.

Pockets: \$360 between them, an MC Floorwax demo tape, no watch. The jackers say they ran into a local dealer named Candy Dan and traded him the watch for some ecstasy – he didn’t seem that into it but must have been in a good mood. The jackers don’t know where Candy Dan lays his head, but if there’s a rave, Candy Dan’s definitely there pitching. He’s a tubby white dude with a long beard dyed green, can’t miss him.

→ Each main character gets 5 SP for tuning up the jackers

Healing Up (optional): Knock says he knows a spot, the bombest burrito they've ever had in their life – always heals him back up after a scrap. Only thing is, the dude who runs it is completely unhinged. He's called Insane Pedro around the neighborhood, but you don't call him that, and definitely don't make any sudden moves or anything alright?

Burrito Furioso

Soundtrack: DJ Krush - Mixed Nuts

A small wooden cart with signage reading "Burrito Furioso" sits idle on the sidewalk. A string of little flags hangs under its awning, and a blackboard lists the day's special – barbacoa cactus burrito with cilantro sour cream and pickled habaneros.

The cart's warmers are on, cashbox unlocked, but Insane Pedro is nowhere in sight. As the main characters turn to leave: *you hear a nearby manhole cover jiggle, then slide away. A heavy-set Latino man in a Coogi sweater climbs out, yelling and shooting a .38 down the manhole. He drops down a grenade, throwing the lid back on just in time to contain a muffled blast that rocks him up an inch. The man dusts himself off and calmly walks over to the cart, a large smear of blood now obvious on his face, ties on an apron, and cheerfully greets you, "Buenas, see the special for today?"*

Insane Pedro (Juárense accent) is easygoing and affable. He answers any mention of the blood on his face with something like "Ah don't worry it's not mine."

He fixes each main character a large burrito (\$5) that's so perfect a single tear rolls down their cheek. **Everybody eating is fully healed.** Food taken to go loses its healing power (everybody knows you gotta eat a burrito right away).

As the main characters finish eating, spin s6 for Pedro:

- 1: Tells main characters he feels connected to them and gives them \$222 in nickels
- 2: Takes a nap in the street
- 3: Stares intensely into space, completely oblivious to all surroundings
- 4: Starts a shootout with some nudists. Mailmen come so he gets in a shootout with them too and gets locked up for having an M60 inside the dome
- 5: Continues to act normal
- 6: Machete fight with rude passerby

* * *

Tracking Down Candy Dan

Soundtrack: Black Moon - Who Got Da Props Instrumental

The artificial sky of the dome has turned to night. An ethereal sea of stars hangs above the bustling venues and neon-laced clubs now opening their doors to the evening air. How do you start with finding Candy Dan?

(Remember, if there's a rave Candy Dan's there slinging)

Leads

- **Techno Record Store:** find it in any phonebook, “Sweaty Records – Electronica / House / Techno – open late!” The listing says they’re up in Rittenhouse Square, about a 15 minute walk from the arcade. Clerk is a crabjawn (humanoid with red armor, little black eyes, pincers for hands). If asked about any raves that night he says something like “Say, you don’t look like ravers. Are you posers? If you’re poser you have to tell me, that’s the law, otherwise it’s entrapment,” and maybe requires a bribe before telling them about a rave at the Crescent (bottom of page).
- **Worldliness:** if a main character has at least one bar in worldliness (major skill), they know that techno record stores are the spot to find out about raves, and they’re pretty sure they’ve seen one in Rittenhouse Square (above).
- **Finding a Flyer:** anywhere believable – head shops, crunchy cafes, general record stores, woo woo supplement retailers etc. Most of these are gonna be at the bottom of South Street, about a half hour walk.
- **Stumped Option:** if the main characters don’t figure any leads out, have them eventually spot a raver kid they can ask. If they don’t grease him first, he looks them over and says something like “Pff who’s your favorite DJ you fucking poser? You look like you only listen to Phil Collins Christmas albums,” and “Tell you what, I got something in the air for you tonight,” before raising both middle fingers “– yea one for you and your mama.”

→ Whichever lead they chase, the main characters learn **there’s a rave happening that night at an abandoned hotel called “the Crescent”** on the water just south of Reed St.

Prompt: on the way to a lead, bash out the following prompt . . .

As you walk to your lead, the conversation’s turned to favorite spots around Illadelph – new spots, secret spots, spots too blown up to hang out at anymore, artist warehouses, boxing gyms, DIY spaces, subaquatic spots in East Illadelph, subterranean spots under the city etc. Where are each of you a regular at?

Use this prompt to build out the setting, asking questions about the location each actor brings up. Take notes on anything you might wanna use later one.

The Crescent

Soundtrack: Neek the Exotic - Turn it Out Instrumental

You walk through South Illadelph towards the waterfront, the night taking on a new energy as people that don't have to work tomorrow start to hit their stride. You pass crowded venues and dive bars, old heads in the park playing chess and young heads pumping boomboxes, a two-headed giant pauses outside a TV shop to catch the last few minutes of an Eagles game, and a few mummy skate punks take turns risking a brutal sacking on a wonky handrail.

As you round some crumbling tenements along the overgrown riverside you spot the Crescent, a twenty-story stone hotel built to resemble a Turkish palace. Its tarnished dome and slender towers loom over the tranquil waters of the Delaware, showing at least a decade of abandonment. What do you do?

Bushcraft 1+: anybody with at least one bar in bushcraft notices a few Rubygill mushrooms growing alongside the hotel. They have reddish caps, white stems, and are moderately analgesic. Heal 5, move action to eat, two for each main character.

Entrances: the rear service door and garage entry are both sealed from the inside (strong 5 or demolition tools to force entry). The grand entryway out front is wide open . . .

Inside: *long shafts of moonlight fall through the canopy of the hotel's overgrown plaza. Stepping through towering brass-handled doors fixed half-open by ivy, you enter a huge lobby full of dilapidated antique furniture. Eddies of dust trace your footsteps across the fine marble flooring, and the faint sound of oontz oontz trash music can be faintly heard through the tall ceiling. What do you do?*

Getting Up

- **Elevators:** fucked up and unpowered. Can be fixed with an advanced *repair* Special
- **Stairway:** a red-carpeted grand staircase ascends at the lobby's far end, a cracked statue of a fat man with a long-necked stringed instrument posed at its landing . . .

Living Statue: a statue of a fat man. It's been brought to life by somebody with powers to keep non-ravers out. When the main characters ascend the staircase the statue says (voice: resonant), "Whoa there young people, private party. I'm gonna need you to fuck off." Unless the main characters are dressed as ravers, the statue tells them no entry. If tested, he steps off his pedestal and uses his saz (long-neck stringed instrument) as a club, attacking any intruders until they go back down into the lobby.

Possible Solutions

- Creep past statue (need at least one bar in stealth)
- Distract statue with illusion
- Just fight the statue (rough one though: 50 / 50 chance of newjacks losing the fight)
- Drop the statue down a large hole in the lobby's floor where it shatters in the basement
- Jump ravers and take their embarrassing outfits
- Use flight, grapnel, or a stolen personnel lift from nearby construction site (automotive 1 to hotwire) to get to higher floor's window
- Force elevator doors (strong 2) and use service hatch to access shaft's mounted ladder

Fight Scene: Cracked Statue

Squab with a living statue of a fat man with a long-neck stringed instrument (saz). Will back off if main characters stop trying to get up stairs. Can't be bribed or persuaded.

Stats: Offense s8 // Defense 0 // Merk 50 // Movement 6

OFFENSE TAKEN

Fail State: main characters merked by statue and tossed into overgrowth of entry plaza, starting at a point below merk.

Second Floor

Ascending the grand staircase and entering the second floor's lobby, the main characters see a restaurant, gym, shop, and spa. No other stairways are visible. The nearby elevator doors can be forced (strong 2), revealing unpowered cars on the floor below and service ladders bolted to the wall of the shaft.

Restaurant: dusty and cobwebbed dining area. Above the marble-topped cocktail bar are a pair of crossed, ornamental scimitars (fully functional: s6 + strong, block 1, one-handed). Far end of kitchen has a closet-sized wine cellar with bottles of expensive wine.

Gym: full of absurd exercise machines from the 70s (toe press, glute deck, powerthruster etc) plus the usual free weights. A celery stick lookin powerlifter ghost deadlifts six plates no problem and a few bodybuilder ghosts struggle to squat their bodyweight.

International Shop: a small labyrinth of near-empty shelves with old snacks and amenities with foreign labels, a couple magazine racks etc. As one of the main characters walks through an aisle of nasty drink coolers, they hear one of the glass doors open behind them and turn to see a living mold creature reaching for them (offense s4 acid grip // defense 0 // merk 10 // move 3). When defeated it splatters all over and leaves a small uncut emerald worth \$200.

Spa: fine mosaicwork pools and stonework walls. A brass chandelier hangs above a dried-up waterfall fountain. At the far end of the spa, a pair of crabs are trying to smash each other with framing hammers, scuttling into a nearby cracked wall when they spot the main characters, and leaving behind three dice and a cee lo pot of \$64.

Stairs Going Up: the main characters find stairs in the third or fourth of the above areas they explore. As they climb the wide spiral staircase they pass 17 floors of hotel rooms, the distant thud of techno music growing louder and louder.

Crescent Ballroom

You ascend the wide spiral staircase of the Crescent Hotel, glimpsing through towering windows the lights of South Illadelph sprawling far below you. Emerging onto the highest floor, you enter a massive ballroom of decaying old-world splendor. Beneath the priceless hoop chandeliers and domed ceiling, a sea of foul bodies move around to thudding techno music.

This might be the worst place on earth: you pass a group of five gross ravers with neckloads of colored beads all making out with each other, a dude in giant pants with straps asks if you like Magic the Gathering, and the DJ wears a pair of furry cat ears, turning knobs on a mixer that isn't plugged into anything. What do you do?

Healing: while searching near the DJ booth, the main characters spot a small ice cream cart ("Cold Lampin With Flavor") plugged into the generator. A big green frankenstein in a rotting Discharge shirt is making money hand-over-fist serving up ice cream, and waves the main characters over if they're not dressed as ravers. He introduces himself (voice: surprisingly normal) as Big Zug and says he's stoked to run into some normal people, giving each of the main characters a free cone and chatting them up. If anybody says "Uh well technically it's a Frankenstein's *monster* not a frankenstein," they take 5 offense from being a nerd.

→ **Everybody eating fully heals**

(anything taken to go melts and loses its healing power)

Candy Dan can be found behind a strobe light making hand-offs, beard dyed green exactly like the jackers described . . .

Side Character: Candy Dan

Voice: rolling

Chubby dude wearing a too-tight zebra print tanktop. Pupils like saucers and chewing on five sticks of gum, he's clearly rolling his balls off. Says shit like "Haha yea you guys are my new rave family, here pet my fluffy boots," and "Haha yea that's so plur."

When asked where the watch is, it takes him a second to realize what they're talking about before he runs into the crowd. As the main characters pursue, the ravers start shouting "Protect the plug! Protect the plug!" and attack:

Fight Scene: Droppin Many Ravers

Soundtrack: Ultramagnetic MCs - Poppa Large Instrumental

Three ravers for every main character. Surprisingly hard to hit since they're spun on uppers, but go down with a single landed shot. Candy Dan halfway joins in the fight.

Stats: offense s2 // defense 2 // merk 1

OFFENSE TAKEN

For each raver, draw a slash (/), and when they're merked cross the slash (X)

Candy Dan Gives up Fuckules

Soundtrack: Artifacts - Wrong Side Of Da Tracks Instrumental

Dan says he met up with a local wigsplitter named Fuckules earlier to buy an ounce, and Fuckules seemed real into the watch – Dan just gave it to him since he didn’t really want it in the first place.

At least one of the main characters (most bars in Worldliness or just from South Illadelph) know of Fuckules as a real wild type from Grays Ferry:

Fuckules: a small bird. He lives inside the cage-head of a powerful robot body (human shape and size). Fuckules is known for being completely unhinged, completely foul, and shameless flossing – lighting tiny blunts with c-notes, carrying stacks because he knows nobody’s gonna try him etc. Feel free to make up a story about him robbing an old folks’ home or burning down a dog shelter for the insurance money.

(King shit: write the above paragraph on a note. Before the session, hand it to the actor/s who know about Fuckules so they can tell it in their own words)

Dan is unable to set Fuckules up or even contact him, saying he just meets him Saturday afternoons at the same bando for the same re up (“Keeping low like that is just good practice.”) He never heard where he hangs out at or who he runs with, but **Fuckules mentioned he’s flying to NYC tomorrow.** While most people just take the train to NYC, Fuckules for sure mentioned he always flies. Follow this lead on the next page.

Loot: if the main characters haven’t already turned his pockets, Candy Dan offers them his night’s proceeds (\$800 for each main character) to buy himself off their shitlist.

→ Each main character gets 5 SP for bagging Candy Dan

Plotting on Fuckules

Knock says they can check the phonebook at his spot and call the skyport for tomorrow's flights to New York. The main characters know he just moved to a loft near Dickinson Square, about a ten minute walk from the Crescent.

Knock's Apartment

Soundtrack: Herbie Hancock - Tell Me a Bedtime Story

You step into a small loft with slanted ceilings. The low walls are lined with a small library of jazz records and a vintage stereo. Knock puts on a Herbie Hancock LP and says to make yourselves at home while he pours some drinks. A red flag emblazoned with a sickle and crossed AK-47s reading "Illadelph Worker's Party" hangs above a shelf crammed with volumes by Bobby Seale, Thomas Sankara, Karl Marx, and the Liberation Theologians. A framed copy of The Coup's "Kill My Landlord" LP hangs above the door. Knock returns with a few drinks and a phonebook tucked under his arm, and says "Alright, what's the plan?"

After dialing the skyport, the main characters are informed there's only one flight to the NYC dome tomorrow (low volume since most people take the train), departing at 3 pm from gate B7. Ample seating still available, tickets are \$30 each.

The main characters know there are multiple routes (car, bus, train) and entrances into the Illadelph skyport, so the only bottleneck Fuckules for sure has to pass through is the gate and the flight itself. **Let them figure this out on their own, but the only two ways forward are:**

- A. catch Fuckules at gate B7, or
- B. buy tickets and just catch him on the flight

(If they're hesitant about the second option, remind them it's only a two hour flight.)

Common Knowledge:

- There's only one skyport in Illadelph, at the southwest end of the dome
- The skyport is all blimps and zeppelins (space inside the dome is too limited for sprawling runways, and planes are too boring for this setting anyways)
- Security is minimal and there's no contraband screening. You could show up with a machete in each hand and be seated on your flight in two minutes

Hardware: tell the main character/s who know about Fuckules they also know he's a beast – they'll for sure need to upgrade their weaponry in case things go sideways. Pawn shops are the best option by far: Grandmasters on Point Breeze (closest), Palace Pawn on South St, Monsieur Gentleman's Pawnbrokery in Rittenhouse etc will all be open in the morning.

Knock thanks the main characters for riding with him on this, and says he owes all of them in a major way. If tickets are bought he covers the cost.

Oakland Photo (optional seed): mention to one of the main characters they see a framed photo. It's a shot of a younger Knock carrying an M240 and ammo belts over his shoulder, posing with some other dudes in dusty fatigues and red berets all armed to the teeth and raising their fists. If asked about it, Knock just says "Battle for Oakland – long time ago," and avoids talking about it further. This is an optional seed for the Second Battle for Oakland thread (page 67).

Preball: with tomorrow's plan locked in and nothing to do until morning, prompt how the main characters wanna spend their evening. They might have a flyer in their pocket, a standing invitation, or just heard about something happening in the area. Some ideas . . .

- Friend is hosting an open mic (make at least one main character hop on stage)
- Warehouse show (who's playing?)
- Record release show at a venue
- Gallery premiere
- Bike joust
- Boxing match
- Pinball tournament
- House party
- Car meet
- One of their love interests is hosting some type of fundraiser for a local cat shelter

Saturday Night

Soundtrack: DJ Squeaky - Don't Make a Move

Cut the main characters loose for the night, lucidly describing wherever they wanna go and giving them interesting side characters to interact with (page 145). At each spot they visit have something interesting happen (if they don't make it happen on their own). If they get in a scrap keep it fast and easy. Some ideas . . .

- A friend who is also kind of fucking insane is at the same spot, acts insane
- One of the bump fights from page 33
- Somebody's wasted ex shows up
- Local celebrity finds a reason to chat with one of the main characters
- A slimy event promoter won't stop hitting on one of the main characters, their spouse catching them in the act and then taking it out on the main character

Specifically ask where they head next or have a side character invite them to an afterparty so they can go to at least two spots. Don't have an outcome in mind – they might wanna have a quiet night, stay up to watch the sunrise, or party until they fade to black and wake up somewhere they never seen before.

Most importantly, *remember improvising is a skill*: spend a minute treading these unknown waters and don't just skip to the next morning if the riffs don't come right away.

Sunday Morning

Soundtrack: Q No Rap Name - Illadelph Sunday Morning

→ Everybody wakes up fully healed, daily Specials restored

Fade to the next morning. Ask how and where each main character wakes up, and if anybody has anything they wanna do quick before linking up at the pawn shop.

* * *

Pawn Shop

Soundtrack: Tommy III - Still Pimpin Instrumental

Whether they go to Grandmasters on Point Breeze, Palace Pawn on South st, or Monsieur Gentleman's Pawnbrokery in Rittenhouse, the main characters are in time to meet Knock.

What a treasure trove: glass cases of chains, rings, watches, Sega Genesis and Super Nintendo cartridges, shelves of VHSs, stacks of stereos, instruments and amplifiers. As the chimes over the closing door jangle behind you a worker at the counter says, "Hey how are youse – have something in mind or just browsing today?"

When the main characters ask about tooling up, the clerk clicks a little remote and curtains on the wall slowly roll back revealing racks on racks of gleaming weaponry. The clerk says something like "You like that shit? I fucking love doing that."

→ The pawn shop has all weapons on page 134, shields on page 135,
and instruments on page 135 available for their listed prices
(remember firearms are dumb rare inside the dome)

Go around and have each actor describe their new equipment (they find any aesthetic within reason). Knock picks out a kanabō, a long metal cudgel with spikes all along its bashing half (offense s14, block 0, two-handed).

Bump Fight: From the Sewerz

Soundtrack: Pete Rock - Rampage Instrumental (Hardcore to the Head Mix)

(This is an optional fight not significant to the plot.)

The main characters have a decent walk from the pawn to the nearest subway station. As they pass a construction site digging some old pipe out of the street, one of the main characters is grabbed by the ankle and pulled down into the pit, where a flesh-eating ghoul immediately attacks them. Several other ghouls run towards the snatched main character (too far out to attack on their first turn).

****Ghouls x5:** offense s4 // defense 0 // merk 10 // move 5

OFFENSE TAKEN

Headless	Rebar thru chest	Sharp teeth	Cowboy boots	Spelunker

Special: Hem In (+1 offense for each other ghoul adjacent to target)

Ghouls: not zombies but close. Ghouls are more agile, just smart enough to use basic weapons, and are sometimes mutated by necromantic forces. Might bite but won't give you a virus or whatever.

Merked: once there's only one ghoul left, the construction crew working the site come back from their lunch break and mob the last ghoul with hammers and shovels. One of them firing up a bulldozer and crushing a dozen ghouls climbing up from the fissure at the far end of the dig site.

Fail State: construction crew (above) come back earlier.

Spelunker Loot: ghoul with a headlamp, backpack, harness trailing a climbing rope etc. Inside the backpack is . . .

- Large golden elephant figurine (\$1200 if pawned)
- Dagger with a blade of black crystal and an inherent +1 to offense (so s4 +1 +strong or fast // block 1 // \$600 if pawned)
- Scroll of pictographic text (worldliness 3+ to recognize Akkadian; can't be sold so makes a solid future plot seed)

These are not only a fair reward for a fight scene unrelated to the plot, but hopefully an indicator that the catacombs beneath the city are worth exploring.

The Illadelph Skyport

Soundtrack: Hieroglyphics - Oakland Blackouts Instrumental

You ride the subway south along the 20th street line, emerging onto elevated tracks and gliding through the stadium district. Lulled by the quiet roar of your traincar, you watch as the onion domes of the codex library and the towers of the Black Panther Party stronghold slide by, the teeming cityscape slowly giving way to the ancient woodlands of FDR Park.

Cresting a hill capped by a few streaming windsocks, you pass into the massive expanse of the Illadelph skyport: dozens of zeppelins and balloons are tethered to the grassy airfield, some slowly drifting up towards the dome's portmouth and the stormy, unprotected skies of the Gnarlands. A flash of lightning outside the dome briefly silhouettes huge cannons and heavy machine gun turrets mounted around the massive entrance, and a colossal cargo blimp dripping with rain slowly descends into the dome's sunny interior, minuscule air traffic signalers directing it towards a loading bay in the field below.

A shadow pitches over you as your train pulls into the Skyport station. Your car lurches to a halt, and you exit with the small crowd of other passengers onto the bustling platform, descending a grand staircase into the marble lobby of the Illadelph Skyport. What do you do?

Why no planes? Airplanes are too boring for this setting, space inside the dome is too limited for sprawling runways, and planes do nothing but bleed money anyways so fuck em.

Skyport Interior

Help Desk: a massive receptionist desk where several toucan ladies can give you directions, check flights, sell you tickets etc. Today's only flight to New York leaves at three, round-trip tickets \$30.

Jobs Board: mention the main characters see a large corkboard filled with temporary security positions, mostly escorting blimps and zeppelins through the gnarlands. These jobs are widely known to be high risk but also high pay.

Security: almost no presence. One guard seen and he has no visible weaponry.

Healing: there are several restaurants in the skyport, but the main characters know Okey Dog is the spot. Today's special is a twelve-layer nacho mountain (\$20, fully heals crew, food taken to go loses healing power).

Departures Board: only one blimp to New York today, on time to leave at 3 PM.

GIFTS

Knock says something like "Shit, I almost forgot – check these out," and hands each main character a ghost apple, a bizarre purple fruit that looks sort of like a small apple and heals 20. Move action to eat. Optional: once eaten, the main characters realize the name comes from this exotic healing fruit being about as hot as a ghost pepper.

Boarding (bought tickets)

Tickets \$30 round-trip. The main characters are free to board their blimp tethered out in the airfield. Passenger deck has no assigned seating, no security visible on board.

Announcement: as the main characters make themselves comfortable, they hear the following announcement over the blimp's tinny speakers *"Good afternoon passengers, this is your captain speaking. We're looking at stormy weather outside the dome, might be closer to two and a half hours before we land at the Manhattan Skyport. Also, a quick announcement: I have lost a bet with my co-pilot, and would like to inform all passengers that I'm a weak, smooth-brained little manlet who pulls his pants down round his ankles at the urinal. I formally apologize for betting against the Sixers; I only did it because I have a penis the size, and shape, of a bugle chip. Thank you for your attention, and enjoy your flight."*

Fuckules Arrives: out a passenger window, a main character sees Fuckules roll up in the back of a golf cart, clearly wearing Knock's watch and sipping a tiny glass of champagne with a straw. A steward guides him down a red carpet and through a fully unnecessary velvet rope into the blimp's VIP entrance, Fuckules throwing a wad of crumpled 20s at him as he passes.

A flight attendant is happy to answer any questions . . .

- VIP lounge is downstairs (\$100 extra)
- Passengers free to move around the blimp
- In-flight movie is a bone-chilling documentary called "Home Alone" about a depraved young boy who torments two innocent Mets fans

Nudge: if the main characters stay put, Fuckules shows up on the passenger deck about a minute after takeoff. He interrupts whatever the flight attendant is doing with something like "Hey, hey eyes on me. I need a refill on my Courvoisier and somebody to watch this thing [slaps robot body] while I take a shit. Let's go c'mon," and tosses the steward his tiny glass.

The opportunity should be obvious to your actors, but if they don't bite have Knock point out this is obviously the best chance they're going to get. (If you wait too long, the falling fight is off the table until the Manhattan Skyport.)

VIP Lounge: large and balls out extravagant – flamingos splash in a marble fountain and a live string quartet plays soft classical music. Fuckules' cage-head is empty, robot body sprawled on a massive throne-like recliner next to a hookah and antique ice bath filled with champagne bottles. The main characters recognize the attending steward as one of several Fuckules has been a huge asshole to.

As the main characters approach, Fuckules hops up the spiral staircase at the bottom of his robot's cage-head. Seeing the armed main characters, he says something like "I don't know what I did to you, but I'm not sorry and you can lick my bird ass."

→ Head to Chase Scene on page 27

Passenger Gate B7 (didn't buy tickets)

The large blimp to NYC is out in the airfield, no security present. While the main characters are in the boarding area they see Fuckules outside, rolling up to the blimp in the back of a golf cart, clearly wearing Knock's watch and sipping a tiny glass of champagne with a straw. He throws a wad of crumpled twenties at the driver and is guided by a steward along a red carpet towards the blimp and a fully unnecessary velvet rope.

→ When Fuckules catches sight of the armed main characters approaching (still out of range of Specials), he gives them a suspicious look, calmly walks over to the tether anchoring the blimp, unhooks it, and hops on board as the blimp begins to float upwards.

Cue chase scene soundtrack:

Cypress Hill - I Ain't Goin' Out Like That Instrumental

Sprint to the Blimp: everybody spins s4 and adds their fast. Need a 2 or higher. Using the right movement Special is a free pass (extra move action etc).

- **Pass:** jump on board no problem
- **Fail:** Knock has to boost them on board the rising blimp and gets left behind

Through the door is an over-the-top VIP lounge, where flamingos splash in a marble fountain and a live string quartet softly plays classical music. (Continue on opposite page.)

* * *

Side Character: Fuckules

Voice: James Earl Jones

A small bird who lives inside the cage-head of a humanoid robot body he controls. Foul, unhinged, lives to flex. Wears two gold chains, a four-finger ring, and Knock's watch. His stats are listed on the Final Fight page. Anybody skilled in metalworking can infer weaknesses in Fuckules' mechanical form, gaining +1 offense per skill bar.

Chase Scene

Soundtrack: Cypress Hill - I Ain't Goin' Out Like That Instrumental

1. VIP Lounge: Fuckules grabs a sheathed sword from his luggage pile and bolts, pushing a stewardess out of his way and flipping an antique ice bath filled with a half-dozen champagne bottles, widely scattering ice and broken glass behind him.

Mechanic: each actor spins s4 + strong to jump over. 3 or higher passes. Jump Specials get over free. Anybody trying to tiptoe through falls and takes s4.

- **Pass:** leap over no problem, gaining on Fuckules
- **Fail:** fall short, slipping on ice and broken glass for s4 offense

2. Staircase: sprinting up a staircase, Fuckules snatches a wiry little steward and throws him down at the main characters.

Prompt: “If you catch the steward you’ll take some offense. If you let him fall he’ll definitely be fucked up. What do you do?”

- Any main character is free to catch him (and take s4 offense). *Their decision will be important later.*

3. Coach: Fuckules runs into the passenger deck, grabs a big snack cart from a steward, and whips it at the closest main character.

Mechanic: the main character gets a free attack (two if they dual-wield) on the snack cart; 6 offense or higher passes. If they jump out the way it just hits the main character behind them.

- **Pass:** obliterate snack cart without even slowing down, snacks flying everywhere
- **Fail:** owned by snack cart. Take only 1 offense; the real wound is to their pride

4. Kitchen: running into a small kitchen, Fuckules pushes the solitary chef out his way and into a large pan of frying mirepoix: the back of the chef’s jacket goes up in flame and he panics, helplessly trying to bat out the raging oil fire.

Prompt: “Do you stop to help the chef?”

- Any main character is free to help, easily putting out the fire, but is then excluded from the next prompt. *The decision to help this bystander will be important later.*

5. Rec Area: Fuckules sprints through the blimp’s recreational deck, past a lit-up karaoke stage, and vaults over a massive foosball table then slides under another.

Prompt: main characters all spin s4 + fast: whoever has the highest result finesses the obstacles and gets a free attack on Fuckules. (If tied for highest, both get a free attack.)

Chase Developments

- **Caught:** if anybody uses a movement Special or whatever to catch up with Fuckules they can cop a free attack, *but find restraining him impossible* (chase continues).
- **Chase Ended:** do your best to keep the chase going (“Fuckules’ hand folds away to reveal a tiny rocket launcher that blasts away the obstruction” etc), but if the only believable result of something is Fuckules caught and restrained, a grenade falls out the ass of his robot body and destroys whatever floor they’re all on. Skip to “Falling Fight” on the next page.

Viewing Deck

Soundtrack: [silence or quiet rain sfx]

You chase Fuckules into the viewing deck, a large room at the way back of the blimp with walls of towering windows. The surrounding sky slowly darkens as the blimp floats up into the lightning-wracked stormclouds outside the dome, the drumming of rain slowly overtaking the silence. Clearly at a dead end, Fuckules turns in anger, drawing his sword.

Final Fight: Fuckules

Soundtrack: Cypress Hill - Clash Of The Titans Instrumental

- **1st Turncycle:** Fuckules sets it off by throwing a wooden stool from the nearby bar for s4 offense.
- **2nd Turncycle:** fight scene as normal.
- **3rd Turncycle:** Fuckules pulls out a grenade, says “Fuck all ya’ll,” and spikes it, the grenade bouncing erratically and detonating for s4 offense to each main character. The viewing deck’s floor is blown away and everybody is sucked out the bottom of the blimp, now in freefall.

FALLING FIGHT

As the sensory overload of being in freefall clears, it becomes obvious the main characters are lined up to fall on top of a supermassive cargo blimp about 2000 feet below, most likely with minimal injuries. Any relief they might feel is punctured by Fuckules ripping past a main character and slashing them for s6.

The fight scene is still ongoing: make clear the main characters can fight and move as normal by intuitively leaning their body to fall in a particular direction. Launcher and thrown attacks are impossible, otherwise don’t worry about the physics. If anybody disarmed Fuckules, he grips a falling piece of jagged metal as a weapon.

- **4th Turncycle:** Fuckules starts it with the above slash (s6). Mention them falling through dark clouds and heavy rain as they battle.
- **5th Turncycle:** they fall past the raging atmosphere outside and into the brilliant sunlight of the dome’s artificial sky.
- **6th Turncycle:** mention wisps of immaculate white cloud flying past.
- **7th Turncycle:** at the top of the turncycle, mention the ground is getting close. They’re still lined up above the huge cargo blimp, but only have time for maybe one more swipe each.
- **8th Turncycle:** they hit the top of the blimp with a body-rattling WOOME, the massive cushion of air imparting only s4 offense, weapons probably flying a few strides away. It takes a move action to stand back up. The cargo blimp is moored to the ground but still about 60 feet tall.
- **9th Turncycle:** as he charges at one of the main characters, Fuckules makes a massive slash in the blimp, causing it to slowly collapse to the ground (collapses evenly due to reinforcing mesh). Fight continues on top of massive sinking blimp.
- **10th Turncycle and On:** fight continues on grassy airfield until Fuckules merked.

Remember these fights were balanced for 3 beginner actors. Give Fuckules +50 merk if your actors have played before. Give Fuckules +50 merk and +2 offense for each actor beyond 3.

Fuckules

Offense s6+1 (dope sword: when he lands a 6, free teleport within 6 strides)
Defense 2 // Merk 120

OFFENSE TAKEN

SPECIALS

- **Caught:** free attack on anybody that attacks but deals only 1 offense (unlimited)
- **Heavy Armor:** ignore the offense of one attack (once per fight)
- **Heat Vision:** thermal vision reveals invisible characters and concealed weapons

Tactics: attacks each main character equally (stops him from immediately merking one main character). If anybody tries to attack Fuckules himself, shutters of bulletproof glass shoot up on the inside of his cage-head.

Metal Vulnerabilities: anybody skilled in metalworking can infer weaknesses in Fuckules' mechanical form, gaining +1 offense per skill bar.

Fail State: if the main characters spin so shitty it looks like they'll all get merked, have the last main character standing automatically merk Fuckules on their next attack. In turn, **inflict loss:** the first main character has a broken hand (can only wield a one-handed weapon for a month), and the second main character merked had major ligaments in their knee severed (-3 move, 1 move healed per month).

Fuckules Merked: as his robot body fails him, Fuckules just opens the door of his cage-head and flies away, saying "Sleep with ya eyes open."

Loot

Fuckules can be merked at any point in the fight, just make sure you give the main characters a chance to rifle through the compartment in his robot torso . . .

- Knock's timepiece • \$2,000 for each main character
- Dope Sword: offense s6, when a 6 landed wielder gets a free teleport anywhere they can see within 6 strides. One-handed, block 1
- BLAO four-finger ring: once per fight, blast an adjacent target a number of strides equal to your smart score (no action cost) also dealing offense equal to your smart score
- Gold Rope: this chain with a pendant of a brick house supernaturally protects the wearer. +1 to defense when worn • Herringbone Chain: worth \$1,000
- VHS: Warzone bootleg of Lord Finesse vs. Percee P at the Paddington Projects
- An old handball: hidden inside is a 2 carat diamond worth \$12,000 nested in paper towel. Don't hand them this one unless somebody mentions playing with the handball or investigating it (squeezing reveals small slit, bouncing produces faint click, throwing reveals abnormal heaviness etc).

→ Knock doesn't take a cut of the loot; he only wanted his brother's watch back

Victory Montage

Soundtrack: K Solo - Letterman Instrumental

As the main characters finish looting Fuckules' robot body, they notice the colored sirens of dozens of skyport security vehicles closing in on their location. Keep the main characters off guard via medics with trauma kits and no weapons approaching them first. If anybody still seems like they wanna run or fight their way out, just have the small army of security staff pop them with tranquilizer guns so you can move smoothly to the next scene:

Cut to a shot of an office door with "Big Ren, Head of Security" on a brass placard. Inside, a huge dude with gold fronts and an emerald green Randall Cunningham jersey (Big Ren) chats with the main characters, whose wounds are neatly bandaged (erase offense taken). One of the staff shows up with a stack of security tapes and slots one into a VCR . . .

→ **The conclusion your actors get depends on the bystanders they helped**
(the steward thrown down the stairs & the chef who caught fire)

Both: if they helped both bystanders, Big Ren is clearly impressed, thanking the main characters for protecting everybody on the blimp and putting an early stop to Fuckules' rampage. He pours some flutes of champagne and offers a toast to zero casualties – as they clink their glasses together, we smash-cut to a closeup of Fuckules' picture going on a corkboard with the notice "wanted for assaulting skyport employees". A flight attendant hangs a Lifetime Super-Platinum VIP Pass around the neck of each main character (permanent free flights and VIP deck access from the Illadelph skyport).

One: if the crew helped just one of the side characters, Big Ren thoughtfully nods at the footage and shakes each of the main characters' hands, thanking them for putting a stop to Fuckules' rampage. We see a closeup of Fuckules' picture going on a corkboard with the words "lifetime ban: extreme security hazard".

Neither: Big Ren simply reviews footage of the main characters instigating a fight with Fuckules and endangering his coworkers. To pay for damages, stacked security guards take all the loot except Knock's watch. Laughing it up, they toss the main characters the old handball and say they can hold onto that too.

***Crew Ambition Complete: Get Knock's Shit Back**

Level Up: all main characters receive one level for doing the only thing real ass friends would do.

Leaving the Skyport

Media Blitz: with the backdrop of a purplish sunset, the main characters exit the skyport. A few reporters and dudes with big cameras notice them and jog over, abandoning an orange-vested skyport worker mid-interview. Prompt them with questions like . . .

- “Lisa Zee with Channel 6, is it true you just survived a fall of several thousand feet?”
- “Comrade Darius with The Daily Insurgent, witnesses say you were also in a physical altercation – is it true your foe was a bourgeois decadent and known class traitor?”
- “Jennifer McShameless, Channel 24 News, I know you fine but how you doin?”

As the media crush gets obnoxious, the main characters are rescued by two big security goons who say their boui is offering them a ride back into town, gesturing to a dude sliding a road case into the back of a rental van:

Side Character: Pressure Drop

Voice: gruff, Puerto Rican accent if you know how

Hi-top fade. Wears a fat “boricua” chain over a Chicago Bulls windbreaker. Superlyrical MC from Humboldt Park, Chicago, in town for a show at the Vanishing Palace (main characters invited) promoting his first album. Fluent Spanish and English.

If you decide to keep the game going after this arc, Pressure Drop’s thread is a solid way of setting off season two (mission starts on page 56).

Pressure Drop introduces himself, telling the main characters he’s gotta hear the story and inviting them to hop in. As they pull out of the skyport he fires up a blunt and asks the main characters if it’s true the dude they were fighting blew out the bottom of their flight with a bundle of dynamite, going on to ask who he was and how the beef started. Try and get the main characters retelling their favorite scenes from the arc, and reify them as a group by Drop asking “So you got a name for your crew?”

Outro: Slidin

Soundtrack: Casual - We Got It Like That Instrumental

You ride along the layered highway, stereo bumping, lungs full of spring air, the van raucous with the elevated moods of people with major plans for their evening. As the clear night sky grows heavy with stars and the Illadelph skyline slides onto the horizon, you look out at the sea of lights all across your city and think, you know, it’s actually been a half-decent start to the day.

E N D

***On Last Week's Episode**

Soundtrack: Three Times Dope - From Da Giddy Up Instrumental

Start each new session by going over the events of last session, finishing by setting the scene where you left off at.

***Closing Ceremonies**

Soundtrack: Redman - Tonight's Da Night Instrumental

Just the standard three categories plus a classic fourth . . .

- 1. Tha Golden Domez:** go around the circle and award each player 2 SP. As it's awarded the group gets to decide what it's for ("I present to you tha Golden Dome award for Worst Plan Humanly Possible" etc)
- 2. Key's Choice Award:** favorite performance of the session (2 more SP to that actor)
- 3. Completed Ambitions:** give SP for any Ambitions wrapped up
- 4. Got Em:** is anybody made the Key laugh so hard they shed actual tears they get 5 SP

Bump Scenes

These scenes can be dropped into the middle of a session to change up gameplay.

Junkie Puzzle: a skinny white dude with a backpack tries to sell the main characters a pair of front bike wheels for \$500, saying Louis Armstrong used them to win the Tour de France. When they say no, he tries to sell them a scarab figurine for \$50, bargaining down to a single dollar and annoying them until it's worth the \$1 to make him bounce. When they cave junkie calls them mark ass tricks and does an endzone dance.

The 4-inch scarab figurine is actually beautifully crafted, definitely hollow, has eyes of black glass, and is indestructible to any smashing. Its belly has the tiny inscription “exited, correct, scrawl, ceremony”. As one of the main characters examines it, they accidentally press one of its eyes and realize it’s a button.

Solution: inscribed words are synonyms – exited (left), correct (right), scrawl (write), ceremony (rite). Press the left eye, then the right eye three times.

Win State: the scarab’s wings snap open, revealing a roll of bills (\$400), a gold earring (gives wearer merk +5; \$600 if pawned) and an eighth of Jamaican chocolate.

BUMP FIGHTS

Soundtrack: Showbiz & AG - Represent Instrumental

****Bump Fight I:** as the main characters walk to a new scene, a clique of nudist goons start talking shit, following them and eventually trying to rob them.

Nudist Thugs x5: offense s4 // defense 0 // merk 5

Offense Taken

Brass Knuckles	Tatted Up	Timbs	Steel Chain	(merk 15) Huge Cyclops
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****Bump Fight II:** whether one of the main characters is a skeleton, or a dogman gets offended (“Did you just piss over my piss bro?”), a scrap jumps off with a crew of dogmen.

Dogmen x4: offense s6 // defense 0 // merk 7

Offense Taken

Rottweiler	Hockey Jersey	Starter Jacket	Flannel
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****Bump Fight III:** cinder blocks with arms and legs hop out of a rubble pile and attack the main characters with broken bottles, demanding they drop their wallets and fuck off.

Brickjawns x8: offense s2 // defense 0 // merk 2

Immune to sharp trauma (slashing and piercing offense)

Offense Taken

1	2	3	4	5	6	7	8
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→ These fights were balanced for the early chapters of the arc. If playing with more than three actors or after tooling up, increase enemy offense a little and their merk a lot.

Keep it Rolling

If everybody wants to keep the show going, this section is all outlines for future Crew Ambitions. Remember to rotate Key Narrators, and don't browse too much so you don't spoil an arc somebody else decides to run later on.

◆ **The Sphinx:** a popular side character shows up at the house one morning and begs the main characters to help him fight his way to the West Illadelph Sphinx. They take the train to the Pyramid District and one of the jackal-headed shades guarding the Sphinx's palace explains (otherworldly voice) that the all-knowing Sphinx only answers one question a day. To get yours answered, you have to fight the other crews trying to ask a question for the Sphinx's amusement, then answer a question from the Sphinx. (Make clear to the main characters that if they ever hit a narrative dead end, they can always get a substantial hint this way in the future.) Create a bracket of three other equal-sized and tactically interesting crews for the main characters to fight. When they win the Sphinx says:

"I'll give you 99 problems in 36 chambers, plus 2 black eyes for all 36 New York Rangers I got the magic number for Plugs One through Three, and always 100 for the unknown MC I got 5 for KRS I got 5 for Kane, pour one out for each link in the Wu Tang chain"

(Unlimited guesses. Side character can help if they're stumped stumped.) **Answer:** 3745
 $3564 + 72 + 9 + 100 + 5 + 5 - 10$. Page 153 for full breakdown. Props to Monk Bee for inspiring this one. Check his masterpiece mixtape series "Illfeminine" comping the greatest female rappers of the 90s underground, a house favorite here at Bull Press.

The Sphinx approves the answer, the side character approaching climactically and then asking some goofy shit like "What's the name of that one Montell Jordan song where he goes like 'this is how we do it' a bunch of times?"

→ Crew Ambition Value: 5 SP, major favor from side character

◆ **Jacking the Blade of Infinite Rawness:** the main characters heard about a \$20,000 contract floated by a local dogman shotcaller named Maximov (voice: Russian accent) and decided to take the job. The session starts with them heading to Maximov's shitty boxing gym / front business in Queen Village where he explains he wants the Blade of Infinite Rawness, a supernatural scimitar that belonged to Hafiz al-Imad, 17th century Persian sword scholar. Maximov's goons have already cased the spot: the sword is on display at the Yerkes Private Collection, in the armory wing on a pedestal surrounded by motion sensors, posed with Hafiz's masked armor. This final phase just needs skilled operators to heist the sword. Solutions: bribe a guard (underpaid so pretty cheap), cut power to the museum to disable motion sensors and alarms (at least one bar in electronics), impersonate curators, steal security uniforms and impersonate guards, etc.

Hafiz's ornate, robbed armor is posed with one hand gripping the hilt of the sheathed Blade of Infinite Rawness. As the main characters get near, the armor's fingers noticeably tighten on the swordhilt. First character to get within a stride gets slashed for s12+2. Fight scene: Hafiz's possessed armor (offense s12+2 // defense 4 // merk 50 // if a 12 landed when attacking, can move 1 stride and attack again for free).

As the main characters speed off in their getaway car, they're suddenly chased by a truck with a spiked plow and half-dozen dogmen wigsplitters in the back. The chase flies down the wide streets of the parkway, armed dogmen jumping from the truck to the roof of the getaway car, trying to gank the Blade of Infinite Rawness without payment. Once the dogmen are defeated, the sword can be fenced (\$10,000) or kept (below). If the main characters try to come back on Maximov, he's clearly skipped town, his boxing gym uninhabited and its safe empty.

→ Crew Ambition Value: 5 SP and the Blade of Infinite Rawness (two-handed scimitar: if a 12 landed when attacking, can move 1 stride and attack again for free // \$10k if fenced)

◆ **The Inheritance:** start the session by telling everybody they're off doing their own thing that morning – visiting friends, checking out an event etc – and ask what each of them is up to, briefly playing out anything interesting they bring up.

Pick the main character who would be most awkward to interrupt (in a quiet movie theater, during the most intimate moment of a date, taking a shit, observing a moment of silence at a memorial etc). A bonded courier smashes into the scene on the back of giant winged tiger with a third eye trailing psychedelic energy and loudly tells the main character he needs them to sign for a package. If anybody tries to interfere with him he casually paralyzes them with powerful psionics or tells them to invoice his employer's billing department at 69 Yomama Street, leaving as soon as he has the signature.

The package contains a letter on fancy paper watermarked with the seal of a legal firm, and informs the main character they're the closest living relative of the renowned professor of antiquities, Gabriel Romero Garcia-Ramirez de Rios, and need to head to the firm's Illadelph office in Center City at the earliest possible convenience for a reading of the Professor's last will & testament. Up in the higher floors of a skyscraper, Professor Rios' attorney informs them he put the last of his considerable wealth into renovating his home, a small Bulgarian-style castle of dark stone and orthogonal architecture in the city of [city you want to branch out to, pages 54 to 69], which he left to the main character.

The attorney hands them a ring of skeleton keys, and recommends flying out to the residence and filling out the paperwork as quickly as possible; the city has a major ghost problem right now, and the longer they leave the castlette unclaimed the greater chance of it being filled with violent poltergeists or cannibal banshees when they get there.

When the main characters arrive, they find only a single, non-violent but incredibly annoying ghost has already taken up residence at the castle. Take your time and amuse yourself creating a ghost uniquely irritating to your cast.

Draw a map of the castlette, and ask how the main characters make it their own (installing a gym, VHS library, art studio, venue etc), and what each of their bedrooms look like. Montage them renovating this new HQ and the ghost being hilariously fucking annoying – waking main characters up in the middle of the night to ask what they're thinking about, just appearing when they're trying to take a leak, rambling on and on about their fucking insane and moderately offensive opinions etc. If one of the city's many ghost exterminators is called, he informs them he can blast wraiths, shades, banshees, poltergeists, specters and phantasms, but this is an apparition: the rare type of ghost that is fully intangible even to silver and destructive energy ... also that'll be \$210.

Eventually it comes out that the ghost is stuck on this plane of existence because their favorite show never got signed for another season and they feel tormented without narrative closure – they could even settle for a single episode, even an amateur production.

The main characters realize they have to write and perform an episode of the TV show to get this fucking ghost out of their new HQ. Make the show something your actors would be familiar with – Fresh Prince, Martin, Seinfeld, Twin Peaks etc – then actually make them write a short “lost episode” of that show and do a reading. The ghost loudly snacks in the dusty basement theater and demands on-the-fly changes the whole performance, but thankfully dies at the end, finally at peace with the world.

→ Crew Ambition Value: small castle, 1 to 10 SP depending on lost episode quality

◆ **Greenglass:** add this one to fill out the end of a session that ran short. The raccoons from 23rd & Titan (patched up crust punk vests etc) show up at the house. Their leader introduces himself as Greenglass and says they've been knocking doors for the last eight days trying to find the main characters. Greenglass says he feels they've established a professional relationship, and now him and his crew need work – paid work so they can afford better trash. The raccoons specialize in recon, item procurement, and shooting people with a paintball gun they found. They refuse to leave until they feel employed.

◆ **Beneath the Waters of East Illadelph:** a dude with a dookie chain, wrists full of gold, and giant security goon behind him shows up at the house one morning, asking the main character who answers the door if they're [that main character's name]. When they answer yes, he tosses them a grand and says they can have eleven more of those if they find Schoolly D and get him to Hunt Park by 7 o'clock tonight – ask for somebody from Hilltop Hustlers, and make sure he's in good enough shape to headline the show. Schoolly was last seen two nights ago at the High Dive. The label rep immediately leaves, saying he's got more crews to hip.

The High Dive: a dilapidated four-story dive bar (with an actual diving board on the roof) at the end of an overgrown pier near the bottom of Arch st, known as a decent meeting place between land-dwelling Illadelphians and their aquatic counterparts in East Illadelph. The bartender is an alligator-head man with a southern accent, Crowbar shirt, and arms covered in jailhouse tattoos. If the main characters buy drinks / tip him, he tells them he wasn't there but heard that night was insane: Schoolly D and his crew were getting real fucked up and buying everybody shots, Schoolly hears MC Looptid (well-known East Illadelph MC) was in the spot so he hopped on the karaoke stage and started trading bars with him – they nearly blew the roof off the place. Schoolly grips the mic on the way out and says he's doing a surprise guest spot on MC Looptid's show that night – his people buy two kegs of Gillixer and half the bar follows him out. A flyer on the High Dive's billboard advertises MC Looptid's most recent show at the Trident Theater in downtown East Illadelph, just a few hundred yards into the water.

Technical shit quick: the most accessible way to breathe underwater is a formulation called Gillixer, common to East Illadelph bodegas and clubs; it costs \$50 a bottle and lets you breathe underwater for four hours. Swim speed is half your normal move speed (round down). Attacks have half offense unless it's a thrusting weapon (sword or spear). Fire Specials don't work and electricity Specials have double offense. Fight scenes are in 3d (map style can still be done by stacking checkers under character markers).

The Trident Theater: diving down into the water, the main characters quickly see the luminous towers of Downtown East below them, vibrant with sealife and bustling with the many subaquatic peoples of East Illadelph going about their day. The Trident is easily found under massive searchlights at 4th and Market, early lines already forming for that evening's red carpet event. Inside, the main characters notice major renovations or repairs are underway. The first employee they talk to brings them to their boss, Joe Gold, a basketball-sized toad that rubs his hands and talks with a heavy goombah accent. He says Schoolly D put on a real wild show, literally instructing the crowd to riot, and somebody's gotta pay for the damages. When the main characters don't pay, six tigershark-headed security goons with swords show up and a fight jumps off. Once defeated, a cowering Joe Gold says he heard Schoolly went to an afterparty in Whittier Village, where Joe sent two of his guys (they never came back).

Transit: asking any local reveals Whittier Village is at the end of the green line – just wait at the stop on 7th and Pine, hop on the back of the SEPTA leviathan (fare is a snack thrown into his giant maw; no snack, no entry) and get off at the last stop.

Whittier Village: a few dozen domed bubble-houses in a scenic valley between underwater dunes. Long pillars of sunlight fall through the clear water and vibrant seagrass wafts in the white sand. The locals can all point to Gug's trashed house, the obvious party spot. Gug is a crabjawn (humanoid with natural red armor, little black eyes, and crab claws) sitting on a wrecked couch in front of a table full of bongs and empty cans, and is currently *unbelievably* blazed – eyes pink and lids heavy, mouth slack, and an attention span that ends halfway through somebody talking. He has no idea what's going on, says and asks shit only an unbelievably stoned person would, and frustrates the main characters for as long as it's funny, eventually describing Schoolly leaving for an after-afterparty at the Olatunji Estate in Eastmont, about a 20 minute swim from here.

The Olatunji Estate: eastmont is mostly colored rowhouses along harshly zagging streets. At its edge is a vibrant coral reef cresting over a small, glowing volcanic vent. Locals will identify a huge mansion built into this reef as the Olatunji Estate. At the mansion's gate a butler's voice answers the intercom and says Mr Olatunji isn't in, and his guests don't wish to be disturbed. When the main characters swim over the gate, four lava spirits fuming vapor and bubbles emerge from the volcanic vent and attack the intruding main characters (also cause s4 offense per turn to anybody adjacent). Inside, Schoolly's people (along with two tigershark-headed swordsmen from the Trident) are laid out around the mansion and devastatingly hungover, unable to be roused. Schoolly is passed out half-inside a piano with only one hi-top, a few empty bottles, and a chick that looks like the creature from the black lagoon. He makes a sound like he's been punched in the stomach and asks if this is the hospital.

Montage the main characters carrying the viciously hungover Schoolly D back to the surface (can bribe a passing plesiosaur or whale for a ride if they're short on time) and getting him up to Hunt Park in North Illadelph, where Hilltop hand the main characters their promised 11 stacks, and VIP passes if they wanna stay to watch 3xDope and Lux rip the mic before Schoolly's set.

→ Crew Ambition Value: 1 level, VIP at the Hunt Park Junta, and \$12k

◆ **War:** the South Illadelph Red Guard declares war on a real estate conglomerate called Edifice that's buying homes from underneath Illadelphians and tripling their rent. Knock joins up and convinces the main characters to ride with him. They're sectioned into their own squad along with a gnarly old head named David X.

The headquarters for Edifice are the top three stories of the P1 Tower in Center City, known to be crawling with mercenary patrols. Four Red Guard teams enter disguised as custodial and maintenance staff, masking up once it's time to move, the A-Team sabotaging the elevators and holding the stairs. The main characters' squad is the D-team, assigned to clear the penultimate floor. First area: office battle with six mercenaries.

Second area: break room fight with three robotic sentinels. +1 offense for each bar in metalworking. Electronics 1 or higher knows spending main action to pry out and break specific wire in sentinel's neck will cause it to attack whichever combatant is nearest, including allies.

Third area: panic room. Fire exit diagram shows you must pass through this room to access stairs to highest floor. Somebody watching on the CCTV system locks the main characters in the panic room as soon as they enter, *but* there's a medical bay inside where they can fully heal. There is also a 9-number keypad on both side of each door. Escape solutions: set off fire alarm to force doors open / *Unseal (advanced)* / deduce alphanumeric sequence of Edifice is 5496935 (E is 5th letter of the alphabet, D is 4th, I is 9th etc) and enter into keypad – if they figure this last one out, everybody gets +3 SP at the end of the session. Once free, Knock and David X charge up to the top floor without waiting for backup.

The boss fight is in the P1 Tower's extravagant penthouse boardroom where a golden idol to mammon looms in the background with piles of cash at its feet. Five businessmen in ten-thousand dollar suits sit at the long table and can only speak the phrase “we have an obligation to our shareholders” in different tones, slowly rising to battle the main characters' squad with powerful demonic magic. After wrecking the boardroom and cleaning out the vault to return the cash to the extorted renters, the South Illadelph Red Guard blow out the huge glass windows and parachute down into the city below, throwing off their masks and custodial jumpsuits when they hit the ground to evade any pursuers. King shit: draw up a gridded, tactically interesting combat map for all three fight scenes.

→ Crew Ambition Value: 1 level and a favor from the South Illadelph Red Guard

◆ **Decimationfest III:** death metalheads somehow connected with the main characters (friends, friends-of-friends, coworkers etc) hear they know their way around a fight and offer them security work for a fest they're organizing in a mausoleum beneath the city. One of the lead organizers, Shawna Bodybag, sets up a meet at the rocker bar Liquid Death to give them the pitch.

So every Illadelphian knows the Low used to be a supermassive catacomb: an endless labyrinth of ancient tombs and lavish burial chambers, bizarre shrines and mysterious temples extending miles beneath the city. Some years ago the dead started coming back to life and the Low became infested with ghouls, zombies, mummies etc. As it became more and more dangerous, cults, criminals, radical groups, and various weirdos started calling the Low home, and the common wisdom ossified that anybody headed down that way is taking their life into their hands. When Black Thought rapped about the Never Never Tunnels, this is where he was talking about – just never, never go down there.

Anyways the contract is \$1,000 for each main character and the fest is stacked: Autopsy from Oakland, Suffocation is headed down from New York, Obituary's already on their way from the Tampa dome, and even Bolt Thrower is coming from a fucked up fog-clad island across the sea. The main characters just have to show up the day the fest starts, get their security passes, and hold the gates of the mausoleum as sound levels loud enough to wake the dead attract waves of flesh-eating ghouls and hulking abominations. A volunteer medic will be on hand and a couple grenades will be rationed for each main character, but beyond that they're on their own.

→ Crew Ambition Value: 5 SP, \$1000, VIP treatment at the official afterparty

◆ **Caverns of the Warfungi:** the sessions starts with everybody off doing their own thing that morning – ask what each main character is up to around town. When the last actor finishes, tell them a few skate heads including their old friend Ronaldo run into them and ask to collect on the major favor that main character owes them. They go to a trashed rowhouse in the cut where somebody's practicing drums in the attic, and show the main character impressive blueprints for a skatepark. They've scouted the perfect location but it's a real fucked up spot in the Low, and they need some heavy hitters to clear it out. The city won't give them a permit for anywhere else and keeps bulldozing every underpass park they pour.

Ronaldo gives the main character a hand-drawn map, warning them the spot is a cave inhabited by a small army of warfungi, giant mushroom abominations created by a psychotic alchemist to guard against the other inhabitants of the Low – dude's long dead but his murderous warfungi security live on.

Getting There: following the map's instructions, the main characters head to West Illadelph and into the Woodlands Cemetery, where they find a tomb marked "Unknown Am" with a sneering lion sculpture above the door. When they turn around the head of the lion, the tomb's door slides open. The sarcophagus has no corpse but instead stairs leading into the Low where they take a shitty boat along a subterranean river, maybe fighting a few mutated bats before emerging into a grotto dimly lit by bioluminescent moss.

The Caverns: a series of fights through beautiful bioluminescent caves against eight foot mushroom abominations that take double offense from fire Specials.

The Swordgrower's Sanctuary: the alchemist's black granite microfortress at the far end of the cavern contains a small library of ancient books, an Orange OR120 tube amp, and a lab with a few bars of alchemical gold. In the far back of the fortress is a fissure where long shards of crystal grow. In a nearby workshop, one of these shards has been wrapped forming a hilt and given a crossbar, indicating their function as swords. (5 crystal swords total: two one-handers, two light swords, one two-hander; each has an inherent +1 offense).

→ Crew Ambition Value: 3 SP, \$2k in general loot, and 5 crystal swords (each worth \$6k).

◆ **The Tomb of Lady Marrowgrinder:** the landline rings at the house on a lazy weeknight. The caller introduces himself as Demetrius and specifically mentions a side character friend of the main characters, saying they recommended the people at this number for some freelance work. If they're interested he'll be at Cafe Worldpeace in an hour.

Cafe Worldpeace: Demetrius (thin, glasses, scholarly vocabulary) sits near the fireplace with a stack of books, notepad, and late cup of coffee. He runs through a few bookmarked pages, showing how he deduced the location of a semi-mythical cult leader's tomb deep in the Low. Known only as Lady Marrowgrinder, she's recorded by primary sources as a blood-crazed transdimensional entity, driving her followers to savage war with the other deathcults of the Low, her powers growing substantially with the bodycount. The Lady was entombed in a sealed temple many centuries ago with the spoils of her long-reigning butchery, hidden away from the countless enemies she fostered in her time on this plane of existence.

Demetrius says he needs combat-capable partners to help him get through the Low and grip the tomb's artifacts – they provide the wreck, Demetrius provides the knowledge, they all split the payout. He has connections at more than one local museum and they're ballparking at least five stacks for each of them, plus the main characters can just keep any weaponry found since the museums are uninterested and Demetrius doesn't know how to fight.

Getting to the Tomb: the best entrance is a grate at the bottom of a trashed ravine in North Illadelph. They'll have to stealth through a small catacomb occupied by free jazz cultists (easy enough since they're almost always mid-ritual), and pass through two massive tunnels, each with a 50% chance of containing a small hoard of 1 merk zombies. The main characters at last come to a bottomless chasm ("Told you it was hidden away"), where they'll have to rappel down one by one to the tomb's entrance cut into the rockface fifty feet below. This is a good time to build tension with shambling undead slowly closing in on them.

The Tomb: the entryway of wide stairs and colossal, intricately wrought columns is carved directly into the face of the chasm. Inside is a brooding temple of crimson marble with towering ceilings, architecture of strange geometries, and cracked altars littered with ancient bones and desiccated gore. To reach the burial vault, the main characters must defeat a series of chambers, each with a trap, puzzle, riddle, or spiked suits of armor that come to life and battle any intruders.

The burial vault is filled with gems and ornate artifacts. In the middle is an obsidian sarcophagus with a lid that's nearly impossible to pry off, but contains a human skeleton surrounded by ash, and a jet black rod engraved with Elamite Cuneiform that Demetrius translates as roughly reading "Death's Scepter" (instrument: s6 + smart offense // range 5 // once per fight, can cause a s6 + smart offense miasma storm to all enemies in the fight scene).

Optional Boss Fight: if the main characters still seem fresh / unchallenged as they reach the burial chamber, the bones of Lady Marrowgrinder arise from the sarcophagus and form into a skeleton, the fine ash cascading onto it and weaving into a cry-yourself-to-sleep beautiful woman who's at least 6'3", her extravagant cloak billowing as she slowly levitates into the air. Her reverberating, otherworldly voice asks the main characters which cult sent them and promises many creative tortures as she flies around bombing them with spells and elemental energy.

On their way back to the North Illadelph ravine, the main characters run into a mob of merk 1 zombies, giving them a chance to one-shot the entire horde by trying out the black rod's once-per-fight Special.

→ Crew Ambition Value: 1 level and \$7k worth of loot for each main character, Death's Scepter (above)

◆ **Rent's Due:** at least an hour before the session starts, tell everybody to show up with a short montage of what they been up to the past week – best one wins 3 SP. As always, ask questions on anything interesting they bring up to build their main character and mine plot fuel.

When the montages feel done, tell them it's another fine Sunday morning when one of them notices on their calendar rent is due *today*. If they don't come up with a box of jelly donuts (specifically from Caputo's up in New York), Landfucker will almost definitely show up at their house and shit down their chimney or something. Any courier services called are booked up for the next day or two.

Getting to NYC: whether the main characters take the train or a blimp, a game of cee lo jumps off in their car / cabin between some cyclops headed for Astoria and a Baltimore hardcore crew headed to a Crown of Thornz show. Persuade the main characters to hop on via items you know they want appearing in the pot (simulate dice rolls by spinning s6 three times).

Fight: sometime on the walk to Caputo's (Carroll Gardens, Brooklyn) the main characters walk by some college kids with a small mountain of suitcases outside a newly built luxury tenement. One of the students snaps his fingers at the biggest main character saying something like, "You, carry these bags up," throwing a few 20s in their direction. When they don't comply the student screeches, "Do you even KNOW WHO MY DAD IS?!" The students draw rapiers from their bags and attack, clearly thinking to teach these unruly peasants a lesson. Fight with private school fencing team: six comically arrogant and surprisingly evasive gentry (offense s4 +1 // defense 4 // merk 5). Towards the end of the fight, a cab suddenly slams into the last student and sends them flying. The cabby (iguana-man with a heavy Bronx accent) thanks the main characters for their community service: those sociopaths have been trying to make the locals into their personal serfs for weeks now. He offers the main characters a free ride the rest of the way as a few residents applaud the main characters from their fire escapes.

Caputo's Bakery: the gravelly-voiced gargoye at the counter (Caputo) says they're sold out of almost everything since it's so late in the day. If bribed, he says he's literally a gargoye so he doesn't understand the concept of money: he bakes for fun and he doesn't feel like baking anymore today. After some persuading, he eventually offers to stay after hours and bake a fresh batch of jelly donuts, but only if the main characters go find him a powerful alchemical ingredient he's been looking for: some adult virgin hair. Adult virgins can be found many places, but go with the funniest option the main characters bring up, and run through whatever plot they think of to get some hair off one of their heads.

The lock of hair is inspected by Caputo, who adds a reagent with a small dropper that causes a huge gout of purple smoke. Coughing and turning on a hood fan he says, "Woof, this poor fucker's never even touched a chick's elbow – powerful stuff," and proceeds to bake the main characters as many boxes of jelly donuts as they want.

Montage their trip home and the sun setting just as they arrive at the PNB tower, home of Landfucker. If you need to flesh out a little more time in the session, ask them how the fuck they get to the top of the tower (a flying or climbing Special, use a crane from a nearby construction site, call a friend who can fly, bribe a PNB security guard etc).

Landfucker, chain smoking as always, cracks open the box of jelly donuts, hefting and inspecting them, maybe mentioning something about Caputo's making the most explosive pastries in the game. He misremembers a main character's name half-assedly thanking them, then butchers it worse if they correct him before just completely ignoring them. As the main characters leave they see Landfucker carefully dropping jelly donuts onto pedestrians below.

→ Crew Ambition Value: 5 SP

◆ **The Jazz Conclave:** a secret network of the most powerful Jazz-wielders in this dimension. Their headquarters is the Taj, a floating palace of golden age Indo-Islamic architecture on the rings of Neptune. The only nearby gate to the Taj is in the abandoned Pearl Theater (real jazz heads know) on Ridge ave in North Illadelph, activated by whistling the opening notes of Herbie Hancock's Cantaloupe Island.

The Conclave are as active as their limited numbers allow, working behind the scenes to obliterate forces of subjugation and uplift all people. This makes them a bottomless source of plot fuel for the main characters, who can be recruited at lower levels by a mid-level Jazz-wielder offering work on the Conclave's behalf, eventually inviting them to the Taj where they can access libraries of secret knowledge and interdimensional gateways. If a main character decides to become a Jazz-wielder they slowly stop aging and are eventually unable to die from natural causes. Stoke social gameplay by giving SP discounts if they hunt down and learn from Conclave members who specialize in a power they're trying to learn.

When a main character becomes powerful enough (level 10+) and stays involved with the Conclave, they're almost definitely elected to the supreme council (currently Art Blakey, Lady Day, Sun Ra, John Coltrane, Dave Brubeck), and will have a hand shaping its operations and strategy.

To really ignite some plot fuel, give the main characters a mentor like Luiz Bonfá or Sunny Murray, a likable swordmaster who actively works against the Five-Point Circle (below), then have that mentor killed in a clever ambush by the very founder they were hunting. The mentor leaves their sword to the main characters, a supernatural blade that gains a permanent +2 offense for each founder it kills.

◆ **Annihilation of the Five-Point Circle:** the Five-Point Circle is a secret council of the last remaining founding fathers, dumb powerful transdimensional entities who covertly pull many strings within Illadelphian institutions. Wielding profane forces, their bodies continue to rot even though they're unable to die from natural causes.

Exactly as evil as they were in our world, these depraved white supremacists (about half of whom held slaves) sought to create an oligarchy of unworking rich white men. They convinced the working people of their country to fight a revolution for ideals these founders immediately betrayed, and when the Second American Revolution jumped off (misleadingly titled the "Whiskey Rebellion") to defend the ideals the people just fought a grueling war for, the founders murdered them and went to work codifying their ideal class and racial hierarchy. For the record George III also sucked, but at least he signed legislation abolishing slavery.

Anyways, the ultimate goal of the Five-Point Circle is to reinstate their class hierarchy and racial caste system exactly as it was in the late 18th century. Tactics are mostly inserting sleeper agents into major Illadelphian institutions like the mail carriers and weatherbastards, and assassinating the heads of various egalitarian groups. Their greatest enemy is of course the Jazz Conclave (above).

Fortunately, two-hundred years of Machiavellian politicking have led to most of the founders killing each other. Only five remain (thus the name), though with their consolidated power they're arguably more dangerous than ever. Each founder is somewhere between level 12 and 15, and worth 5 SP when killed or banished from this dimension. Even when the main characters are lower in level, wrecking the schemes and agents of the Five-Point Circle makes for solid plot fuel and longform storylines.

◆ **The Vile Ruins of Camden:** before the session starts, secretly tell one of the actors their main character has a friend who works the night shift at the Illadelph trash catapults, used by the city to launch all their garbage across the river into New Jersey. If they ever needed to get outside the dome and across the river fast, this is the way to go.

Start the session by telling the main characters they decide to go out to one of their favorite spots that night. Prompt them where they go, and what they get up to. After running through a short scene or two with them (get them off guard), they're briskly approached by a professorial looking woman with a colored tukwi-style headscarf who asks if they're [popular side character]'s friends. When they answer yes, she says she's been desperately trying to track them down and needs their help this very minute – there's a deluge of cash in it for them if they agree.

As they leave the spot and head down the street towards an idling woody wagon, she introduces herself as Professor Lunchcastle, and explains to the main characters her team does artifact retrieval for the university, finding and extracting items from the mysterious Camden ruins just outside the dome and piecing together what caused its destruction all those centuries back. A few hours ago one of her colleagues, Professor Cakehater, betrayed her: tomorrow they were going to retrieve the priceless private library of a lost hermetic society they've been investigating, but Professor Cakehater went missing along with the department's hot air balloon and maps earlier this afternoon. The small collection of alchemical books would be worth a fortune if sold, dealing mostly with the lost technology of aether-interfacing devices, and more saliently would be a serious fucking liability in the wrong hands.

They hop into the woody wagon and gun it south. Professor Lunchcastle says they're headed for the skyport where they can charter a hot air balloon drop into Camden. Cakehater has a major head start on them, but if they can beat her to the private library and return it safely to the university, she can promise each of them \$10,000. She has a loosely sketched up map of the three probable locations of the books, a few signaling fireworks, and silver weaponry in the trunk in case the main characters run into any wraiths.

When the main character mentions the information you gave them in the first paragraph, Professor Lunchcastle pulls a skidding u-turn through an intersection and steps on it towards the Illadelph trash catapults, saying they can go on ahead and she'll scoop them in the hot air balloon from wherever they launch their signaling fireworks. Prompt who the main character's friend is that works the night shift and run through a quick scene with them that ends with the main characters getting loaded into a colossal trebuchet and thrown across the river into a mountain of soft trash in the middle of Camden (s4 falling offense each).

Camden: way more grandiose at its height than in our timeline, Camden now resembles a lost Turin or Krakow: cobble streets wander beneath crumbling renaissance facades and masterful stonework mossy with centuries of neglect. The air is laced with a faint cinematic fog, and a clear night sky thick with stars is the only source of light.

Lunchcastle's map details the three potential locations of the hermetic society's library:

- A Shriner's hall overlooking Johnson Square
- A mansion on the waterfront
- The Whitman Library's sub-basement archives

Each are about a 15 minute walk from the trash mountain, and contain a battle with the crazed wraiths of the people that once inhabited the location. Also, whenever the main characters go to a new location, have them spin s4 + stealth: if anybody lands a 2 or lower they're attacked by a powerful wraith in transit.

Chance Encounter: if the main characters are jumped by a wraith while headed to another location, there's a 10% chance a 1967 droptop Cadillac DeVille rolls up, a gunman in the passenger side spraying up the wraith with a MAC-10 loaded with silver bullets and telling the main characters to hop in. The gunman introduces himself as Redman and the driver as Erick (Sermon). They're down from Newark looking for a legendary silver sword for Redman's approaching duel. They give the main characters a ride to wherever they're going and gift them a sawed off (page 135) and belt of 20 silver rounds.

The second location the main characters visit contains the collection of books, as well as the fresh corpse of Professor Cakehater and her hired muscle. The dumb powerful wraiths of the hermetic society appear in their robes and armin caps, shrieking and blasting the main characters with searing aetherial energy. After about half the wraiths are merked, one of the main characters is thrown into a complex contraption of brass and rhodochrosite crystals, knocking it onto the ground where it breaks and releases a shockwave of energy that obliterates the remaining wraiths (main characters and surroundings unharmed).

When the main characters exit with the books they can see dozens of wraiths streaming towards them. A chase ensues until they're surrounded and forced to make a last stand at the end of a collapsed bridge, launching their signaling fireworks. They fight wave after wave of wraiths, Professor Lunchcastle arriving in a hot air balloon at the last possible second, the main characters all grabbing onto a rope ladder as the balloon glides by, hundreds of shrieking wraiths now gathering below them.

The university pays the main characters and builds a small arboretum in their honor, throwing a grand opening party where they get to decide the arboretum's official name, and one of the main characters has to make a speech giving advice to new students.

→ Crew Ambition Value: 1 level, \$10k each, contacts at the University

◆ **Tour Life:** a friend of the friend of the main characters named Chris calls them up, saying he heard they can handle themselves in a fight. He has a tour coming up to promote his first ever single and needs a security team. He's only a small-time artist but can offer them \$2,000 each. Don't bring it up until they ask, but he MCs as the Notorious B.I.G.

Use this Crew Ambition to bring the main characters to a chain of three cities (page 50), with a major event in each. Some ideas:

1. Some goons try and snatch up Big during a meet-and-greet at a local record shop
 2. Some raiders of the Greater Midwaste (truckbois, page 53) attack the armored tour bus. The main characters defend first with the mounted machine guns up top, then repel boarders in a vicious melee
 3. Big parties way too hard and needs an ultra-rare hangover cure before he can get on stage that night
 4. Main character visits their cousin who lives in that city only to find they need to be rescued from a pair of giant mantis "debt collectors"
 5. Local opener thinks Big disrespected his city and escalates shit real quick
 6. Easy Mo (Big's DJ) disappears in a chain of afterparties
 7. Big thinks he's in love with an obvious gold-digger (might be under a spell)
 8. Local promoter offers main character a joint that turns out to be laced: they hallucinate the other main characters are superdimensional funcrushers and must try to fight them
 9. A clique of old school rockjawns (humanoid creatures made of jagged stone, not hurt by slashing or piercing weapons) in Kangol tracksuits keep making trouble during a show
 10. Armored tour bus breaks down in the Gnarlands and the main characters must repel waves of undead until a rescue convoy can get to them
- Crew Ambition Value: 1 level and \$2000 each

◆ **The Wissahickon:** in the north of the Illadelph dome is a bizarre woodland known as Wissahickon Valley Park where the fabric of reality is thin, and the deeper you go the more you run into strange hypernatural wildlife and M.C. Escher-like physics.

Premise: some bike punk acquaintances of the main characters get in touch, meeting them at Sharkfin Cycles near the Italian Market. Cracking a light beer to chase off the last of the morning's hangover, a courier named Birdshit explains a South Illadelph bike punk named Marco's been missing since the ReLoad scavenger hunt a few days ago. He was last seen riding into the Wissahickon (looking for an acorn to score big points), but a major search effort yesterday wasn't able to turn up any sign of him. The only place left to look is deeper in the woods, where shit starts to get dangerous and fucked up, and since the main characters are known as local wigsplitters, they seemed like the best people to ask next. Birdshit reveals he passed the hat around last night, so he's able to offer them 43 dollars and a case of Keystone Ice if they agree to find Marco somewhere in the heart of the Wissahickon.

The Skuldeer: the main characters take the scenic trails through the sun-soaked woodlands, a cool summer breeze stirring boughs of fragrant pine and birch. As they get nearer the center of the park, they run into a small herd of skuldeer (tall deer with no heads or necks, just a floating skull where their heads should be) grazing directly in their path with no visible way around. Once the main characters get close, a sort of deranged looking dude in a robe with twigs and shit in his beard jumps out and demands to know if they're trying to fuck his skuldeer. This strange person explains he's just doing his job, that the druids stop citydwellers from sneaking into the woods and fucking wildlife, which has never actually happened before, but you can't trust people from the city. If asked about Marco, the druid says he hasn't seen him but he heard from an owl friend that a citydweller with a two-wheeled contraption got jumped by some awful wooks in the big maple grove, just downriver from where they are now. (For those that don't know, a wook is an upper middle class decadent living that flower child life, going from one music festival to another to Hoover up designer drugs and maybe watch a few bands by accident.)

The Maple Grove: if a main character has at least a bar in bushcraft, they're able to see consistent tracks around the grove, and can stealthily follow them to the far side past a wook ass lookout not doing his job, where some even worse wooks sit around a white dude with flip flops and dreadlocks strumming an acoustic guitar, oblivious to any potential attackers (surprised enemies always go last and have 0 defense until they do). If none of the main characters have a bar in bushcraft, they're ambushed by the awful wooks once they enter the maple grove.

Wook Fight: three axe wooks (offense s8 // defense 0 // merk 10) and three bow wooks (offense s6, range 10 // defense 0 // merk 10). Differentiate by each type of wook having either a drug rug, tie dye shit, or glowstick jewelry. Their leader, the white dude with flip flops and dreadlocks (offense s12 // defense 2 // merk 20) calls off the others once he's merked. He says they snatched up Marco and traded him to a group of hemlock spirits for some opium. The hemlock spirits live in a ravine in the heart of the Wissahickon, about 20 minutes due north.

The Heart of the Wissahickon: shit starts to get outlandish – there are strange plants of impossible geometries, flowers that are a color no main character has ever seen before, and bizarre hybrid beasts widely thought to be strictly mythical. A few water spirits can be briefly seen talking in an ancient-looking gazebo along the river before spotting the main characters and receding into the water. If anybody has at least a bar in bushcraft they spot a cluster of five ultra-rare emerald pitchers, trumpet-shaped herbs that heal 20 (move action to consume).

As the main characters enter a grove of tulip trees bearing orange flowers, gravity suddenly turns sideways, causing them to fall forward between the trunks and branches of the grove. Have everybody spin s4 + fast: 3 or higher succeeds in grabbing a branch to stop their fall, 2 or lower falls a good 30 feet between the tulip trees and slams into a cliff at the far side of the grove for s8 offense. The main characters can walk around on the cliff like it's the ground, but once they step off the side / over the top, gravity returns to normal.

The Ravine: between tall cliffs of shale, a narrow, tiered waterfall glows silver in the sunlight and feeds a tranquil pool where a few beautiful women relax in the water, fine mist from the small cascade half-concealing a cave mouth behind them. Purple-leaved plants with clusters of tiny white flowers grow along the water's grassy edge (anybody with bushcraft 1+ can identify this as hemlock). The three women invite the main characters to lay back in the water with them, suspiciously sidestepping any questions asked until a beaming Marco appears at the mouth of the cave and says "Sup ladies, who are these people?" one of them responding with "Food, you fucking *idiot*," and the women start blasting at the main characters with beams of elemental energy.

Fight scene: three hemlock spirits (offense s8, range 6, can be fire or ice or lightning energy // defense 0 // merk 30). The clearly hypnotized Marco joins in, bashing the main characters with a bike lock for s4. Towards the end of the fight, one of the hemlock spirits turns a main character into a bird. The actor can choose what type of bird, still use Specials, and talk as normal, but they are definitely stuck being a bird until they find somebody with the power to change them back. Once merked, the hemlock spirits burst into tiny white flowers.

Marco returns to normal, dazed and asking who the main characters are, where he is, who he is etc. Briefly montage them walking back through the woods, Marco slowly remembering some awful wooks ambushing him, and some nice ladies rescuing him and letting him live in a beautiful cave with them, bringing him all types of food, like, maybe too much food, but it sort of all feels like a dream anyways. When they get Marco back to Sharkfin Cycles, a rager jumps off and everybody immediately starts getting irresponsibly hammered. The main characters are awarded the Golden Chainring, a rare bike punk artifact that can be returned to any of the extremely drunk and violent bicycle clubs in Acknickulous Land in return for a major favor.

→ Crew Ambition Value: 5 SP, \$43, case of Keystone Ice, Golden Chainring (above)

◆ **The Big Time:** by level 8, the main characters have racked up a near-mythical reputation. A local filmmaker approaches them and offers them a considerable amount of cash to make a movie about their time as a crew. Once a deal is inked, they sit down with a few scriptwriters, developmental editors, and the director, and are asked questions about their story and what they want to include in the film. Write down the big takeaways.

A few sessions later, open with a red carpet premier and screening party where you read them a prewritten summary of the film (complete with casting choices and industry indulgences). Afterwards offer them a merchandising deal, and let them enjoy being the nexus of the afterparty where they can rub shoulders with big names from other cities and favorite side characters.

◆ **High & Low:** Friday night. The main characters are laid back at the house playing Sega and listening to Street Beat with Lady B. The lucky listener segment comes on and Lady B reads off the winners for this month's drawing: Ray Ray Marshall, Jessica Flooch-Williams, and [main character full name] – call the Power 99 hotline to claim your prize. The main character doesn't remember filling out an entry form but has called in and definitely mentioned their name at least once (keep them off guard).

The prize is an all-inclusive air cruise to Heavy Fest in LA where Big L and Pun are headlining an insane two-day lineup. They can bring up to three friends (make sure enough to include all main characters). Montage dropping by Power 99 (gotta confirm identity), picking up the tickets and meeting Lady B, who thanks them for being listeners and part of the community, then arriving a few days later at the Illadelph skyport, stepping onto a luxury passenger zeppelin called the Emperor, and drifting up into clear skies outside the Illadelph dome.

The first afternoon on board there's a trivia contest (actually run a game of trivia your actors would enjoy, prize: \$500) followed by an open mic night (best performance wins a rare Coogi sweater giving defense +1). Day two has a contest of strength (s4+strong best of 3, bracket style, winner takes \$500), followed by an arcade tournament (pick a game from page 12). Design a couple interesting passenger side characters for the events (page 145).

In the middle of the second night, the ticket-winning main character is woken up by a knocking on their window, barely audible through the heavy glass and drumming of light rain. When they pull the curtain aside, they see a note reading "The 2000 entry forms were worth it." The note flies away in the wind revealing Fuckules with a little carpal tunnel brace on his talon, both middle fingers up, and a razor in his beak. Within seconds, alarms blare throughout the ship. When the main characters reach the deck they see engineers frantically jumping out into the rainy darkness, flying up to the balloon with jetpacks and trying to patch dozens of long incisions. The Emperor slowly sinks as the decks roil with the barely contained panic of passengers and staff, tinny speakers assuring everybody on board that their rate of descent is decreasing enough for a controlled landing.

The Emperor crash-lands onto a snow-shrouded mountain of jagged black stone. The captain stands on some wreckage to announce the mixed news: no significant injuries and a rescue mission is already on the way from a nearby patrol station, *but* looking at their maps, they maybe might have landed in the worst possible place: Fren'd Huhgg Mountain, which translates from Giant as "Place of Immense Torture". The local species of giant is apparently solitary, bloodthirsty, cannibalistic, and worst of all, French. They consider themselves gourmets (whatever that is) and enjoy eating exotic foods like live people and tortured human legs. The plan is to take the radios and flare guns, find a place to hide, and hopefully survive until the rescuing blimp gets here around dawn. As they're leaving, a 20 foot tall giant with a foul semblance to human features, yelling in French and wearing nothing but a pair of sambas and one of those tall fur Napoleonic cavalry hats, climbs up onto the plateau and attacks. Stats: offense s12 (huge chain) // defense 0 // merk 100.

The second fight is with a giant trying to ride the dead body of another giant down a snowy slope like a snowboard and eating shit on a rock, the dead body flying off the side of the mountain and the live giant face-skidding close enough to smell the humans.

The main characters find a faintly glowing gorge. Inside is the entry court of a lost (human-sized) temple carved into the dark stone, where a giant roasts a kabob of three goats over a bonfire. Snow falls cinematically in the moonlight as they battle the final giant, this one wearing a birthday party hat and armed with a pine tree club (s16). The temple's entry is small enough to keep out giants, and big enough inside for all passengers and crew.

As dawn colors the horizon, a heavily armed war-blimp from [city you want the main characters to go to] is successfully hailed by flareguns and lands in the temple courtyard. Once in the city they're honored with medals for saving the passengers and crew.

→ Crew Ambition Value: 1 level, city accolades (Order of F.A.L.A. first class)

◆ **The Tape:** this one is for self-starting actors who like plotting and open-ended scenarios. Start the session by asking each actor who the last non-housemate they hung out with was, and what they were up to (they're free to make somebody up). Secretly choose the most interesting side character they mention.

The main characters are laid back at the house watching TV one afternoon when the landline rings. A distorted voice tells them [side character you chose] has been snatched up. If they want them to live, they need to hand over the rare collector's VHS they took off the bird named Fuckules (Warzone bootleg of Lord Finesse vs. Percee P). They're instructed to pack the tape inside a backpack filled with padding, get on the bus departing from 18th & Walnut to West Illadelph at exactly 3:10 PM (two hours from now), and throw the bag out the window when they see somebody waving a white bandana. The voice gives a final reminder that if the tape doesn't show, is fake, is fucked up, or there's anything sketchy at all, their friend gets thrown off the 62nd story (*click*).

If the main characters do indeed fuck up, the hostage friend is killed, but comes back as a ghost and continues living their life as normal. If they hand over the tape without any issue, the hostage friend is set free unharmed.

Solution one: worldliness 2 or higher immediately knows the tallest building in the Illadelph dome is One Liberty Place at 61 stories (easy to deduce they're hidden out on the roof of the tower). They could also call a local tour guide service or sprint to the nearest library. City zoning office estimated hold time is currently 81 days ("if you're a licensed real estate developer, press 1 to speak to your pet politician now"). If the main characters are able to fly up to the roof or convince a Liberty Place security guard to let them up, the hostage friend is chained to the central antenna eating a granola bar with their free hand, guarded by a shapeshifter who immediately turns into a giant bird with razor-like metal talons and attacks (bottom paragraph). Unless they have some negating Special, each time a main character moves on the treacherously slanted roof of the tower they have a 1 in 10 chance of falling off and crashing through the glass below (auto-marked).

Solution two: following the red-headed woman who waves the white bandana is easy enough until she enters a subway station. Descending the stairs she clearly mutters into a walkie-talkie, "The lunch is in hand, stand by for confirmation," and passes through a large crowd, completely disappearing: there are now no redheads anywhere in the station. If whoever's following mentions they look for the backpack, they see an alligatorhead man appear on the opposite side of the crowd carrying the same backpack, walking towards a platform where they loiter for a minute. When a train comes down the tunnel, the alligatorhead man suddenly bounds across the tracks only a few yards in front of the train, changing into a jacked Asian man when he reaches the other side (any pursuers spin s4 + fast to follow: if they land a 1 they take s20 offense from being clipped by the train). The (now) asian man with the backpack immediately enters a train headed in the opposite direction, getting out in West Illadelph and entering a pawn shop on Baltimore where he tests the tape in a little TV-VHS combo. He strolls down the way into Clark Park, clearly at ease, and mutters into a walkie-talkie, "The lunch is real, I repeat, the lunch is real," a voice clearly responding, "Confirmed, let's get the fuck out of here." The jacked asian man throws the walkie-talkie in a trash can and turns into a vulture, awkwardly hopping a few steps before takeoff under the heavy backpack. If grabbed he puts up a wild fight across Clark Park, turning into a sequence of giant mythical creatures, nearly merking a dozen chess players, leaving a giant crater in the bowl, and finally turning into a fire-breathing gorilla, smashing at his pursuers with a park bench.

Culprits: two shapeshifters (each with merk 100) who change into powerful animals and mythical creatures with various offense / defense trade-offs and wild Specials. If somehow detained, they say Fuckules was selling them the tape, and when they came to collect he happily gave up the main characters' description.

→ Crew Ambition Value: side character not murdered and \$30k collector's tape

◆ **Cactusbrain Arcade Tourney Slayer XIV:** Fat Zack, a good friend of at least one of the main characters gets hustled bad at a game of Studio Thug by a diamondjawn, an ancient humanoid being made out of diamond who can in no way be hurt or intimidated.

The diamondjawn (named Hhhkhkhkh) agrees to return Fat Zack's bet *and* owe the main characters a reasonable favor if any of them can beat him at the Cactusbrain Arcade tournament in three days. Run through a quick training montage of the main characters getting amped for the tourney.

The tournament: by nine in the morning there's a line around the block for the arcade event of the year – strange beings arrive from distant lands, arcade groupies lose their shit as grandmasters come down the red carpet, the media's running around with full production crews and their most high profile reporters.

Create a few interesting competitors for your main characters to interact with (page 145) and draw up a bracket of 8 total players, including Fat Zack, Hhhkhkhkh, and the main characters. Try and distribute side characters so your main characters eliminate each other as little as possible, and put Hhhkhkhkh in his own corner of the bracket so he has the best chance of being the final boss. Fat Zack immediately loses.

Have the main characters actually play out games of Studio Thug (page 12). The Studio Thug bracket takes place over two days: after the first round they're free to gamble playing any of the games on page 12 before the afterparty jumps off at a neighboring club and at least one fight breaks out.

If the main characters are able to beat Hhhkhkhkh on the second day, he returns Zack's cash, and promises to do one reasonable favor for the main characters anytime in the future (since he's invincible this favor is dumb valuable).

→ Crew Ambition Value: tourney grand prize of \$5k, save Fat Zack, favor from Hhhkhkhkh. Win or lose all main characters receive 3 SP

◆ **Crasher:** a popular side character needs a place to live after his roommate destroys their house with his massive, toilet-punishing shits. All of the pipes on the block and several neighboring houses are being replaced, and the side character needs somewhere to stay for a while. After the main characters take him in, they realize despite being the nicest guy he cannot stay there: in between back-to-back volunteer shifts at the orphanage, this intensely accident-prone person destroys everything they touch. Find him a place to live quick before his accidental rampage wrecks your house.

Narrative barrier: the only apartment they can find is perfect except for one catch – the landlord says it's currently occupied by a dozen brickjawn squatters. (If they instead have an existing vacation house or something for the side character to stay at, the brickjawn squatters have moved in there.) Brickjawns are living cinderblocks with arms and legs that attack the main characters with pieces of pipe (offense s4 // defense 0 // merk 4) and are immune to sharp trauma like slashing and piercing weapons, only taking offense from blunt force.

→ Crew Ambition Value: 3 SP

◆ **Radioland:** for a short session. The Roxborough radio towers, about fifteen minutes outside the Illadelph dome, are used by a coalition of radio pirates to transmit everything from extremist propaganda to jacked music. A chick named DJ Berneri (voice: R&B) leaves a message on the voicemail one morning offering them a \$1,200 bounty and to cover their jetpack rentals if they clear out some human-eating impundulu (giant lightning-breathing birds with shark-like teeth) that have made a nest in one of the towers. Use a checkerboard as a map and stacked checkers to simulate elevation of flying combatants.

→ Crew Ambition Value: 3 SP, \$1200, and a favor from the radio pirates

◆ **Community Cleanup:** an extremist nudist cell (Death Before Dress) claims responsibility for bombing a clothing outlet in Point Breeze. Whether for love of community or the \$60,000 bounty the city puts up, the main characters decide to track down the cell's headquarters and take them out.

The Site: when the main characters go to check out the scene of the bombing, cleanup is well underway and a radical pro-nudist message ("ALL CLOTHIES MUST DIE") spraypainted on the building across the street is just being painted over. One of the main characters spots a can of barely-used parakeet green krylon spraypaint matching the exact color of the pro-nudist vandalism. On checking the three hardware stores in South Illadelph (Catacomb Depot in the Low, Hardline Hardware up on South st, and Trash Talk Supply & Freight who viciously roast the main characters), they find the only one that carries that color of krylon rattlecans is Hardline Hardware.

Hardline Hardware: a small shop on South and Broad (just down from Govinda's) that blasts the likes of Gatekeeper and Abnegation around the clock. A big dude tattooed up to the eyeballs and nonchalantly reading a book on body disposal is happy to help the main characters as soon as they mention they're after the nudist bombers. He can't remember any suspicious customers off top ("Listen, I get extremely strange people in here all day,") so runs through receipts and security camera tapes with the main characters until they find the customer – the grainy footage shows him wearing a long jacket backwards with his ass hanging out and a pair of gym shorts on his head. The hardware employee vaguely remembers him saying something like "nice day for clothes!" on his way out. He had a blonde goatee and two earrings in his left ear.

Finding Blondie: there are many nudist gangs plaguing Illadelph – Disrobe up in Chinatown, B.A.R.E in Grays Ferry, Unlimited Hangout in West Illadelph etc. When the main characters go hunting for them they're not hard to find or pick a fight with. After merking one or two of these cliques they get the information they need: while none of these street-level nudists know who perpetrated the bombing, one of them has seen the dude with a blonde goatee and two earrings, talking to him once at the Dick Out Cookout where he mentioned he works security at the Gussied Up, an adult entertainment club on Passyunk.

The Gussied Up: vibrant neon signage flickers above a big door guy who looks the clothed main characters up and down and asks if they're sure they're in the right place. He checks IDs and denies entry to anybody with weapons. Inside, women spin around poles and seductively put on bunker pants and chunky sweaters. A bunch of hooting nudist perverts shower bills on a woman slowly putting a parka on over a jumpsuit. The man with the blonde goatee and two earrings in the left ear is doing the "no entry" stand in front of the undressing room. If confronted, a brawl breaks out between the unarmed main characters and a half-dozen security guys (also unarmed). If the main characters lay on the spot, blonde goatee finishes his shift in a few hours and walks to a rowhouse about ten minutes south, the headquarters of his extremist cell.

Death Before Dress HQ: barred windows and doors. Several lights turned on and silhouettes in the windows indicate at least a few people home. However the main characters scheme to get inside (pose as pizza delivery, pose as visiting nudists, pull the bars off with a truck, chop a hole in the roof etc) there are five heavily armed nudists inside, including a cyclops brute with a shotgun. After merking the nudist cell, radical propaganda and bomb-making supplies can be found in the basement. Neighbors and a few mail carriers flood the house to see what the fuck all the noise was about, securing the nudists and agreeing to hold a community trial in the approaching weeks.

→ Crew Ambition Value: \$60k bounty

The Wider Setting

Acknickulous Land, Parallel Earth 33, Permanent Year 1994.

So most of Acknickulous Land is just the bizarre and uninhabitable Greater Midwaste, but a few major cities thrive within massive walls and protective domes.

Other Cities

The Twin Cities	54	Phoenix	62
Detroit	55	Boston	63
Chicago	56	New York City	64
New Orleans	58	The Queendom of Greater Cascadia	66
Atlanta	59	Oakland	67
Houston	60	Los Angeles	68

If not listed, definitely design an outlandish parallel of your own city.

Wide Open

Acknickulous Land was written to span genre, allowing for any type of material to be slotted in: futurist shit and space travel wouldn't feel out of place, mythological beings and historical figures would work fine, and wild surrealist shit you thought of after three cups of coffee will be right at home.

* * *

Getting to Other Cities

The usual ways are armored train or blimp, but there are plenty of boats, submarines, tank-buses, flying creatures etc to take as well.

Don't Skip Over Travel

Listen, since travel takes a few days it's a total fucking goldmine of character development and relaxed interludes of B-plots. Some ideas for narrative fuel:

- Side characters (page 145 for generator). The trick is to get them interacting: they have something the main characters want, they share a common objective, they're a sympathetic person in need etc. Equally important: have them talk with the main characters like a real person would, believably getting to know them (develops characters both ways).
- Events put on by the vessel: open mics, game tournaments, contests of strength, trivia nights etc with prizes to actually get your main characters involved.
- Personal projects: the trick here is to A. ask questions to make them paint a cinematic picture of their process, and B. *actually reward how they spend their time*. If crafting an item, they complete it by the end of the journey; if creating salable art, let them cash it out in the next city; if they're training, reward them with a skill bar or a few SP etc.

Travel interludes not only enrich the storyline and cast, but give a sense of passing time, where a propeller cutaway followed by "it's been a week and you're at your destination now" completely shatters immersion.

Mid-Travel Fights

The Greater Midwaste is chock full of raiders, undead, abominations and other entities out to prey on passing vessels. Don't make the main characters fight every time or it will start to feel formulaic, but here are some ideas:

- Boarders: the easiest setup. Enemy vessel pulls alongside and barfs a raiding party into the main characters' vessel
- Goatbastards in rickety WWI-era biplanes fire on the zeppelin, merking a few security and forcing some of the main characters to hop on machine gun turrets
- Jetpack battle: with security heavily outnumbered, the main characters strap on jetpacks and dogfight raiding imps (use a checkerboard and stacked checkers to create a 3d map)
- A deathlord blocks the tracks with an army of highly expendable undead: even if only one in ten actually make it on board it's a small horde for the main characters to fight off
- Some type of malfunction / trap / sabotage strands the vessel, forcing the main characters to defend it until a rescue mission arrives

Gnarland Security Gigs: job boards inside skyports and train stations are known to offer big paydays for the risky work of protecting boats, armored buses, blimps, trains etc as they cross the Gnarlands, or working a patrol keeping tracks and roads clear of traps, obstructions, and ambushes.

Just make sure your series of fights are tactically interesting (monotony kills), have actual risk (limbs or items lost if merked), and give a satisfying payoff (\$\$\$ but also dropped items from raiders or new connections to plot-rich entities).

The Gnarlands / Greater Midwaste

It's fucked up and dangerous outside the cities: nature is hypermutated and otherworldly, voracious abominations and undead run wild, raiders of every type plot on vessels that move between cities, and settlements of strange creatures and endless ruins equally dot the bizarre landscapes.

Environmental Anomalies: physics don't always work right out here, and nature isn't what you'd expect. There are flying islands, angular megaforests, guardian spirits and mythical beasts, laylines, impossibly-shaped geological formations, crystal caverns leading down into the hollow earth, permanent storm regions, low-gravity zones where characters can bound 20 feet at a time and unsecured light objects just float away.

Acid Storms: on any given day in most regions, there's a 1-in-8 chance of blacker-than-black, lightning-wracked clouds gathering into a storm that just pisses sulfuric rain on anybody outside cover (s6 offense per turncycle), and gives a 5% chance of being struck by lightning each turn spent in an open field (s20 offense).

Ruins: dangerous, fascinating, and fucking everywhere. Remnants of lost civilizations lace the Gnarlands, and more recently destroyed cities are rich in artifacts and salvageable raw materials.

There are also countless solitary structures throughout the Greater Midwaste: lost tombs and temples, observatories, towers of reclusive eccentrics and fortresses of like-minded idealists, patrol bases, radical libraries, scientific outposts and testing sites.

EXAMPLE RUINS

Hypergarden Biodome: a gorgeous, overgrown arboretum with stone paths and crumbling statuary. Psychotically angry, unbelievably jacked dudes with people-sized swords attack the main characters, dealing massive offense but their hearts literally exploding out of their chests at the end of their third turn. The entry steps to the inner sanctum is a boss fight with three inhumanly yoked mutated humans. The most interior garden they were guarding has free weights and clearly lived-in tents, but more notably trees with D-Bol tablets and HGH vials growing on their branches. The main characters figure out any non-supernatural, non-living thing they plant in the soil of this hypergarden will sprout a tree bearing fruit of the thing they planted.

The Ruins of Miami: a kaiju came out of the sea and completely fucked this place up in the 80s. The decimated remains quickly filled up with undead, the beaches became warzones of crabjawns shooting it out for the best spots, and the palm trees have mutated to smash anything that gets too close. A jobs board at the Tampa dome offers work in the Miami ruins escorting academic types, retrieving valuable raw materials, and rescuing missing artifact hunters.

Exploded Corpse Stronghold: made by the giants of a previous eon, the ruins of this colossal mountain fortress are now mostly held together with baling wire and ruled by Lord Poser-Impaler, merciless goatbastard warlord of the Colorado wastes, currently at war with a coalition of local rockjawns, humans, and opposing goatbastards who are actively recruiting.

The Lighthouse: a settlement hires the main characters to deal with some raiders who have been attacking them in the night. It rains during the first raid, allowing the main characters to easily track the attackers to a nearby abandoned lighthouse, towering over a seaside cliff hammered with endless waves. Inside are a colony of degenerated troglodyte "humans" wearing New York Islanders merch who attack the main characters on sight and do shit like stop mid-fight to lick a nearby doorknob, or pull the pin on a grenade and forget to throw it, blowing up themselves and some of their allies. The boss is a three-armed, spherically fat mutant who can only yell "Let's go Isles" and swing a chain with a giant spiked ball at the end.

Inhabitants

Just a few to get your head flexing. As always, feel free to slot in your own creations.

Goatbastards: identifiable by their goat heads on human bodies and patched / studded up black metal vests, this mysterious people blast the likes of Odium or Vinterland up on the top of snowy mountains doing black metal poses for hours on end. Goatbastards live in a state of eternal war, riding around in tanks and APCs hunting their enemies and raiding various settlements of the Gnarlands. If they have no common enemy to fight, Goatbastards are notorious for immediately dividing into subgenre factions and fighting each other. Goatbastards can also be found in cities, and make filthy mercenaries if you ever have the need.

Undead: so the Greater Midwaste is full of dead bodies from the all the cons-old necropolises and mysteriously destroyed cities of earlier civilizations. Parts of the Gnarlands have the supernatural property of giving corpses a sort of vile automation, leading to all types of ghouls, mummies, zombies, skeletons, ghosts, shades etc who wander the Midwaste seeking to destroy anything living. Necromancers (sorcerers who raise the dead) also go absolutely fucking nuts out here, animating corpses for manual labor, malicious tasks, or to guard their lairs.

The Deathlords: big dick necromancers who command entire armies of undead, undying warlords endlessly battling throughout the storm-wracked mountains and gloomy swamps of the deep south. If you see undead with a branded crest on their forehead, it's the mark of the deathlord who commands them.

Truckbois: the nomadic truckboi clans mostly inhabit the dunes of the southwest. Their defining characteristics are a roughly 5' stature and inseparability from their deathtrigs, monster trucks with spiked armor and mounted weaponry masterfully assembled from scrap. They are by far the most active raiders of their region, driven by a need for fuel, inability to hunt or forage, and being pissed off about something one of them probably made up. If a truckboi warlord manages to capture a settlement, a ceremonial execution follows of anybody taller than him, which is usually everybody.

Rockjawns: people made of rocks. Mostly chill. Some are made of rarer rocks and even gemstones. Enjoy mountains, cliffs, quarries, abandoned mines etc.

Mythical Creatures: guardian spirits and legendary beasts. There are some normal animals, but most of them get changed into giant, mutated, hybrid, or just bizarre versions of themselves by the inexplicable properties of the Gnarlands.

Gun Merchants: small timers usually set up shop right outside the domes, buying and selling depending on which way you're headed (prices on page 135). Major caravans of self-declared merchant princes travel from dome to dome, offering that real premium shit: artifacts from the hollow earth, ultra-rare supernatural items, and every man-portable weapon from AT2 anti-tank mines to Zastava M93s.

Normal People: explorers, academics studying nearby ruins, eccentrics and recluses, travelers, idealist communities of every stripe (some are kinda fucking culty, others just meh, quite a few are legitimate utopias of like-minded people).

The Twin Cities

Shrouded in an unending megablizzard, the Twin Cities are blessed with natural protection from the abominations of the Gnarlands, and cursed with only being able to go outside like one week out of the year. While St. Paul is an abandoned, majestic ruin, Minneapolis has become something of a utopia: lush arboretums in glass domes, elevated walkways between buildings, and sky-piercing towers make up an indoor metropolis, a massive hibernaculum hidden in the frigid oblivion and shrieking winds of the northern wastes.

The Universal Parliament of Hip Hop: in an era when too many major label rappers claim the underground despite having a framed picture of their A&R they kiss before bed each night, the Minne scene deserves credit for actually staying independent. The other edge of that sword is they're still hosting shows at illegal warehouse parties and coffeehouses and shit, and badly need a spot of their own. Two showrunners, Ralph X and Siddiq, stop by where the main characters are staying, and offer them work clearing out the spot they had in mind: an abandoned palace of black stone and bizarre architecture just outside the city.

Whether it was built by humans, goatbastards, yetis, or something that came before, the palace is now inhabited by a massive obsidian centipede and several giant spiders who can potentially be turned against each other. The giant spiders can freely wall-walk, slow main characters with web projectiles, and have a poisonous bite. The giant centipede either does huge offense crushing with its pincers, or breathes acid that causes offense to all targets in a line.

→ Crew Ambition Value: 3 SP, sentient two-handed hammer with an inherent +2 offense found in throneroom (personality: too old for this shit, has enhanced hearing)

Marked Up: the main characters are called by a friend of a friend named Houa Gorecauldron, a death metal musician and big name tattooist. She recently opened up a studio on 27th Ave, and yeti goons have been roughing up her clients and demanding she hire their protection. Instead she's hiring the main characters to handle the goons. However the main characters track them down, the final fight is with six chainsaw-wielding yetis at their hardware store front business.

→ Crew Ambition Value: each main character gets 10 SP to spend in tattoo form, but they must come up with a tattoo aesthetic that matches that Special

The Guard: for a short session. Minne is in a dark age of skating: with no indoor skateparks and an eternal blizzard outside, the only spots are a few parking ramps tightly patrolled by security guards – some are decent guys just trying to earn a paycheck, others are mini-Mussolinis who have wet dreams about macing teenagers. A clique of local skate rats offer the main characters \$12.58 and a cup of high-quality ramen (Indomie mi goreng) to keep the security guard of their favorite parking ramp distracted and off-premise for one hour. You don't have to prep much for this one; just make the security guard interesting enough to drive the plot forward and actually interact with for that long.

→ Crew Ambition Value: 3 SP, \$12.58, cup of mi goreng (the Cadillac of instant noodles)

Second City: at some type of party the main characters meet a dude named BBQ who is just a pair of legs and a head, and having zero trouble getting shitfaced despite not having arms. BBQ says he used to be an artifact hunter who explored the St. Paul ruins, once coming across an insane stash – weapons, cash, records, [item you know a main character wants] on the top floor of this art deco skyscraper which apparently belonged to a skeleton warlock who immediately cursed him to have only 8 vertebrae. You wouldn't think there are people actually living out in the ruins but you'd be surprised; BBQ used to spend his mornings having a coffee on this one rooftop with a great view, taking a massive dump down the chimney every day for weeks before he realized a bunch of scientists were living there.

If the main characters seem interested in the stash, BBQ offers to show them the way for a 10% cut, getting drunk and hitting on most of the women he sees en route. The main characters battle a few ice spirits on a long, scenic bridge flanked with classical statues, merk a horde of zombies in a tunnel, figure out how to get to the top floor of the tower, then have an unhinged fight with the skeleton warlock who flies around blasting them with various powers.

→ Crew Ambition Value: \$20k in general loot, one-hand sword with offense +2 and a blade of supernatural ice, pump hi-tops (+1 fast when worn), one item you know main character wants

The D

Motor City. If you ever tell anybody you're headed to Detroit they'll warn you up and down it's just a cluster of fucked up bandos where people say hello by shooting you in the neck. There's actually some evidence that the mayor and Detroit High Council have been intentionally spreading these rumors to protect against gentrification, but either way it's all misinformation: to pass from the freezing wastes of the northwoods and into the Motor City Dome is to behold a vision of gorgeous art deco towers, wide boulevards, lush parks, and stunning mid-century architecture. The city is immaculately clean, everybody's friendly, and there's always a stacked show, car meet, or house party to hit up. The D fucking rips, but don't tell anybody.

Mythsyzizer: if the main characters are over level 7 when arriving at the Motor City Dome, they're invited to a secret audience where Mayor Dilla explains the transdimensional archpsion known as Pete Rock is days late returning from his mission in the Hollow Earth locating the Mythsyzizer. Mayor Dilla offers them \$50,000 to find and retrieve Pete Rock.

The Labyrinth: a citywide network of quadruple-stacked, eight-lane overpasses that perplexingly loop and braid around each other, weaving between towers and high-rises. The Labyrinth is a world of its own where everyday people don't go, cruised by every type of custom car and bizarre auto project, gearhead gangs, sliders, hordes of bikers, suicidal drag races and time trials, car meets, party fleets, and high-speed shootouts.

The main characters are approached by a death metalhead named Retumbo (deep voice and Yucatecan accent, Autopsy longsleeve) who owns a record store called the Sepulcher. He explains since the Redwing Guard and local heavy hitters have been tied up with the undead crisis beneath the city, he and a group of other small businesses on Bagley have been getting fucked with by a biker clique called los Poseídos. They're all too broke from the shakedowns to offer a real bounty, but if the main characters can neutralize the bikers, they'll always eat for free on Bagley St. The mission itself is first getting some type of high-speed automobile/s, tracking down los Poseídos in the Labyrinth, and of course a 140 mph chase and fight scene.

→ Crew Ambition Value: 5 SP. Free food and records anywhere on Bagley St

CTYC: banned from literally every single venue in the city, Cold As Life are organizing a hardcore fest inside a massive abandoned watertower (you wouldn't believe the fucking acoustics in there) and need a B-team to help clear out a cannibal alchemist and his warfungi (eight foot mushroom abominations that take double offense from fire) who currently inhabit it.

Devil's Night: the High Council is known to lose control of the city for a period of about 12 hours every year on the night of Halloween. While some are just out to make mischief, others use the chaos as cover for vengeance or arbitrary sadism. As the festivities of Halloween day spill into the evening, community defense patrols start raising barricades, crews tool up and ride out to seek their enemies, and as night falls, dozens of ominous smoke columns can be seen across the cityscape. Power is almost always sabotaged, leaving entire neighborhoods in the confusion of primordial darkness and lit only by burning houses.

A small, low-income community in West End asks the main characters for help. The night's defenses operate out of a small centrally-located church, the main characters running around fighting costumed pillagers trying to burn and loot houses, reinforcing any of three besieged barricades, and finally merking a gang of goatbastards trying to torch the church.

→ Crew Ambition Value: 5 SP, supernatural weapon dropped by leader of goatbastards

Redwings (One Word): a peacekeeping organization of elite wigsplitters who spend more of their time rescuing cats from trees than scrapping with forces of subjugation. They answer directly to the Detroit High Council, and can be seen patrolling the dome in sick red armor, immediately recognizable by a giant pair of functioning avian wings growing out of their backs.

If the Redwing Guard find out the main characters both have fighting skills and a moral compass, they'll recruit them for lucrative undercover work investigating rumors of secret banker cults who are trying to enslave the city's poor through economic arrangements.

Chicago

The shining bastion of the Greater Midwest. Massive walls of gorgeous architecture frame an open sky distinctively free of acid storms, and contain a cultural richness surpassing even New York and LA. The midwestern shyness is least pronounced here, the people convivial but unassuming.

Corruption: greasing the wheels is just part of day-to-day life in this region. Don't clean out the main characters, but definitely have people euphemistically ask for bribes whenever it would be funny, like a server saying he can get those sodas out faster if Mr Washington maybe showed up at the table, or a bus driver saying she always gets lost without her friend Abraham Lincoln, angrily driving the bus into a river if the main characters don't play along.

The Pressure Estate: the main characters are laid back at the house on a rainy Saturday morning watching some rentals when the landline rings. Pressure Drop makes small talk with whoever picks up before saying a lot has happened this past week: one of his tracks got some air time here in Chicago and his phone started ringing off the hook. He inked a major deal with Lyrical Assassin Records, and immediately bought a house, a fully-furnished mansion right on Division Street. He went to go move some shit in and, you're not gonna believe this, he got jumped by some furniture. Drop knows the main characters can wreck – if they come out to Chi to help him figure out his house problem, they can each have their pick of bedroom in the mansion, theirs forever rent free.

The main characters link with Pressure Drop and head to the house, a wide shot showing a massive three-story stone mansion with peaked roofs, five chimneys, two balconies, and one of those corner-towers above the stately front entrance. When the main characters enter they're immediately attacked by an umbrella-wielding footstool (s4 offense, low merk). Minor nuisance furniture like this will come to life throughout half the rooms and attack. Each floor has a mini-boss.

The grand staircase is on the opposite side of the house, at the far side of an extravagant dining room; when the main characters enter, the massive oak table springs to life and attacks, each turn getting to whip a chair (s8 ranged) and bellyflop on somebody (s12). The grand staircase ascends into a huge library where the fireplace is lit and books are left out half-read.

The second story staircase ascends from a private art gallery, where two brass lion statues come to life and attack. The main characters head up and explore the highest level, eventually finding the master bedroom, where one of the main characters spots many small, oddly featureless footprints heading in and out of the fireplace. An antique clock rests on the mantel, and two greyhound statues flank the hearth. On inspection, the clock isn't ticking, and the arms rest at 12:45. If tried, the greyhound sculptures' heads rotate just above the collar. When the left sculpture's head is set backwards (mimicking direction pointed by hour hand) and the right head is set to the left (direction pointed by minute hand), the back wall of the fireplace opens, revealing a downward spiral staircase.

Secret sub-basement: the main characters follow the sound of rocksteady (Desmond Dekker - Israelites) blasting from a small combo turntable, eventually stepping into a makeshift bedroom cluttered with stacks of dancehall and reggae records, where a pineapple with arms and legs (but no other human features) is doing an embarrassing dance routine in the mirror. Once he notices the main characters, a psychic shield appears around him and he points at a main character, turning them into a dog in a puff of smoke (next paragraph). Second turn he jumps up and touches the chandelier, turning the candles into six firebats that attack the main characters, and all his remaining turns blasts away with elemental energy. Can't talk but can easily be bargained with (potential housemate), writing on a notepad "u would also attack strangers in ur house if u were a food item". Whether as loot or as a peace-offering, the main characters receive the mechanical bird instrument (below).

Dog details: main character chooses breed, but is stuck that way for two months (pineapple can't undo). Can still talk and use Specials like normal, but will have dog urges like chasing cars and attacking skeletons for their bones. Double move score, bite attack is s6 + strong *or* fast.

Housewarming party: actors each make up one side character they meet, giving control of them over to the Key Narrator. Run a scene or two with them, and write them down (useful for plot fuel).
→ Crew Ambition Value: 5 SP, permanent rooms in Pressure Drop's sick mansion, mechanical bird (instrument: s6 + 2 + smart, range 5, can't hold anything in hands while equipped. Flies around following owner, blasting wherever they point // once per fight: s20 + smart to one target)

Sophie: after asking around, the main characters hear from a dude with ostrich legs and gorilla arms about a chick who can alter forms (including dog to human), but she hasn't been seen in a while. Once tracked down via a string of clues, she's found hiding out from a cell of militant nudists targeting her for running a clothing pop-up. The main characters offer to help her with her problem.

Desde Fuera: the main characters check out a packed hardcore show at the Fireside Bowl in Logan Square – Insult to Injury, Cranial Structure, Extinction, with Los Crudos headlining (if one of the main characters isn't a hardcore fan, a friend or cousin's new powerviolence band is playing that night and the main characters show out to support).

At the end of Los Crudos' set, their vocalist Martín says, "For those that are new here, there are two classes: the owning class and the working class. The owning class get money by owning things, and the working class get money by working for it. Since the owning class have all the money, how does the working class fight back? We use our only advantage, *superior numbers*, and we form a labor union. That's exactly what the workers of Pilsen Manufacturing tried to do, and the owners have hired *organized fucking criminals* to target union members. Well guess what pendejo – this war has two sides now. If you got wreck, if you got solidarity, and you still haven't joined up, come find me after the show and we'll fuck the owning class together."

Martín is affable but careful, vetting the main characters and maybe finding a common contact before trading numbers and saying he'll call in the morning. The main characters are invited next day to a rowhouse on 22nd, its basement filled with racks of weaponry and radical literature. A few IWW guys bring a large, freshly-shipped box downstairs; inside is a king mattress which is quickly cut open to reveal a dozen firearms. The main characters are free to take one firearm each (any from page 135 except an anti-tank rifle). Martín explains the mafiosi they're moving against are called the Leccaculo Group, small-timers that mostly run gambling and human trafficking operations.

The main characters are designated "Squad 7", given ski masks, and reminded to give each other codenames (using actual names during an operation is just giving away your identity). Since he knows the city well, a refrigerator-sized goon named Bumpy who wears a straight edge varsity jacket rides with the main characters. Bumpy is known for his hobby of making local meth dealers disappear, and is strapped with a two-handed sword whose blade is full of ominous tally marks.

Squad 7's first target is a gambling spot on the north side, an unassuming rowhouse that's a major revenue source for the Leccaculo Group. Laying on the spot reveals punters knocking shave-and-a-haircut twice on the front entrance and then getting padded down by a goon just inside the door. Inside are 6 knuckledraggers armed with SMGs and baseball bats. The capo running the operation is Big Alfie, a spherically fat man who wields a shotgun with an inherent +2 offense. He immediately plays dead after sustaining even a minor injury, shitting his pants to really sell it. The safe in the attic is bolted to the floor, very high quality, and contains \$20,000.

The second round of operations are assigned with the main characters targeting Sammy the Eel, the Leccaculo Group's 95 pound underboss. The Eel is holed up in his mansion way out in Forest Glen. The premises are several acres of manicured woodland patrolled by a few pairs of heavily-armed goofies who wear shiny shirts with the top four buttons open and think Goodfellas was a romantic comedy. The final fight is on the mansion's highest level with Sammy the Eel (pistol) and his two dumb powerful security goons (sledgehammers) in a chintzy home disco club complete with light-up dancefloor. The Eel's desk contains \$40,000.

Outro scene: stacked benefit show in the ballroom of the Hollow Earth Museum raising money for all the hospital bills racked up in the recent direct action. The main characters are introduced to the contact for their next mission.

→ Crew Ambition Value: 1 level, one firearm each, Alfie's shotgun (offense +2), \$20k, then \$40k

Greektown: locals say a gang of cyclopes jacked the olive oil soda machine from Kawackis Poppelboppelis' restaurant. If the main characters get it back, he will pay them in marble statues.

Beyond the Wall: a friend of the friend of the main characters approaches them with a job finding her brother Daewon who went looking for an artifact out in the suburban ruins but never returned yesterday. She's clearly broke, offering them \$137 up front and to knit each of them a custom sweater. The only lead is Daewon having mentioned the mall's Radioshark outlet.

The suburban ruins outside the city's walls are wildly dangerous, hordes of drooling zombies with skin-tight Led Zeppelin shirts groaning "disco sucks" and attacking anybody who looks a molecule different from them. The mall is in the heart of the suburban ruins, the main characters battling a few hordes of 1-merk zombies before finding Daewon in the mall's food court sitting on the shoulders of a large statue in the middle of a dried-up fountain and surrounded by at least 100 zombies. In his backpack, Daewon has a pair of futuristic looking gloves he swiped from the Radioshark; he gifts one to the main characters as thanks.

→ Crew Ambition Value: 5 SP, custom sweaters, a powerglove (wearer gains +2 strong)

New Orleans

A city of decaying old world splendor, bombed-out cobble streets, scenic canals lined with willow trees, sprawling cemeteries. The Crescent City is cursed with eternal night, and can kind of feel like the fucking apocalypse sometimes: with no protective dome, the undead of the southern gnarlands freely wander into residential neighborhoods and acid hurricanes hammer the city once every few months. It doesn't help that the rest of the world comes to New Orleans specifically to get coked up and irresponsibly drunk, and people who live in mansions on the north shore Hoover up every penny of wealth created by the city's workers. Also, fair warning, using cardinal directions is against the law (seriously, you'll go to jail): everything is upriver / downriver, or just referred to by neighborhood.

People: the locals slam – you can have profound conversations with strangers in line at the grocery store, and make friends easy as saying “Hey man nice Company Flow shirt.” The transplants are a bizarre mixed bag – oogles, art school trust fund girls, unassuming southerners who happened to have family out this way, and alcoholics who just want to live somewhere you can drink all day.

Feast of Saint Conficto: the main characters arrive on a festival day, revelers dressed somewhere between Halloween and a 19th century cult orgy, many popping ecstasy or tabs at breakfast and most shitfaced by noon. Balconies are stuffed with party-goers, people with low self-esteem run around with their privates out, college kids ask the main characters if they can get them drugs, and all the one-ways in the Quarter are clogged by wasted tourists in golf carts trying to go the wrong direction.

Ridin Steamer: Big Boy Records is throwing a fundraiser on an antique steamboat as it lazes down the Mississippi. Since stretches of the river are controlled by cannibal swamp witches and their undead soldiers, the main characters are offered a \$10,000 contract to work security on the lower deck, repelling any seaweed-draped undead who climb aboard while the fundraiser pops off on the higher levels. The boss, a huge cyclops skeleton, drops a chainblade with an inherent +2 offense.

The Tower: the main characters are gifted / sold at a huge discount the deed to a stone tower on the edge of a cemetery with fair warning it's all the way haunted. Inside they battle a poltergeist in the form of a living iron maiden (strong defense, massive merk, each turn swings a battleaxe and tries to grapple a main character; if successful they're stuffed inside the iron maiden and auto-merged).

Poltergeist defeated, the tower is theirs drama-free, complete with a dozen ghost servants and kitchenstaff, and a transdimensional gate in the basement. *This dimensional gate is wildly useful at higher levels*, allowing you to send the main characters on more outlandish missions, change up the setting, and offer renewed challenge in dimensions where the average person is level 10.

→ Crew Ambition Value: sick stone tower, dimensional gate

Promenade of Phantasms: slow-motion processions of 18th century ghosts have been appearing on major boulevards in the small hours, hypnotized locals joining them and going missing. Whether for a friend or the rapidly increasing bounty, the main characters investigate.

Oogle Noir: a well-known, caked up professor contacts the main characters, saying his daughter's run off with some oogles for a poverty tour. He offers a huge reward if they can find her and convince her to go back to her private fashion college instead of getting hepatitis from a stick-and-poke.

The Somber Council: the main characters receive a hand-lettered invitation (complete with wax seal) to an address in the Garden District, offering “paid assignment of a clandestine nature”. The main characters arrive at the appointed time (midnight), finding a gloomy villa of Victorian architecture, and are led by a servant to a library where several extremely self-serious people wearing 19th century get-ups with lace sleeves and shit relax in the light of a huge fireplace. Are they goths? Weirdos pretending to be vampires? Actual vampires? It's funnier if you leave it ambiguous.

The leader introduces himself as Count Darkraven, foremost of the Somber Council, and greets the main characters as “daywalkers”. He explains their community has undergone a recent schism, younger members forming a rival clan that disregards the Old Ways and risks exposing their community to the common people. Count Darkraven offers the main characters \$50,000 to infiltrate this rival clan, called the Parliament of Woe, steal their most prized artifact (an opera cape once worn by the singer of the Cure), and return it to the Somber Council. Actually make the main characters come up with goth aliases, track down the Parliament of Woe, join up, and politic their way into the inner circle to steal the cape.

→ Crew Ambition Value: 5 SP, \$50k

Atlanta

This city feels more alive than any other and you'll immediately notice why: when the workday ends or the weekend jumps off, people *go out* – visiting friends, meeting up, checking out shows and events, even just riding around and exploring the city. While the rest of the world is slowly captured by the isolating technologies of TV and computers, Atlantans are maintaining robust social circles and rich creative communities.

Bull Press are from a few different cities and in most of them you'll get hard looks for bumping your music – some people are just joyless and would rather listen to the noise pollution of passing traffic than the Supremes. Not so in Atlanta: there's a good times mentality and lust for life here that keeps a boombox pumping on every corner and a sound system thudding in every car. You seriously can't even go to the bodega without feeling like you've just walked through a couple outdoor house parties.

The streets are clean and convivial. There are historic churches all over, beautiful parks and trails, car meets, pop-up markets, outdoor shows, and vibrant street art with a distinct regional style. You'll also notice a country feel in ATL (for better or worse) – shit gets done when it gets done, people actually wanna know their neighbors, and the city is spread out enough to maintain a lot of green space; you can almost always hear the crickets at night and the birds in the morning.

The Duel: the main characters find themselves at a grand opening for a local label (Pistolgrip Records). As the night wears on and the label's premier artist takes the stage, one of the main characters bumps into a woman so attractive they want to run home and scream into a pillow when they see her. She immediately finds common ground with the main character ("Wait, is that a Quannum Projects shirt?" or whatever), takes an obvious liking to them, and gives them her phone number. The next time the main character turns around, a skinny dude with a Jimi Hendrix bandana and neckload of chains is standing in front of them with some big security dudes. He slaps the main character in the face with a sparkly glove and says they've stolen away the captor of his every affection, so they must duel: the reflecting pool at the botanical gardens, tomorrow at midnight. If they ask around, the mysterious character is apparently "3000", a hyper-intelligent transdimensional swordmaster and rapper.

If the main characters don't show, word gets around and they can't go anywhere in the city without getting cooked for wussing out of the duel. If they do show, it's a bomb fight – local luminaries have shown up to spectate, Organized Noize are DJing, and the light of a huge crescent moon in the dome's artificial sky casts the lush gardens all in silver. 3000 is stacked with wild powers and sword skills, leaving the main character only a small chance of defeating him. Win or lose, 3000 expresses respect for the main character, saying few would have actually shown to face him. He swaps digits with them, and invites them to slide by his warlock tower any time.

→ Crew Ambition Value: 3 SP, the respect of Three Stacks

The Beacon Theater: an eccentric filmmaker is opening a movie palace and event hall on the low, hoping to compete with the Fox Theater and Egyptian Ballroom. The spot she's chosen is a long-abandoned operahouse haunted by murderous old world ghosts, and she's offering the main characters a generous contract to clear them out. They'll need silver weaponry (normal weapons pass through ghosts), ideally blessed by a minister / rabbi / imam (double offense to undead). There are a dozen or so ghosts in over-the-top opera costumes with very real-feeling weapons who attack the main characters on sight. On reaching the auditorium, a phantasmal audience slowly materializes in the boxes above, and ten 1-merk ghosts fly out of the orchestra pit, descending on the main characters like birds of prey as they battle the mission's boss on stage, a saber-wielding duelist with two Speed: Interrupt teleports per turncycle.

→ Crew Ambition Value: \$40k

Stone Mountain: the World Devourer Cult have shot down a cargo blimp just 20 minutes outside the Atlanta dome and the city is offering a \$30,000 bounty to retrieve any living crew members. The cultists have mostly been spotted around Stone Mountain, a supermassive chunk of quartz monzonite that descends nine miles into the earth, apparently called "World Devourer" and worshiped by the cultists, who expect it to awaken into a 9-mile-high supergiant and destroy the planet. To make this happen the cultists required virgin sacrifices, so shot down a cargo blimp with a Dallas Cowboys flag, and will be cutting off their heads during tomorrow's solar eclipse, until then carefully guarding them so they don't fuck each other and get away on a technicality.

Houston

Houston fucking rips. One minute you're walking neon-soaked avenues of scifi-looking skyscrapers, the next you're stepping into an old-world plaza of Spanish Renaissance architecture. Low drama, low stress, land of eternal summer.

How We All Got Tinnitus: the local stations report city officials just put up a \$50,000 bounty on the thieves who knocked over the city's fireworks storehouse. They say loose fireworks are a serious liability, and if used improperly will cost citizens billions by fucking up the dome's fragile interior.

The main characters maybe set up a trap putting out word they want to buy the stolen fireworks, or maybe check out the municipal fireworks storehouse where they see a security camera across the street out front a smut shop. Inside, the greasy owner asks how much the tapes are worth to them, saying his price is \$10,000 unless the guy from the city comes back first. The main characters get the tapes (ideally by force) and find the getaway car was an unmistakable hotrod 1933 Ford Phaeton, the driver having cut a hole in the top of his ski mask so it wouldn't mess up his pompadour.

Whether the main characters scour the rockabilly bars (the Upright Base, V8 Coffin) or talk to some car contacts, they find out the crew associated with that car are a gang of teddy boys called the Whiskey Dicks (ribbon ties, pompadours, creepers, camel coats etc) currently laying low trying to fence their haul at the Nine Seasons hotel. An insane firework fight kicks off in the lobby, the main characters fighting their way up the grand staircase as they're blasted from the second floor by more teddy boys with fireworks (1 in 10 chance of catching fire, can jump in massive lobby fountain to extinguish). Merked teddy boys drop fireworks the main characters can fire back with.

→ Crew Ambition Value: \$50k bounty, teddy boy boss has gold single cap with inset ruby (wearer has flame breath once per fight: deals s10 + level offense in a 5-stride line, no action cost)

Death to False Grind: the main characters hear rumors around the scene that some local college kids have formed a "melodic post-grind" band called Memories of Her Perfume, signed to a major label, and are currently recording a full-length called Candy Lips and Sinking Ships. The main characters agree the only moral thing to do is kill everybody involved.

Basic recon reveals the band are recording at Gold Jack Studios and staying in a rented mansion downtown. They're followed everywhere by an A&R guy with a literal slime trail, and a stacked security retinue of rare marble rockjawns with dumb high defense contracted by the label after dozens of death threats. When the fight jumps off the band hide behind groupies and dive behind furniture, weakly throwing bottles at the main characters.

After the execution of these malefactors, the main characters have a rager thrown in their honor at Drowned in Torment Records, where the crowd demands a speech, and some small engine guys in Carcass and Repulsion merch gift them a custom chainsaw named Violent Restitution (ultra-rare 101B engine, 36" bar, semi-chisel chain of diamond-hard impundulu teeth; runs on malt liquor and has an inherent +2 to offense).

→ Crew Ambition Value: 4 SP, Violent Restitution (above paragraph)

The Breakup: for a short session. Phone rings at the house in Illadelph, the caller asking for a main character by name. They say they're roommates with the main character's cousin who lives in Houston's 2nd Ward who just went through a bad breakup and is acting completely fucking insane – get here quick and stop them from destroying themselves. The only prep needed for this session is designing an interesting cousin side character who acts unhinged enough to drive the plot forward.

→ Crew Ambition Value: 3 SP (more importantly, believably gets the main characters to Houston)

Heavytown: two noticeably stoned dudes named Shithouse and Flyin Brian hire the main characters for security, saying their idealist community in the desert has been under worsening monthly attacks.

A true utopia, Heavytown is a pueblo village with a sun-baked adobe church and fountains where springs of cold water flow from aquifers deep beneath the earth. The locals wear Abhorrence, Sleep, Rippikoulu etc merch, and blast hand-made tube amps and Laney cabs around the clock. If asked if they've considered being a little quieter might stop the attacks, they're physically incapable of understanding. The first two nights are uneventful, but as the full moon rises on the third, the town is attacked by 10' elephant people wielding knives with their trunks. When merked, they return to (very injured) human form and reveal they're from a nearby were-elephant halfway house and must have gone berserk again. They're invited to live in Heavytown instead and promised to have quiet during full moons. The main characters collect \$10k for their security work. At the next full moon, a main character realizes some were-elephant snot got into one of their stabwounds during the fight.

Dimension L: the main characters find a flyer advertising an upcoming fighting tournament at Club New Jack on Griggs, with the grand prize of [thing you know a main character really wants], and DJed by Screw himself. The main characters mop up a few other crews and take the grand prize. They're invited to the VIP lounge where DJ Screw, Pimp C, and a few other Houstonian hip hop luminaries gesture for them to sit in some waiting chairs. Screw says the tournament was set up to find the most capable crew currently operating in the city, and to offer them work.

Screw explains his man Bun B was recently approached by a notorious interdimensional MC named Grandmaster Marlin about doing some ghost writing on his new album. When Bun refused, he disappeared from his apartment with a whole lot of signs of struggle, very obviously snatched up by Marlin's people. Screw and his team have been doing recon, but they need some heavy hitters to actually cross to the other side and snatch back Bun B from Marlin's stronghold in Dimension L. Fat Pat chimes in that if they can pull it off, there'll be 100 grand waiting for them when they get back.

If the main characters accept, Screw takes a wave twister off his wrist, saying it's his gift to them, that it will give them an advantage taking out Grandmaster Marlin (instrument with inherent +3 to offense // s6 + 3 + smart, range 5, two-handed). For those who haven't watched DJ Q-Bert's hip hop masterpiece, a wave twister is a tiny supernatural turntable worn on the wrist: when scratched with good technique, an arc of electricity blasts out at your enemy.

The main characters head to a secret dimensional gate in a movie theater's custodial closet, and emerge in an intermediary dimension called the Stairway, which is a bizarre labyrinth of grand staircases with M.C. Escher logic and inconsistent physics leading to hundreds of dimensional gates. The main characters follow a map Screw drew for them, navigate a few gravity puzzles, and deal with some #####s, interdimensional anomalies who look like if the light that shines through stained glass windows were a person that could walk around. The voiceless #####s point to an item on one of the main characters, leaving them in peace if it's gifted to them, and attacking them for it if not.

On the back of the map is a warning about Mortality Rate, the guardian of Dimension L's gateway: the main characters will need a little of his blood to drip into the mouth of the statue that stands before the dimensional gate to activate it. Mortality Rate is a 10' purple-scaled humanoid with the face of a vampire bat and the horns of a gazelle. He wears a Deathrow Records bucket hat, black Raiders hoodie, and a huge platinum chain of Cuban links (worth \$10k if pawned). He's of average intelligence and open to bribes, but doesn't understand or care what money is. If the main characters piss him off, Mortality Rate attacks with his giant samurai sword.

Dimension L's gateway leads to a small moon. The landscape is white and gray like our moon, and a thin atmosphere leaves the sky a permanent inky sea of night. The gravity is low, doubling the main characters' move scores, and allowing them to jump the entire distance they move in a turn. In the sky there are a few variously sized islands of floating rock. The main characters later learn a mineral called atramite is strongly repulsed by the moon's molten core; sometimes loose veins will be violently discharged out into space, but when a vein of atramite runs through a body of rock just dense and light enough, it simply hovers in the moon's low gravity.

The main characters find the warning on the back of the map of "air breathable, mild adjustment" to be misleading as they hyperventilate and puke for 5 minutes, their bodies slowly acclimating (if they try and reenter the gate they find it rests inactive for 5 minutes after each passage).

The main characters see lights in the foothills of the nearby lunar mountains, which turn out to be a small settlement of people that look like bronze statues with eyes of black glass who call themselves L-Dwellers. They say Grandmaster Marlin is a huge asshole who lives in a bizarre palace on one of the floating islands, and maintains a small army of locals both for protection and transdimensional raids. The best way to get up there is to just take a murderbird, a giant neon-colored bird-like creature with menacing bladed talons and too many eyes. While they usually don't murder (probably just eat your limbs and eyeballs), the main characters will definitely need to spend a couple days in town bonding with their murderbird before trying to ride them (prompt what they get up to, and have a few interesting side characters for them to interact with).

Grandmaster Marlin's palace is a short flight away and crawling with L-Dweller guards. They wield SMGs and weapons made of black volcanic glass unique to this dimension which resonates at a frequency that enhances cutting power (inherent +2 offense). Their metallic skin gives them high defense, but also makes them take double offense from electricity (wave twister cleans up). The boss fight is in the throne room with Grandmaster Marlin, a 6'6" yoked dude with the head of a marlin who refuses to wear a shirt, and wields a baseball bat made of hypersteel forged in a primordial black hole. Bun B and several MCs from other dimensions are inside nearby cells with plasma-beam bars.

→ Crew Ambition Value: 1 level, \$100k, DJ Screw's wave twister, GMM's hypersteel bat (+4)

Phoenix

While it feels like walking around in a microwave outside, the climate controlled Phoenix dome is a paradise of terraced gardens, tiered waterfalls, and balmy weather. Life beyond the dome isn't all bad though – the gorgeous desert landscape is dotted with lush oases where bullets literally grow on trees, and is laced with the enigmatic ruins of a lost, highly-advanced civilization at least 20,000 years old.

Sedition: panicked desert ecologists return to the city with grim news: the Truckboi clans (page 53) have discovered a Monster Jam VHS and stopped fighting each other. A gathering of the clans has been called so a warlord of warlords can be selected to lead their unified forces in razing the nearest dome in search of anything related to Monster Jam – that dome is Phoenix.

The ecologists are getting the run-around at city hall, and their paperwork for an audience with the Phoenix Tetrarchy won't clear for another week. Out of desperation they find the main characters, explaining to them the only thing that keeps the truckbois a minimal threat is their constant raiding of each other's clans; now that they have a common goal, they could become an apocalyptic force. If the main characters could somehow restore in-fighting between the clans, it would very probably save the life of everybody in Phoenix over 4'11". One of the ecologists, Professor Sicutuva, goes with the main characters since she knows the region, borrowing some dirt bikes from a friend, stopping by the gun merchants outside the dome, and teaching the main characters how to use RPG-7 shoulder-fired rockets (can carry two each) if they don't know how. Camping in the desert the first night, Sicutuva breaks down the truckboi clans:

- Shortstacks: the smallest and angriest clan (warlord: Furio Pillow-Screamer)
- Droolers: 1 IQ truckbois who don't have language and subsist on roadkill (warlord: Glornch)
- Shitkickers: yeehaw types who really like fireworks (warlord: No Hands O'Brien)
- Glowbois: mutant truckbois who live on a lake of toxic sludge (warlord: Lawson Two-Heads)
- Truthsayers: masters of the completely made up sex story (warlord: Don Juan Pussygetter)

The clans are gathering at the grassy foothills between two plateaus of pale stone. Basic recon reveals variously sized convoys of truckboi deathrigs regularly drive to nearby oases for water and to search for settlements worth raiding.

However the main characters decide to sow discord and suspicion between the clans, the arc must have at least two buckwild high-speed shootouts across the dunes and cliffs of the Sonoran Desert, and ideally ends in a boss fight with one of the warlords who catches on to what the main characters were up to.

→ Crew Ambition Value: 1 level

Friend to Giants: a 10' cactusjawn wearing layers of jackets enters the Phoenix dome looking for human-sized people to retrieve a cactusjawn juvenile who went missing around some ruins too small for adult cactusjawns to enter. Not understanding the concept of money or even being transactional, he doesn't offer a reward, but teaches the main characters a cactusjawn power that will turn the murderous sand guardians of the nearby ruins into glass (probably save it for the big one).

→ Crew Ambition Value: Solar Hammer (crew ability: once per day, main characters can all sacrifice their main action on the same turn to summon a pillar of sunfire that deals 6s20 to one target)

The Observatory: in the morning paper, one of the main characters sees a \$50,000 bounty posted by the city for the recapture of an observatory on Goathorn Mountain, seized by truckbois last night.

Set at the peak of a red sandstone mountain, the Goathorn Observatory is surrounded by truckboi deathrigs (anybody from the region / familiar with truckbois can identify Truthsayer clan construction; see above). The courtyard of the observatory is raucous with two teams of truckbois playing dodgeball with the bones of the resident astronomers (moderate fight). The first level has a recently deceased truckboi surrounded by empty bottles of cleaning supplies. The second level is a circle of truckbois telling each other stories about very obviously made-up sex they've had (easy fight; element of surprise). Third level empty. The fourth level is several truckbois (including a brute with a supernatural axe) using the observatory's dumb powerful telescope to try and find ladies they can peep on (boss fight).

→ Crew Ambition Value: \$50k, two-handed axe with a blade of fire and an inherent +2 offense

Boston

Many years before becoming an unlivable yuppie tech shithole, the city of Boston was an unlivable industrial shithole. There's really nothing of interest here except the port which allows the main characters access to regions across the unknowable eastern sea.

Getting into the dome by land is difficult, since immediately outside the city are a unique species of bloated 1 IQ humanoid whose entire economy is based on killing people they don't recognize and scraps of paper with shittily drawn naked ladies they trade like baseball cards. Things slowly get better as you head west, and once you're past Worcester it's basically just New York state. Also if you're from Mass and any of this offends you, know the author of this page is also a native Masshole so you can fuck yourself with a knife.

Daily Events

For every day the main characters spend in Boston (including the day they arrive), spin s10 for the city's events:

- | | |
|-----------------------------------|----------------------------------|
| 1. Fans rioting over Bruins loss | 2. Fans rioting over Bruins win |
| 3. Fans rioting over Celtics loss | 4. Fans rioting over Celtics win |
| 5. Fans rioting over Red Sox loss | 6. Fans rioting over Red Sox win |
| 7. Fans rioting over Pats loss | 8. Fans rioting over Pats win |
| 9. Normal-style riot | 10. 10% off at Dunkin |

Boston riots are full-blown citywide chaos: burning buildings, flipped cars, roaming cliques of shitfaced thugs. Residents still attempt to do their jobs as normal, but if the main characters ever have to buy anything there's probably some looting or fighting in the background. If it's a Dunkin Day, the city is a utopian vision of harmonious living.

Riot Fight Scenes

- Goons in Bruins jerseys with hockey masks and machetes accuse the main characters of liking a non-Boston team based on a color they're wearing (blue shirt = Yankees fan etc)
- Eight foot cyclops with a sledgehammer who's insanely racist against humans
- Completely wasted Red Sox fans running around with stolen dynamite blowing mostly themselves up but also buildings and bystanders. Each has a countdown and blast radius
- Fat guy with one hand stuck in a pringles can and the other helicoptering a chainsaw around
- Some children in a stolen APC screaming about Super Mario over its loudspeakers and nailing people with tear gas canisters. Follows main characters and targets them with machine gun fire for some reason (treads have merk 50, weaponry have merk 50)
- Old lady with a "Kiss Me I'm Irish" sweater and a gun just enjoying herself

Kraken Scrap: if the main characters ever leave for foreign lands, they encounter a sea monster on their journey: a giant, color-changing squid-like creature with glowing eyes and a massive pointed mantle. It wraps the vessel with two tentacles, nearly capsizing it.

Stats: adjust for main character strength, but default is merk 100 for each tentacle (8 tentacles), and merk 400 for its head. Defense 0, takes double offense from electricity.

Tactics: each turn the kraken gets two s16 offense tentacle smashes, and can grip one combatant tight enough they can't act, raising them high in the air; once 20 total offense done to that tentacle the gripped combatant is dropped for s6 falling offense but then free to act as normal on their next turn. Flees if half its tentacles are lost, or dies if head goes past 400 merk.

50/50 Split: as the main characters exit a building some old lady rioters shrieking with laughter hurl molotovs through its windows. A troupe of boy scouts throwing a cop off an overpass notice the armed main characters and jog over, saying they know where a sweatshop owner lives and if they take out his security together, his safe should have at least 20k inside.

Fair Warning: the colossal Madonna Queen of the Universe statue in East Boston comes to life and says she's seen in the weaving cosmic patterns of causality a glimpse of the Boston dome being attacked in five days by a deathlord and his army of 555,555 undead.

New York City

Pre-disneyfication, and still *just* cutty enough that most of the trust fund types stay out. Pay 300 a month to live in a warehouse with your other dirtbag friends, tag in Manhattan at noon, get drunk every day at your job – it's 90s NYC baby, nobody gives a shit.

People: appropriately blunt, and way more neighborly than those fucking serial killers up in New England. It's no Illadelph, but it'll do in a pinch.

The Rugged Lands of Shaolin: long gone are the days of “Staten Island soft as smilin”, the fifth borough now a mecca for wandering clans of kung fu duelists battling for stylistic supremacy. A cousin of one of the main characters calls the house one afternoon in a panic, saying the Blood Moon Clan just killed his master, and are coming for him next. He has to bolt, but if they meet him at the Morningside handball courts in Upper Manhattan at midnight they might be in time to save his life.

The cousin says his only lead is the Blood Moon Clan being led by MC No-Neck, who recently released his first LP. If a copy is tracked down, they find the address to Stopwatch Recording Studios in the liner notes, battle a crew of small-timers on the way there (“Feh, Illadelph Style is no match for Bronx Style”), and find a way to convince the studio engineer to give up where MC No-Neck hangs at. If they rest or take a detour, they're jumped by a squad of Blood Moon Clan assassins.

Blood Moon Clan HQ is a club on Bay Street called Ninth Chamber. Inside, MC No-Neck sits in the VIP section balcony groping groupies and popping bottles. The cousin shatters the record spinning in the DJ booth with a throwing dagger and bellows into the silence “MC No-Neck, you killed my master, wiped out my clan, and disrespected my mama on your album. Prepare to die.”

→ Crew Ambition Value: 3 SP, “Drunken Phoenix” (a sentient and telepathic two-hand sword with offense +2 and a wastoid personality), \$3k for each main character that doesn't take the sword

Luminous Ruins: an amicable Hasidic dude named Yankel (potbelly, basso voice) offers the crew a job retrieving a rare component in the ruins of a powerplant upstate (so just north of White Plains) inhabited by hyper-violent electricity spirits who await the foretold return of endless power.

Desperate Measures: a friend's friend calls the main characters, saying his name is Eddie and he heard they have people-finding skills. His bandmate AJ went to score some dust after a show at Bond Street last night and never came back. His only leads are AJ's dealer being an insane club kid who dresses up as a psychedelic moth, and AJ saying he was headed for Aristocracy Gardens.

Aristocracy Gardens is the worst place on earth: a playground for the children of the international ultra-wealthy who go to the nearby private art school. Go buckwild designing a trail of drugged out club kids and huffy art students who are arrogant and entitled to the point of psychosis.

→ Crew Ambition Value: 3 SP, a MAC-10 AJ found while he was fucked up on PCP (very illegal)

The Gothic Knight: this strange person shows up intermittently whenever the main characters are in NYC. He wears a medieval metal helmet, black cape, black leather pants, and a belt with various implements (pencil sharpener, lasso, soup ladle etc). Always speaking in a gravelly voice, he interrogates people like a cop and says shit like “My dad gave me a billion billion dollars so I use it to sneak out at night and beat up poor people.” Offense s4 // defense 0 // merk 3.

Native Tongues: after reaching level 5, the main characters are invited to a private “social club” in New York called Native Tongues, a secret society of people with supernatural powers at war with hidden cults of financiers who are trying to enslave the world through economic arrangements. Native Tongues need capable people to operate and keep an eye in Illadelph; if the main characters join up they're free to take increasingly balls-out missions uncovering various cells of the cult, busting up their plans, and battling their profane mercenary forces.

For the young heads: Native Tongues is a NYC-based hip hop collective consisting of A Tribe Called Quest, Jungle Brothers, De La Soul, Queen Latifah, Monie Love, Black Sheep, Chi-Ali and many satellite members. In the early 90s, when the all-corrupting influence of money started turning artists towards individualism and spitting embarrassing kingpin fantasies, Native Tongues showed crews could still come together, still be more interested in creating art than chasing a check, and proved the formula by then releasing the best music to ever come out of the genre – not just house-shaking party jams, not just transportive sonic art, but tracks about real fucking struggles and wisdom to conquer hard times. Of the many dumb talented artists, crews, and collectives that thrived in the hip hop golden age, Native Tongues is the most important.

The Mirror ov Otherworldly Visions: the main characters wake up confused and engulfed in colossal blankets, eventually looking down and realizing they're rats. Have each of them describe what their rat form looks like. They all have a metal collar resembling a human ring around their neck; it's unable to be removed or altered, and makes shapechanging of any type impossible.

Introductions: two dozen battle-scarred rats with gnarly weapons like morningstars, bladed chains, spiked hammers and SMGs gather the main characters. Their leader, an albino rat with a curly-straw staff introduces himself as Coffinsludge, chief advisor to the Radiant Emperor of all Ratkind, may he reign forever. He is here to deliver the happy news that the main characters have been gifted temporary rathood and the privilege of advising the Emperor's court. Coffinsludge explains the Emperor has decreed a great public work, an ensorcelled mirror to delight his people, though a final activating step remains, defying the intellect of ratdom's greatest minds but known to the foul and lumbering human peoples of the aboveworld.

Rat form details quick: all gear also shrunk down. Stats and weaponry all the same (just change larger enemies to have way higher stats). Can understand rats and similar vermin while in this form but human speech just sounds like "blugh glugh blugh". Rats all have names like Spinebreaker and Splatterbrains, and greet each other like "What's up Corpsegrinder how ya squeakin?" "I'm just squeakin by man," and think it's the absolute funniest shit imaginable.

Travel montage: the rats take the main characters past a crack in the wall and along a few perilous rafters, through a musty basement, mossy tunnels, and into the sewer, boarding a warship made of an old lifevest wrapped in barbed wire, several rats manning bolt thrower turrets and raising the flag of the Rat Imperium. They float along a slow-moving stream through the sewers, gliding past centuries-old brickwork and great cascades falling from drainage pipes. The rats all jeer and throw trash as they pass a hissing cat.

Capital of the Imperium: the warship is greeted by patrolling rat guards riding bats, and escorted into the port of a tiny bustling city in the heart of the sewers. Rats of every breed and color go about their day, hanging clothes out to dry on the balconies of dizzying towers, sipping tiny coffees out front of cafes, jogging rickshaws of trash down winding cobble streets. Inside the Emperor's fortress the main characters are shown the Mirror ov Otherworldly Visions, instantly recognizing it as a TV. It's hooked up to a VCR and Super Nintendo, all plugged into an ingenious turbine powered by the falling water of a nearby drainage pipe. The gathered alchemists and scholars of human witchery (all wearing bottlecap hats to mark their station) explain there is a scepter required to activate this mirror, though none of the many they've acquired have proven suitable; they gesture to a nearby pile of remotes, all the wrong brand and model. The main characters are tasked with using their human-knowledge to decipher and retrieve the proper scepter; upon return they shall receive many honors and be restored to their lumbering human forms should they so desire it. (They are forbidden from returning to human form until then, and any rat aiding them risks execution.)

After the main characters figure out the brand and model (Zenith H-9190), cut them loose to figure out how to get a corresponding remote. As they head out, they're introduced to the Emperor's champion: Juicelord Fox-Killer, a hulking gray-coated rat with a scar over where his left eye should be and a gap in his right ear. He wields a tiny rat-sized uzi and crescent moon axe with a wicked spike; he will be accompanying the main characters on their journey.

The excursion: consulting a crude map, Juicelord guides the main characters through narrow, shoddily excavated tunnels and up pulley-elevators back to street level, battling a few wasps as they near the surface. They find the area with the remote is also the territory of a neighboring bodega cat, and must figure out how to lure her away or drug her up or whatever (fighting her would be suicide). The remote requires two rats to carry it. On the way back, the main characters are crossing through a subway tunnel when they hear a hiss, looking up to see a massive blood-red serpent descending over the far exit (boss fight). Spin at the start of each combatant's turn: 1 in 20 chance of a train coming down the tracks, destroying anything on the rails (one-turncycle warning).

On returning, the main characters and Juicelord are hung with colorful garlands of trash and paraded through the capital back to the fortress. The Emperor, coat black as sabled night and streaks of gray at his temples, wearing a crown of hammered gold trinkets, dubs them Blood-Chugging Knight Commandos of the Rat Imperium, and gifts them rings of honorary rathood (this ring freely removable: when put on their human finger they turn into a rat wearing the ring as a collar, and when removed from their rat neck they return to their human form).

→ Crew Ambition Value: 1 level, turned back into humans, rings of honorary rathood (above), title of Blood-Chugging Knight Commandos of the Rat Imperium (status among all rats of the region)

The Queendom of Greater Cascadia

A massive oasis in the Pacific Northwest surrounded by 100 foot walls. Small towns lace the rainy emerald woodlands out to the sunny San Juan islands, and the capital city of Seattle bustles in the open air at the foot of Mt Rainier. Still untouched by the shitmidas tech explosion, Seattle remains grimy and industrial, full of shithole bars, bandos, and illegal venues. If you're the last one out, turn off the light.

Dopethrone: idyllic villages and towns dot the scenic countryside of the Cascadian Oasis, houses often topped with anti-aircraft artillery and heavy machine gun turrets in case airborne raiders fly over the wall. One of these towns is called Somniloquy. A resident there, an old yeti named Yob, has come to the capital looking for security professionals, finding the main characters. He explains graverobbers have been pillaging their cemetery and various burial plots for weeks, and offers the main characters a few thousand the town raised to hire them.

Somniloquy: a scenic old world town near a towering evergreen forest. The main characters investigate over a few days, eventually uncovering that local members of the Dopethrone Cult are behind the disappearing corpses, and are gradually assembling a small army for their masters who will be returning that very night from the dimension they were banished to.

The main characters hear an earth-shaking drone from the woods. Following the sound they come to a tor (like a stony hill or real small mountain), where hooded cultists drone on downtuned guitars in a circle of megalithic amplifier stacks, the sheer sonic force cracking the profane altar where a cultist was sacrificed. Under a horned moon the main characters battle twenty low-merk undead guards, unable to stop the sonic ritual that opens a dimensional gate. Three necromancers with weed laurels step out and the cultists bow to them. A boss fight follows with the dumb powerful necromancers who have all types of fucked up magic and a supernatural sword (below). When all three are merked, the moon appears to melt and the cultists' flesh turns to burning plumes of black smoke, leaving behind only charred bones.

→ Crew Ambition Value: 5 SP, \$6k, Ivixor (a two-handed sword with an inherent +2 offense whose blade trails lysergic patterns when swung // fully heals wielder when a 12 landed)

Clean the Scene: so for the young heads there was a war in the 90s to kick nazi punks out of the hardcore / metal scenes – you'll still run into old heads at shows who fought in this conflict and have a plate in their skull or maybe a giant stabwound scar to show for it. One of the most violent fronts was the Pacific Northwest skinhead wars, where the main characters find themselves caught up riding with trad skins and sharps against boneheads and white power metalheads.

Port City: those lungfuls of briny Seattle air are courtesy of the Puget Sound, a major inlet of the Unknowable Western Ocean. While the Sound makes Cascadia rich with trade, passenger vessels to foreign realms pack the docks, everything from sloops to submarines available for hire.

Drunk Punk Mash Trash: the main characters catch a flyer at a show / party / dive advertising good pay for thirty minutes of work. A Seattle bike gang called Dead Baby Bicycle Club is putting on a downhill and need corks to obstruct motorists while racers bomb through intersections.

The main characters are attacked first by a truckfull of hicks with shovels who scream about being late to the titty bar, then a huge granite rockjawn with an insane defense score who was somehow crammed into a Volkswagen Rabbit, then an entire tour bus full of glam bands.

At the afterparty the various bike clubs are getting wasted and doing every drug imaginable (the only known cure for the Seattle Freeze), a cee-lo game pops off with an item you know a main character wants in the pot, a couple shitty d-beat bands play, and the main characters are introduced to the person who will link them with their next mission.

→ Crew Ambition Value: \$1200, supernatural bass guitar dropped by glam rocker (2h haftarm)

Moss & Lichen: so crusts are different out here, more likely to be an auto mechanic or custodian than an oogle gutting new houses for copper scrap. One of these crusts, a dude named Gash with a cybernetic arm, hears about the main characters and meets them at GLC (Georgetown Liquor Company, objectively the best bar in Cascadia) to pitch them a job: knocking over a pill lab.

Gash says he has recent, definite information on major regional suppliers headquartered in the lush and otherworldly Hoh Rainforest, where they're clearly banking on the inconsistent physics and bizarre apex predators serving as natural protection. He estimates the lab holds at least \$60k.

Oakland

San Francisco is the dystopian dome of Acknickulous Land, ruled by technofeudalists who stumbled onto the most dangerous discovery of their era: atomization. When people are together, they're in their natural state – they're mentally healthy and have the power to protect themselves because they're part of a group. People together are a fist; people alone are smashable little fingers. The dream of every would-be ruler is to turn fists into fingers, take away all the power of groups by turning them into isolated individuals. Without those bonds their mental health will tank and they'll start viewing each other as competition, unable to ever organize against you.

The difficulty there is if you try and dissolve groups by force, they'll fight you to the death. The technofeudalists' solution was to make the people they wanted to subjugate think it was their own idea. How? A carefully guarded secret of human neurochemistry: hedonic rush.

Hedonic rush is completely different from happiness. Watching porn is a hedonic rush, dating somebody bad is happiness. Likes on social media is a hedonic rush, a crew of actual real life friends is happiness. See the difference? The technofeudalists set out to convince people they were the same thing, and create isolating technologies that caused so much hedonic rush it would be the only thing a user ever wanted to do – they succeeded at both. It started with TV causing people to move into the isolating privacy of the suburbs because the parasocial illusion of friendship with a talk show host gave more hedonic rush than all the genuine but often inconvenient happiness of unscripted friendships. Shit only got worse as personal entertainment tech got better and better, people leaving athletic clubs, bands, hobbyist groups, political parties, churches, and union halls in droves.

Half a century later, the technofeudalists' vision is complete: the people they aspired to subjugate are now an atomized, miserable, powerless pool of disposable labor, \$.95 of every \$1.00 in value they create going straight into the pockets of their overlords – smashable little fingers who wouldn't know how to form a fist if they tried. Welcome to the San Francisco Dome.

The Second Battle for Oakland: once the main characters reach level 5, Knock stops by the house for a visit, saying he's leaving soon and might not be back. He's headed to Oakland, where he and his comrades waged and lost a war against the technofeudalists and their mercenary forces several years back. His man Boots never left though: he's been gradually gathering intel and organizing sleeper cells, and Knock wants to be on the front line of his plans for a renewed offensive. The main characters volunteer despite Knock warning them they'll be walking into a warzone.

So the technofeudalist overlords of the San Francisco dome control the city's ancient transdimensional gate, and have been using it to bolster their forces with beings from another dimension called P̄δ, vaguely human-shaped creatures made of floating pieces of a crystalline sort of substance, the natural gravitational microfield of their bodies making them invulnerable to firearms. Boots recently gained access to a dimensional portal and has found the P̄δ native plane is suffering mass starvation; since they subsist on what we call dirt, the technofeudalists have been trading them extortionately small portions of soil for unquestioning mercenary service.

The plan is to get to the P̄δ native dimension, navigate its otherworldly physics, and persuade their leaders that if they flip sides, Boots and his people will give them unlimited free dirt forever. If successful, they'll have a decent shot at overthrowing the technofeudalists.

From there you can either send the main characters on various micromissions to support the war, or make them generals in command of P̄δ battalions (remember they're invulnerable to firearms), fighting divisions of technofeudalist mercenaries equipped with hand-to-hand weaponry designed to destroy the crystalline flesh of P̄δs. *Mass combat rules are on page 154.*

Working class volunteer fighters arrive from across the globe – moderate groups, radical unions and workers' parties, masked Zapatistas, Liberation Theologians, even helmeted Zengakuren from across the sea. These various factions wage a small war retaking control of Oakland, then seizing crucial infrastructure throughout the San Francisco dome until finally closing in on the overlords' stronghold, a massive country club of truly unbelievable luxury where sick people usually beg outside the razorwire-topped gates. The main characters and their allies battle the last elite mercenary corps into the sub-basement, a colossal marble temple with an idol to mammon, where a boss battle kicks off with the four cybernetically augmented and ageless technofeudalist overlords.

→ Crew Ambition Value: variant loot and levels depending on length of war

The Gilman Speed Trials: here in the global capital of powerviolence, doom metal druids are planning a major attack on a grind / mince / powerviolence / fastcore fest at 924 Gilman. The main characters are hired to defend the venue, and execute bands who don't play fast enough.

Los Angeles

Land of palm trees and ghetto birds, the undisputed mecca of thrash, grindcore, and street skating. The graff scene is out of control, the hip hop scene is massive, it's fucking balmy every single day, and there's an event every night of the week for whatever weirdly specific shit you're into.

You'll make a lot of fast friends in LA; a lot of kind, genuine people call the city home, and they're the vast majority. That said, it's crucial to warn anybody headed to the LA dome the closer you get to the halls of fame and power, the more you deal with a distinct species of self-obsessed sociopath who leaves slime dripping from anything they touch, whether it's some famous person's shitty kid or just a standard issue narcissist. An enlightened old head once said "As soon as you raise up any type of ladder, count on people to start stepping on each other's faces to climb to the top."

Mint Condition: Sunday morning. The main characters have been making friends in LA, and a close contact of one of these new friends needs their help. A new towing operation called Just Business Towering Services has set up shop in Culver City, using trap parking spaces and legal loopholes to impound cars then ruthlessly extorting their owners by sending their ride to a pancaker if they don't pay in 3 days. The contact, Diego, says Just Business has taken his lowrider, Mint Condition, a mint green '63 Impala ragtop with three pumps and a trunk full of redtops that make it hop like a transformer. He spent five years working two jobs to build that car, but can't come up with the \$5,000 ransom: he'll give the main characters anything if they help him rescue his ride. The Just Business impound is two fights with a dozenimps (low merk though) and a boss fight with a sledgehammer-wielding, massively fat abomination in a wrencher jumpsuit. After they tear the gates off the impound they head straight for Crenshaw, spreading word Just Business is no longer a threat. Diego introduces the main characters to his car club, a few potential contacts for future missions, and they ride Crenshaw and Slauson on three wheels blasting Low End Theory until 5 in the morning.
→ Crew Ambition Value: 4 SP, major favor from Diego and Tribe of the Moon car club

Heavy Bombing: a new friend of the main characters who writes graffiti seeks their help in a "direct action community project". The leaders of AWR, WCA and K2S have called a meeting of the crews at the Panic Zone in East LA (the unicorn is still up, if you know you know). Dozens of graf artists assemble at midnight, the new friend introducing them to their crew, MFA (Mackforce Alpha).

Some quick context: this is a different time, an era of shitty high pressure cans and distinct regional styles, when carrying a pistol to protect yourself from baseheads wasn't a bad idea. Chicks only thought you were a weirdo, cops assumed you were a banger, the public fucking hated you – Tie, rest in paradise, was even murdered by a vigilante who only got probation. All this made the community small, close, dedicated, and sometimes suspicious of outsiders:

A big dick bomber named Skore doesn't recognize the main characters, calling them out even though MFA vouches for them, and doesn't let up until each of the main characters say what they write (actually make your actors come up with names) and tag it on a nearby wall to prove they're not cops (also make your actors do this on a piece of paper, just for fun).

A highly respected writer called P-Jay speaks, saying a property management company called Ixodida Corp has been jacking up rent, forcing Angelenos to fork over more than they earn or face eviction. Some friends and family of people present are already getting extorted and the courts won't do shit for them, so the crews are coming together to retaliate. Writers hand out photocopied lists of Ixodida Corp's properties and subsidiary businesses. P-Jay says they're going to publicly shame anybody connected to Ixodida, covering everything they own in messages exposing their behavior until they collapse. We won't accept a public apology, we won't accept any compromise, we will only accept Ixodida being obliterated forever as a warning to anybody else thinking on the same racket.

Cut main characters loose to harass and publicly shame Ixodida Corp, deploying their own strategies until the corporation believably closes its doors for good.

→ Crew Ambition Value: 1 level, a favor from the LA graf community

Hollywood: first of all, Hollywood is a piss smelling, roach infested shithole cluttered with piles of trash and dead bodies from drunk punk knife fights. A friend of the main characters has been lured into this predatory den with promises of being paid for their art, and is now trapped in an unpaid contract, subjugated by cackling ghouls disfigured by plastic surgery and five-figure coke habits. Find a way into the heavily guarded agency and destroy the contract. Hint: the psychotically narcissistic ghouls of this area will be transfixed by any glimpse of their own reflection.

→ Crew Ambition Value: 3 SP, \$50k from drawer in executive's desk

Lord Quas: when the main characters are seeking [secret knowledge / special ability / rare item], they hear Lord Quas, a known bad character who inhabits the ruins of Oxnard, has exactly what they need. They fight their way through the goatbastard-controlled Santa Monica Mountains to Oxnard and find Quas mid-fight against a clique of heavily armed nihilist surfers on Silver Strand Beach.

Alexander-san: a local teen rec center is scheduled for demolition, its property sold by the city to a local developer. The developer has posted a notice reading he understands the pushback, and because he's a gentleman and man of letters, he will happily debate anybody on the issue.

A community activist asks the main characters to come with her to the developer's HQ in Silverlake, just in case he has ulterior motives. The address is for a Japanese castle surrounded by exquisite gardens. The most embarrassing person possible answers the massive front door. A bearded white guy wearing fingerless gloves and a silk kimono introduces himself, "Watashi ka Adegzandero-san," and bows how he thinks Japanese people bow.

The castle's interior is laced with all the tacky trappings of wealth, priceless Japanese artifacts, and countless framed anime posters. At some point the main characters notice an action figure of a scantily dressed anime lady in Alexander-san's kimono pocket. Alexander-san solemnly pours a jug of Lipton sweet tea into tiny ornate teacups and hands one to each main character before politely starting the debate (actually make them debate Alexander-san, who seems surprisingly receptive). They stroll through the chambers of his castle and its interior garden, Alexander explaining he's turning the teen rec center into a parking lot, and saying oblivious shit like:

"Why would a teenager want to make more money selling weed for an hour a day when they could make minimum wage being screamed at by a Wal-Mart manager?" and "Just because people like me have destroyed every low-income social institution and microcommunity in LA *except* gangs doesn't mean you can blame me for all the problems that causes," etc.

After gradually showing he's unreachable, Alexander-san reveals the true depths of his depravity, saying, "I disagree with your premise. *Money* is morality: I could make my fortune selling orphan blood, donate 1% of that fortune, buy a PR firm to tell everybody what a good guy I am for donating, and *voila* – I'm the most moral guy on the planet. Money isn't just morality, money is truth: cool rich guys like me own all the ways you get information – newspapers, magazines, TV channels and radio stations. You won't encounter any new ideas we don't approve of, so we effectively shape your opinions. If we think commoners might actually organize against us, form labor or tenant unions, we just make up some new divisive issue to keep you fighting each other and pump it through your TV. Money is control: we give you the illusion of self-determination by letting you choose between two politicians we own, from two parties we own, and they always legislate for *us* against *you*, always transferring wealth upwards, while the media networks we own persuade you that's not what's happening at all," finishing his point, Alexander-san turns the corner into a golden temple with a massive idol to mammon at the far end and says, "You see, money is reality itself."

Fed up, the activist friend snatches the action figure out of Alexander-san's pocket and he screeches to release his waifu at once. She says he can have his little action figure back when he starts undoing the damage he's done, but Alexander-san is already screaming for his guards: several human-shaped entities made of colorful folded paper charge in with antique Japanese weaponry.

Fight with origami guards: can't be hurt by blunt trauma (just fly back a stride) only sharp (like swords and spears), but take double offense from fire-based Specials. High defense (evasive) but low merk (paper), and powerful psychic knockback Specials that keep the fight moving through the castle and flying over balconies etc. After the origami guards are mostly destroyed, mail carriers start entering the house to check on the sounds of violence. Alexander-san grips a richly ornamented katana off the wall, monologuing that it's the once-lost Blade of Searing Annihilation, wielded by the legendary retainer Okumura Shozo; it hasn't been drawn in a thousand years, until this moment of great vengeance – he violently draws the blade and is instantly incinerated.

→ Crew Ambition Value: 5 SP

Corporation Pull-In: the main characters make friends with somebody from Metal Blade Records who says some dickhead executive at a major label accidentally found out about grindcore and is convinced it's the next big thing. His people are now desperately trying to sign Terrorizer as their flagship artist for a corporate grindcore imprint. Find and stop Terrorizer from obliterating the genre by inking a ten million dollar contract with the known worst of the major labels.

→ Crew Ambition: 3 SP, major goodwill in the worldwide grindcore scene

Creating a New Show

If everybody wants to keep meeting for sessions, but run a different setting or genre, just bang out the below steps.

1. Agree on a show concept . . .

Something with a lot of narrative potential like uncovering supernatural secrets in the thriving cities of the Bronze Age, or exploring a small planet of destroyed civilizations now infested with strange lifeforms.

2. First Key Narrator steps up . . .

Since they'll be running the show, they now have creative control over the setting. Key, it's your job to come to that first session with an episode that introduces the main characters and sets the Crew Ambition in motion. If you're a first-timer, check out page 141 for a crash course.

3. Agree on a Crew Ambition that will drive the show's plot forward . . .

Can be something immediate like repelling the raiders boarding the airship you're all passengers on ("Merk the Raiders"). Can be something open-ended like a crew of longtime friends starting a private detective agency and waiting for their first case to walk in the door ("First Case"). Can be something longform like finding and pillaging the tomb of the tyrant Kashif Sultan ("Into the Crypt").

4. Actors create a crew of main characters . . .

A cast you'd actually wanna watch a show about – interesting group dynamics and pair-offs, believable for the setting, and all driven to move the show's plot forward.

5. Lock in a time for your first session . . .

Seriously, do this step now. If you kick that can down the road everybody's schedule is gonna fill up and your show probably won't happen.

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Key Narrator Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Key Narrator Notes

[illegible]

Key Narrator Notes

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines across its entire width, providing a template for writing or drawing. The background is a solid off-white color.

Key Narrator Notes

[illegible]

Key Narrator Notes

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Main Character Creation

Each actor creates and controls a main character in the game. As long as they fit the show's concept and start at level 1, anything goes.

*Quicklist . . .

1. Snatch a main character sheet from page 159
2. Concept: name, appearance, background etc
3. Pick Specials: page 85 - 97, start with 10 SP's worth (you can start here if you're still thinking on a concept)
4. Start with merk 10
5. Start with 0 defense (top number is just all lower numbers added together)
6. Start with a move score of 5
7. Spend a bar in any major skill or additional language (two bars is fluent)
8. Put one point in any primary
9. Check opposite page for the bonus that primary gives you, write it down
10. Start with \$100

→ Ready to play

Start undeveloped: you mostly figure out who your main character is as you play them, riffing with the other main characters and interacting with the setting. Leave mad room to grow.

Start humble: remember you're starting at level 1. You're basically the average person with a little SP so forget about any master swordsman shit.

Build your cast cooperatively. Crew chemistry is what really makes a show jump. Try to think of yourselves not as a group of individuals, but as a crew, a cast of main characters you'd wanna watch an actual show about. You wanna be able to have a slamming pair-off scene with any two main characters.

"Two of us play in the same jazz combo" is good, but to really juice a cast, fuck around with dynamics and archetypes – Seinfeld with four Jerrys would have been dogshit, you know?

Background: defines your main character, sure, but also use it to seed your future storylines and tie yourself to the setting. Some prompt ideas . . .

- * Where and how you grew up
- * A group you belong to
- * A comrade or contact
- * Your art / creative expertise
- * Your trade / vocational expertise
- * A rival
- * Culture / subculture / ethnicity
- * A nickname / title and how you got it
- * Two rumors the other main characters have heard about you
(don't specify if true, false, or exaggerated till it comes up in-game)

Don't bother writing beyond the background box: no amount of backstory will make your main character feel like a living person (that only happens as you play them).

* * *

Levels

Levels represent a main character's power. After overcoming a significant challenge in the show, all main characters gain a level. Leveling up about once every 3 sessions is normal.

Start at **level 1** with . . . merk 10, 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 2 1 Primary Point, 10 Special Points
Level 3 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 4 1 Primary Point, 10 Special Points
Level 5 +1 to all Primaries, 10 Special Points, 1 Knowledge Bar
Level 6 1 Primary Point, 10 Special Points
Level 7 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 8 1 Primary Point, 10 Special Points
Level 9 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 10 +1 to all Primaries, 10 Special Points
Level 11 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 12 1 Primary Point, 10 Special Points
Level 13 1 Primary Point, 10 Special Points, 1 Knowledge Bar
Level 14 1 Primary Point, 10 Special Points
Level 15 +1 to all Primaries, 10 Special Points, 1 Knowledge Bar

And so on ...

Primaries

The core stats of a character. Each primary amps up secondary features, like so . . .

STRONG

- Every **1** point: +1 offense on all hand-to-hand attacks and throwing attacks
- Every **2** points: +1 defense (put under parry) ▫ Every **3** points: +1 move score

FAST

- Every **1** point: +1 offense on all ranged attacks and light weapon attacks
- Every **2** points: +1 defense (put under dodge) ▫ Every **3** points: +1 move score

HARD

- Every **1** point: +10 merk ▫ Every **2** points: +1 defense (put under grit)
- Every **3** points: heal 1 point of offense taken each turn

SMART

- Every **1** point: +5 Special points (SP) ▫ Every **2** points: +1 knowledge bar

Your main character starts at level 1 with a point in any primary (zero in the rest). Stat-wise this represents the average person. Narratively, primaries are open to interpretation: smart can mean wise or witty or booksmart, strength can be fast-twitch or slow-twitch etc.

Major Skills

A narrative touchpoint for what your main character can believably do. Examples listed below are still subject to your Key Narrator's judgment of the situation, so don't be like "I do this immediately and effortlessly and the book said I can so suck it."

Automotive

Examples: **1 bar** to hotwire an outdated model of car or cut brakelines, **2** to outdrive a pursuing police cruiser or restore a small engine, **3** to hotwire recent models of car, **4** to be able to deduce how to operate a tank, **5** to outdrive full-scale police pursuit with aerial support

Bushcraft

Examples: **1 bar** to build a fire with no tools or forage enough food for one person, **2** to forage for a group or extract and braid fiber, **3** to track a survivalist trying to evade you or safely weaponize venoms (s4 undefendable offense per turn with Duration: Combat, single use), **4** to knap and bind flint or obsidian weapons from scratch (-2 offense since made of stone, but can create any type of hand-to-hand weapon or bow), **5** to create a comfortable settlement with low-maintenance permaculture

Chemistry

Examples: **1 bar** to fully destroy fingerprints, **2** to trace origin of a street drug by extracting additives, **3** to discreetly synthesize batches of mid-grade recreational drugs (\$400 worth per week), **4** to extract poison (s6 undefendable offense per turn with Duration: Combat, single use) from [redacted household product], **5** to make a frag grenade (page 135) with an hour's labor and \$20 worth of [redacted industrial products]

Electronics

Examples: **1 bar** to disable a security camera or cheap alarm, **2** to safely disarm a homemade explosive or defeat a mid-grade alarm system, **3** to project pirate radio in a 1-mile radius or to a specific nearby target, **4** to make a pulse-switching EMP device (temporarily disables nearby electronics) out of garbage with three days' labor, **5** to knock out a city's powergrid with access to a transmission line, or a specific neighborhood with access to a substation

Gunsmithing

Examples: **1 bar** to clear a jam or assemble your own ammo (50% discount), **2** to sabotage a firearm with spiked ammo so it explodes when next used (firearm destroyed, causes firearm's offense to user), **3** to safely make your own gunpowder (even in the wilderness), **4** to make advanced ammunition (automatically respin 1s), **5** to machine a firearm from metal stock (week of labor)

Medicine

Examples: **1 bar** for CPR or to stop arterial bleeding, **2** to identify a common poison / venom / toxin or reset and splint a compound fracture, **3** to be able to deduce a corpse's cause of death or seal a sucking chest wound, **4** to reattach a severed hand or identify a rare poison / venom / toxin, **5** to safely graft cybernetic prostheses

Metalworking

Examples: **1 bar** to make a dagger out of scrap or defeat a cheap lock, **2** to weld bulletproof armor onto a vehicle, **3** to make any hand-to-hand weapon out of scrap, **4** to defeat the door of a bank vault, **5** to make a hand-to-hand weapon with a permanent +1 offense (week of labor)

Nanotech

Each bar is a 10% cash discount on nanite-based tech (represents being able to just create your own)

Stealth

Examples: **1 bar** to creep past a security guard scrolling through his phone, **2** to pickpocket the average person, **3** to creep up behind a sentinel and remove the magazine from their rifle, **4** to defeat art museum motion sensors, **5** to evade a team of mercenaries trained and equipped for pursuit

Worldliness

Examples: **1 bar** to know who pulls the strings in your local criminal underworld, **2** to know the date of most major historical events of the setting, **3** to have a friendly contact in every major city, **4** to know so many people in bands and labels that you can get on the list of any show on the planet, **5** to know the names and addresses of the people who actually killed JFK

Specials

Powers and unique abilities. Feel free to change their appearance to fit your main character. Here's how they work . . .

***Special's Name** [total SP cost]

Aesthetic: How it looks

Summary: What it does

Effect: The base mechanic [SP cost]

Modifiers: Optional upgrades to range / area / duration etc [SP cost behind each]

Premade Specials

You can make your own Specials (page 98), but for the newjacks we got premades on premades . . .

S O C I A L

Premade Identity & Interaction Specials

*Mostly tha Voice [3 sp]

Aesthetic: You're talented at replicating voices

Summary: Perfectly recreate any voice you've heard at least a dozen words from. Unlimited uses

Effect: *Imitate Voice* [3]

Modifiers: X

*Telepath [5 sp]

Aesthetic: A private mental conversation

Summary: Two-way telepathy. Telepathic link has no range limit once established, and lasts until you create a new link. No action cost, unlimited uses. Effect upgradeable

Effect: *Walkie-Talkie* [5]

Modifiers: X

*Hatred Surge [10 sp]

Aesthetic: Plant feelings of dislike in somebody

Summary: Target's disposition towards a character of your choosing significantly worsens. The less intelligent the target the more they're affected

Effect: *No Sympatico* [5]

Modifiers: Use: Once per Fight [x2]

*A Name That Rings Out [4 sp]

Aesthetic: You went from all city bomber to a well-known mural painter, respected in both worlds

Summary: Your local fame gets you occasional special treatment

Effect: *Minor Celebrity* [4]

Modifiers: X

*Word is Bond [1 sp]

Aesthetic: A supernatural agreement that can't be broken

Summary: The character/s giving their word will be physically unable to break it, and will know this beforehand. One-time use

Effect: *Unbreakable Oath* [1]

Modifiers: X

*See It in Their Eye [1 sp]

Aesthetic: You're an observant judge of power and ability

Summary: Know if target higher or lower level, and get a vague idea of their stats. No action cost

Effect: *Read Character* [1]

Modifiers: X

The default number of uses for a Special is once per day. For upgrades, check out page 99.

Some Specials automatically have unlimited uses like Telepath. Others have had their use number upgraded, like Hatred Surge, but most of the premades in this chapter are still at their default of once per day.

S T A T S

Some Real Basic Premade Stat Specials

***Powerlifter [7 sp]**

Aesthetic: You don't look like it but you can deadlift an adult gorilla

Summary: Permanent +1 strong

Effect: *Primary Up* (strong) [7]

Modifiers: X

***Wirehead [3 sp]**

Aesthetic: You fuck around with electronics in your spare time

Summary: You know the basics of modifying / disabling / enhancing electronics (add a bar in Electronics under Major Skills)

Effect: *Knowledge Bar* (electronics) [3]

Modifiers: X

***Quick is the Name [7 sp]**

Aesthetic: You really should be boxing with handspeed like that

Summary: Permanent +1 fast

Effect: *Primary Up* (fast) [7]

Modifiers: X

***Traveler [3 sp]**

Aesthetic: You've learned a lot staying in other cities and traveling through the Gnarlands

Summary: You have good general knowledge of the setting, its peoples, history, current events etc (add a bar in Worldliness under Major Skills)

Effect: *Knowledge Bar* (worldliness) [3]

Modifiers: X

S E N S E

Premade Sensory-Based Specials

***Thermal Imaging [9 sp]**

Aesthetic: A dope mutation allows you to see heat signatures on top of your normal vision

Summary: Heat vision with unlimited use

Effect: *Heat Vision* [3]

Modifiers: Use: Unlimited [effect cost x3]

***Sight Beyond [3 sp]**

Aesthetic: Your vision seamlessly leaves the perspective of your physical body

Summary: Move your vision anywhere your actual physical eyes can see. Can switch back and forth between exovision and normal vision. Lasts about five minutes. Effect upgradeable

Effect: *Remote Viewing* [3]

Modifiers: X

***Elevated Frequencies [10 sp]**

Aesthetic: You're supernaturally attuned to the resonance of your environment

Summary: You have an immediate understanding of your surroundings as if you had gone around knocking on every inch of it. Always active

Effect: *Echolocation* [10]

Modifiers: X

***Sonic Attunement [4 sp]**

Aesthetic: Listen with the third ear

Summary: You have highly enhanced hearing (in both range and sensitivity). Automatically permanent

Effect: *Acute Hearing* [4]

Modifiers: X

***La Noche [6 sp]**

Aesthetic: Blackout somebody's vision

Summary: Target blinded for one turncycle. No action cost, and can be done in the middle of others' turns. If used during a fight, target either attacks random square, attacks the source of a telling sound, or just dips

Effect: *Blind* [3]

Modifiers: **Speed:** Interrupt [effect cost x2]

***Eidetic [4 sp]**

Aesthetic: Just a ten dollar word for somebody with photographic memory

Summary: Perfect recall of all visual sensory. Always active

Effect: *Photographic Memory* [4]

Modifiers: X

I L L U S I O N

Premade Specials That Twist up Perception

→ Illusions last about 5 minutes each before starting to glitch out (unless you can convince the Key otherwise). Illusions that don't specifically target the user start with a range of 5 strides; any range modifier upgrades add up from there.

*Plug One, Plug Two [6 sp]

Aesthetic: You multiply by two

Summary: Create an illusory copy of yourself that occupies a tile adjacent to wherever you move and imitates your actions. When first used, you can immediately switch places with your illusory copy for free. Copy can't affect the world or cause offense, and goes up in smoke when struck. This Special has no action cost *and* can be used on others' turns

Effect: *Gotchacopies* x1 [3]

Modifiers: Speed: Interrupt [effect x2]

*Umbral [5 SP]

Aesthetic: Some scholars would say you have shade-like properties after returning from death

Summary: Whenever in shadow you have 5 bars in stealth (effectively invisible)

Effect: *Melt Into Shadows* 5 [5]

Modifiers: X

*Visual Hallucination [8 sp]

Aesthetic: You exude a psychic signal that affects the visual cortex of anybody nearby

Summary: Create any sight you can imagine (but no other sensory). Will seem entirely real to all bystanders. Lasts about 5 minutes. Can be upgraded into *Major Illusion*

Effect: *Create Visage* [8]

Modifiers: X

*Auditory Hallucination [5 sp]

Aesthetic: You exude a psychic signal that affects the auditory cortex of anybody nearby

Summary: Create any sound/s you can imagine, including voices (but no other sensory). Will seem entirely real to all bystanders. Lasts about 5 minutes. Can be upgraded into *Major Illusion*

Effect: *Create Sound* [5]

Modifiers: X

D E A T H

Premade Death & Undead Specials

*1-800-sup-body [3 sp]

Aesthetic: A ghost materializes above their corpse to speak with you

Summary: Chop it up with the deceased as long as you have their body on hand. They maintain all their memories, but aren't guaranteed to be cooperative

Effect: *Talk With Corpse* [3]

Modifiers: X

*Create Ghoul [15 sp]

Aesthetic: Slow, chugging death metal can be heard in the distance as a corpse arises to do your bidding

Summary: You raise a corpse (can be any state) that obeys your commands. Corpse maintains stats, but loses Specials, higher intelligence and fine coordination. Lasts until destroyed, can't be raised again

Effect: *Animate Corpse* [15]

Modifiers: X

*Death Essence [12 sp]

Aesthetic: Sickly green energy blasts from your palm, rotting the flesh of the living and mending the flesh of the dead

Summary: All targets in path of this ranged Special affected: if living they take s8 offense, if undead they heal s8

Effect: *Necrotic Energy Blast* s8 [5]

Modifiers: Range 12 [4] // Area: Ray [+50% effect cost]

*Definitely For Real Dead [2 sp]

Aesthetic: Through meditative focus you bring your biology to an undetectable minimum

Summary: You play dead so convincingly that anybody with less than two bars in medicine is slicked. Lasts as long as you want but you can't act for its duration

Effect: *Fake Death 2* [2]

Modifiers: X

A L T E R A T I O N

Premade Specials That Change up Form & Function

*Skeleton [10 sp]

Aesthetic: You're a skeleton. Wild dogs sometimes attack you for your bones. Why are you a skeleton? What's your whole deal?

Summary: You don't need to breathe, eat, drink, or sleep, and are immune to disease

Effect: *Non-Living* (hated by specific group: dogs and dogmen) [10]

Modifiers: X

POP [15 sp]

Aesthetic: You have the power to shrink objects with a touch

Summary: Shrunk item can go as small as a tenth its original size. Any object on your person (pockets, backpack etc) will stay shrunk until you remove it. Can't shrink characters, living things, or animated objects. Some objects can maintain original weight and durability if Key says so. Unlimited uses

Effect: *Shrink Object* [5]

Modifiers: Use: Unlimited [x3]

*Intelligent Lock [5 sp]

Aesthetic: A supernatural lock with telepathy

Summary: You can lock a door, drawer, bottle, backpack etc. Lock takes strong 4 or large tools to force. Lock can be given conditions like only opening for certain people, passwords, certain times of day etc. Lock can telepathically speak with nearby characters (personality and voice of an old, extremely cranky Russian man), give messages etc. Lock lasts until forced, you negate, or you create a new one

Effect: *Seal* (heavy seal [3] // conditional [2])

Modifiers: X

*Gillz [2]

Aesthetic: Maybe you have a minor mutation, maybe your dad was the creature from the black lagoon

Summary: You can breathe underwater for about an hour at a time. Effect upgradeable

Effect: *Breathe Underwater* [2]

Modifiers: X

*Acid Ghost [15 sp]

Aesthetic: You morph into a being of pure sulfuric acid, oozing and flowing within a humanoid silhouette

Summary: When morphed, you . . .

- have 1 primary point respend into hard (+10 merk)

- automatically deal s4 offense to any adjacent enemy that puts offense on you

- can make two s2 +1 unarmed attacks per turn

For every 2 SP your normal form gains, gain 1 free SP to spend in this form. For every additional primary point you gain in your normal form, gain an additional primary point in this form

You have unlimited uses of this Special. Morphing costs a move action. Downsides: when morphed, side characters reasonably avoid talking to you, and you can't wield weapons (both upgradeable)

Effect: *Morph* (with move action upgrade) [15]

Secondary Form's Effects: *Unarmed Fighting*

[3] // *Weapon Specialist: Unarmed* [4] //

Reactive Offense s4 [4] // *Ugly* [-3]

Modifiers: X

The back of the book is a spinner. "s6" means a spinner from 1 to 6, "s12" means a spinner from 1 to 12 etc. To use it, hold the looped end of a paper clip or guitar string trimming on the center dot with a pen. Flick the other end. Wherever it lands in the ring you're spinning for is the result.

G E N E R A T I O N

Premade Specials That Conjure & Create Shit

***Energy Screen [5 sp]**

Aesthetic: A flickering square of blue force energy flashes into existence

Summary: The energy screen is firm enough to stand on, hold heavy objects, or use as cover from ranged attacks. Can be summoned anywhere within reach, and is fixed in place once conjured. Screen is one square stride and has merk 10 (both upgradeable)

Effect: *Bulwark 1* (can hover) [5]

Modifiers: X

***Palace Dimension [12 sp]**

Aesthetic: An interdimensional gateway materializes before you, stately Moroccan architecture visible on the other side

Summary: You have a private dimension, a majestic palace built in golden age Moroccan architecture, complete with impossibly high ceilings, a central garden courtyard of strange groves and tranquil streams, guestrooms, a library, a gallery of classical Persian paintings, and an inactive teleportation gate in the sub-basement with script you haven't been able to decode

You can summon this private dimension's gateway at will, and bring any number of characters with you. The dimension and any inhabitants exist as normal when you're not in it. Feel free to customize features and physics, but once designed they're set in stone

Effect: *Create Dimension* (estate) [12]

Modifiers: X

***Grow Item [5 sp]**

Aesthetic: A green sprout erupts from the earth and grows into a wooden object of your choice

Summary: You permanently create a wooden item by growing it out of a patch of dirt. Unlimited uses

Effect: *Call Wood* [3 sp]

Modifiers: Use: Unlimited [x3] // Selectivity: Open Patch of Dirt [50% chance = 50% cost]

***Danger Nate [10 sp]**

Aesthetic: A crash dummy with a pointy leather football helmet and goggles comes sprinting out of nowhere, down for whatever

Summary: This expendable side character obeys your commands, and lasts for a fight scene, or about 5 minutes outside of combat. Has an s2 unarmed attack, defense 0, merk 10, move 5. If destroyed, he reappears as normal when this Special next used. Voice: high-pitched and maybe a little too amped up

Effect: *Call Entity* [10]

Modifiers: X

***Hand Piece: Winterbourne [3 sp]**

Aesthetic: The back of your hand is tattooed with a dark Russian castle on top of a frozen mountain

Summary: Imbued tattoo (SP discount for aesthetic quality). You're immune to the *Freeze* effect, take half offense from cold-based Specials, and do fine in weather as low as -80° f.

Effect: *Imbue Tattoo: Cryophilic* [5]

Modifiers: X

Aesthetics: you're free to change the name and aesthetic of any of these Specials to fit your main character. For example, if you wanted to have a private dimension that's a medieval Japanese lighthouse, or a chunk of forest floating in the sky, or a bunker full of secret passages, just take Palace Dimension and change its name and appearance.

M O V E M E N T

Premade Specials That Move & Alter How You Move

***Wind Ride [15 sp]**

Aesthetic: You supernaturally surf around on a breeze you control

Summary: You can fly / levitate at will, but must start and end your turn on solid ground. Effect upgradeable

Effect: *Flight* [15]

Modifiers: X

***Yalikinesis [7 sp]**

Aesthetic: You can control glass with your mind

Summary: Permanent ability to move glass without touching it. Range: sight. Can't cause more than 3 + your level offense per turn

Effect: *Xkinesis* (glass) [5]

Modifiers: Speed: Move-Equivalent [+1/4 effect cost]

***Monster Hops [3 sp]**

Aesthetic: Vertical leap 120" catch me at the combine

Summary: Jump as far as your move score for one turncycle. Effect upgradeable

Effect: *Ill Jumper* [3]

Modifiers: X

***Eldritch Hands [10 sp]**

Aesthetic: After reaching into the Mirror of Ink, your hands returned with supernatural properties

Summary: Your hands are made of an otherworldly, obsidian-like substance. They can grip any surface firmly enough to support twice your weight, aren't attached at the wrist (just sort of float there), and can be cast up to 5 strides away from you like prehensile grappling hooks. When cast, your hand is still tethered to your wrist by an invisible magnetism, allowing you to securely swing or hang. Both your hands can be cast in this way. Can't wield weapons or hold objects with a hand that's cast out. Unlimited uses. Effect upgradeable

Effect: *Grapple-Shot* (x2, grip limit twice user's weight) [10]

Modifiers: X

***Powerteeep [10 sp]**

Aesthetic: Push-kick somebody like Samart

Summary: Target moved backwards up to two strides. If they collide with another target they both take s6 offense. Effect upgradeable. Only costs a move action

Effect: *Push* (two strides, collision s6) [8]

Modifiers: Speed: Move-Equivalent [+1/4 effect cost]

***A New Refutation**

of Time & Space [10 sp]

Aesthetic: A pair of palm-sized wormholes appear in the air

Summary: You create two matching portals just large enough to reach through (what goes in one immediately comes out the other). Both can appear anywhere in sight. Only costs a move action. Effect upgradeable

Effect: *Portal* [10]

Modifiers: X

***Juxtapotation [8 sp]**

Aesthetic: You reach out and touch somebody, a subtle pulse of force erupting outwards as the two of you instantly swap positions

Summary: Switch places with an adjacent character. No action cost, and can be used in the middle of other's turns (so you can switch enemies into the path of attacks etc). Effect upgradeable

Effect: *Switch* (including non-comrades) [8]

Modifiers: X

***See Youse on the Airwaves [8 sp]**

Aesthetic: Flash from one aerial to another

Summary: You and your gear are instantly transported from an adjacent radio antenna to any other radio antenna you can see. Costs a move action

Effect: *Teleport Between X's* (Radio Antennae) [8]

Modifiers: X

U S A G E

Premade Specials That Alter Modifiers & SP Costs

***Reality Adjuster [3 sp]**

Aesthetic: Power seethes off your form, shaking the ground and levitating nearby debris

Summary: Sacrifice an unspent Special/s for the day, and use its SP value to enhance the modifiers (range, offense, radius etc) of another Special for one use. No action cost, but must be used on your turn. Unlimited uses

Effect: *Flying Mod* [3]

Modifiers: X

***Destroyer [1sp]**

Aesthetic: Your hands smolder with destructive energy

Summary: Sacrifice an unspent Special for the day; convert its SP value into points of offense added to the Special you use this turn. No action cost, unlimited uses

Effect: *Burn Special I* [1]

Modifiers: X

***Pyrrhic Supremacy [2 sp]**

Aesthetic: You dig deep for cosmic energy and pay a gruesome toll, eventually puking blood and rupturing internal organs

Summary: You can buy additional uses of a spent Special by putting offense on yourself. You choose the amount: 1 offense for 1 SP's worth of Special. Unlimited uses. No action cost, and can be used on others' turns

Effect: *Blood Sub* [2]

Modifiers: X

***Lifegiver [1sp]**

Aesthetic: Your eyes take on a subtle glow, trailing light when you move

Summary: Sacrifice an unspent Special for the day; convert its SP value into points of healing added to the Special you use this turn. No action cost, unlimited uses

Effect: *Burn Special II* [1]

Modifiers: X

M E T A

Premade Specials That Deal with Specials

***Cosmic Vision [2 sp]**

Aesthetic: For a brief moment you peer into a higher dimension, observing any superphysical forces in your environment

Summary: Know the exact location of any ongoing Specials within sight

Effect: *Detect Special* [2]

Modifiers: X

***Alright Who Did This Shit [3 sp]**

Aesthetic: A vision of a Special's user appears in your mind's eye

Summary: When used on an ongoing Special, receive a short description of the user's life at present

Effect: *Trace User* [3]

Modifiers: X

***Pinged [3 sp]**

Aesthetic: You feel a slight pop in your ears when superphysical forces are used nearby

Summary: Know when somebody uses a Special around you and the exact location it was manifested. Won't detect ongoing effects or identify properties of a Special. Always active

Effect: *Feel Manifestation* [3]

Modifiers: X

***Mystic Discernment [3 sp]**

Aesthetic: You discern meaning in the patterns and emanations of the superphysical

Summary: Know the function and some mechanical details of one Special within sight

Effect: *Identify Special* [3]

Modifiers: X

O F F E N S E

Premade Specials to Fuck up Enemies

***Napalm Stream [10 sp]**

Aesthetic: A beam of liquid fire surges from your palm

Summary: All targets in path (range 12) take s8 offense

Effect: *Straight Offense* s8 [4]

Modifiers: Area: Ray [+1/2 effect cost] // Range 12 [4]

***Freezing Radiance [4 sp]**

Aesthetic: You emanate extreme cold when you fight, frost crystals blooming on nearby enemies

Summary: Automatic s4 offense to any enemy who move into an adjacent square. Always active

Effect: *Porcupine* s4 [4]

Modifiers: X

***Spectral Torment [10 sp]**

Aesthetic: Malevolent shades pursue the target, slashing at them with miasmal swords

Summary: Target takes s4 offense, and s4 more offense at the start of your every turn for the rest of the fight. No action cost (but must be used on your turn)

Effect: *Straight Offense* s4 [2]

Modifiers: Range 6 [3] // Duration: Combat [effect x3] // Speed: Immediate [+1/2 effect cost]

***Chain Lightning [9 sp]**

Aesthetic: A lash of electricity flashes through your enemies

Summary: Ranged s4 offense, jumps to two additional targets within 1 stride of each other dealing s4 to each. If only one target, they take all 3s4 offense

Effect: *Straight Offense* s4 [2]

Modifiers: Range 3 [2] // Area: Chain (3 targets) [effect x3] can jump 1 stride [1]

***808 Hit [9 sp]**

Aesthetic: A brain-rattling soundwave rips through nearby enemies and cracks the ground around you

Summary: s6 offense to all enemies within a 2-stride radius

Effect: *Straight Offense* s6 [3]

Modifiers: Radius 2 [effect x3]

***Destructive Infinity [5 sp]**

Aesthetic: You've acquired hidden knowledge of the baleful elements

Summary: Whenever you deal offense from a (non-attack) Special, add your smart score to the total offense

Effect: *Engine of Ruin* [5]

Modifiers: X

***Cooked [4 sp]**

Aesthetic: You obliterate an enemy's confidence, making them easy prey

Summary: Actor must actually roast target. Until the end of your next turn, anybody attacking / using offensive Specials on roasted target adds +s6 offense. Only costs a move action

Effect: *Defense Down* -s6 [3] (Instead of lowering defense, all attackers just add offense)

Modifiers: Range 2 [1]

***Demolition Finger [14 sp]**

Aesthetic: Your finger trails crackling energy, unstably detonating when touched to a target

Summary: s6 adjacent offense. If you land a 6, double offense to target and cause s6 offense to all enemies in a 5-stride radius. Only costs a move action, can be used once per fight

Effect: *Straight Offense* s6 [3]

Modifiers: Speed: Move-Equivalent [+1/4 effect] // Chance: 1 in 6 chance of radius 5 s6 offense [3] // Use: Once per Fight [total cost x2]

Advanced Shit: some of these Specials have the effect "*Straight Offense*". This can instead be moved to modifiers (since straight offense can be an effect *or* a modifier) with the price remaining the same.

“Square” just means square stride. Think of the combat map divided up like a chessboard of square strides: this makes measuring out range, movement, and area Specials way easier.

***Acid Bolt [14 sp]**

Aesthetic: A lance of hissing acid flies towards the target

Summary: Ranged s8 offense. Only costs a move action. Can be used once per fight

Effect: *Straight Offense* s8 [4]

Modifiers: Speed: Move-Equivalent [+1/4 effect cost] // Range 3 [2] // Use: Once per Fight [total cost x2]

***Brain Numb [4 sp]**

Aesthetic: You intentionally say something so fucking dumb that the character you say it to dissociates

Summary: Target loses their next main action. No action cost to use (but must be used on your turn)

Effect: *Deny X Action* (main) [2]

Modifiers: Range 2 [1] // Speed: Immediate [+1/2 effect cost]

***Dominance [10 sp]**

Aesthetic: Your eyes flare with psychic luminance as invisible force slams into an enemy

Summary: s8 ranged offense. This Special has no action cost when used immediately after merking an enemy

Effect: *Bloodlust* [3]

Modifiers: Offense s8 [4] // Range 6 [3]

***Ice Guillotine [12 sp]**

Aesthetic: You flash-freeze the ambient vapor above an unsuspecting enemy, jagged slabs of ice plummeting down on them

Summary: Ranged s10 offense. If attacking from the one-square-wide line directly behind the target, they take 2s10 offense. No action cost, but must be used on your turn

Effect: *Back Attack III* s10 [6]

Modifiers: Range 6 [3] // Speed: Immediate [+1/2 effect cost]

***On One [5 sp]**

Aesthetic: The more heads you spark, the more unstoppable you become

Summary: Every time you merk an enemy, gain +1 offense to all attacks and Specials for the rest of the fight

Effect: *Death Dealer* [5]

Modifiers: X

***Devouring Void [14 sp]**

Aesthetic: You blast the target with jet-black void so volatile it has a chance of tearing a hole in reality

Summary: s8 ranged offense. If you land an 8, target takes 4s8 more offense. Can be used once per fight

Effect: *Straight Offense* s8 [4]

Modifiers: Range 2 [1] // Chance: 1 in 8 chance of 4s8 more offense [2] // Use: Once per Fight [total cost x2]

***Nudist Executioner [3 sp]**

Aesthetic: You terrorize the violent nudist gangs that terrorize the city

Summary: +6 offense to any attack or Special targeting a nudist

Effect: *Offense Up* +6

Modifiers: Duration: Permanent [effect x5] // Selectivity: Nudists [10% chance of fighting nudists means 10% total SP cost]

***Calaveras Explotantes [18 sp]**

Aesthetic: Colorful skulls fly towards your enemies and detonate on impact

Summary: You summon 4 dope sugar skulls that float in your wake. Each skull has range 6 and deals s6 offense, and can be launched at Speed: Interrupt (so launching a skull has no action cost, and can be launched in the middle of others' turns). Main action to first summon the skulls

Effect: *Chambered* (fixed divisions) 4 x s6 [15]

Modifiers: Range 6 [3]

A T T A C K S

Premade Specials That Modify or Evoke Attacks

Q: What's the difference between Attack Specials and Offensive Specials?

A: Attacking is what you do with a weapon: swinging a sword or shooting a gun.

- Attack Specials modify or trigger attacks.
- Offensive Specials (previous section) are any *other* way you damage an enemy, like psionic lightning or energy beams.

***Ince Again [7 sp]**

Aesthetic: *You on point Phife?*

Summary: Free attack immediately after merking an enemy with an attack (includes counterattacks like Blood for Blood and Make Em Pay, and all other attack Specials). Unlimited uses

Effect: *Encore* [7]

Modifiers: X

***Turn on the Blender [8 sp]**

Aesthetic: You rain strikes on your surrounding enemies

Summary: Instead of a normal attack, make an attack on each adjacent enemy with currently held weapon (if dual-wielding, two on each, but remember they get to apply their defense to both). Effect upgradeable

Effect: *Spinning Attack* [8]

Modifiers: X

***Shock Tactics [3 sp]**

Aesthetic: You know exactly how to exploit the split-second of fear and confusion when running up on an enemy

Summary: When first attacking a target unaware of your presence, +3 offense if attacking ranged, or +6 offense if attacking hand-to-hand

Effect: *Surprise Attack* +3/+6 [3]

Modifiers: X

***Tighten the Knot [4 sp]**

Aesthetic: Close in on an enemy, watch them cave

Summary: For one attack, get +4 offense for each comrade adjacent to the target

Effect: *Hem In* +4 [4]

Modifiers: X

***SHINGGG [10 sp]**

Aesthetic: You vanish, reappearing several strides away with your weapon trailing blood

Summary: +5 offense to hand-to-hand attack, but you must move in a straight line for your entire move score. This Special can be used once per fight

Effect: *Blitz* +5 [5]

Modifiers: Use: Once per Fight [x2]

***My House [4 sp]**

Aesthetic: An enemy fucks up by trying to just jog on by you

Summary: Free attack on an enemy that passes through an adjacent tile (that's pass through, not move to). Effect upgradeable

Effect: *Intercept* [4]

Modifiers: X

***Derailed [7 sp]**

Aesthetic: You sting your enemy right as they load up for a big swing

Summary: Sacrifice your next move action to immediately interrupt an attacking enemy with an attack of your own. If you put offense on them, they don't get to make the attack

Effect: *Stop-Hit* (next move action) [7]

Modifiers: X

***Nemesis [3 sp]**

Aesthetic: *There's no escapin, once my blade starts scrapin*

Summary: Each time you attack a specific enemy in a row without attacking anybody else, you gain +1 offense to all attacks against that enemy. This includes Special attacks (like any in this section)

Effect: *Hound* [3]

Modifiers: X

***Make Em Pay [4 sp]**

Aesthetic: *Steppin to me improperly, you just may catch the weaponry*

Summary: Make a free attack on an enemy (in range) that attacks you but fails to actually put offense on you

Effect: *Punish* [4]

Modifiers: X

***Wolfsnap [9 sp]**

Aesthetic: An enemy fucks up and gives you their back

Summary: +3 offense whenever you attack an enemy from the square directly behind them (for ranged attacks, must be from the square-wide line directly behind them). Unlimited uses, but not more than once a turn

Effect: *Back Attack I* +3 [3]

Modifiers: Use: Unlimited [x3]

***Boxer [3 sp]**

Aesthetic: You have membership at a boxing gym *and* actually show up on the regular

Summary: Whenever attacking unarmed, make two attacks. Default unarmed offense is s2 + strong or fast

Effect: *Unarmed Fighting* [3]

Modifiers: X

***Heavy Hands [10 sp]**

Aesthetic: You got spooky, touch of death, Earnie Shavers power in your hands. Don't even wave hi to me

Summary: Whenever attacking unarmed, your offense is s6 + strong or fast (default is s2 + strong or fast)

Effect: *Unarmed Offense Up* s6 [2]

Modifiers: Duration: Permanent [x5]

***Headwound [6 sp]**

Aesthetic: Enemy rocked from a big shot to the dome

Summary: Attack *plus* target loses next main action. This can also be applied to interrupt attacks like Blood for Blood, Derailed, My House, Make Em Pay etc

Effect: *Rock* [6]

Modifiers: X

***Swing for the Fences [10 sp]**

Aesthetic: You strike more than one enemy with a single attack

Summary: Whenever you land a hand-to-hand attack on an enemy, make an additional attack on a different adjacent enemy for free (no attacking the same target more than once). Effect upgradeable. Can be used any number of times per fight / turn

Effect: *Followthrough* [10]

Modifiers: X

***Exit Fee [4 sp]**

Aesthetic: When an enemy disengages they leave multiple openings, and you know them all

Summary: Free and immediate hand-to-hand attack on an enemy that moves out of an adjacent square

Effect: *Chasing Attack* [4]

Modifiers: X

***Blood for Blood [6 sp]**

Aesthetic: Tag em back

Summary: Free and immediate attack on an enemy that puts offense on you with an attack (if in range of currently held weapon)

Effect: *Bust Back* [6]

Modifiers: X

The only modifiers Attack Specials are allowed to have are Use and Duration.

- Use: Once per Fight is total SP x2
- Use: Unlimited is total SP x3
- Duration: Combat is total SP x3 (can use any number of times in one fight)
- Duration: Permanent is total SP x5 (unlimited uses *and* any number of uses per turn)

D E F E N S E

Premade Protective Specials

***Smash Block [2 sp]**

Aesthetic: You give an enemy's swing a small detour into their comrade's face

Summary: Redirect a hand-to-hand attack that targets you to a different character adjacent to the enemy swinging on you. Can be used in the middle of others' turns, no action cost

Effect: *Slip II* [2]

Modifiers: X

***Winds of Confusion [2 sp]**

Aesthetic: A sudden storm of erratic, gusting wind keeps your enemies vulnerable until they attack its source

Summary: All enemies on the field take an extra 4 offense per attack / offensive Special until they attack you

Effect: *Fuckwithme II* (-4 defense: instead of reducing defense, each attacker just adds +4 offense) [2]

Modifiers: X

***Psychic Updraft [4 sp]**

Aesthetic: You create an airbag of psychic energy to safely fall through, landing on the ground like you're stepping off the bus

Summary: Never take offense from falling, no matter the distance

Effect: *Fallproof* [4]

Modifiers: X

***Goon [5 sp]**

Aesthetic: You know how to take a punch, and aren't really bothered when you do

Summary: Permanent +1 to defense

Effect: *Defense Up 1* [1]

Modifiers: Duration: Permanent [effect x5]

***Unyielding Sphere [6 sp]**

Aesthetic: An orb of force energy materializes around the target

Summary: You or an adjacent target are surrounded by a spherical shield that prevents any force from entering or exiting (so this can also be used offensively, preventing an enemy from attacking through the sphere). Can target an object or character, and will move wherever the target moves. Lasts a turncycle. No action cost, *and* can be used in the middle of others' turns

Effect: *Perfect Shell* [3]

Modifiers: **Speed:** Interrupt [effect cost x2]

***Emerald Skin [10 sp]**

Aesthetic: Being born with stone or crystalline skin isn't unheard of where you're from, but gemstone skin is a true rarity

Summary: Permanent +2 to defense

Effect: *Defense Up 2* [2]

Modifiers: Duration: Permanent [effect x5]

H E A L I N G

Premade Specials to Reduce Offense Taken

*Resonance [15 sp]

Aesthetic: Healing soundwaves wash through the target's body

Summary: Ranged s4 healing. No action cost (but must be used on your turn). Unlimited uses, but not more than once a turn

Effect: *Straight Heal* s4 [2]

Modifiers: Speed: Immediate [+1/2 effect cost]
// Range 3 [2] // Use: Unlimited [total cost x3]

*Sanctified Palm [10 sp]

Aesthetic: Motes of golden light float up past your hand as you hold it above a slowly closing wound

Summary: Heal an adjacent character for 5. Usable once per fight

Effect: *Straight Heal* 5

Modifiers: Use: Once per Fight [x2]

*Energy Bleed [10 sp]

Aesthetic: Phantasmal life force streams out of the target and into your hands

Summary: s8 offense to target, and you heal the same amount. Only costs a move action

Effect: *Lifejack* s8 [8]

Modifiers: Speed: Move-Equivalent [+1/4 effect cost]

*Heal Em All [3 sp]

Aesthetic: Gifted with the healing

Summary: Whenever you use a healing Special, add your smart score to the total amount healed. Unlimited uses

Effect: *Engine of Mending* [3]

Modifiers: X

*Night Vibes [5 sp]

Aesthetic: *The night is on my mind*

Summary: If it's night, reduce your offense taken by 2 at the start of your every turn

Effect: *Regeneration* 2 [10]

Modifiers: Selectivity: Night Time Only [1/2 total cost]

*Healing Bloom [10 sp]

Aesthetic: Luminous waves slowly emanate from the point you touch, wounds sealing shut in their wake

Summary: Target heals s4, then heals s4 more at the start of your next two turns. Only costs a move action. Can be used once per fight

Effect: *Stagger Healing* (3s4 over 3 turns) [4]

Modifiers: Speed: Move-Equivalent [+1/4 effect cost] // Use: Once per Fight [total cost x2]

Advanced Shit: some of these Specials have the effect "*Straight Heal*". This can instead be moved to modifiers (since straight healing can be an effect *or* a modifier) with the price remaining the same.

Building Your Own Specials

Pick out an effect (pages 72 to 103), and give it a name / aesthetic. That's it.

Upgrading Specials

Just add modifiers (opposite page) to give your Special longer range, more uses, bigger offense etc.

Modifiers

These upgrade Specials.

*USE

Once per Day default

Once per Fight total Special cost **x2**

Unlimited* total Special cost **x3**

*(but not more than once per turn)

*RANGE

1 stride: default // 2 strides: +1 SP // 3 strides: +2 SP

6 strides: +3 SP // 12 strides: +4 SP // 20 strides: +5 SP

*SPEED

Main (costs your main action) default

Move (costs your move action) effect, healing and offense cost **x1.25**

Immediate (no action cost) “ **x1.5**

Interrupt (no action cost & usable on others' turns) “ **x2**

***OFFENSE:** 1 SP per +1 offense

Spinner: 1 SP per half the spinner's max. (Example: s8 of offense would cost 4 SP.)

***HEALING:** 1 SP per +1 healing

Spinner: 1 SP per half the spinner's max. (Example: s12 of healing would cost 6 SP.)

*AREA

Radius 1 stride effect, healing, and offense **x2**

Radius 2 strides “ **x3**

Radius 3 strides “ **x4**

etc.

Ray (all enemies in Special's path affected) effect, healing, and offense **x1.5**

Chain (effect jumps through multiple targets): effect, healing, and offense x maximum number of targets + 1 SP per stride between. If no additional targets, final target takes all

*DURATION

Turncycle default

Combat (or about 5 minutes outside of combat) effect, healing, offense, and area **x3**

Permanent “ **x5**

***SELECTIVITY:** Reduce Special price by condition. Only at night (half the time) would cost 50%. Only on the undead (about 10% of your enemies) would cost 10% etc.

*DEFENDABILITY

Undefendable (surpasses all defense) offense **x1.5**

+10% offense cost per each of the below defense factors ignored:

Armor // Shield // Block // Dodge // Parry // Grit // Specials

***CHANCE:** add something good, like an extra 20 offense when you land a 10 on an s10 spin, which would only cost 2 SP (10% chance means 10% cost: 10% of 20 SP is 2 SP). You can also use this modifier to reduce the Special's price by the chance of failure.

Effects

What a Special does. Newjacks, don't even look at this section. Go on, git.

Attack Effects

Can't have modifiers added except Use and Duration (end of section). What's the difference between attack effects and offensive effects? Attacking is what you do with a weapon (swinging a sword, firing a pistol). Attack effects modify or trigger an attack. Offensive effects (next section) are any other way you cause offense, like psionic lightning or energy beams.

Spinning Attack: make a hand-to-hand attack on all adjacent enemies in place of your normal attack this turn. Attack path can't pass through comrades (without attacking them). If dual-wielding: you can make an attack with each weapon on all adjacent enemies (but remember they get to apply their defense to both attacks). **8 SP.**

- Step: you can move one stride, attacking all enemies adjacent to your two-stride path. +10 SP
- Bound: you can move two strides, attacking all enemies adjacent to your three-stride path. +10 SP (and must have previous upgrade)

Followthrough: when you put offense on an enemy with a hand-to-hand attack, you can make an immediate bonus attack (same weapon) on a different enemy adjacent to you. Followthrough path can't pass through comrades (without attacking them). No attacking the same enemy more than once. Automatically Duration: Permanent. **10 SP.**

- Step: you can take a free one-stride step to followthrough on an enemy. +15 SP
- Reach: you can followthrough with reach weapons, *but* must maintain range (so if initial target 2 strides away, any subsequent targets must also be 2 strides away). Can instead followthrough to a second target directly behind an initial adjacent target, but then end there. Can't step (above upgrade) when using this upgrade. +10 SP

Shooter Persecutor: make a free second hand-to-hand attack on an enemy that only has a bayonetless firearm or launcher weapon (like bows, slings, crossbows) equipped. If the target pulls a hand-to-hand weapon this effect can't be used (both dropping and pulling a weapon has no action cost, and can be done at Speed: Interrupt). **5 SP.**

Lunge: increase hand-to-hand weapon range by 1 stride for one attack. You can lunge through occupied space, unless your Key says otherwise. Can be used in conjunction with any other attack Special, but only allows one target per use of *lunge*. **2 SP.**

Reach Weapon Twofer: when wielding a reach weapon, you can attack two targets in the range of a single thrust for one attack. **1 SP.**

Chasing Attack: free hand-to-hand attack on an enemy that's moving out of an adjacent square. Automatically Speed: Interrupt. **4 SP.**

Intercept: free hand-to-hand attack on an enemy that's moving through an adjacent square (must pass through, not move to). Automatically Speed: Interrupt. **4 SP.**

- Stop target if your offense is higher than their defense: +3 SP

Punish: when an enemy makes an attack on you and their offense is lower than your defense, make one free and immediate attack on them (if in range of currently equipped weapon). **4 SP.**

Bust Back: one free and immediate attack on an enemy that manages to hurt you with an attack (if in range of currently equipped weapon). **6 SP.**

Riposte: one free and immediate attack on an enemy that just attacked you, regardless of success (only if in range of currently equipped weapon). **8 SP.**

"Square" just means square stride. Think of the combat map as a chessboard of square strides. This makes measuring out range and movement way easier.

Unarmed Offense Up: increase unarmed offense for one turn (default unarmed offense is s2).

- s4 is 1 SP
- s6 is 2 SP
- s8 is 3 SP

Unarmed Defense Up: you have a defense bonus when unarmed. **4 SP** per point of defense.

Unarmed Fighting: when attacking unarmed you can now make two attacks per turn. You can attack two different targets, or the same target twice (remember they get to apply their defense to both your strikes). When upgrading unarmed offense (*unarmed offense up*, *weapon specialist*, etc), it applies to both unarmed attacks. Your primary bonus (you can add strong or fast) also gets added to both attacks. Automatically Duration: Permanent. **3 SP**

- **Hybrid Style:** if attacking with a one-handed weapon and your other hand is empty, you can also make an unarmed attack with that hand (Automatically Duration: Permanent): +3 SP

Shield Bash Offense: increase offense when attacking with a shield for one turn (default shield bash offense is s4). Remember that shield's defense unusable until turn after shield bash.

- s6 is 1 SP • s8 is 2 SP • s10 is 3 SP

Shield Push: for one attack, shield bashing pushes the target back 1 stride. **2 SP.**

- 2 strides: +2 SP.
- Knockdown (takes a move action to stand): +2 SP
- Collision: if pushed enemy collides with another enemy, both take offense. **1 SP** per point

Thrown Offense Up: increase thrown weapon offense for one turn (default is s4).

- s6 is 1 SP • s8 is 2 SP • s10 is 3 SP • s12 is 4 SP

Thrown Range Up: increase thrown weapon range for one turn (default thrown weapon range is 3 strides). **1 SP** per +1 range.

Barrage: sacrifice move action to make a second (non-firearm) ranged attack at half offense (round down). **5 SP.**

Distance Shot: increase firearm or launcher range for one attack. 1 SP per +3 range.

Beat Cover: this ranged attack surpasses any cover the enemy has taken (this includes being behind other characters). To be clear, their defense score still applies. **6 SP.**

Cautious Shot: your ranged attack (includes thrown) this turn can safely pass through space occupied by comrades. **3 SP.**

Disarming Shot: instead of spinning offense for an attack, you can disarm a target in range of your currently held ranged weapon (launcher, firearm, or thrown). Key decides where unhanding weapon lands. **1 SP,**

- Trade next main action for a Speed: Interrupt disarming shot (includes shooting down a thrown weapon already mid-air): +1 SP
- Trade next *move* action for a disarming shot: +2 SP
- Trade next *move* action for a Speed: Interrupt disarming shot (includes shooting down a mid-air throwing weapon): +3 SP

Piercethrough: if you successfully put offense on a target with a ranged attack, spin a free bonus attack on a target behind them (make sure to maintain line of fire). Must be a piercing projectile (arrow, javelin, bolt, bullet etc). **2 SP.** • Third target in a line: +2 SP

- **Overshot:** don't have to actually wound a target to make a bonus attack on another target behind them: +2 SP

Snipe: target must be unaware of you, and within range of your currently equipped firearm or launcher weapon. For every consecutive turn you spend observing them, you multiply the total offense of the next shot you take on them. If they take cover or become unobservable in some way, the multiplier resets. For example: if you spend one turn observing them, the shot you take on your second turn will have double offense; if you spend three turns observing them, the shot you take on your fourth turn will have quadruple offense. Limit of x5 offense. **5 SP.**

Weapon Specialist: bonus to offense when attacking with a specific type of weapon: sword, haftarm, polearm, flex weapon, unarmed, launcher, shortarm (pistols / SMGs), rifle, shotgun, thrown, shield, burst instrument, instrument. If dual-wielding your chosen weapon type, you add the offense bonus from this effect to both attacks. Automatically Duration: Permanent. **4 SP** per 1 offense.

Knockdown Attack: make an attack as normal; it also knocks down the target (it takes an entire move action to stand back up). **3 SP.**

Rock: make an attack as normal; it also causes the target to lose their next main action. **6 SP.**

Stop-Hit: sacrifice your main action next turn to immediately make an attack on someone (in range of your currently equipped weapon) that is about to attack: if your offense is higher than their defense, they do not attack. Automatically Speed: Interrupt. **3 SP.**

- Only sacrifice move action: +4 SP

Beat Back: instead of making a hand-to-hand attack, push the target back 1 stride. **1 SP.**

- Make hand-to-hand attack *and* push target back: +4 SP

Hound: each time you attack a particular enemy in a row without attacking another enemy, you gain +1 attack offense on them. Like this, attack 2: +1, attack 3: +2, attack 4: +3, etc. Special attacks like *barrage*, *stop-hit*, *punish*, *bust back*, *riposte*, etc all count towards this effect. Automatically Duration: Permanent. **3 SP.**

Overwhelm: each *turn* you attack a particular enemy in a row, you get a +1 bonus to attack offense on them. Like this, turn 2: +1, turn 3: +2, turn 4: +3 etc. You can target other enemies with attacks and Specials, just as long as you make at least one attack on the overwhelmed target per turn. Does not stack with *hound*. Can overwhelm multiple targets simultaneously. Automatically Duration: Permanent. **5 SP.**

Hem In: for one attack, get a bonus to offense for each (combat-capable) comrade adjacent to the target. **1 SP** per +1 offense.

Surprise Attack Bonus: bonus offense when attacking an enemy unaware of your presence. Offense doubled if attack is hand-to-hand: **1 SP** per +1 ranged offense / +2 hand-to-hand offense.

Load Up: skip main action this turn to double your offense when you attack next turn. **5 SP.**

Blitz: bonus to hand-to-hand attack's offense, but you must move in a straight line for your entire move score. **1 SP** per +1 offense.

Encore: after merking an enemy with an attack (includes counterattacks and other attack Specials), make an immediate free attack on an enemy in range. Unlimited uses. **7 SP.**

Back Attack I: bonus offense to one attack made to an enemy's back. If hand-to-hand: must be occupying the square directly behind the target. If ranged: must be occupying the 1-square-wide line directly behind the target. **1 SP** per 1 offense.

Back Attack II: for one turn, attack a second time for free when attacking an enemy's back. If hand-to-hand: must be occupying the square directly behind the target. If ranged: must be occupying the 1-square-wide line directly behind the target. If you also use *back attack I* the offense bonus only applies to one of the attacks. **7 SP.**

Shadow Attack: for one attack, attacking someone's shadow is the same as attacking their actual body. **2 SP.**

Critical Hit: you have the chance to deal extra offense with a specific type of weapon (automatically Duration: Permanent). Pick a number on your chosen weapon's spinner; whenever you land that number, you **dish out extra offense**. Here's the math:

$$[\text{bonus offense}] \times [\% \text{ chance of it happening}] \times 4 = \text{total SP cost}$$

So if your chosen weapon is a spear (polearm, s10) and you want it to do an extra 20 offense (20 SP) whenever you land a 3 (10% chance), you're just taking 10% of 20 (2 SP), and multiplying it by 4: total SP cost is 8. Easy shit. No increasing your critical range past one-quarter of the spinner's total numbers. **Instead of offense, you can spark an effect** when you land a critical:

$$[\text{SP cost of effect}] \times [\% \text{ chance of it happening}] \times 4 = \text{total SP cost}$$

Critical hits are one of the best hollers for your dollar: you're paying almost nothing in SP to give *every* attack spin the chance of a massive bonus.

Charging Bonus: +1 offense when charging. Automatically Duration: Permanent. **1 SP** per point of offense.

Charge Counter: +1 offense when spinning *against* charging enemies. Automatically Duration: Permanent. **1 SP** per point of offense.

Ranged Charge Counter: if you're wielding a ranged weapon and spin higher than the enemy charging you, they stop a number of strides short of you equal to the offense you beat them by. This includes thrown weapons. Automatically Duration: Permanent. **4 SP.**

Shoot Charger: when wielding a ranged weapon, pop a charging enemy (who's charging someone else) that passes through your range. Automatically Speed: Interrupt. **4 SP.**

Charge Knockdown: when you spin a higher offense than an enemy during a charge they're knocked down (it takes a move action to stand back up). Unlimited uses. **3 SP.**

Grappling Bonus: +1 to grapple spins. Automatically Duration: Permanent. **2 SP** per point.

Cerebral Grappling: add your smart score (instead of your strong or fast) to your grapple spins. Automatically Duration: Permanent. **3 SP.**

Grappling Throw: when you win a grapple (doesn't matter if you initiated it), you can throw that enemy a square in any direction (from the square you currently occupy). Target also knocked prone. If you did initiate the grapple and choose to throw, you can't also hold the target in place. Unlimited uses. **3 SP.**

- Two squares: +3 SP

- Collision: if thrown enemy collides with another enemy, both take offense. 1 SP per point

Grappling Offense: whenever grappling (doesn't matter if you initiated it) you exert a choke, lock, or slam that puts offense on the enemy you're grappling with. Chosen grappling primary is added to the total offense. Unlimited uses. **1 SP** per point of offense.

The *only* modifiers Attack Specials are allowed to have are Use and Duration:

Use: Once per Fight total SP x2

Use: Unlimited (but not more than once per turn) total SP x3

Duration: Combat (can use any number of times in one fight) total SP x3

Duration: Permanent (unlimited uses *and* any number of uses per turn) . . . total SP x5

Offensive Effects

Straight Offense: 1 SP per 1 offense. Spinner option: 1 SP per half of spinner's maximum (so 3 SP for s6 offense, 4 SP for s8 offense etc). This effect can also be made into a modifier at any time.

Mop Up: if target is laid out when this effect is used on them, double your offense. 2 SP.

Offense if Still: enemy takes offense if they don't move at least one stride their next turn. Target will be aware of the effect. 1 SP per 2 offense.

Offense if Mobile: enemy takes offense if they move even a single stride before the end of their next turn. Target will be aware of the effect. 1 SP per 2 offense

Back Attack III: double offense when targeting an enemy from behind. For example, if you spend 5 SP giving this Special 5 offense, it deals 10 offense when attacking an enemy's back, but 5 offense from any other angle. If adjacent: must be occupying the square directly behind the target. If ranged: must be occupying the 1-square-wide line directly behind the target. Base effect cost is 1 SP (adding offense is usual price of 1 SP per 1 offense).

Deluge: this effect gives you a bonus for every attack or offensive Special used on your target since the end of your last turn. 1 SP per offense. (Example: if you spent 4 SP on this effect and 3 of your comrades attacked the target since your last turn, you would then deal 12 offense to the target.)

Stagger Offense: split offense of Special so that it happens equally over multiple turncycles. Occurs at the beginning of your turn. 2 turncycles: SP cost of offense is 25% less.

- 3 turncycles: 33.3% less

No Cover: this Special surpasses any cover the enemy has taken (includes being behind other characters). To be clear, their defense score still applies. 2 SP.

Power Up: the more action cost you pay, the more powerful this Special gets:

A.) Speed: Interrupt = 1/4 this Special's default offense, B.) spend only move action = 1/2 offense, C.) spend main action = normal offense, D.) spend both main action and move action = x2 offense, E.) spend this main action and your next main action = x3 offense, F.) spend your main action and move action this turn *and* your next turn = x4 offense (releases on second turn). Always round up offense. 2 SP per 1 default offense.

Chambered: user can divide up this Special's total offense however you want. Using a remaining portion of offense has no action cost, and can be done in the middle of others' turns. For example, after you pay the action cost of a *chambered* Special with 10 offense, you can nail a target with 5 offense right away (no action cost), then blast a different target for 2 offense (no action cost), then use that remaining 3 offense on another target (still no action cost), or wait until after your turn and interrupt an enemy with that remaining 3 offense. To reiterate: A.) you only pay the action cost of this Special once, B.) using any amount of remaining offense has Speed: Interrupt, and C.) you can use as little or as much of the Special's offense each time, until you've expended the entirety of the Special's total offense. A *chambered* Special lasts until the end of the fight scene, or about five minutes outside of combat. 1.5 SP per 1 offense.

- Fixed divisions: chambered offense divided into predetermined amounts (For example, 9 offense manifested as 3 blasts of 3 every time, or 8 offense divided into 4 jolts of s4 every time, etc): -25% offense cost

The back of the book is a spinner. "s6" means a spinner from 1 to 6, "s12" means a spinner from 1 to 12 etc. To use it, hold the looped end of a paper clip or guitar string trimming on the center dot with a pen. Flick the other end. Wherever it lands in the ring you're spinning for is the result.

Bloodlust: this offensive Special can be used at no action cost immediately after merking an enemy. **3 SP.**

Death Dealer: each time you merk an enemy, you get a stacking +1 bonus to all offense. This bonus lasts the rest of the fight scene. Automatically Duration: Permanent. **5 SP.**

Lifejack: you heal the same amount of offense you put on an enemy with this effect. **2 SP** per 1 offense.

- Siphon healing to self *or* any comrade in range: **+3 SP**

Recoil: also deals offense to user (surpasses defense). Subtract Special's offense cost by the offense caused to the user.

Mine: once you pay this Special's action cost, it's locked onto a location or object within range. You can detonate it at will, or assign it to trigger when there's movement within a certain proximity. You can detonate the mine from any distance. A placed mine lasts about a day. **2 SP.**

- Mine undetectable to enemies: **+2 SP**
- Mine doesn't expire: **+2 SP**

Trade Defense for Offense: for every point you lower your defense, you increase your offense by a point. Must be in actual combat: target shooting or kicking down a door etc won't be affected. Capped at 5 defense/offense per level. Lasts one turncycle exactly (so if used at the start of your turn, it lasts until the start of your next turn; if used at the end of your turn, lasts until the end of your next turn.) No action cost. **2 SP.**

Kinetic Charge: give an everyday item the offense of a classical weapon. Reach weapons must actually have reach (like a broom) and two-handed weapons must actually be functionally two-handed (like a guitar). Kinetic charge lasts for a fight scene (or about five minutes outside of combat). *Weapon specialist* doesn't apply to kinetically charged weapons, but effects like *thrown offense up* and *reach weapon twofor* do. No action cost to kinetically charge an object. **5 SP.**

Knockdown: knock down an enemy (it takes an entire move action to stand back up). **1 SP.**

Lock: target moves zero strides next turn. Target can still reface, move the rest of their body normally, and use their move action for something else (like a Special with Speed: Move-Equivalent). **1 SP.**

- Can't reface: **+3 SP**
- Superlock: target is completely immobile until the end of their next turn (no defense, no actions): **+7 SP**

Deny X Action: target loses their next *move* action: **1 SP.**

- Target loses their next *main* action: **2 SP**
- Target loses *all* action: unable to act until the end of their next turn (no main action, move action, or Specials with no action cost): **4 SP**

Porcupine: whenever an enemy moves into a square adjacent to you, they instantly take offense. Automatically Duration: Permanent. **2 SP** per 1 offense.

Reactive Offense: whenever an enemy puts offense on you, you instantly deal this effect's offense to them. Automatically Duration: Permanent. **2 SP** per 1 offense.

- An enemy within 2 strides (maximum upgradeable range): **+2 SP**

Defense Down: decrease defense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 defense. (You can instead have this effect give an offense bonus of the same number to anyone attacking or using offensive Specials on the target, since the result is the same either way. Choice must be locked in before Special finalized.)

Offense Down: decrease offense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 offense.

Move Score Down: decrease target's move score. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Automatically Duration: Combat. **1 SP** per stride.

Disarm: currently held weapon/s (includes instruments) of target are dropped. **3 SP.**

- Weapon stripped (and immediately wieldable): +2 SP
- Launch: target's weapon goes flying 5 strides directly back. If a hand-to-hand weapon, its offense is caused to the first character in its path: +5 SP

Deshield: currently held shield of target is dropped. **2 SP.**

Disarm Punish: when an enemy makes a hand-to-hand attack on you and their offense is lower than your defense, disarm them of whatever they attack with (Key decides where weapon lands). Automatically Speed: Interrupt. **2 SP.**

- Can strip then immediately wield target's weapon: +1 SP
- Target's weapon goes flying 5 strides directly back. If a hand-to-hand weapon, its offense is caused to anyone in its trajectory: +3 SP

Burn Special I: sacrifice an unspent Special/s for the day. For every SP you sacrifice, add a point of offense to the offensive Special you use this turn. No action cost Unlimited uses. **1 SP.**

Swap Offense Type: pick an offense type (fire, cold, electricity, acid, psionic, explosive, blunt, sharp, void etc). You can now change the offense type of any other Special you have to this offense type. Each time you buy this effect it's for a different offense type. Unlimited number of swaps, no action cost. **2 SP** per offense type.

Engine of Ruin: whenever you use a Special that causes offense, add your smart score to the offense caused. Doesn't apply to Specials that use attack effects. For effects that cause recurring offense (*chambered*, *stagger offense*, offensive Specials with Duration: Combat, etc) add your smart score every time offense is dealt. Automatically Duration: Permanent. **5 SP.**

Defense still applies to Specials.

* * *

Special's offense - target's defense = offense put on target

Defensive Effects

Slip I: if user attacked by an enemy flanking them directly opposite another enemy, immediately using this Special will redirect the attack from the user to the enemy flanking opposite. **2 SP.**

Slip II: if user attacked hand-to-hand by an enemy adjacent to another enemy, immediately using this Special will redirect the attack to the enemy adjacent to the attacker. Automatically Speed: Interrupt. **2 SP.**

Projectile Shell: make one square invulnerable to all incoming projectiles, physical or supernatural. Can uncomfortably squeeze two average-sized characters in this shell (possible actions probably restricted). **3 SP.**

Perfect Shell: target is surrounded by a forcefield that prevents any force or matter from entering or exiting. Target can be a fixed area. If target is instead an object or character, the shell will move with the target. If used with Duration: Combat during a fight, the absolute shell instead lasts about five minutes (less if the user wants). Can uncomfortably squeeze two average-sized characters in this shell (possible actions probably restricted). **3 SP.**

Bulwark: conjure an unmoving force / shield about one square stride (big enough for cover, but too small to fully obstruct most doorways). The bulwark has 10 merk for every **1 SP** spent on it. Size can be increased at higher SP prices, and merk is spread evenly (example: if you put 4 SP into this effect, you could conjure A. a wall that's 1 square with 40 merk, B. a wall that's 4 squares with 10 merk each, or C. a wall that's 2 squares with 20 merk each). Bulwark must be placed on the ground (can't be knocked over). Speed: Interrupt cost is x5 instead of usual x2.

- Bulwark can be suspended in the air: +4 SP
- All offense from the attack or Special that merks the bulwark is completely absorbed (remaining offense does not pass to any target behind): +2 SP

Fallproof: you aren't hurt by falling anything less than 3 stories. Automatically Duration: Permanent. **1 SP.**

- Unhurt by a fall of any distance: +3 SP

Immovable: target can't be moved against their will for 1 turncycle. No action cost. **2 SP.**

Move Freely: target's movement / position not affected by Specials (unless they want it to be) for 1 turncycle. No action cost. **3 SP.** Any SP spent on *immovable* can be respent on this effect.

Juggernaut: target can't have their move action or their main action taken from them for 1 turncycle. No action cost. **1 SP.**

Knockdown Immunity: you are permanently unable to be knocked prone. **4 SP.**

Kip-Up: when knocked down, no action cost to return to standing on your turn. Automatically Duration: Permanent. **1 SP.**

Always Ready: during surprise attacks, use your full defense. **3 SP.**

Immune to Disarm: you can't be disarmed. Automatically permanent. **2 SP.**

Immune to Deshield: you can't be deshielded. Automatically permanent. **1 SP.**

Immune to Stat Alteration: you can't have your stats altered by anything except *your own* Specials, or leveling up. Automatically permanent. **4 SP.**

Immune to Mental Intrusion: social effects from the manipulation block (*insanity* to *plant memory*) don't work on you. Automatically Duration: Permanent. **4 SP.**

- Know when someone tries to use one of these effects on you, and who it was: +2 SP

Detect Mental Intrusion: user knows with certainty if a social effect from the manipulation block (*insanity* to *plant memory*) has been used on the target. **2 SP**

- Know identity of mental intruder: +2 SP

Rupture Shapechanging: target stays in their original form for one turncycle (also protects from shrinking and enlarging). If this effect used on a target whose form has been changed by someone lower level than the user, they immediately revert to their natural form. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **2 SP.**

Rupture Stat Alteration: within the target area, all stat alterations that are less than Duration: Permanent are negated. **2 SP.**

Intercept Arrow: target breaks or snatches one arrow, bolt, or similar ammunition they're the target of, or that passes through their occupied square. Automatically Speed: Interrupt. **2 SP.**

- Current square *or* adjacent square: +2 SP

Divert Arrow: target redirects the trajectory of one arrow, bolt, or similar ammunition they're the target of, or that passes through their occupied square. The line of fire can be moved one stride to its left or right, and maintains its normal offense. Automatically Speed: Interrupt. **4 SP.**

- Current square *or* adjacent square: +2 SP

Intercept Bullet: target stops one bullet, photonic bolt or similar ammunition they're the target of, or that passes through their occupied square. Automatically Speed: Interrupt. **7 SP.**

- Current square *or* adjacent square: +2 SP

Divert Bullet: target redirects the trajectory of one bullet, photonic bolt, or similar ammunition they're the target of, or that passes through their occupied square – the trajectory can be redirected one stride to its left or right, and maintains its normal offense. Automatically Speed: Interrupt. **10 SP.**

- Current square *or* adjacent square: +2 SP

Divert Special: target redirects the trajectory of one Special they're the target of, or that passes through their occupied square, up to a certain offense amount – the line of fire can be moved one stride to its left or right. Automatically Speed: Interrupt. **1 SP** per 1 offense redirected.

- Current square *or* adjacent square: +2 SP

Reflect Special: target reflects offense from a Special they were the target of back to the character that targeted them, up to the offense cap of this effect; the remaining offense is taken as normal. Effect not reflected. Automatically Speed: Interrupt. Base cost: **3 SP**, +1 SP per offense reflected instead of taken.

- Mirror a Special targeting current square *or* adjacent square: +2 SP
- Mirror to another enemy in Special's listed range: +3 SP
- Store mirrored offense until a later turn, targeting any enemy within the Special's listed range (sputters out by end of fight): +4 SP
- Will mirror back any effect/s as well as the Special's offense: +5 SP

Absorb Offensive Special: when targeted by a Special that deals offense (including attack Specials), that offense instead heals you up to the limit of this effect (the remaining offense is taken as normal. Automatically Speed: Interrupt. **2 SP** per 1 offense healed.

- Current square *or* adjacent square: +3 SP

Bail Artist: give up next turn to completely dodge an attack. Must decide to use this Special *before* enemy offense is spun. Automatically Speed: Interrupt. **2 SP**

- Dodge attack *or* Special: +1 SP

Dive for Cover: trade your entire next move action to immediately (Speed: Interrupt) throw yourself prone. **2 SP**

- Also move one stride: +2 SP

Fuckwithme I: an enemy within sight takes a penalty that lasts until they attack you. No action cost. **1 SP** per -2 defense / **1 SP** per -2 offense.

Fuckwithme II: all enemies in the fight scene face a penalty until they attack you. No action cost. **1 SP** per -2 defense / **1 SP** per -2 offense.

Take One for Ya: user takes the offense that was directed towards a comrade. Automatically Speed: Interrupt. Adjacent comrades: **2 SP.**

- Any comrade in sight: +3 SP

Delay Wounds: use this effect immediately after the target takes offense to delay that offense one turncycle. Automatically Speed: Interrupt. **3 SP.**

- Two turns: +4 SP

Blood Buddies: two consenting targets split all offense taken equally between them. Automatically Duration: Combat. **2 SP.**

- Every additional blood buddy: +2 SP

Cryophilic: you handle the cold well. You A. aren't affected by the effect *freeze*, B. take half offense from any cold-based Specials (round down), C. aren't affected by cold weather, cold water, or anything less than about -80 degrees Fahrenheit, and D. can't take *thermophilic*. Automatically permanent. **5 SP.**

Thermophilic: you dig the heat. You A. aren't affected by the effect *heat*, B. take half offense from any heat-based Specials (round down), C. aren't affected by hot weather, scalding water, or anything less than about 200 degrees Fahrenheit, and D. can't take *cryophilic*. Automatically permanent. **5 SP.**

Immune to Offense Type: for one turncycle the target (and their gear) are immune to a predetermined offense type. Since every setting is different in offense type commonness, Key approval is required. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Priced by commonness of offense type.

- Dominant (nearly all enemies in the setting use it): **5 SP**
- Common (about half of all enemies use it): **3 SP**
- Uncommon (a minority of all enemies use it): **2 SP**
- Rare (see it in maybe 1 out of 10 fights): **1 SP**

Resistant to Offense Type: you have a permanent resistance to a predetermined offense type. Since every setting is different in offense type commonness, Key approval is required. Every point spent on resistance to an offense type can be put towards purchasing immunity to it (above effect). Prices by commonness of offense type (examples are if our world was the setting).

- Dominant (like bullets): **3 SP** per 1 defense
- Common (like sharp trauma: knives / arrows / machetes etc): **2 SP** per 1 defense
- Rare (like electricity): **1 SP** per 1 defense
- Offense you resist with this effect is turned to healing, 1 to 1: x2 total SP

Defense Up: increase defense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 defense.

Trade Offense for Defense: for every point you lower your offense, you increase your defense by a point. Must be in combat. Capped at 5 offense/defense per level or maximum offense you can deal in a single action (whichever lower). Lasts one turncycle exactly (so if used at the start of your turn, it lasts until the start of your next turn; if used at the end of your turn, lasts until the end of your next turn.) No action cost. **1 SP.**

Offense Up: increase offense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 offense.

Move Score Up: increase target's move score. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Automatically Duration: Combat. **1 SP** per stride.

- Permanently increase move score: **3 SP** per stride

Extra Move Action: give an extra move action (target can only use it on their turn). Must be used to move – no substituting Speed: Move-equivalent Specials. Automatically Speed: Interrupt. **5 SP.**

Healing Effects

Straight Heal: 1 SP per 1 point healed. Spinner option: 1 SP per half of spinner's maximum (so 3 SP for s6 of healing, 4 SP for s8 of healing etc). This effect can also be made into a modifier at any time.

Stagger Healing: split Special's healing so it happens equally over multiple turncycles (starts immediately). 2 turncycles: SP cost of healing is 25% less.

- 3 turncycles: 33.3% less

Transfer Wounds: user takes on any amount of the target's offense taken. **3 SP.**

Lifejack: you heal the same amount of offense you put on an enemy with this effect. **2 SP** per 1 offense

- Siphon healing to self *or* any comrade in range: +3 SP

Regeneration: you automatically heal at the start of your every turn (no action cost). Automatically Duration: Permanent. **5 SP** per 1 healing.

Fount: divide up this Special's total healing however you want. Using a remaining portion of healing has no action cost, and can be used in the middle of others' turns. For example, after you pay the action cost of a *fount* Special with 10 healing, you can heal a target for 5 right away (no action cost), then heal a different target for 2 (no action cost), then use that remaining 3 healing on another target (still no action cost), or even wait until after your turn and heal yourself right before an incoming attack, etc. To reiterate: A.) you only pay the action cost once, B.) using any remaining healing has Speed: Interrupt, and C.) you can use as little or as much of the Special's healing each time, until you've expended the entirety of the Special's total healing. A *fount* Special lasts until the end of the fight scene, or about five minutes outside of combat – if unused at the end of the duration, the remaining healing just goes towards the user. **1.5 SP** per 1 point of healing.

- Healing divided into predetermined amounts (For example, 9 healing manifested as 3 blasts of 3 every time, or 8 healing divided into 4 jolts of s4 every time, etc): -25% healing cost

Cure Contagion: you fully lift any non-supernatural sickness from the target. **1 SP.**

Neutralize Bioactive Substance: a poison, toxin, venom, hallucinogen, intoxicant, medicine, etc is rendered inert, even if already ingested (user can choose a specific substance if they want). Doesn't reverse the substance's past effects (like offense taken or healed etc). **3 SP.**

Bring Back From Death: fully restore someone to their pre-death condition. The details of the effect – whether a ritual, conversation with Death, or venturing into an afterlife – are up to the Key. One-time use. **10 SP.**

Burn Special II: sacrifice an unspent Special/s for the day. For every SP you sacrifice, add a point of healing to the healing Special you use this turn. No action cost. Unlimited uses. **1 SP.**

Engine of Mending: whenever you use a Special with healing, add your smart score to how much it heals. For effects that cause recurring healing (*fount*, *stagger healing*, healing Specials with Duration: Combat, etc – but not *regeneration*) add your smart score every time healing occurs. Automatically Duration: Permanent. **3 SP.**

Stat Effects

Primary Up: permanently increase a primary by 1 point. (If increasing smart, *don't* collect on the 5 bonus SP.) **7 SP.**

Merk Up: permanently increase merk. **1 SP** per +1 merk.

Knowledge Bar: permanently purchase a knowledge bar. **3 SP** each.

Offense Up: increase offense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 offense.

- Permanent increase: **5 SP** per point of offense

Offense Down: decrease offense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 offense.

Defense Up: increase defense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 defense.

- Permanent increase: **5 SP** per point of defense

Defense Down: decrease defense in target for 1 turncycle. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **1 SP** per 1 defense. (You can instead have this effect give an offense bonus of the same number to anyone attacking or using offensive Specials on the target, since the result is the same either way. Choice must be locked in before Special finalized.)

Trade Offense for Defense: for every point you lower your offense, you increase your defense by a point. Must be in combat. Capped at 5 offense/defense per level or maximum offense you can deal in a single action (whichever lower). Lasts one turncycle exactly (so if used at the start of your turn, it lasts until the start of your next turn; if used at the end of your turn, lasts until the end of your next turn.) No action cost. **1 SP.**

Trade Defense for Offense: for every point you lower your defense, you increase your offense by a point. Must be in actual combat: target shooting or kicking down a door etc won't be affected. Capped at 5 defense/offense per level. Lasts one turncycle exactly (so if used at the start of your turn, it lasts until the start of your next turn; if used at the end of your turn, lasts until the end of your next turn.) No action cost. **2 SP.**

Move Score Up: increase target's move score. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Automatically Duration: Combat. **1 SP** per stride.

- Permanent increase: **3 SP** per stride

Move Score Down: decrease target's move score. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Automatically Duration: Combat. **1 SP** per stride.

Rupture Stat Alteration: within the target area, all stat alterations that are less than Duration: Permanent are negated. **2 SP.**

Randomization: how much a stat is altered doesn't have to be a fixed number. To randomize, the SP cost is just half the spinner's highest number. Example: to increase your offense by s12 for a turncycle, the cost is 6 SP. To permanently increase your merk by s10, pay 5 SP, etc.

Movement Effects

Extra Move Action: give an extra move action (target can only use it on their turn). Must be used to move – no substituting Speed: Move-equivalent Specials. Automatically Speed: Interrupt. **5 SP.**

Move Score Up: increase target's move score. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. Automatically Duration: Combat. **1 SP** per stride.

- Permanently increase move score: **3 SP** per stride

Split Move: for one turn you can move, use a main action, then move again, not exceeding your total move score. No action cost. **2 SP.**

Push: target moves one stride directly away from user. **2 SP.**

- Target pushed an extra stride: +3 SP
- Push moves target in any direction (not just away from user): +2 SP
- Collision: if target is pushed into another character, they both take offense (Key decides where second enemy moves). 1 SP per point of offense
- Target also knocked prone (takes a move action to get back up) +2 SP

Switch: switch places with a comrade (remember default range is 1 stride). Automatically Speed: Interrupt. **4 SP.**

- Can target non-comrades: +4 SP
- Switch two characters: +4 SP

Convoke: you and a target move to the two centermost squares between youse (can fail in rare instances of extraheavy or secured targets). **2 SP.**

- Can choose which of the two centermost squares you land on: +2 SP

Slide: you move (slide / step / pivot / flip) one stride after a certain trigger, not more than once per turncycle. Automatically Speed: Interrupt.

- After attacking (avoids counterattacks): **3 SP**
- After enemy moves into an adjacent square: **4 SP**

Dive for Cover: trade your entire next move action to immediately (Speed: Interrupt) throw yourself prone. **2 SP.**

- Also move one stride: +2 SP

Lock: target moves zero strides next turn. Target can still reface, move the rest of their body normally, and use their move action for something else (like a Special with Speed: Move-Equivalent). **1 SP.**

- Can't reface: +3 SP
- Superlock: target is completely immobile until the end of their next turn (no defense, no actions): +7 SP

Deny X Action: target loses their next *move* action: **1 SP.**

- Target loses their next *main* action: **2 SP**
- Target loses *all* action: unable to act until the end of their next turn (no main action, move action, or Specials with no action cost): **4 SP**

Fallproof: you aren't hurt by falling anything less than 3 stories. Automatically Duration: Permanent. **1 SP.**

- Unhurt by a fall of any distance: +3 SP

Immovable: target can't be moved against their will for 1 turncycle. No action cost. **2 SP.**

Move Freely: target's movement / position not affected by Specials (unless they want it to be; can pick and choose) for 1 turncycle. No action cost. **3 SP.** Any SP spent on *immovable* can be respent on this effect.

Knockdown Immunity: you are permanently unable to be knocked prone. **4 SP.**

Knockdown: knock down an enemy (it takes an entire move action to stand back up). **1 SP.**

Kip-Up: when knocked down, no action cost to return to standing on your turn. Automatically Duration: Permanent. **1 SP.**

Ill Jumper: jump up to the full distance of your move score for one turn. **3 SP.**

- Jump the entirety of how far you move in a turn (so also covers double-moving): +3 SP

Ill Climber: climb on any surface until the start of your next turn, moving up to your total move score. Can use one hand for non-climbing shit. **3 SP.**

Ill Swimmer: swim as fast as your move score (default is half your move speed for swimming). **3 SP.**

Allsurface: walk and function on any surface like it's the ground until the start of your next turn. **5 SP.**

Grapple-Shot: launch a rope / line / tether and have it securely attach to a surface or object (without harming it). From there you can swing, hang, yank shit towards you, and detach the grappling end at will. Line's length is fixed once grapple secured (upgradeable). Line can hold just over your weight. Automatically Use: Unlimited. Base range: 5 strides. **5 SP.**

- Can shoot and hold two lines simultaneously: +3 SP
- Every additional 5 strides of length: +1 SP (if you have two lines, applies to both)
- Freely detract or extend the line, reeling yourself up or down it (or reeling in / out a grappled object) with perfect control: +5 SP
- Line can hold twice your weight: +2 SP
- Line can hold 1000 lbs (only +3 if previous sub-effect already bought): +5 SP

Glide: glide at will. If this effect is active you can't be hurt by falling. Automatically Duration: Permanent. **10 SP.**

Qing-Gong: also called wire-fu. You can jump like you have *ill jumper* (above) and glide around like you're in low gravity. Can no longer be hurt by falling. Automatically Duration: Permanent. **15 SP.** (Any SP spent on *glide* can be respent buying this effect).

Flight: starts limited: you gotta begin and end every turn on solid ground. Default flight speed is your move score. Automatically Duration: Permanent. **15 SP.** (Any SP spent on *glide* or *qing-gong* can be respent on this effect and its sub-effects).

- Unlimited flight / levitation: +10 SP
- Can fly carrying another average-sized character or equal weight: +5
- Faster flight: +3 SP per stride (permanent)

Projection: enter a trance-like state to move and sense through an intangible phantom of yourself. Projection can speak, and appears as if the user is actually there. Projection has merk 1. Projection lasts until destroyed or user ends. Nothing suffered by projection passes to user. Physical body incapacitated and unperceiving for projection's duration. **8 SP.**

- Projection invisible when unmoving: +5 SP
- Projection can manifest anywhere you've been before: +8 SP
- Projection can very slightly affect the physical world (exert 2 lbs of force): +4 SP
- Projection can use a single Special before immediately vanishing: +5 SP
- Projection can have any appearance or identity (deceives identification Specials, but can be defeated with *unscramble* in the social effects section): +3 SP

Sense Projection: within your normal range of sight / hearing you can detect any projection with certainty. **1 SP.**

Banish Projection: projection destroyed, consciousness returned to projector's body. **1 SP.**

- Create a projection-banishing zone up to about the size of a chamber (endures until used on another area): +2 SP

Pass Through X: you (and your gear) are able to move through a solid substance. You're fully intangible to that substance, so it will also pass through you. Remember default duration is one turncycle.

- Metal: **15 SP**
- Earth (stone / soil / concrete): **10 SP**
- Wood (living or dead): **5 SP**
- Glass: **5 SP**
- Textile (natural cloth or synthetic fabrics): **2 SP**
- Ice: **1 SP**

Teleport: you (and your gear) are instantly transported anywhere you can see. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. If you add offense to this effect, it can happen from the point you teleport to or the point you teleport from; same with added healing. **14 SP.**

- Anywhere you've been before (no sight required): +7 SP
- Transdimensional: +5 SP
- Teleport other: +7 SP
- Bring an adjacent character: +4 SP
- Teleport small group (your crew plus two; must be adjacent): +12 SP (only +8 SP if you already have the previous sub-effect)

Teleport Between X's: you (and your gear) are instantly transported from an X to another X within sight. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price.

- Trees (living and planted in the earth): **7 SP**
- Flowers (living and planted in the earth): **6 SP**
- Radio antennae: **8 SP**
- Shadows (wide enough to fit your body): **10 SP**
- Bodies of water at least as wide as your shoulders: **6 SP**
- Bodies of water at least the size of a teacup: **11 SP** (5 SP if you have the previous sub-effect)
- Corpses (larger than a house cat): **6 SP**
- Fire (at least torch-sized): **6 SP**
- Between any currently lit forges, fireplaces, or firepits you've seen before: **11 SP** (only 5 SP if you already have the previous sub-effect)
- Mirrors at least as wide as your body: **6 SP**
- A sigil that takes a turn to inscribe (no defense that turncycle though): **10 SP**
- A complex seal that takes 10 minutes to inscribe: **5 SP**

No-Teleport Zone: create a zone up to about the size of a chamber in which teleportation is impossible (endures until used on another area): **2 SP.**

- Create a zone up to about the size of a chamber in which teleportation and portal formation are impossible (endures until used on another area): +2 SP

Portal: two portals manifest anywhere within sight. Portals last until user decides to close them or create a new pair. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **10 SP.**

- Person-sized: +8 SP
- Portal can lead anywhere you've been before: +10 SP
- Transdimensional: +5 SP

Microkinesis: you have a permanent (but minor) telekinetic field around you, active only within arm's reach. You can levitate small objects, move them around nimbly, but not with enough force to damage anything. **3 SP.**

Telekinesis: you permanently have the ability to move small objects (within sight) around without touching them: **12 SP** (only 9 SP if you already have *microkinesis*)

- Megakinesis: human-sized items and human-sized characters (of a lower level). Can't cause more than 3 + your level's worth of offense per turn: +10 SP

Xkinesis: you permanently have the ability to move a specific substance without touching it. Can't cause more than 3 + your level's worth of offense per turn.

- Wood: **12 SP** • Gold: **5 SP** • Any metal: **30 SP** • Fire: **13 SP** • Glass: **5 SP** • Paper: **4 SP**

Impediment: a square within range takes two strides to pass through. Automatically Duration: Combat. **1 SP.**

Bulwark: conjure an unmoving force / shield about one square stride (big enough for cover, but too small to fully obstruct most doorways). The bulwark has 10 merk for every **1 SP** spent on it. Size can be increased at higher SP prices, and merk is spread evenly (example: if you put 4 SP into this effect, you could conjure A. a wall that's 1 square with 40 merk, B. a wall that's 4 squares with 10 merk each, or C. a wall that's 2 squares with 20 merk each). Bulwark must be planted on the ground (can't be knocked over). Speed: Interrupt cost is x5 instead of usual x2.

- Bulwark can be suspended in the air: +4 SP
- All offense from the attack or Special that merks the bulwark is completely absorbed (remaining offense does not pass to any target behind): +2 SP

Increase Gravity: up to triple gravity in one square. Moving through a square with doubled gravity takes the equivalent of 2 strides moved; through tripled, the equivalent of 3 strides. **2 SP** per stride.

Decrease Gravity: as low as quarter gravity in one square. **2 SP** per stride.

Call Wind: a large area surrounding the user is subject to a wind that blows in a fixed direction. Any character moving with the wind gets a one stride bonus to movement, and any against takes a one stride penalty. Firing launcher weapons any direction but with the wind causes half offense. The wind will also speed along flying and sailing vessels, power wind turbines, blow away gas, fog, clouds, swarms, real light objects etc. Automatically Duration: Combat. **5 SP.**

Solidify Air: you create an unmovable solid shape that defies gravity and can bear about 1000 lbs for every level the user has. This shape can take any form (a plate, ring, bar etc), and can only be destroyed by passing its weight limit, the user ending it, merking the user, or using *rupture*. The shape of the solidified air is visible, and can have any (predetermined) aesthetic. Default duration is about five minutes (Duration: Combat). Priced by size limit. Max size about average human hand: **5 SP.**

- Max size about an average human body: +7 SP
- Max size about a chamber: +8 SP

Ambiguously outlined effects (“the size of a chamber”, “Key’s call” etc) keep the game moving and gloss over uninteresting details. Remember that stopping gameflow to get into glasses-adjusting mmm-well-did-you-calculate-the-radius type discussion is not fucking fun.

Social Effects

Walkie-Talkie: create a 2-way telepathic link with any one consenting character. Lasts until you create a new one, or one of you ends it. Target must be in sight at use, but once link established it has no range limit. Unlimited uses. Automatically Speed: Interrupt. **5 SP.**

- Target doesn't have to be in sight (but you must know them personally): +2 SP
- Additional characters: +1 each
- Transcends language barriers: +10 SP

Missive: you send a short, spoken message to anyone you know. Automatically Speed: Interrupt. **1 SP.**

- Private telepathic message only the intended recipient will perceive: +1 SP
- Visual element addable: +1 SP
- Anyone at all: +2 SP

Trace missive: know location of sender (at time of missive being sent). **1 SP.**

- Know identity of sender: +1 SP

Imitate Voice: replicate any voice you've heard at least a dozen words from; doesn't include vocabulary, personality, or other non-sonic characteristics. No limit to use. **3 SP.**

Instantly Learn Language: you are immediately and permanently fluent (two bars) in a language of your choice. One-time use. **6 SP.**

Speak any Language: for about 2 minutes you can fluently speak any language. **5 SP.**

Talk With Non-Human Animal: effect lasts as long as the conversation. **2 SP.**

Talk With Corpse: target not guaranteed to be cooperative though. **3 SP.**

Talk With Ghost: chop it up with someone who's passed on, no body required. If long dead, a valued possession of the deceased or presence in a place they'd most likely haunt may be required. **5 SP** (only 2 SP if upgrading *talk with corpse*).

Talk With Statue: 1 SP.

Talk With Gemstone: 2 SP.

Talk With Building: 5 SP.

Talk With Tree: 3 SP.

Talk With Body of Water: 3 SP.

Talk With Cloud: 5 SP.

Unbreakable Oath: the oath taker will know that they'll be physically unable to break the oath they are about to make. One-time use, at least some ritual required. **1 SP.**

Detect Lie: know when a specific statement made within earshot was deliberately misleading. Can detect something said a few seconds in the past. Automatically Speed: Interrupt. **4 SP.**

Detect Malevolence: ping the nearby area for anyone that means you harm. **3 SP.**

- Know exact location of character/s that mean you harm: +2 SP

Tracking: plant an intangible tracker. Exists until ruptured or user creates another tracker. Tracker can only be sensed with *true viewing*, *detect Special*, and the next effect. **3 SP.**

Detect Tracking: ping the nearby area for the above effect. **1 SP.**

Move Tracker: discreetly relocate a supernatural tracker. **1 SP.**

Good-Looking: you probably get hit on a lot (for better or worse), and tend to get your way a little more than the average person. **3 SP.**

Ugly: not even close to traditionally good-looking, but somebody's thing no doubt. Good luck out there. **-3 SP** (that's 3 extra SP to spend on any other Special, since you actually had to work hard and develop a personality – good on you).

Phobia: you have an irrational and overwhelming aversion to something. Requires Key approval. **-1 SP to -5 SP** depending on commonness: a -1 would be something like doctors, a -3 something like dogs, and a -5 something like bodies of water.

Minor Celebrity: you're a big deal in a small community: the neighborhood you came up in, or maybe a small scene not a lot of people follow (like a world-famous powerviolence musician, a legendary graf artist, a national handball champion, a local folk hero or righteous gangster etc). **4 SP.**

Insanity: make a side character with a lower smart score temporarily insane. Key decides nature and duration of insanity. Smarter characters might still experience symptoms. **3 SP.**

Dumbness: drastically lower the intelligence of an equal or lower level side character. Key decides nature (ideally hilarious) and duration of dumbness. **3 SP.**

Blurt: make a lower level target say something (arbitrary) they don't wanna share. **2 SP.**

Awe: make side character of equal or lower level completely fucking blown away by you. They might not like you, but everything you do is genuinely amazing to them. Key decides duration (usually longer the less intelligent they are). **6 SP.**

No Filter: make the target obliviously blunt, just saying whatever comes to mind. Key decides duration (the dumber they are the longer it lasts). **2 SP.**

Sympatico: make the target substantially more friendly towards you than they currently are. The less intelligent the target the more they'll be influenced (this includes non-humans). Key decides duration (usually longer the less intelligent they are). **5 SP.**

No Sympatico: make the target substantially less friendly towards another side character. The less intelligent the target, the more they'll be influenced (this includes non-humans). Key decides duration (usually longer the less intelligent they are). **5 SP.**

Bum Out: average target will get mopey and goth-like; even blissed out weirdos get dialed down to a normal level. Key decides duration (usually longer the less intelligent they are). **3 SP.**

Let's Stay Together: make target arbitrarily fall hilariously in love. Usually it will be with somebody present. Key decides who (as always, choose what's funniest), and duration. **4 SP.**

Crank: turn target into some level of fox news grandpa – you know the symptoms. Duration is Key's call. **3 SP.**

Wimp'd: dial down the courage and mental fortitude of the target. Level of effect and duration is Key's call. **5 SP.**

Notion: you give a character a vague desire or inclination. **4 SP.**

Read Mind: momentarily observe surface thoughts of target: **3 SP.**

- Ascertain specific memory or knowledge (target will be aware of this sub-effect being used on them): +12 SP

Plant Memory: create a simple memory or muddle an existing one. **4 SP.**

- Create a complex memory or substantially alter an existing one: +4 SP

Immune to Mental Intrusion: the previous 14 effects (*insanity* to *plant memory*) don't work on you. Automatically Duration: Permanent. **4 SP.**

- Know when someone tries to use one of these effects on you, and who it was: +2 SP

Detect Mental Intrusion: user knows with certainty if an effect from the previous block (*insanity* to *plant memory*) has been used on the target. **2 SP.**

- Know identity of mental intruder: +2 SP

Read Character: know if a character within sight is higher or lower level than you, and get a vague idea of their stats. No action cost. **1 SP.**

Identify Object: gain detailed knowledge of an item within eyesight: Key Narrator must describe the make-up, function, and *some* recent history of the object. **5 SP.**

Identify Character: gain some knowledge of a character within eyesight: Key Narrator must tell you their name and a short description of what their life is like. **5 SP.**

Scramble Identity: give target a bullshit identity that will be fed to anyone trying to identify the target through supernatural means. Unlimited uses. **1 SP.**

Unscramble: you are permanently able to detect scrambling. Key must offer you some type of puzzle to decode that represent the scramble (includes *projection* and *inhabit corpse* sub-effects). When puzzle defeated, Key must reveal the information hidden on the other side of the scrambling. **2 SP.**

Sense Effects

Photographic Memory: perfectly recall any image or sight you've witnessed. Automatically Duration: Permanent. **4 SP.**

Phonographic Memory: perfectly recall any sound. Automatically Duration: Permanent. **3 SP.**

Distance Vision: see about as far as a falcon (automatically permanent). **3 SP.**

Heat Vision: see heat signatures for one turncycle. **3 SP.**

X-Ray Vision: selectively see through matter for one turncycle. **3 SP.**

Night Vision: automatically Duration: Permanent. **3 SP.**

Echolocation: Like a bat. You have an understanding of the surrounding area as if you had gone around feeling out and knocking on every inch of it. Always active **10 SP.**

Acute Hearing: your sense of hearing is (permanently) as keen as the average cat's. **4 SP.**

Scent: your sense of smell is (permanently) as powerful as the average dog's. **8 SP.**

Remote Viewing: move your visual vantage point anywhere your actual physical eyes can see. Target can be an area or character. Once vantage point is set, it can rotate but is otherwise locked onto target (to be clear, will follow mobile targets around). Can be sensed with *true viewing*, *detect Special*, etc. No action cost, default duration is about five minutes (Duration: Combat). **3 SP.**

- Anywhere you've been before: +5 SP
- Vantage not fixed; can move around at user's base move speed: +4

Remote Hearing: move your sonic vantage point anywhere you can currently see. Target can be an area or character. Vantage locked on once used (to be clear, will follow mobile targets around). Can be sensed with *true viewing*, *detect Special*, etc. No action cost, default duration is about five minutes (Duration: Combat). **2 SP.**

- Anywhere you've been before: +3 SP
- Vantage not fixed; can move around at user's base move speed: +2

CCTV: create a fixed vantage point (both visual and sonic) you can check at any time, and will remain until you create another one. Can be sensed with *true viewing*, *detect Special* etc. **3 SP.**

Unsurveillable: create a zone up to about the size of a chamber that nobody can remotely observe through the previous 3 effects. Endures until used on another area. **3 SP.**

Blind: take away a character's sight for a turncycle. If used during a fight scene, they either attack random squares, run off, or attack the source of any telling sound. **3 SP.**

Deafen: take away a character's hearing for a turncycle. **1 SP.**

True Viewing: for one turncycle you're immune to visual illusions, invisibility, blinding, and can see supernaturally concealed phenomena. **5 SP.**

True Hearing: for one turncycle you're immune to sonic illusions and deafening. **2 SP.**

Anti-Illusion Zone: create a zone up to about the size of a chamber where illusions don't work properly, ideally malfunctioning hilariously. Endures until used on another area. **10 SP.**

Detect Lifeforms: get an idea of all nearby biological life. **2 SP.**

Alarm: create an intangible tripwire that can range from the width of a single stride to the perimeter of a chamber-sized area. Alarm signal can be visual or sonic, ranging from a loud-ass cacophony to a soft chime private to the user's mind. If offense is added to this effect it will be triggered when the alarm is tripped, and only applies to the square that was breached. The alarm itself can be sensed with *true viewing*, *detect Special*, and the next effect. Lasts until tripped, user negates, or user creates a new alarm. **3 SP.**

Detect Alarm: automatically Duration: Permanent. **1 SP.**

Juke Alarm: discreetly relocate, pass by, or otherwise alter a supernatural alarm. **2 SP.**

Illusion Effects

→ Illusions last about 5 minutes, and start with a range of 5 strides (can be upgraded from there). Size / area are limited by complexity and the Key's good judgment.

Minor Illusion: versatile but weak. Create soft music, a spring breeze, a pleasant fragrance, hot garbage reek, a fake wound, a single minor facial feature alteration, confetti bursting around a banner that reads "this is a trap", etc. Unlimited uses, but only one illusion at a time. **5 SP.**

Create Sound: any iteration of a sound the user has heard. Can accurately recreate a voice, even holding an entire conversation (must have heard voice of original speaker). **5 SP.**

Create Visage: any sight the user can imagine. Does not generate sound or other sensory. The larger and more animated the visage the more difficult it is to pull off. For example, if the user tries to maintain an elaborate disguise while concentrating on a task, or project a whole brigade of charging cavalry, there may be glitchy inconsistencies viewers can spot. **8 SP.**

Major Illusion: combines various complex sensory input. You can create an illusory chest of silver that is heavy and clinks and shimmers and is cool to the touch, conjure a well-spoken customs officer that smells faintly of temple incense and has a firm handshake, project a sturdy-looking rope bridge over the perilous gorge etc. As always, the more complex the illusion the more difficult it is to maintain. **13 SP** (any SP already spent on *create sound* or *create visage* can be respent buying this effect).

Gotchacopies: a full illusion of the target appears next to them, indecipherable from the target. In the instant this Special is used, the target may choose to switch places with their gotchacopy for free. The gotchacopy simultaneously imitates whatever their original is doing, only slightly differently (sometimes bizarrely), and stays in an adjacent square. A gotchacopy will go up in smoke when struck, and won't stop (or even slow) projectiles or spinning attacks. To be clear, gotchacopies are intangible, have 0 offense, and can't affect the world. **3 SP** per gotchacopy.

Counterillusion: alter someone else's illusion in a small way. To be clear, this effect works on any other illusion effect. Automatically Speed: Interrupt. The character that initially conjured the illusion maintains ultimate control and is free to disappear your counterillusion as soon as they notice. **1 SP.**

Countercounterillusion: instant and undefendable offense towards any character trying to counterillusion any of your illusions. **1 SP** per 3 offense.

- Know location of counterillusionist +2 SP

Anti-Illusion Zone: create a zone up to about the size of a chamber where illusions don't work properly, ideally malfunctioning hilariously. Endures until used on another area. **10 SP.**

Invisibility: other characters can still hear the target, smell them, see how they affect the environment, see shit thrown on top of them etc. Slightly visible when moving. Target's equipment also invisible, but not anything they hold or equip *after* becoming invisible. **10 SP.**

- Invisible even when moving (+3 to offense and defense): +15 SP

Melt Into Shadows: you get a bonus to stealth whenever you're in shadow. Automatically Duration: Permanent. **1 SP** per +1 to stealth.

Cloak of Verdancy: you get a bonus to stealth whenever you're in a tree, a bush, tall grass, seaweed, or other foliage. Automatically Duration: Permanent. **1 SP** per +1 to stealth.

Cloak of Mist: you get a bonus to stealth whenever you're in the mist, fog, or clouds. Automatically Duration: Permanent. **1 SP** per +3 to stealth.

Cloak of Tides: you get a bonus to stealth whenever submerged (3/4 or more) in water. Automatically Duration: Permanent. **1 SP** per +3 to stealth.

Chameleon Skin: at will, your skin changes color to blend into your surroundings. You can also freely change it to whatever color / pattern you feel. Automatically Duration: Permanent. +3 to stealth when active. **7 SP.**

Silence: all noise in target area is completely suppressed. Area can be fixed on a character or location (remember the default area for a Special is 1 square). **3 SP.**

Death Effects

Animate Corpse: turn a dead character into the undead and put them immediately under your control. Animated corpses use their pre-death stats, minus Specials. Higher intelligence, memories, speech, and the coordination required to make ranged attacks are lost. Offense taken restored to zero. Once destroyed as undead, they can't be reanimated. Corpse must be reasonably whole: if immolated, disintegrated, vaporized, absolutely butchered etc, they are unanimatable. **15 SP.**

Blood Animata: for every 1 offense you put on yourself, animate 4 merk's worth of corpses. No matter how many corpses are animated, it's done all in the same action. Corpse must be reasonably whole (see *animate corpse* above). **3 SP.**

- Don't need to max out corpse's merk to animate it (but they start with offense taken): +5 SP

Make Corpse Un-Animatable: automatically Use: Unlimited. Won't un-animate any corpses that are already animated. **2 SP.**

Steal Control of Undead: **1 SP** per 5 merk's worth of jacked undead.

Blood Mending: if you have wounded undead under your control, transfer any amount of offense they've taken to yourself. **2 SP.**

Necrotic Energy Blast: heals the undead, wounds the living. **5 SP** per 4 healing / offense.

- Spin-based option: **5 SP** per s8 healing / offense

Necrotic Energy Well: any enemy you kill immediately begins to radiate necrotic energy (heals the undead, wounds the living) in a one-stride radius. Offense / healing occurs as soon as a character enters that radius, and again at the beginning of every turn for as long as they remain. Automatically Duration: Combat. **1 SP** per 1 offense.

Rattle Undead: any undead in the Special's area that are below the user's level are now permanently afraid of the user (will run from them). **1 SP.**

- Larger radius: +1 SP per stride

Anti-Undead Zone: create an area that undead cannot enter. Maximum area is about 100 x 100 strides, lasts one day. **3 SP.**

- Larger area: +1 SP per additional 100 x 100 strides

Anti-Living Zone: create an area up to the size of a chamber that the living cannot enter. Default duration is about five minutes (Duration: Combat). **3SP.**

Bring Back From Death: fully restore someone to their pre-death condition. The details of the effect – whether a ritual, conversation with Death, or venturing into an afterlife – are up to the Key. One-time use. **10 SP.**

Death: you have a chance of instantly killing the target, regardless of level or power (below Special is sole exception). **1 SP** per 2%.

Stash Lifeorce: user permanently transfers their merk to an object. As this object takes offense the user is wounded. *The user can't otherwise take offense.* The user will still age and even rot as normal, even if they can't die. One-time use. Usage time automatically at least an hour. **30 SP.**

- Every additional object: +10 SP. (Can be done any time after the initial transposition, but both the original and new object must be present)

Halt Aging: can be resumed at user's will. If undead, prevents decay. One-time use. Usage time automatically at least half an hour. **5 SP.**

Prevent Decay: preserve a corpse, severed body part, dead plant etc. **1 SP.**

Instant Decay: bring a corpse, severed body part, dead plant etc to its final stage of putrefaction in a matter of seconds. **1 SP.**

Reverse Decay: instantly restore a corpse, severed body part, dead plant etc to pre-putrefaction. Must have majority of target (even if only dust or bones) **3 SP.**

Kill Plants: end the life of all plants in a square. **1 SP.**

Revive Plants: restore the life of all plants in a square. **1 SP.**

Talk With Corpse: target not guaranteed to be cooperative though. **3 SP.**

Talk With Ghost: chop it up with someone who's passed on, no body required. If long dead, a valued possession of the deceased or presence in a place they'd most likely haunt may be required. **5 SP** (only 2 SP if upgrading *talk with corpse*).

Know Mortality Status: detect if anyone you know (or have learned a lot about) is alive or dead, over any distance. **2 SP.**

Fake Death: appear dead to anyone that doesn't have medical expertise, or a Special with an effect like *true viewing* or *true hearing*. User has limited perception and can't act, but can also stop the effect at will. **1 SP** per knowledge bar of medicine you can fool.

Inhabit Corpse: temporarily transpose your consciousness to a corpse, which you can act and perceive through. Corpse retains full mobility and all pre-death stats, minus Specials, higher intelligence, and the fine motor skills required to make ranged attacks. Consciousness will return to user once corpse is destroyed or user abandons it. Corpse must be larger than a songbird. No limits on corpse's range. **6 SP.**

- Use one Special through the corpse: any backlash, identification, or tracing of the Special will apply only to the inhabited corpse: +5 SP

→ Undead (or any other entity) under a character's control
act immediately after that character's turn.

Alteration Effects

Repair: restore a simple object (a pipe, a guitar, a wheel, a hull etc) to functionality. **3 SP.**

- Or a complex object (a car, a house, a computer etc): +4 SP

Heat: cause inanimate matter to become too hot to touch safely. Can target a single item or a square of ground. A heated object causes offense to anyone touching it at the beginning of user's next turn. If Duration modifier is bought, that offense is taken again every turncycle contact is maintained. Weapons and other implements can be dropped or thrown freely, but armor takes an entire turn to remove. **1 SP** per 1 heat offense.

- A target taking heat offense from this effect has that offense *repeated* for every heat and fire-based Special they're targeted with that turncycle (does not include this effect): +3 SP

Freeze: cause inanimate matter to become too cold to touch safely. Can target a single item or a square of ground. A freezing object causes offense to anyone touching it at the beginning of user's next turn. If Duration modifier is bought, that offense is taken again every turncycle contact is maintained. Weapons and other implements can be dropped or thrown freely, but armor takes an entire turn to remove. **1 SP** per 1 freezing offense.

- A target taking freezing offense from this effect has that offense *repeated* for every cold-based Special they're targeted with that turncycle (does not include this effect): +3 SP

Slick: you make a surface slippery and difficult to grip. If flat, that surface can be an entire square: if not (especially if moving) that surface is smaller. **2 SP.**

Stick: you make a surface highly adhesive and gluey. If flat, that surface can be an entire square: if not (especially if moving) that surface is smaller. **2 SP.**

Bind: attach two non-living surfaces that are currently touching. Bond unbreakable as long as Special lasts, but bonded objects maintain their durability as normal. **2 SP.**

- Includes living surfaces: +4 SP

Increase or Decrease Item Weight: by as much as 1000%. **5 SP.**

Shrink Object: limit is 10% its original size. Whether weight or durability is maintained is subject to situational factors / the Key's call. No characters or animated objects. **5 SP.**

Enlarge Object: limit is 1000% its original size. Whether weight or durability is maintained is subject to situational factors / the Key's call. No characters or animated objects. **5 SP.**

Lengthen / Shorten: you cause an object no thicker than 6" to extend its length up to 50 strides, or shorten its length to 1 millimeter (slightly thinner than a dime). Only length can be modified, no other dimensions. Maintains relative strength and flexibility of original object. Some extended objects can be used as a staff (offense: s4 + strong or fast / block 2 / range 2 / 2-handed), brace, battering ram, pole vault, straight up elevator etc. Each use of this effect purchased allows both one lengthen *and* one shorten per day. **14 SP.**

Decontaminate: obliterate anything harmful in food or water. **1 SP.**

Seal: you lock a door, window, box, bottle, folder etc. Seal lasts until user negates, seal forced, or Special used again. Strength of seal based on SP spent . . .

- Simple seal (can be forced with a small tool or strong 2 etc): 2 SP
- Heavy seal (can be forced with a large tool or strong 4 etc): 3 SP
- Advanced seal (can be forced with demolition tools or strong 6 etc): 4 SP
- Conditional seal: seal will only open for certain people, for certain passphrases, with certain items present etc. Can also display messages or simple images. +2 SP
- Snitchseal: telepathically see person that fucks with your seal. No range limit. +1 SP

Unseal: unlocks doors, cars, lockers etc instantly and silently. Will defeat any *seal* effect that has a lower SP value. Unlocking power is based on SP spent . . .

- Defeat simple locks (that would otherwise take 2 strong or a small tool to defeat): 3 SP
- Defeat heavy locks (that would otherwise take 4 strong or a large tool to defeat): 4 SP
- Defeats advanced locks (that would otherwise take 6 strong or demolition tools): 5 SP

Shrink Character: shrink yourself as small as 10% your original size, but also have a correlating % of your merk and strong. Lasts until you negate. **4 SP.**

- Allied character (they choose when effect is negated): +2 SP
- Non-allied (lower level) character. +2 SP
- Shrink self or allied character as small as a mote of dust: +2 SP

Enlarge Character: enlarge yourself up to three times your original size. Your fast score is reduced to 0 and respend between your strong score and hard score however you feel. Default is Duration: Combat, or about five minutes outside of combat. **8 SP.**

- Unlimited uses per day (can only target self): +12 SP
- Every extra point of strong or hard (fixed): +3 SP
- Can target other characters (they choose how to respend their fast score): +6 SP

Breathe Underwater: breathe underwater for about 1 hour. **2 SP.**

- Permanent: +2 SP

Eliminate Biological Need: automatically Duration: Permanent. Your body functions as normal without any of the following (can have more than one in the same Special) . . .

- Food: **2 SP**
- Water: **2 SP**
- Sleep: **5 SP**
- Air: **6 SP**

Non-Living: you're a cyborg, undead, automata etc. You don't need to breathe, eat, drink or sleep, and are immune to disease. **15 SP.**

→ Trade-offs: these give you back some SP. (Can later be bought back for same SP value.)

- Powered by the sun (24 hours with no sun = merked until returned to sunlight): -4 SP
- Merked when submerged in water: -4 SP
- Minor offense from direct sunlight (1 undefendable offense per minute): -3 SP
- Major offense from direct sunlight (1 undefendable offense per turncycle): -5 SP
- Hated (hunted?) by particular groups: -5 SP
- Take massive offense from a rare material: -5 SP
- Struggle to understand the living, their emotions, incentives, etc: -3 SP
- Still need to sleep, recharge, trance or otherwise be unconscious for 8 hours a night: -5 SP

Immune to Disease: automatically Duration: Permanent. **2 SP.**

Halt Aging: can be resumed at user's will. If undead, prevents decay. One-time use. Usage time automatically at least half an hour. **5 SP.**

Prehensile Extension: a tail, tendril, floating hand, trunk, tentacle, mid-wing fingers like a bat's, a ridiculous tongue like an anteater's, or whatever. Can hold and manipulate light objects, but can't attack or wield shields. Automatically Duration: Permanent. **5 SP** per prehensile extension.

- Every additional stride you can stretch your extensions: +3 SP

Body Elasticity: your body is supernaturally stretchy. Your limbs reach an extra stride, but you can't effectively attack with weapons while stretching them (upgrade listed below). This effect doesn't add any inherent defense, offense, or otherwise alter any stats. Weight never altered by this effect. **7 SP.**

- Every additional stride you can stretch your limbs: +4 SP
- Can squeeze your body through a space the size of your skull: +4 SP
- Can attack with weapons while stretching (limited to one stride of reach): +8 SP

Transpose Consciousness: permanently transfer your mind from your current body to another vessel: undead, an animated suit of armor or statue or other automaton, another animal or a supernatural creature, some kind of Frankenstein's monster you put together etc. New form maintains user's level, but respends all primary points and SP. As always, benefits have to be paid for (no free defense bonus for starting as a statue). One-time use. Usage time automatically at least a day. **15 SP.**

The remaining alteration effects are automatically Duration: Combat unless the user cuts them short. If the effect turns a character into another form A. their equipment gets morphed along with them, and B. they can't get bigger than twice their normal size, or smaller than a tenth their normal size.

Morph: shift between your normal form and a secondary form. Half your SP and all your primary points are respend in your secondary form, but once spent they're locked in place. User can permanently transfer SP from their normal form to their secondary form. Neither form can access the other's Specials. Form benefits still gotta be paid for: your second form can have wings, but you still have to buy flight to actually fly; you can have rhino skin but you still have to buy the extra defense. Secondary form starts with merk 10, move 5, and an s2 unarmed attack (like any other character). Secondary form can't equip weapons, instruments, shields or armor (upgrade listed below). Unlimited uses, but can only morph once per turncycle. **10 SP.**

- Secondary form can equip weapons, instruments, shields and armor: +15 SP
- Morph at Speed: Move-Equivalent: +5 • Morph at Speed: Immediate: +10 SP

Omnimorph: you can take any form, but your stats are limited. You get 1 level's worth of SP and primary points to spend when you shift into a new form. Can't access normal form's Specials from omnimorphed forms. Unlimited uses, but can only omnimorph once per turncycle. **30 SP.**

- Additional levels of SP and primary points: +15 SP each
- Omnimorph at Speed: Move-Equivalent: +5 SP
- Omnimorph at Speed: Immediate: +10 SP

Shapeshift: turn into any entity you can imagine. Can respend all of your SP and primary points every time you shift. Can't access normal form's Specials when shapeshifted. Can't use weapons, instruments, shields or armor. Main action to shapeshift. Use: Unlimited. **80 SP** (any SP spent on *omnimorph* can be respend buying this effect).

- Shapeshift at Speed: Move-Equivalent: +15 SP

Turn Into Liquid: about the same volume of liquid as your body. Can't access any of your Specials while in this form, and can still take offense as normal. Speed is the same as your normal form. **7 SP.**

Turn Into Smoke: or similar semi-gaseous state (mist, fog, cloud etc). Can't access any of your Specials while in this form, and can still take energy offense (immune to physical offense). Flying speed is your normal move score. **18 SP.**

- Faster movement: +2 SP per stride

Body Permutation: alter your body – change bone shape or muscle size, change your hair color or facial structure etc. A body permutation can also cause one bonus or penalty to a stat: alter offense (up to 2 points), alter defense (up to 2 points), alter move score (up to 3 strides), cause offense or healing (up to 2 points per turncycle). Can only cause one permutation per use of this effect, but remember the default duration of all effects in this section is Duration: Combat. **15 SP.**

- Double any of the above stat ranges: +15
- Can target other characters: +10

Rupture Shapechanging: target stays in their normal form. If this effect used on a target whose form has already been changed (by someone lower level than the user), the target immediately reverts to their natural form. To be clear, this effect also ruptures shrinking, enlarging, and body permutations. Default is Speed: Move-Equivalent, and all speed modifiers cost 25% less than their usual price. **5 SP.**

Entity Into Entity: turn a living being into a predetermined form (squirrel, flamingo, hyena, animated pineapple with arms and legs, etc). If hostile, target must be lower level. Merk and strength decreased to size % of original form. Stats can't be increased by this effect. User can end at will. **6 SP.**

- Alternative forms: +3 SP each

Entity Into Object: turn into a single predetermined type of mundane object. Fully maintain perception. Zero defense and can't take actions. Merk unchanged despite substance of form. User can end at will. **4 SP.**

- Very limited movement (half move score): +2 SP
- Can target other characters (must be lower level if hostile): +4 SP
- Alternative mundane forms: +2

Object Into Entity: must maintain relative size. Can be any entity from existing setting. Target can't be larger than user. Key entirely controls (effects like *sympatico* can still be used). Can't use weapons, instruments, shields or armor. Each time this effect used, spin s4: if you land a 4 the transformation is permanent. **6 SP.**

Object Into Object: transform a non-supernatural object. Transformed object keeps same materials and volume can't be increased. Can be used to replicate a model object with a similar object, but the model object must be present for user to observe. Can't form anything complex like electronics or machinery. Target can't be larger than user. User can choose to make transformation permanent at no extra cost. **6 SP.**

Animate Object: target object sprouts arms and legs (if it doesn't already have them) and starts moving around. Key controls and determines personality (effects like *sympatico* can still be used). Target can't be larger than user. Move score 5, offense can't be higher than user's level. Can't use weapons, instruments, shields or armor. **3 SP.**

Command Cordage: animate a length of rope, whip, or cable. It can't levitate, but can slither around, wrap itself securely around objects, swing, loop, go stiff as a wooden pole, coil up etc. The animated cordage can also act independently, lashing an enemy (s4 + user's smart per turn), or grappling an enemy (straight s6). Acts on user's turn. Range limited to user's sight. Max cordage length 3 strides: **15 SP.**

- Or chain (s8 + smart offense, also add user's smart to grapple spin): +15 SP
- Max length 10 strides (can grapple two enemies at a time): +10 SP

Recruit Statue: animate a statue from the surrounding scenery to fuck up your enemies or just do chores. Can help with general labor or engage in combat as directed. Default merk is 10 x user's level, default offense is s8 + user's smart per turn, but stats will vary by statue. **3 SP.**

Recruit Tree: animate a tree from the surrounding scenery. Large deciduous trees can attack enemies (s6 + user's smart per turn). Vines and willows can grapple enemies (s6 + user's smart). Default merk is 100 x user's level. **7 SP.**

Grabby Plants: plant life within the fight scene grabs at your enemies. Weak plants like shrubs and ivy will only halve movement (costs two strides to move through their square). Strong plants like vines and surface roots will grapple adjacent enemies (s6 + user's smart). **7 SP.**

Solidify Air: you create an unmovable solid shape that defies gravity and can bear about 1000 lbs for every level the user has. This shape can take any form (a plate, ring, bar etc), and can only be destroyed by passing its weight limit, the user ending it, merking the user, or using *rupture*. The shape of the solidified air is visible, and can have any (predetermined) aesthetic. Default duration is about five minutes (Duration: Combat). Priced by size limit. Max size about average human hand: **5 SP**

- Max size about an average human body: +7 SP
- Max size about a chamber: +8 SP

Generation Effects

Companion: an entity permanently becomes your loyal companion. Starts with move 5 and merk 10. You choose their narrative origin and aesthetic, but practical benefits gotta be paid for (they can have armored skin, but you have to buy any defense bonuses; they can have wings, but you have to buy *flight* etc). You can permanently give them SP from your own pool (1 SP to 1 SP), but they can't take any of the effects on this page. Can't use weapons, instruments, shields or armor (upgrade listed below though). Merked usually just means KO'd, but they're not unkillable like a main character. If a companion dies or is otherwise no longer played, their SP total beyond the base price is returned to the main character. Base companion price: **5 SP**.

- Can use a language or otherwise communicate complex ideas: +12 SP
- Can make an unarmed attack each turn (starts at s2): +5 SP
- Can use weapons, instruments, shields and armor.: +15 SP

Call Entity: summon a fixed, predetermined entity that obeys your commands. Can freely communicate in any one of user's known languages. Starts with move 5, merk 10, and an s2 unarmed attack. Can't use weapons, instruments, shields or armor. User decides aesthetic, but practical benefits gotta be paid for (they can have armored skin, but you have to buy any defense bonuses; they can have wings, but you have to buy *flight* etc). You can permanently give them SP from your own pool (1 SP to 1 SP), but they can't take any of the effects on this page. If merked, called entity disappears in a cinematic flash (will return as normal when next summoned). Default is Duration: Combat (or about five minutes outside of combat). **10 SP**.

- Can summon aesthetically similar entity, but with respend stats each summon: +15 SP
- Can summon and unsummon entity at will: x2 total SP

Ride: conjure a fixed, predetermined entity to give you a lift. Can carry cargo equal to a large human. Starts with twice the user's move score, half the user's merk, and can't attack. User decides aesthetic, but practical benefits gotta be paid for (they can have armored skin, but you have to buy any defense bonuses; they can have wings, but you have to buy the flight sub-effect below etc). You can permanently give them SP from your own pool (1 SP to 1 SP), but they can't take any of the effects on this page. If merked, summoned entity disappears in a cinematic flash (will return as normal when next summoned). Hangs around until unconjured, merked, purged, or moved more than a few strides from user. **5 SP**.

- Base move score four times user's: +5 SP
- Can climb any surface: +10 SP
- Can swim as fast as move score (default is half): +5 SP
- Jump distance of 5 strides: +3 SP
- Glide: +5 SP
- Unlimited flight: +20 SP
- Ride massive enough to carry whole squad plus two: +5 SP
- Ride can bring several similar rides (enough for the whole crew): +10

Helper: conjure a fixed, predetermined entity to help with menial shit. User instructs, Key controls. User decides aesthetic, but can be no bigger than a small human (like a stone golem you raise from the earth), or two small forms (like a pair of spider monkeys in Mets jerseys that reek of ditch weed), or a mess of real small forms (like a crew of tiny ghosts represented by a chief foreghost). Starts with half the user's merk, move 5, and can't attack. Practical benefits gotta be paid for (they can have armored skin, but you have to buy any defense bonuses; they can have wings, but you have to buy *flight* etc). You can permanently give them SP from your own pool (1 SP to 1 SP), but they can't take any of the effects on this page. If merked, helper just pops like a soap bubble (will return as normal when next summoned). If the aesthetic is multiple helpers they each have half the user's merk, but all disappear as soon as one is merked. Helper hangs around until unconjured, merked, purged, bored, or moved out of user's sight. **5 SP**.

Quick reminder: **the default number of uses for a Special is once per day.**
For upgrades, check out the modifiers page (right before this section).

Supernatural Weapon: at will, materialize a weapon from thin air. Can be a classical weapon, instrument, shield, or launcher (like bows and shit, not firearms). Weapon can have any aesthetic, even being formed of destructive energy (like a blade that's a captured lightning bolt). Can have its own Specials (critical hits etc). To be clear, the same weapon is summoned with each use of this effect. User can unconjure at will. Speed: Immediate, unlimited uses. **7 SP**.

- Can simultaneously conjure a second weapon to dual-wield: +3 SP
- Conjure supernatural weapon at Speed: Interrupt: +3 SP
- Unlimited ammo. Ammo simply appears when firing, and can have any appearance. If used on a throwing weapon, it returns to user's hand after each throw: +5 SP

Supernatural Covering: at will, materialize an item of clothing from thin air. The covering can have any appearance (a horned mask that changes color, a cloak of molten gold), but is locked in once the effect is bought. The covering can look like armor, but any actual defense bonus (or other effects) have to be bought like normal. Pairs of shoes / gloves / etc count as a single item of clothing. **2 SP**.

Bulwark: conjure an unmovable force / shield about one square stride (big enough for cover, but too small to fully obstruct most doorways). The bulwark has 10 merk for every **1 SP** spent on it. Size can be increased at higher SP prices, and merk is spread evenly (example: if you put 4 SP into this effect, you could conjure A. a wall that's 1 square with 40 merk, B. a wall that's 4 squares with 10 merk each, or C. a wall that's 2 squares with 20 merk each). Bulwark must be planted on the ground (can't be knocked over). Speed: Interrupt cost is x5 instead of usual x2.

- Bulwark can be suspended in the air: +4 SP
- All offense from the attack or Special that merks the bulwark is completely absorbed (remaining offense does not pass to any target behind): +2 SP

Create Dimension: generate a new dimension of your own design. Its form, physics, weather, flora, etc are locked in once this one-time effect is used. Size always upgradeable. Means of getting to the dimension (gateway, item, just appearing there etc) up to you, but you'll always return to the exact spot you left from. Usage time at least an hour. Pricing by size . . .

- Trunk: **4 SP** • Chamber: **7 SP** • Estate: **12 SP** • Island: **20 SP**
- Continent: **30 SP** • Small planet: **60 SP** • Large planet: **90 SP**
- Star system: **240** • Galaxy: **1,200** • Nebula: **10,000** • Universe: **100,000**

Temporary Dimension: enter a microdimension of your own design. Dimension only exists while user inside. Other characters are free to tag along, but anybody left inside when the user leaves is thrown into another dimension (Key's choice). Means of getting to the dimension (gateway, item, just appearing there etc) up to you, but you'll always return to the exact spot you left from. Can't (via *this* effect) add anything able to leave the dimension, alter stats, or provide sustenance. Pricing by size . . .

- Size of a small room: **3 SP** • Large room: **4 SP** • House: **5 SP** • Estate: **6 SP**

Imbue Tattoo: create a tattoo that gives its bearer a Special. Costs as much as buying a Special normally (**1 SP** to **1 SP**) BUT Key Narrators are required to give discounts for sick concepts. This is a mandatory rule, but remember the Key has final say on what they think is dope and how much of a discount it earns. One-time use.

Imbue Artifact: instill an existing item with a Special. That Special costs 75% its normal SP value. Remember the item you imbue into can always be bartered, stolen, destroyed, or even used against you. One-time use.

Endow Sentence: give an object or place consciousness. User determines personality, speech, intellect, principles etc. Key controls. Can freely communicate, whether through speech or telepathy. Price can be negotiated with Key given certain properties. For example: a needy weapon that starts making trouble when it hasn't killed recently should get a big discount, and an implement that can sprout arms and legs and move around on its own should probably be double price. One-time use. **4 SP**.

Script: supernaturally inscribe text or symbols on any surface. Can't be longer than a short paragraph. Aesthetic is up to the user – mundane, colored, flashing, invisible etc. Effects like *true viewing* and *detect Special* are able to see past invisibility. Text lasts until ruptured, negated by user, or effect used again elsewhere. Unlimited uses. **3 SP.**

- Can be fixed in the air, including the air around a target (moves with target): +2 SP

Call Light: can summon, unsummon, and dim a supernatural light at will (unlimited uses). Aesthetic up to user (held item becomes luminous, handful of flame, brilliance in your eyes etc). Priced by brightness: Dim: **2 SP.**

- Thoroughly light up a chamber: +1 SP
- Thoroughly light up a village: +2 SP

Call Darkness: create an inky blackness about the size of a chamber that overpowers every non-Special source of light. **3 SP.**

Call Textile: permanently conjure a textile or fibrous object of your specification. Aesthetic up to user (spun from nearby raw materials, woven from aether, just barfed through a one-way portal etc). **4 SP.**

- Complex clothing or shelter: +2 SP

Call Wood: permanently conjure a wooden object. **3 SP.**

- About a dozen (identical) wooden implements: +1 SP

Call Stone: permanently conjure a stone object. **3 SP.**

- About a dozen (identical) stone implements: +1 SP

Call Metal: permanently conjure a metal object. Must be a single piece of metal: no complex items like machinery, firearms, armor etc. **8 SP.**

- About a dozen (identical) metal implements: +4 SP

Call Fire: about a handful, can't deal more than 1 offense. User has full control of the conjured flame within the square they occupy. Flame endures as long as user has a free hand. Aesthetic up to user. **3 SP.**

Call Electricity: just a respectable jolt or minor continuous stream. Can't deal more than 1 (direct) offense per use of this effect. **2 SP.**

Call Water: conjure a small amount of water in any form: **1 SP.**

- A very large amount of water (can't deal more than 5 total offense): +4 SP

Call Liquid: conjure a small amount of any non-water liquid (sulfuric acid, bleach, cooking oil, lemon juice, soda etc). Can't cause more offense than user's level: **3 SP.**

Call Wind: a large area surrounding the user is subject to a wind that blows in a fixed direction. Any character moving with the wind gets a one stride bonus to movement, and any against takes a one stride penalty. Firing launcher weapons any direction but with the wind causes half offense. The wind will also speed along flying and sailing vessels, power wind turbines, blow away gas, fog, clouds, swarms, real light objects etc. Automatically Duration: Combat. **5 SP.**

Call Weather: rain, wind, sun, snow, moderate storms etc. Not enough to cause destruction of any kind. Lasts at least a scene. **2 SP.**

Call Plant: a plant of any variety erupts from the earth. Can be food, medicine that heals s6, poison that deals s6, roots or vines that prevent a target's next move action, or any plant common to the setting. **6 SP.**

Call Food: a stacked meal for one person, a few snacks, or a single mind-blowing dish. Aesthetic up to user, and must be described vividly with each use. **1 SP.**

- Enough for all main characters, plus a few joiners: +2 SP
- A maxed-out feast with no limit on ingredients or presentation: +2 SP
- Ethereal servants to serve and clear dishes: +2 SP

Call Item: make a single existing item permanently summonable. Form is fixed: item can be altered or destroyed once called, but will return in its usual form when effect is next used. Can't summon multiples of the same item: using this effect within the duration of a previous use simply resummons the callable item. This effect can never cause more total offense than its SP price (so a 3 SP effect could cause 3 offense once, or 1 offense three times). Works on consumables (food, drugs, holy oils etc), but they lose their practical effect (nourishment, intoxication, stat alteration etc). Default is Duration: Combat. Buying Duration: Permanent allows you to summon and unsummon the item at will. Priced by size . . .

- Pocket-sized: **1 SP**
- Desk-sized: **8 SP**
- Cat-sized: **3 SP**
- Car-sized: **12 SP**
- Average human-sized: **5 SP**
- RV-sized: **20 SP**
- Unpurgeable (can't be unsummoned by the below effects): +3 SP

Purge: immediately vanish anything summoned by an effect in the above section (from *script* to *call item*) or a summoned entity (*call entity, helper, ride*). Must match SP cost of purged effect in burned Specials, which can be sacrificed at no action cost (similar to *flying mod* in usage effects). **2 SP.**

Purging Zone: create an area up to the size of a chamber where it's impossible to summon an object (from *script* to *call item*) or being (*call entity, helper, ride*). If a called object or entity from the above effects enters a purging zone, they immediately vanish. **5 SP.**

Summoned items (*supernatural weapon, supernatural covering, call item* etc) can have effects added to them (*endow sentience, offense up* etc) without paying any additional SP for *fusion* (bottom of the next section).

Meta Effects

Feel Manifestation: know when someone initiates a Special nearby (won't detect ongoing effects). This doesn't give any knowledge of the Special itself, just a certainty of where it was manifested. Automatically Duration: Permanent. **3 SP.**

Detect Special: pinpoint active / ongoing Specials anywhere in user's sight. **2 SP.**

Identify Special: user knows the function and some mechanical details of one Special within sight. **3 SP.**

Trace User: know identity (short description of their life at present) of a character who used a Special. Can be fooled by *scramble identity*, *inhabit corpse*, and *projection*. **3 SP.**

Rupture: undo an ongoing Special. The Key must offer some type of puzzle to decode, however difficult, to represent the complexity of the Special. Time spent on the puzzle translates to real time in-game. Only the actor of this effect's user can work on the puzzle. Key: ideal puzzles are balls of knotted up string and stacks of cards sorted by suit and number – both make it easy to gauge and deliver different levels of difficulty. **3 SP.**

Mimic Special: temporarily copy another character's Special that costs equal to or less than the amount of SP spent on this effect. Must witness use of Special. No action cost. User maintains mimicked Special until this effect is used again.

Fusion: create a Special with more than one effect. Some effect combinations leave space for interpretation, so make the function clear on creation. Key approval is required. If you put two effects into the same Special that would work the same if you just bought them separately, you *don't* need to buy this effect. +25% the base SP cost of all effects.

Usage Effects

Burn Special I: sacrifice an unspent Special/s for the day. For every SP you sacrifice, add a point of offense to the offensive Special you use this turn. No action cost Unlimited uses. **1 SP.**

Burn Special II: sacrifice an unspent Special/s for the day. For every SP you sacrifice, add a point of healing to the healing Special you use this turn. No action cost. Unlimited uses. **1 SP.**

Sub: sacrifice an unspent Special/s for the day and put their SP value towards additional uses of a Special you already used up. For example: sacrifice a 4 SP Special and a 3 SP Special (making them completely unusable until tomorrow), and you can cop a second use of an already-spent 7 SP once-per-day Special. Leftover SP can't be saved for later turns. No limit on uses, but must be used on your turn. No action cost. **2 SP.**

Blood Sub: put offense on yourself for an additional use of a Special you've already used up, 1 offense per 1 SP's worth of Special. You control exact amount of offense. No limit on uses, but must be used on your turn. No action cost. **2 SP.**

Flying Mod: sacrifice an unspent Special/s for the day and then use their SP value to enhance the modifiers of another Special. Leftover SP can't be saved for later turns. No limit on uses, but must be used on your turn. No action cost.. **3 SP.**

Fight Scenes

Where gameplay is normally freeflowing and conversational, fight scenes are turn-based.

*How They Work . . .

1. Every combatant gets a turn
2. Whoever swings first goes first
3. Turn order goes around the circle (Key decides which way)
4. Enemies and side characters go on the Key's turn
5. A turn consists of A.) a move action and B.) a main action
6. Move action: moves your main character. Can be done before *or after* your main action
7. Main action: attack with a weapon, use a Special, or take another move action
8. Once offense taken is higher than merk, you're out of the scene (can't act)
9. Fight ends when one side is merked or gives up

Attacking

Costs your main action. Every weapon has an offense spin (like s8 for a handaxe) . . .

$$\text{Weapon Spin} + \text{Primary Score}^* = \text{Attack's Offense}$$

* (fast for ranged and light weapons // strong for hand-to-hand and thrown)

Defense

Reduce all incoming offense by this number. Defense, like all stats, is just an abstraction; if some nerd is like "Well technically armor can't really protect you from fall damage," the rules allow you to kill them in real life.

Merked

Once offense taken gets higher than your merk, you're KO'd (can't act for the rest of the scene, even if healed). Start next scene a point below merked, but able to act. Main characters can't actually die until their actor wants them to (but don't act like an unkillable asshole because you can still get your arms chopped off and shit).

The Back of the Book is a Spinner: to use it, hold the looped end of a paperclip or guitar string trimming on the center-dot with a pen, and flick the other end. The result is wherever the arm lands in the s-ring (s6, s12, s20 etc) that you're spinning for. You can also install a spinner arm permanently by holding it in place with a brass fastener: just make sure the fastener head isn't too low and pinching the looped end of the arm.

Distance & Moving

Measured in strides. Default move distance is 5 strides. Half move score (round down) for swimming and climbing. Entire move action to stand from prone. Can reface at the end of your turn. Normal-sized characters occupy one square stride (think of the combat map gridded up like a chessboard). Can move through a comrade's square but not an enemy's.

Gameplay Option: Map Style

When a fight scene jumps off, lay out a chessboard and use pieces to mark each combatant. Each square is one stride x one stride.

- **Pros:** distance easier to measure, visual representation satisfying, fight scenes more tactically interesting
- **Cons:** needs board and pieces, transitioning into fight scenes not as smooth because of set-up time

Misc Attack Shit

Dual-Wielding: any character can use two one-handed weapons simultaneously, making an attack with both each turn. (If attacking same character twice, remember they get to apply their defense to both attacks).

Light Weapons: hand-to-hand weapons that let you add your fast score *instead of* strong. Shit like unarmed strikes, daggers, rapiers, staves, chainblades, meteor hammers etc.

Ranged Weapons: each ranged weapon has its own listed range. Targeting beyond costs -50% offense per stride. Reloading has no action cost (unless stated otherwise).

Thrown Attacks: thrown weapon offense is s4 + fast *or* strong. Range is 3 strides. Both these can be upgraded with ranged attack Specials. Hand-to-hand weapons and shields can be used as thrown weapons (but base offense still s4).

Surprise Attacks: if target had no perception of a threat, they have zero defense until their first turn.

Charging: an optional full-turn action that lets you move twice and then hand-to-hand attack. Target gets to make opposing attack; subtract higher offense from lower and the loser takes the difference. Charges must move in a relatively straight line and cover more than the charger's move score.

Attacking With a Shield: see "shields" in equipment (next section).

Grappling: main action. You and the target spin s6 + strong or fast. If you have the higher result you can either A. disarm or take something else from target, or B. hold target in place (they get no move or main action) until the start of your next turn. To be clear, if the character initiating loses they aren't then grappled, but it still costs their main action.

Tell the Story of the Numbers: even a quick "I slash him for 5" is fucking miles better than "uhh I do 5 offense to this dude." But ideally go in: "I spin past his last attack and slash the side of his head for 5." Keep it cinematic, you know?

Newjacks, use the level of success as a jumping off point, like "I jump forward and run my sword through him for 14." Instead of "I attack this dude and fuck I landed a 1" try something like "I give him a testing jab for 1."

Key Narrator Shit

Keep it moving. Don't let actors wait until their turn to decide what they're gonna do and then uhh and umm for two minutes. Keep heads in the game with a tight pace and the frenetic feel of a fight.

Remember fights are just as much a part of the story as any other scene, so always narrate that shit and bring it to life. Bug your actors to narrate their attacks, and prompt them with "Sick, tell me what that looks like" when they do something interesting.

Fights should last about four turncycles, since that's when actor interest starts to fade.

How many fights per session? Start with one and experiment from there. Every crew of actors is different: some will want just one real meaningful fight every few episodes, others will want three squabs a session.

Check out page 146 for tools and theory on creating gas fight scenes.

*Classical Weaponry

Dumb common since firearms are nearly impossible to smuggle into the dome. Example weapons for each type listed in parentheses beneath.

Swords

Light sword s4 + strong or fast / block 1 / 1h, Light / \$200
(This would be like a dagger, machete, shortsword, rapier, trench knife, smallsabre, etc)

Single-hand sword s6 + strong / block 1 / \$300
(Scimitar, broadsword, khanda, saber, yatagan, jian dao, katana, messer)

Two-hand sword s12 + strong / block 2 / \$500
(Changdao, zweihander, flamberge, odachi, großes kriegsmesser, greatsword)

Haftarms

Single-hand haftarm s8 + strong / block 0 / \$250
(Warhammer, handaxes, nzappa, doloire, mace, kama, sickles, raven's beaks)

Two-hand haftarm s14 + strong / block 1 / \$450
(Scythe, greathammer, waraxe, morningstar, macuahuitl, flail, kanabō)

Polearms

Staff s4 + strong or fast / block 2 / 2h, Reach, Light / \$150
(Or anything staff-like you can get your hands on)

Halfpole s4 + strong / block 0 / 1h, Reach / \$200
(Trident, shortspear, javelin, harpoon)

Polearm s10 + strong / block 1 / 2h, Reach / \$300
(Spear, halberd, naginata, yari, partisan, guandao, poleaxe)

Flex Weaponry

Single-hand flex weapon s4 + strong or fast / block 0 / Reach, Light / \$350
(Chain-dagger, kyoketsu-shoge, jiujiiebian, urumi, razorwhip)

Two-hand flex weapon s8 + strong or fast / block 0 / Reach, Light / \$500
(Chainblade, kusarigama, daggerwhip, scourge, a motherfuckin meteor hammer)

Launchers

Never have a block score. No need to track ammo.

Slingshot s2 + fast / Range 6 / 1h / \$30

Shortbow s6 + fast / Range 10 / 2h / \$300

Longbow s8 + fast / Range 20 / 2h / \$500

Crossbow (take a main action to reload) s12 + fast / Range 20 / 2h / \$800
Range = effective range. Can target further at -50% offense per stride

Misc

Baseball Bat s4 + strong 1h, s8 when held 2h / block 1 / \$20

Chainsaw s16 + strong / block 1 / requires strong 1 and gas, loud as fuck / \$1,100

Block: The bonus to defense you get from wielding this weapon.

Light Weapons: hand-to-hand weapons that let you add your strong *or* fast to the attack spin. (Default is to add your strong score to hand-to-hand attacks.)

Reach Weapons: hand-to-hand weapons with an extra stride of range (like a spear).

1h / 2h: a weapon is either one-handed (1h) or two-handed (2h).

*Firearms

Very illegal in the city (stray bullets can seriously fuck up the dome's fragile interior), and thus hard to smuggle inside. Listed price is for outside the cities; inside it's usually about x10 as much, plus a serious charge if the Mailmen catch you with one. No action cost to reload (tracking ammo isn't interesting).

Handgun s6 + fast / range 6 / 1h / \$600
→ Supremely concealable.

Submachine Gun / Machine Pistol s8 + fast / range 4 / 1h / \$1,200
→ Offense s12 and double range when used two-handed. Concealable.

Rifle s14 + fast / range 20 / 2h / \$1,000
→ Can vary by range and concealability (carbines vs sniper rifles etc)

Anti-Tank / Anti-Material Rifle 4s8 + fast / range 40 / 2h / \$5,000
→ Main action to move, move action to reload, cannot be fired standing (bipod attached).

Shotgun s16 + fast / range 8 / 2h / \$600
→ Offense halved (s8) after two strides.

Sawed-Off s8 + fast / range 4 / 1h / \$600
→ Offense halved (s4) after two strides. Concealable.

Under-Barrel Grenade Launcher . . s8 in a 1-tile radius / range 10 / mounted / \$1,000
→ Single shot, move action to use, main action to reload. Uses 40mm specialty grenades (\$50/ea) which must be tracked

Bayonet s4 + strong / range 1 / mounted / \$250
→ Can be detached and used as a combat knife (s4 + strong or fast / block 1).

Grenades

Main action to throw.

Frag Grenade s6, radius 2 / \$100

Concussion Grenade s8, radius 1 / \$50

Clinger Grenade . . . sticks to target, detonates on your next turn, s6, radius 1 / \$200

Flashbang . 50% chance blinded (will attack random tile) for 1 turncycle. Radius 3 / \$200
→ Effective range 5 strides + fast.

*Shields

Buckler concealable, +2 defense (or +s4 defense) / \$150
Shield +3 defense (or +s6 defense) / \$200

SHIELD ACTIONS

- **Sacrifice shield:** after someone spins offense against you, you can sacrifice your shield to ignore that offense.
- **Spun defense:** instead of a fixed defense, you can spin for a shield's defense against any given attack: spinner's max is twice the shield's defense (listed above).
- **Attacking with a shield** (aka shield bashing) deals s4 + strong offense, but you lose that shield's defense until the start of your next turn. Can still attack with offhand.

*Instruments

These are mystic / psychic / supernatural weapons: blasting orbs, third eyes, wave twisters, powergloves, rods and crystals, otherworldly devices and ill jewelry – any object that would amplify the supernatural power into destructive energy.

Instrument s6 + smart offense / range 5 / 2h / \$800

Burst instrument s8 + smart offense / range 2 / 2h / \$600

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Goods & Services

A list of average prices for shit you might wanna buy in Illadelph.

Structures & Vehicles

Get actors to customize and describe the details of their purchase.

Yamaha RD-350 motorcycle: \$1,500

Gilera CX (800cc) motorcycle: \$5,000

1984 Honda Civic: \$7,500

Slab, donk, or funny car: \$20,000

Winnebago: \$60,000

Transdimensional gate: \$80,000

Dive bar or similar small business: \$100,000

Large RV or tourbus: \$120,000

Flying donk: \$150,000

Light tank: \$180,000

Rowhouse: \$200,000

RV-monstertruck-tank: \$300,000

Armored train (5 cars): \$500,000

War zeppelin: \$800,000

Exploration submarine: \$1,000,000

Castle, palace, or fortress: \$2,000,000

Cost to build underwater: x1.5

Cost to build on flying island: x2

Laboratory or workshop (electronic, chemical, medical, automotive etc): \$10,000

Adds \$6 to any relevant skill spin (take the highest) done on premises

Services

Healing Meals: rare and powerful foods so delicious they restore your lifeforce. Take a move action to consume.

- Heals 10: \$10

- Heals 20: \$50

- Heals 30: \$100

- Heals 50: \$300

- Heals 80: \$700

- Heals 100: \$1,000

Entry-level bodyguard: \$20 / hour

Professional bodyguard (level 3+): \$100 / hour

Elite bodyguard (level 6+): \$500 / hour

World-class bodyguard (level 10+): \$1,000 / hour

Hostel: \$20 / night

Motel room: \$40 / night

Hotel room: \$100 / night

Luxury hotel room: \$800 / night

Train to other neighborhood: \$0

Train to other dome: \$10 to \$300

Zeppelin to other dome: \$20 to \$200

Submarine rental: \$1,000 / week

Example Gameplay

Every game is gonna look different, and there's no one right way to run it. Let's just drop into the middle of a session – actor A, actor B, actor C, and their Key Narrator are deep in a show about warring secret societies in the 2230s, currently in a city on Mimas, a small moon just outside the rings of Saturn.

Key: The lights of the skyscrapers and suspension towers glide by hypnotically as you ride the layered expressway. You peel off your exit, and pass into the lock before the Mainzer Biodome – you've been through enough times to know security will search your car at the gate. What do you do?

B: Alright, you know the drill – guns in the duffel

C: I pull my pistol and drop it in the bag

A: I slide my AK into the bag. Where are we gonna stash these?

C: We don't got a lot to work with. The lock's just a road, right?

Key: Right. It's a curved roadway leading to the biodome

C: Hmm. What's it look like? Any greenery? Trash cans?

Key: There's a sidewalk along the median with a few bins, but all the grass is trimmed low. There are elm trees throughout the lockway, the type spliced with bioluminescent genes so their leaves glow at night – common street lighting practice in this district. The low artificial sky is drizzling, still on its day cycle –

A: So wait, with the rain . . . are there any drains along the roadway?

Key: For sure. They're spaced out along the median, and look like the type you can pull out by hand

A: That's gotta be the play – the trees are too obvious, and if it's trash day we could end up running around unarmed until we get back to the safehouse

B: Right

C: ... Would it be possible to, like, lift the grate, lower the bag, and then close the grate so it clamps down on the strap of the duffel bag?

B: Yooo

Key: That makes sense, yea

B: Alright, then once there aren't any cars coming I hoof out and try to clamp the duffel strap in one of the grates

Key: Works like a charm. It grips tight, and the tip of the strap is concealed under all the dead leaves around the drain

B: Sick . . .

C: Bet, we pull around to the gate

Key: You get to the gate and you're waved into a marked space like always. Blue sheets of light glide and spin over the car, and an armored guard spends a suspiciously long time ... squinting at his console ... before looking up and waving you through

B: You fucker

Key: A soft tone from your onboard signifies the toll was just deducted from your account

C: How much?

Key: Uhhh just ten credits

C: Alright lemme scratch ten off my sheet here

Key: So you pull into the colossal biodome and the first thing you see are the rings of Saturn above you, unimaginably huge, impossibly close, arcing through the infinite night sky of space. The dome's transparent panels refract the feeblest glare from the distant sun –

B: Fucking wild dude, I'll never get used to being offworld

Key: As you crest the entrance trail, you see the biodome below: four different ecosystems all built into the massive Mainzer Crater. What do you do?

C: Swiss Alps biome right? I head that way

Key: Alright, you ta –

A: Also I'm keeping an eye in the rearview, does anybody seem to be tailing us?

Key: Uhh no, there's nothing suspicious. Nobody's even behind you

A: Good, good

Key: You roll through a bamboo forest and cross a bridge into the Alps biome, quickly finding the spot. The camera slowly pans down through some oak boughs onto a real scenic clearing as you pull up. Jin's red SUV is already there, not far from a stream fed by a small waterfall. What do you do?

B: One of these days we're gonna be the first to fucking show up to something

A: I hop out and pop the trunk

Key: The red SUV's doors swing open, exhaling No-Sleep Jin, three massive goons, and faint classical music

C: Any I would recognize?

Key: You do actually. You're pretty sure you played it for a gala or maybe a wedding gig years back – it's [checks notes] a chamber opera called "Renard" by Igor Stravinsky

C: Hmmm, deep cut

Key: Quite so

A: I catch Jin's eye

Key: No-Sleep Jin says something in Korean to her crew and walks over to you. A breeze stirs the clearing, swaying the oak branches and ruffling the grass as she extends a hand in greeting. Are you bringing the case?

A: Does she have the cash?

Key: You see one of her guys hand a bag off to B

B: I'm counting that shit

A: Then I bring the case from the trunk and hand it over

Key: So one of her goons takes it, and you notice she waits until he's out of earshot before gesturing over to the waterfall, saying she has something to run by you

A: Alright

B: Do any of Jin's people follow them?

Key: Nah, one's inspecting the case. The other two are hovering near the SUV, pulling out packs of Lucky Strikes

C: How familiar do they look?

Key: Uhh, you seen them at the last few drops you did with Jin's people

C: Alright, I step over and light one of their cigarettes. "Sup cousin, you seen a skinny little guy like this around? Cybernetic eyes, buzzed head?" – and I show him that security footage we jacked

B: Think these mouthbreathers would know? They probably spend most of their time folding Jin's laundry

C: Can't hurt. What other leads do we have?

B: Fair point

Key: So you go up to the taller one and he watches the footage loop a few times, dragging on his cigarette, then says with a heavy accent "Actually ... I believe we have."

C: I told you son!

Key: Tall goon says something in Korean to the driver, beckoning him with a wave. As he walks over and clears the front of the car, you see he's carrying a naked machete –

B: What

Key: Tall goon says "Hands." You look down to see a trench knife has appeared in his offhand. What do you do?

C: Are you fucking serious?

Key: Do you say that?

C: Nah, I just – fuck . . . I guess I raise my fucking hands

A: Do I notice any of this?

Key: Nah mane, No-Sleep has you turned so you're facing the waterfall

A: Fuckin doin us greasy

B: I raise my hands a millimeter above my head, palms in, and then raise my middle fingers
Key: Short goon moves towards you B – he’s gripping a long-handled hatchet. With the other hand he pads around your pockets and pulls out your switchblade
B: When he’s rooting around I ask if his chick knows he’s into this type of thing
Key: Hahaha I’m sorry but he pops you with the butt of his hatchet for ... 2 offense, right on the forehead
B: What a rude man
C: So would anybody notice if I charge up my electroshock prosthetic?
A: Shit I forgot all about that thing
Key: Uhhh, I guess it would glow but it’s too bright out for anybody to notice
C: Alright I start amping up
B: How far away’s the car? The bat’s still in there right?
Key: Yea you remember it being in the trunk. The car is about four strides away – fair warning though, short goon’s definitely close enough to chop you
B: The trunk’s open though right?
Key: Uhh –
A: Yea from when I grabbed the case, I definitely would have left it open
Key: Alright fine, trunk’s open
B: Sick
C: Am I charged up?
Key: You’re charged up
B: Set it off C
C: An arc of electricity blasts out of my palm at tall goon
Key: Alright give me a number
C: [flicks spinner] 12 motherfucker let’s gooo!
Key: Dang ok, the bolt of electricity makes tall goon violently convulse and drop like a bag of rocks, definitely merked. B, you’re getting chopped by shortstack
B: Fuuck
Key: [flicks spinner] he swings the axe up into your ribs for 5. C, the driver brings his machete down on you for [flicks spinner] 2 offense
C: I dodge no problem, he only hits air
Key: Your turn B. A, you finally heard what’s going on so you’re on deck

...

How to Key

We run through the basics quick, plus a few moves for your toolbelt.

Writing an Arc

Lock in the Ambition first. The next step is thinking on the most interesting path to that Ambition – bring the main characters through fights, social scenarios, problem solving etc, all set in cinematic places and laced with intriguing side characters. If you're stumped, think on your favorite storylines from movies / TV and what made them favorites.

If you didn't run the arc in this book, scanning through it will give you a feel for the flow of an arc, and what's important for the Key to know. That said:

Only draw up one session at a time. You never know which way your actors are gonna go. Don't get attached to any particular outcome: you're just putting your crew in an interesting situation and playing to see how it shakes out.

Always introduce a scene with a brief description to immerse your actors in it. It helps to emphasize sensory (the aroma of temple incense, the ambient noise of morning birdsong, bright light that scathes the eyes etc). This brief intro doesn't have to be pre-written; a couple off top lines will do just fine. Always end with a prompt (like "What do you do?") to maintain smooth gameflow.

Start small: plan on a humble two or three session joint for your first arc. Almost every newjack starts like a first-time prizefighter, putting on an incredible performance but completely emptying their gas tank the first round, noticeably slowing the second round, and by the third they're just surviving. Set a hard limit of three sessions for yourself.

Key Narrators don't get a main character. If you're starting a new show, don't make one until the next Key tags in. If you're tagging in for somebody else, find a good reason for your main character to see to some other shit until the end of the arc. You have an entire reality to simulate: trying to also play as an actor is a shitty distraction, and (more importantly) ruins the effect of you being the Key Narrator.

Write for your actors: this is not a one-person show – you're creating interesting situations for your *actors* to make a story out of. Include narrative prompts for them to develop their main characters, and lots of narratively combusive shit for them to interact with. *Leave the most interesting blanks for your actors to fill in.*

This is only a real loose guideline, but the average session has . . .

- An interesting problem to be solved
- A fight scene
- An interesting side character / social scenario

Adjust to taste for your specific actors and what gameplay gets them stoked.

Number of players: 3 is ideal, but up to 6 is solid if it's a crew of quieter actors – any more than that is a fucking mess. The number of actors also determines how fast you go through the arc: not only are more actors trying to veer in different directions, but just the volume of riffs and planning will make scenes last way longer. Expect a crew of two actors to tear through this arc in four short sessions, and a huge crew of six actors to take closer to eight sessions.

Consistent narrative progress: every session should end with the feeling "We just got significantly closer to the Ambition." Resist the temptation of irrelevant side-missions. You want a clear series of narrative steps to the Ambition so your actors never ask "Why are we here again?"

Prepping a Session

Session prep is just immersing yourself in a fictional location long enough that you can make it feel real to your actors. You steep in the reality of the session's setting, thinking on how side characters would act, how events would play out etc, and it's actually really fucking transportive – arguably the best part of narrative games.

Don't over-prepare: coming up with all types of optional shit just because it *could* happen is a huge waste of time. It's way easier to instead make a straight line of just a few scenes that you can really tighten up. Since the main characters are chasing an Ambition, you already know where they're driven to go, making that straight line completely believable.

Don't under-prepare: if you start your session with “Wait what happened last session?” and then just improvise some bullshit, nobody's showing up next time.

Punching up scenes: if you already have your interesting fight / social scenario / problem to be solved, you can make it more immersive by . . .

- Nesting it in a more interesting location (“the bar” into “the rooftop bar at the top of the Banpei Tower”), or ornamenting that location (“Ray's house” into “Ray's house, walls lined with illuminated tanks of rare tropical fish”)
- Sharpen up the scene's intro. Contrast the immersion of these two . . .

“You enter the chapel. Your contact is there. What do you do?”

vs.

“You enter the cool air of the chapel, stained glass depictions of saints glowing with the morning sun. A lone figure at prayer crosses himself, and stands to an alarming height of 6'4”. He asks in a Salvadoran accent ‘were you followed?’”

The objective of being Key is to create the conditions for the raddest time possible.

Arc ideas: if none spring to mind, just think on the arc you would most wanna act in. If you're just in a creative dead end, try working on the soundtrack first – you'd be surprised how much that musical headspace can clear up creative logjams.

Stay on the gank: freely take everything you like from movies, TV, books, comics, history. Once you put them in your setting, they'll be an entirely new thing, unrecognizable from their source. You've been unconsciously racking up a colossal library of trope and story ideas your entire life by just watching movies and shit, and the more you pull from it, the more effortless accessing it becomes. Just don't ruin it by telling your actors what the source was: *let it be its own brand new and unique thing*.

Advanced shit: spotlighting is writing a scene for a specific main character's strength or skillset, setting them up to save the day. It's hard to braid into a session on top of your normal prep, but when you do it always makes the sessions for the head you spotlight.

Get the ship sailing itself: the show's intro is where the actors buy in and the validating feedback loops of interest start. Think on an interesting way to introduce their main characters, and interesting ways to get back-and-forths rolling between them.

End strong: there's a reason you always end an album with like the third or fourth best song – that's the impression you're leaving listeners with. Deliver the arc's promised narrative payoffs, and give some falling action and satisfying resolutions (seriously, what's worse than a movie that aces the villain then immediately rolls credits?).

Fuck nerves: the friends are getting together to riff and bullshit with each other – they're gonna have a good time no matter what you put on.

Running the Game

The alpha rule is having a good time, setting up the best time for your actors. All other rules bend to this one.

Prompts: these are your most important tool, basically just questions that move the story forward. Here's the best one:

- What do you do?

Use prompts to build the story and visualize scenes . . .

- You unlock your safehouse for everybody; what do they see as the door slides open?
- A wide shot pans across the house party – what are each of you doing when Kana arrives?

Use them to focus attention . . .

- So what are you gonna do about those cameras?
- The courier seems eager to bounce – do you say anything to him?

Some prompts aren't questions, just something that urges response . . .

- Everybody hears glass shatter upstairs.
- You see from cover that the mercenary leaves his radio and sidearm on the desk as he steps into the bathroom.

But yea, prompts are usually just a question, and always passive, so it never feels like you're prodding.

Interludes: never skip over traveling or laying low – these are arguably *the most* fertile ground for main character development. Ask what the main characters get up to – training, some type of hobby or passion project or personal crusade, spending time with side characters, blowing their cash from the last arc etc.

Interludes slam for both the long-term (“A month has passed since the last job; everybody give me a montage of what your main character's been up to”), and short (“As you wait for No-Lobe to show up, late as usual, you all get in an argument – not a serious one, but over something incredibly fucking dumb. What is it?”)

The pair-off: rocket fuel for character development. First, pair up main characters for a scene or interlude, then *guide them into finding and exploring that thing they have in common*. This creates a new, unique dynamic between them, like how the bassist and drummer of a band are just a bassist and a drummer until they start calling themselves “the rhythm section”, reifying their bond as a concept. This is maybe the best move in the prestige TV playbook: a well-cultivated bond between every main character is narrative electricity.

Emphasize sensory: when introducing a new scene, bring it to life by describing not just how it looks, but at least one other sense – the ambient sounds, aromas, how the air feels on the skin, the emotional atmosphere etc. Take that immersion shit seriously: your job as Key is simulating a more interesting reality for your actors, really bringing them there.

Mention shit that has nothing to do with the main characters or their objective: routine happenings, locals going about their day, the foghorn sounding out in the harbor etc. If you only mention shit related to the main characters the world feels small and uninteresting, like the camera following them around has tunnel-vision. Setting the scene like this not only creates a more living world type feel, but gives your crew options for narrative threads they might wanna pull on. Chekhov's Gun is dogshit.

The Key is the editor: when a scene feels done, don't uh and um out of it, but try “End scene?” or “Alright, as you chug the last of your beer we cut to the next morning . . .”

Show, don't tell: classic film trick. Instead of saying “The party's host is known to be an unhinged psychopath,” just show him throwing a guest off a balcony for disagreeing with him on Aristotle or whatever. Never give 4 if you can give 2 + 2.

Side Characters

Ideally, voice-act all side characters in the first person.

Don't script: you can have an idea of what they'll say and do, but you still want improvising them to come naturally. You wanna give the impression of interacting with a real person, you know?

Voice acting: crucial shit. Having a voice for a side character gives them way more personality, makes them way easier to act, and you'll never have to say who's talking. *Voice-acting is such a fucking game-changer that you should always modify side characters to fit voices you're better at.* Don't get goofy with it (seriously), just give them a minor accent or speech pattern change.

Almost everybody's favorite part of narrative games is social scenarios / interacting with side characters. Just sayin they're worth a little extra creative effort.

Don't sweat minor side characters: they only need a single distinguishing feature (next page) just to make them memorable / easy to reference.

Major side characters: always give them a voice (obviously), and a personality. A unique physical feature makes them memorable. Make them feel a little more real by giving them a life outside the main characters (like a goal or passion). Making them *of* the setting goes a long way – from an existing culture or faction, affected by major setting events etc.

You can also start with a favorite character from movies / books / TV and think on what makes them a favorite (stay on the gank). Subverting stereotypes is always gas, like a scarred-up goon with a love for classical poetry, or an insanely hot woman who's also insanely gross, eating old sandwiches out the trash etc.

Last trick: reveal a wild fuckin rumor about an established side character. Is it true? Even more wild? Only an exaggeration? Just made up shit spread by their enemies? Decide the answer depending on the actors' reactions. Either way it's an easy injection of drama into the show.

Names: give nicknames to side characters. They're both A. easier to remember and B. more evocative, saying a lot about the side character in a single word.

You can use them in conjunction with a given name like "Balogun the Saint", which lets heads just call him the Saint until his given name sticks.

Two side characters with similar names is dogshit writing: if your show has a Katherine and a Karen your actors want to kill you.

Side Character Generator

Bookmark this page to make a side character on the fly.

- 3rd Bass Hoodie
- Keith Haring crewneck
- Chokehold longleeve
- Neon windbreaker
- Ratty death metal vest
- San Jose Sharks jersey
- Seattle Supersonics jersey
- Detroit Tigers jersey
- San Fran 49ers jersey
- Puffy holographic jacket
- De La Soul shirt
- Ripped up jeans
- Camo pants
- Zubaz
- Neon shorts
- Overalls w/ a strap undone
- Doc Martens & thrift dress
- Flannel (tied around waist?)
- Giant letter t-shirt with rolled up sleeves
- Acid wash denim jacket
- Illest Coogi sweater
- Full Miami Vice
- Suit with a real thin tie
- XXL Puffy vest
- Reebok Pumps
- All-white Pony M100s
- Fallin apart skate shoes
- Timbs
- Shelltoes with fat laces
- Slides and socks
- Dangly 80s earring
- Four-finger rings
- Boombox
- Walkman on belt & headphones
- Beeper
- Sunglasses
- Fanny pack
- Joint behind ear
- Plastic animal mask
- Band pins
- Political pin
- Dookie chain
- Little chain
- Jesus piece
- Soldier rag
- Short
- Tall
- Fat
- Thin
- Yoked
- Limb in cast
- Old
- Young
- Shuttered eyebrow
- Birthmark
- Scar
- Busted nose
- Eyes two different colors
- Powerful unibrow
- Glasses
- Probably too good-looking
- Neon makeup
- High voice
- Low voice
- Talks out side of mouth
- Hilariously congested
- Soft-spoken
- Loudmouth
- Fast talking
- Slow talking
- Gruff voice
- Breathly voice
- Cali accent
- Southern accent
- Midwestern accent
- Northeastern accent
- Jersey accent
- New York accent
- Foreign accent
- Dogshit English
- Gross
- Absolutely zero filter
- Has a small pet on them
- Amazingly stoned
- Flowery
- Oblivious narcissist
- Somehow always has a beer
- Money obsessed. Rubs bills on their face when they think they're alone
- Yeti
- Goatbastard
- Rockjawn
- Doghead person
- Tigerhead person
- Alligatorhead person with southern accent
- Crash dummy
- Cyclops
- Big bat wings
- Talon feet
- Talking, hyper-intelligent fish carried in bowl by a bodyguard
- Undead (skeleton, mummy, frankenstein, ghost, shade etc)
- Koala that walks around like a small human and chainsmokes and also insults people
- High top fade
- Philly beard
- Braided rat tail with a bead
- Twists
- Ramp fade
- Jheri curl
- Buzzed
- Middle part
- Long death metal hair
- Locks
- Space buns
- Braids
- Natural
- Huge scrunchy
- Crimped
- Big 90s hair
- Pixie cut
- Riot grrl bangs
- Long grunge hair
- Bob cut
- Kangol
- Kofi
- Starter hat to the back
- Cyclist cap
- Bucket hat

***Advanced shit:** randomly point to a combination of two items above. The unique combination of traits will instantly extrapolate a web of other features in your mind.

Fight Scenes

Narrate the numbers. Don't say "2 offense doesn't actually hurt him," do say "He sidesteps your swing." If somebody asks "How bad is this dude hurt?" don't say "He's up to like half his merk," do say "He's bleeding pretty bad and starting to breathe heavy." Your actors get a lot of satisfaction from all the dope shit they get to do in a fight – make sure to narrate all the flips and energy blasts and necks getting snapped etc, and to use the phrase "tell me what that looks like" when actors do something interesting.

Punching up fight scenes: first is enemies. They should be both A. mechanically interesting, with stats or abilities for the main characters to overcome (try surfing through attack effects), and B. aesthetically interesting, so it doesn't feel like you're just battling a block of stats.

Second is where you fight. This should be both A. cinematic (on top of a train, in a ruined temple etc), and B. strategy-friendly: try adding a feature like hazards, levels, cover, moving parts etc.

Ideally, every fight should feel like there was something gained by it: even just a little new information to advance the plot or some interesting items.

Actors stalling: take it easy on newjacks since they're still learning, but if you have experienced actors that wait until their turn *then* take five minutes deciding what to do, announce at the top of the next fight you'll be skipping anybody that doesn't act as soon as their turn starts. Even one actor stalling can derail the momentum of the entire fight scene: other actors stop paying attention and side conversations start, then you gotta catch heads up on what happened while it wasn't their turn etc – shit can get out of hand fast.

Another tip to keep it moving: ask actors to say when their turn is done.

Advanced shit: at those higher levels, the balance of the crew can get all over the place, and the main character that dumps all their SP into a single stat or Special might start walking through fights with less and less of a challenge. This is where the chess match starts: finding a way to still challenge them *without* them feeling cheated.

Offensive main characters are easy to handle: if they dumped everything into targeting a single enemy, throw multiple enemies at them. Death 100%? No problem – make sure you always have an interesting lieutenant that can step up, or multiple bosses for every boss fight.

Defensive main characters are where you have to use your head a little more – there's almost always one motherfucker who spends every single SP on their defense stat, but you have a dozen ways around that. Once their enemies notice, why wouldn't they just show up with a stinger missile that does s20+100 offense next fight? Or start using armor-piercing nanofilament weaponry, or send out a mutant with undefendable fire powers? Maybe a mercenary psion with social Specials or powerful illusions. Maybe a plot like carbombing their motorcycle, instantly merking them then ambushing the rest of their crew. Maybe a napalm blast or chemical weapon that coats them in acid, putting s20 offense on them every turn for the rest of the fight. You can also just turn up the heat on the entire crew, and when the high-defense main character is consistently the last one standing, everybody else will start balancing in that direction.

Dealing With Actors

If playing on the outside, feel free to lay down the rule “If anybody pulls out their phone, every other player gets to send a text on it.” Most people don’t need this rule, but we’ve seen a few sessions go downhill on fucking rollerskates when actors started scrolling through twitter whenever the Key Narrator wasn’t specifically talking to them – they needed constant updates on where they were and what was happening, had to be handed crucial clues etc. Didn’t even seem worth playing. To be clear drawing and shit is fine since you can still take in what’s happening, but phone use will destroy your game.

Problem actors: you don’t land problem actors if you only play with people you’re already tight with, and you didn’t have to badger to show up for a session.

If you’re inviting somebody you know likes to get real fucked up, think on telling them it’s a sober table or something – remember if they suddenly become the most annoying motherfucker on the planet you’re stuck with them for the whole session.

Key, fucking around and making dumb jokes is arguably the best part of the game, so go along with it. You can have an interesting storyline, meaningful scenes, *and* constant fucking around.

Advanced shit: proactive vs passive crews. Figuring out which one your crew of actors leans towards will make prepping for them easier. Examples: if the Crew Ambition is to knock over a mid-level drug supplier and your actors stare blankly before asking “Uhh so what should we do?” that’s a real passive crew. If another crew immediately starts plotting “Alright, first we find a fiend and tell him his next vial’s on us if he takes us to his dealer – we bag the dealer and work our way up the foodchain until we find somebody laced with the plug,” that crew is real proactive.

Proactive crews need less prep: you just give them a goal and they rocket the plot forwards. The other edge of that sword is they need way more improvisation: they move quickly and unpredictably, love exploring, and create their own immersion by asking a lot of questions about your setting (“What are the current power dynamics and alliances in the criminal underworld?” “What’s the architecture like in Old Town?”) which is flattering but can sometimes feel like stress-testing.

Passive crews mostly just want an interesting storyline spoonfed to them: you have to make both clues and narrative paths forward obvious, and break their Ambition down into real clear sub-goals. Instead of immersing themselves by exploring and asking questions, passive actors trust you to immerse them in the most interesting parts of your setting. This definitely doesn’t mean they’re having any less of a good time, so don’t take offense. Since passive crews are highly predictable, they’re a blessing for Key Narrators that love writing and hate improvising.

Advanced shit: identifying actor types can be fun, but don’t bend over backwards trying to accommodate those types. For example, you could have a crew with an actor that really loves plotting and heists (A), another that’s all about tactical fight scenes (B), and a third that just wants a traditional power fantasy (C). But if you try and come up with an A, B, and C plot for them every single episode, *you are going to drive yourself fucking insane and immediately burn out*. Instead, just use your knowledge of what they like to pull an actor back in (actor B’s been a little quiet lately, so we’ll design a high-strategy clocktower fight into the next session). Or, if you really like your actors that much, at least cut down your work by plotting by the arc: the Crew Ambition could be a series of raids on safehouses (A) of tactically complex enemies (B) that jacks millions in cash (C).

Soundtrack

All Bull Press soundtracks are linked on bullpress.org.

When creating your own soundtracks with whatever you've gotten off trulincs, of anything a real ass friend has loaded on a mp3 player for you, remember . . .

- A. have the soundtrack lined up beforehand so you don't waste time searching for songs
- B. don't use anything with actual vocals (they're more distracting than you'd think)

Spinner Alternatives

Double-cup: write a ring of numbers on the outside of the *inner* cup. Cut a little window on the *outside* cup. Next to the outside cup's window, write the ring's highest number with an "s" before it. To spin, just look away and turn the cup a few times: your result appears in the window. Remember you can fit every range your main character uses on a single cup.

Cards: easy to get a hold of, slow to use. Create a stack for each range your actors use (s2, s4, s6 etc). Write the range on the back, then write the individual numbers of that range on the face. Keep the stacks facedown in the middle of the table.

Verbal: when you have no materials on hand, wanna keep it low, or are playing in seg.

- Figure out the range of your spin from 1 to whatever (example: s12 is 1 to 12).
- The player spinning and the Key each pick a number in that range, and say that number simultaneously (example: 5 and 3).
- Add those numbers together for the result of the spin (example: 8).
- Now, if those numbers go over the top when added together (example: 10 + 6), it rolls over and counts back up from 1 (example: the result is 4).

So, if the range is 1 to 8 and player A says 3, and player B says 4, the result is 7. If the range is 1 to 6 and player A says 4, and player B says 5, the result is 3. If the range is 1 to 20 and both players say 20, the result is 20. See how when it tops out the remainder is the result?

Advanced Rule: Spinning for It

An optional rule to inject randomness into your game. When a character tries to do something that isn't a sure thing, spin s6:

1: faceplant

2: failure

3: not really

4: kinda?

5: success

6: finessed

Adjust for Difficulty:

- If odds are clearly in their favor, instead spin s6 twice and take the *highest*.
 - If odds are clearly against them, instead spin s6 twice and take the *lowest*.
- Consider task difficulty, skill bars, equipment, distractions etc.

Fucking Important

Pros: creates a gambler's buzz, can enhance suspense, and sparks the creativity that only comes from an improvisational prompt, *but* . . .

Cons: hard to plan for, and dumb easy to overuse (seriously, never spin when it would be more fun to create success through gameplay)

Narrative Games & Narrata

Narrata is the creation of fiction through structured conversation. We at Bull Press consider it the most powerful form of escapism possible since it's not limited by the physical constraints of media: it goes exactly as far as your creative ability.

What really makes narrata immersive is having other people to run it with, and structure (rules) that get people interacting with the simulated setting and characters.

That's really all you need to know to start creating your own narrative games, but it helps to run a few existing ones to really figure out what gameplay you like and how to create more of it with specific rules.

Narrata is at least 60 years old, though it's arguable some centuries-old party games and umpired wargames fit the definition. Either way the artform is finally spreading its wings as we see a proliferation of new genres and creative concepts, new writers and luminaries, and narrative games that can only be called works of fine art ranging from the size of a single page to dozens of volumes. Best of all, even though shit's popping right now, it can be said with certainty the John Coltranes and Dave Brubecks of the craft are yet to design their first game.

Game Design

Rule #1: the function of a game is its players having a good time.

Straight off the bat, here's some newjack shit to look out for and be brutally honest with yourself about:

- When you like the idea of a rule, but not the result of it
- When you're straight up reinventing the wheel just to be different
- When you're stubbornly holding onto a mechanic your friends / playtesters hate

Have clear design goals. Outline first or that shit's gonna balloon all over the place.

Start small: everything takes about a hundred more hours than you think, so start with a pamphlet-sized game (seriously). Bigger projects will always feel 90% done; be harsh in deciding when they're *done enough*, since there is a definite point of diminishing returns on your creative energy.

Playtest: there will always be shit that manifests different than you expected, so playtest more than even seems necessary. If possible, playtest across demographics (unless you're only designing a game for your friends). Most playtesters won't give you the brutal honesty you need: it's on you to keep an eye what actually engages them, what bores them, what rules they struggle to grasp etc.

Explicability: have an answer to basic questions like "what's it about?" and "how do you win?" You want your basic game concept to be a sentence, and the rules to be explainable in less than a minute. Anything more and motherfuckers' eyes start glazing over.

Watch for overdesign: a game isn't a live reading of the ten-page setting you wrote up, it's a concise ruleset that allows the actors to have fun flexing *their* creativity. Leave the most interesting blanks for your actors to fill in.

Watch for underdesign: you need clear structure and goals; too open-ended and players will feel directionless. Give specific prompts to induce a flow state.

Challenge: every game requires it. Too hard and heads check out from frustration. Too easy and heads check out from boredom. Ideally make it a curve so learning the ropes is *just* engaging enough for new people. Making difficulty scaleable adds massive replay value for more experienced players: do this by adding mechanical and strategic depth to reward their advanced knowledge of the game.

Risk: it's built into traditional games (where everybody plays against each other) since there can only be one winner and losing sucks. However, even if it's a cooperative game (where all the players compete against a situation or automated system instead of each other), there has to be a chance they could lose or face some major setback, otherwise there's no thrill. It's the same reason gambling's fun.

Frustration triage: losing and setbacks fucking suck, so having something to immediately distract from eating shit is A+ design. Example: for this game you could create a rule called "Hardened" – every time you're merked in a fight, you get a permanent +3 to your merk.

Incentives: never punish an action when you can instead reward not doing that action. Positive incentives are not only more reliable for shaping behavior, but also contribute to the overall sense of enjoyability of your game (nobody likes punishment).

Realism is a terrible goal. First of all, reality mostly sucks. Second, trying to reproduce it mechanically just creates a clunky labyrinth of conditional rules and other unfun shit. Instead, you wanna *hit the right notes of reality*, both in designing rulesets and settings.

Game mechanics are best when they're stripped down and abstracted representations of concepts that interest us (shit like fighting and powers). Settings are best when they're novel and outlandish, but still contour the relatable and interesting parts of our reality.

Realism is tax codes and spinning for how hungry you are or whatever the fuck; hitting the right notes of reality is unreal shit like dope spaceships and psychic powers BUT coherent setting logic and resonant side characters.

Randomizing outcomes: you can make the result of an uncertain thing up to chance with a randomization mechanic, sometimes called a resolution mechanic (similar to "Spinning for It", page 149). This does a couple good things: it 1.) creates a gambler's buzz, and 2.) gives the Key Narrator an improvisational prompt to interpret the result.

On the negative side, the neurochemical thrill of that gambler's buzz has swiftly diminishing returns: use it too often and it just becomes annoying. Even worse, a randomization mechanic skips over the gameplay that would normally create success. If you created a scene where your actors have to convince an interesting side character to give them some information, but you just have them spin to determine how the conversation goes, *you skipped the entire fucking scene that would have been way more interesting to actually play out.*

Some games benefit from randomization mechanics (like Risk), but if you tried to force them into others (like chess) it would straight up ruin the game. Consider carefully if your game or mini-game would become more enjoyable by adding one.

When designing a randomization mechanic, consider range. Say you want to simulate troop reinforcements in your wargame, and each player spins at the top of their turn. s20 is way too swingy: if a player lands a 19 he can just dogwalk the player that landed a 4. You can always make the range smaller (like s8 or even s4), sure, but you could also make it more predictable: spinning 3s6 slightly reduces the range to 3-18, but more importantly it makes the results a bell curve since it's three different spins added together (so results at the extremes like 3, 4, 17, 18 are real real rare). You could also reduce randomness by making gameplay a factor: reinforcements are s6 + the number of fortresses you have, or you can spin an s6 for each warchest you turn in etc.

Don't get discouraged if your first game feels flat: *your early games are still worth playing*, you're just developing a more self-critical eye since you're now creating games. Sometimes rules and mechanics won't produce the result you thought they would and that's alright, that's how great rulesets are designed: small adjustments over time.

One of the more popular theories of learning is that we acquire and sharpen skills by first doing them wrong and then correcting: trial and error. It's annoying to hear for the hundredth time, but the best way to improve is by doing, failing, and learning from failures. Embracing that shit puts a person ahead of 95% of their competition.

Play more games: every innovation a person makes is a brick on top of a colossal pyramid of previous advancements in human knowledge made by other people. Explore that pyramid – designers put in thousands of hours creating a single game you can play in twenty minutes. Devour that knowledge to power your own innovations.

Presentation: sucks to say, but there's a reason presentation is 50% of your grade in culinary school. Consider it another good reason to start small; pamphlet-sized games don't need a \$10,000 layout and illustration budget to attract new players.

Answer to the Sphinx Full Breakdown

Yea math sucks but the concept is sick. Also, the author of “The Sphinx” hasn’t passed a math class since junior high and was able to do this without a calculator so it’s really no thing.

Original “Question” From Page 34

I’ll give you 99 problems in 36 chambers, plus 2 black eyes for all 36 New York Rangers
I got the magic number for Plugs One through Three, and always 100 for the unknown MC
I got 5 for KRS I got 5 for Kane, pour one out for each link in the Wu Tang Chain

Breakdown

(If one of your actors says 99 Problems didn’t come out until the 00s because Jay Z

didn’t think of it until then, they’re wrong and also kicked out of hip hop club) $99 \times 36 = \mathbf{3564}$

→ The trick of doing this one easy is just $100 \times 36 - 36$

+

2×36 (Indeed the number of Rangers on the roster in the 1993-4 season, we looked it up) = **72**

+

3 (“The Magic Number” off their debut album) $\times 3 = \mathbf{9}$

+

(For the unknown MC) **100**

+

(For KRS) **5**

+

(For Kane) **5**

-

(We’re being tricky here since Cappadonna has always been an unofficial tenth
member of the Tang, set to be a core member right when he got locked up)

10

=

3745

Mass Combat

There's a point where a fight gets too crowded, less crew vs crew and more army vs army. There are two ways to run this:

I. Peripheral Scenes: while the war unfolds, have the main characters run free on missions that will tip the scales: defending tunnels and other chokepoints, sabotaging artillery, liberating prisoners, blowing up bridges, infiltrating enemy-held buildings to capture officers or intel, starting fires and causing rockslides, recruiting allies, arming the people, recon and scouting, cutting off supply lines, sinking ships, raiding caches, etc.

II. Mass Combat (rest of this section): all players act as generals, commanding various units across a massive battlefield. Stats and combat stay the same but we add a few rules to chunk combatants into formations so they can move and attack in groups. Definitely the most cinematic and high-strategy option.

Armies

An army is made up of divisions. A division is a formation of characters that are statistically identical, called fighters. Divisions can also have leaders, which lets main characters each customize and lead their own division. Key, once your actors get the hang of it, allow each main character to build / command multiple divisions.

Armies can be A. predesigned by the Key, or B. designed by the actors within a power limit the Key lays out – this option detailed in the section “Raising an Army”.

Modeling Mass Combat

→ **Battlefields** should be open and huge: if you're stuck with small tables, just scale down to centimeters. Terrain always makes a battle tactically interesting – hills, trees, bodies of water, cliffs, walls and towers and buildings – just *don't crowd the table* or maneuvering divisions will be a pain in the ass. Last thing is to mark deployment areas (spaces each side arrange their armies in before the mass combat starts) on either side of the map.

→ **Divisions** are represented most easily by a rectangular piece of paper or cardboard. Make it as many inches wide / long as it has fighters, and draw a grid, each 1-inch square representing a fighter. This way, you can X out boxes as the division loses fighters.

→ **Tracking Stats:** the first option is to just have a master sheet that lists all your divisions and their stats. The other is to leave a half-inch at the rear of each division's cut-out, and write their stats into that space (annoying if they get back-attacked though).

Turn Order

Deployment: first, each side places their divisions anywhere within their deployment area (a space marked out on opposite sides of the map for each army).

Smallest army goes first. Divisions can go in any order. Once every division in that army has acted, it goes to the next-smallest army, and so on.

A division's turn consists of
one move action & one main action
just like in normal combat.

A division can move before or after their main action. (As a refresher, a main action = attack *or* use a Special *or* move a second time.)

Mass Movement

Divisions move in rectangular or square formations. Divisions with 5 or fewer fighters are allowed to move in any formation (see “Squads” below).

Free movement: in mass combat, distances are measured in inches with tape measures, since combatants can move at any angle.

Movement range: since a division is made up of identical units, they just move as many inches as their move score. (If you have a slower leader though, the division is stuck moving at their speed, and vice-versa.)

Movement options: Divisions only move straight ahead, straight back, directly left, directly right, or pivot. Divisions move backwards or laterally at half their normal speed. An entire division can reface in any direction by using its full move action.

How to move: measure from the outside edge of a division, placing your finger within the number of inches it can move, then slide the division to where your finger’s at. No sneaking extra inches by measuring from a division’s *front* edge and then moving its *back* edge to where your finger’s pointing. A division can move in as many directions and / or pivot as many times as it wants, so long as it’s not exceeding its move score.

To pivot: select your corner that stays stationary, hold it in place, and measure the distance traveled by the opposite corner.

Reforming a division: takes an entire move action. Reforming can be . . .

- Reshaping division’s rectangle (leader or front middle fighter holds same position and facing)
 - Joining multiple divisions into a single division
 - Splitting a single division into multiple divisions
- Don’t forget leader rules, and that fighters must have identical stats to be in the same division. Divisions touching enemy division can’t be reformed.

Ditching fighters: a division can drop slowed or immobile fighters at any time, but they are unusable for the rest of the mass combat (X their box). Knocked down fighters must return to standing (or be ditched) before the rest of the division can move. (Remember it takes a move action to stand unless you have a *kip-up* or *knockdown immunity* Special.)

Squads

A division of 5 fighters or smaller is allowed to form a squad. A squad moves in a loose formation: there is no restriction on each fighter’s positioning so long as they’re within at least 1 inch of another squad member. Squad members may individually determine facing and positioning after moving, so long as nobody surpasses their move score. When using ranged attacks and Specials, squads can safely fire through their fellow squad members.

Flying Fighters: these can freely move above land forces. If their base is touching or overlapping a land unit’s base they’re free to attack each other hand-to-hand. Flying fighters charge as normal, but can’t be charged by non-flyers. If the flight is only for a mass combat scenario, unlimited flight only costs 10 SP. You can make a flying fighter base that suspends them above ground units by taping paperclips to the bottom of their cut-out.

Massive Fighters: always more powerful than their normal sized counterparts, but the trade-off is their 2 inch wide (or larger) base allows them to be hand-to-hand attacked by multiple enemies at once.

Mass Attacking

When a division attacks another division, every attacking fighter spins simultaneously: spin all weapons, and add their collective primary score bonus (strong for hand-to-hand or thrown, fast for ranged or light weapons).

Example attack: if your front rank is 5 fighters wide (strong 2, wielding handaxes), each adjacent to an enemy fighter, they spin $5s8 + 10$.

Optional: instead of flicking multiple times, you can just spin once and multiply the result by however many fighters are attacking. Custom spinners or double-cups are also allowed – as long as numbers are getting randomly generated, anything goes.

The targets' defense should also be added into one number. Example: if your front rank is 5 fighters with 3 defense each being assaulted head-on, they have 15 total defense against that assault. Like this:

Weapon spins of attackers + Primary scores of attackers = Offense

Attackers' offense - Targets' collective defense = Offense Taken by Division

Mass Hand-to-Hand Attacks

Targeting: you can only hand-to-hand attack enemies you're adjacent to. For example, even if the front rank of Division Fuck is 10 fighters wide, if front rank of Division Shit is only 3 fighters wide, Division Fuck can only make 3 (non-reach) hand-to-hand attacks on Division Shit, since they're only adjacent to 3 enemy fighters. Squads are the only exception because they can move in loose formation.

Reach weapons: can instead target an enemy on the opposite side of whoever they're in base-to-base contact with.

Defense: base fighter's defense times number of attackers. (The only exception is a squad attacking a smaller squad.)

Mass Ranged Attacks & Ranged Specials

Targeting: must have line-of-sight (can't arc over other fighters). If there's any doubt, test line-of-sight with a taut string between attacker and target, and make sure nothing obstructs the shot. To keep things simple, if one attacker has line-of-sight, all fighters in their division are also considered to have line-of-sight. Only the rank closest to the targeted division can make a ranged attack on them.

Defense: base fighter's defense times number of ranged attackers. They exception is if the number of ranged attackers outnumber a tiny division (then it's just the added defense of however many fighters are in the targeted division).

Back attacks: attacks from behind surpass all defense. For a ranged attack to qualify as from behind, it has to have line-of-sight (use a taut string or tape measure) on a fighter in the rear rank that isn't on a corner.

Frequency: no fighter can attack more than once per turn (barring Specials). Different sides of a division can all make an attack on the same turn, just make sure fighters on the corners aren't attacking twice.

Mass charging: charging is a full-turn action where a division moves twice *and* attacks. The trade-off is the charged division makes an opposing attack: both divisions spin simultaneously, compare total offense of their attacks, and the loser takes the difference in offense. If it's a tie, their attacks cancel each other out and nobody takes offense. Ranged divisions can also make an opposing attack when charged.

All charges must be in a reasonably straight line (Key's call) and a total distance of at least the charging division's move score +1.

Mass Merk

Each division has one big merk score. A division's merk score is just all the individual merk scores of its fighters pooled together.

Tracking offense taken: remove fighters from the back of the division (X out their box) to represent offense taken. In-game, this represents fighters moving forward to hold the place of a marked comrade.

Fighters are removed in increments of base merk. For example: you have a division of rockjawn dreadnoughts who all have merk 10. The division just took 12 offense, so remove one dreadnought from the rear rank, and write 2 (the remainder) in the next box. Once 20 or more offense is taken, remove two dreadnoughts. If the division has taken a total of 58 offense, it should be missing five of its rearmost dreadnoughts, and have an 8 written in the box next to the most recent X.

Leaders: every fighter in a division has to be merked before its leader can be merked.

Overflow: keep in mind that the division takes offense as a single unit. Even if a single fighter with merk 10 is targeted with a Special that deals 50 offense, all 50 is dealt to the division.

Merked: we used "merked" because it's an ambiguous term. Are the X'd fighters just injured and able to return next mass combat? Dead and replaced with new recruits? Dead and gone from the army forever, Xs in their division permanent? Key's call, if you even wanna specify.

Leaders

Leaders are more powerful characters that can be added to a division. Leaders get to be statistically unique, and must be higher in level than the division's fighters. To have a leader, a division has to be at least 3 fighters wide (unless it's a squad in loose formation).

Position: leaders must be somewhere in their division's front rank. Don't forget to mark their place.

Actions: leaders can attack simultaneously with the rest of their division, *or* take their main action before the rest of the division takes theirs.

Merk: despite always being in the front, leaders are always the last of their division to get merked. This lets main characters lead a division directly into the shit without sweating about sudden death.

Raising an Army

Narrative rocket fuel. Having the main characters revisit old contacts, call in favors, arm the people, or otherwise recruit for the war they're waging is a solid gameplay change-up and always produces interesting scenes.

Two options: the Key can either A. predesign an army for the actors, or B. create an army pool so the actors can design their own. Key, don't hesitate to just ask your actors which they prefer.

Army pool: a number of unstatted side characters called draftees. The main characters get to stat draftees by spending the draftees' primary points and SP.

Pool size: depends on how big you want battles to be. For example, a smaller pool (ideal for 5th level main characters) would be: 36 level 2s / 12 level 3s / 3 level 4s. This is a manageable number of draftees to make divisions out of, and you can always add more later.

Statting draftees: their base stats are the same as a main character of the same level (1 primary point per level, 10 SP per level, move 5). How you spend their points comes down to the division you're sending them to.

Forming divisions: fun as fuck. Columns of infantry juggernauts, small and fast divisions for flanking, unbreakable shieldwalls to pin down enemies for your ranged divisions, glass cannons that can rely on other units for protection, elite squads to reinforce divisions spinning like shit, flying skirmishers to rain death from above and take out enemy artillery etc.

Mass Specials

To keep things simple, main characters can just use their Specials like normal during mass combat. Draftees, however, have a few limitations when creating their Specials

Since fighters move in groups (denser targets) **area modifiers are more expensive:**

- **Radius:** +500% the SP cost of the Special's effect per inch of radius. So, a 1 inch radius = effect cost x6, a 2 inch radius = effect cost x11, a 3 inch radius = effect cost x16, 4 inch radius = effect cost x21, etc
- **Ray:** x3 the SP cost of the Special's effect. Range as normal, though now all targets in the Special's trajectory will be affected
 - **Chain:** prices remain the same

Again, existing characters *don't* have to recalculate any of their Specials; *these price changes are only for draftees.*

Ranged Specials

Ranged Offensive Specials: these just use the same rules as ranged attacks.

Non-Offensive Ranged Specials (healing, defensive, etc): these do *not* need line-of-sight (so its path can pass through terrain and other fighters to reach its target). This includes all stat-altering Specials (even if it lowers enemies' stats).

Stat Effects

Targeting self: these chunk up like anything else. If a division of 8 fighters buys +5 merk, that's +40 merk to the division.

Targeting other: is a division's stat Special doesn't have an area modifier, it can only target smaller divisions with it. Leaders get the most holler for your dollar here since they can act independent of their division, and can dial in a Special's area to a division's exact size. Stat Specials don't need line-of-sight.

Axed Effects

Almost all effects are the same. If you think an effect would be a good idea for the division you're designing, it's probably unchanged. If an effect made no sense in mass combat (impossible positioning, shit balance etc), we listed it below. To be clear, these are only off-limits for draftees; main characters can use all their Specials like normal.

Attack: *barrage, bounding spinning attack, cautious shot, followthrough, piercethrough, ranged charge counter, shooter persecutor, riposte, rock, spinning attack, stepping followthrough, stepping spinning attack*

Offensive: *deny X action, lock*

Defensive: *divert arrows, divert bullets, divert Special, extra move action, fuckwithme II, intercept arrows, intercept bullets, slip I, slip II*

Movement: *decrease gravity, impediment, increase gravity, switch*

Altered Effects

Doubled in price: *bust back, call wind, encore, invoke attack, punish, shoot charger*

Apply to divisions instead of individual characters: *bloodlust, death dealer, hem in, hound, overwhelm, stop-hit*

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

Unused SP

*Tha Golden Domez

*Items & Assets

*Cash

*Contacts & Affiliations

*Items & Assets

Total SP	*Levels	*Smart BONUS
----------	---------	-----------------

***Smart**
BONUS

***Smart**
BONUS

***Crew**
AMBITIONS

***Crew**
AMBITIONS

Unused SP	*Tha Golden Dome
-----------	------------------

Domez _____

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

Unused SP

*Tha Golden Domez

*Items & Assets

*Cash

*Contacts & Affiliations

*Offense

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

Special: _____ Other: _____

*		+	
Range:	Action Cost:		
Etc:		SPECIAL:	OTHER:

* _____ + _____

Range: _____ Action Cost: _____

Etc.: _____

SPIN OFFENSE
BONUS

PRIMARY: _____ SPECIAL: _____ OTHER: _____

* _____	_____	+	_____
Range: _____	Action Cost: _____	<div> <div>SPIN</div> <div>OFFENSE</div> <div>BONUS</div> </div>	
Etc: _____	_____	PRIMARY:	OTHER:
		SPECIAL:	

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
Etc: _____	PRIMARY: _____	BONUS	
	SPECIAL: _____	OTHER: _____	

Temporary Bonuses / Penalties / Effects

* Move

*Base	<u>5</u>	*Fast	<u> </u>	*Strong	<u> </u>	*	<u> </u>
		BONUS		BONUS			

Movement Specials

MAIN CHARACTER

Name:
Summary:
Appearance:

* Primaries

	Strong	Fast	Smart	Hard
1. Teamwork	4	4	4	4
2. Communication	4	4	4	4
3. Problem Solving	4	4	4	4
4. Adaptability	4	4	4	4
5. Leadership	4	4	4	4
6. Time Management	4	4	4	4
7. Attention to Detail	4	4	4	4
8. Stress Management	4	4	4	4
9. Collaboration	4	4	4	4
10. Initiative	4	4	4	4
11. Resilience	4	4	4	4
12. Empathy	4	4	4	4
13. Conflict Resolution	4	4	4	4
14. Decision Making	4	4	4	4
15. Organization	4	4	4	4
16. Flexibility	4	4	4	4
17. Accountability	4	4	4	4
18. Proactive	4	4	4	4
19. Results Driven	4	4	4	4
20. Continuous Improvement	4	4	4	4

◦ Crew Ambitions	Value:
* _____	
Character Ambitions	
* _____	SP Value:
* _____	SP Value:

* Background

[illegible]

Show*

* Defense

*Dodge (FAST)	*Grit (TANK)	*Parry (STRONG)
* ARMOR	*	* SHIELD
* BLOCK	*	*
* SPECIAL	*	* SPECIAL

Offense Taken

***Merk**

11

✱ Major Skills

[illegible]

* Languages

*	*
*	*
*	*
*	*
*	*

*Items & Assets

Total SP	*Levels	*Smart BONUS
----------	---------	-----------------

***Smart**
BONUS

***Crew**
AMBITIONS

Domez _____

*Offense

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

SPIN OFFENSES
BONUS

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____ SPECIAL: _____ OTHER: _____

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
Etc: _____	_____	PRIMARY:	BONUS
_____	_____	SPECIAL:	OTHER:

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
		PRIMARY:	BONUS
Etc: _____		SPECIAL:	OTHER:

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
Etc: _____	_____	PRIMARY:	BONUS
		SPECIAL:	OTHER:

Temporary Bonuses / Penalties / Effects

* Move

*Base	5		*Fast		*Strong		*
			BONUS		BONUS		

Movement Specials

MAIN CHARACTER

Name:
Summary:
Appearance:

* Primaries

	Strong	Fast	Smart	Hard
1. Teamwork	4	4	4	4
2. Communication	4	4	4	4
3. Problem Solving	4	4	4	4
4. Adaptability	4	4	4	4
5. Leadership	4	4	4	4
6. Time Management	4	4	4	4
7. Attention to Detail	4	4	4	4
8. Stress Management	4	4	4	4
9. Emotional Stability	4	4	4	4
10. Interpersonal Skills	4	4	4	4
11. Self-Motivation	4	4	4	4
12. Resilience	4	4	4	4
13. Decision Making	4	4	4	4
14. Conflict Resolution	4	4	4	4
15. Goal Setting	4	4	4	4
16. Organizational Skills	4	4	4	4
17. Initiative	4	4	4	4
18. Flexibility	4	4	4	4
19. Empathy	4	4	4	4
20. Self-Awareness	4	4	4	4

◦Crew Ambitions◦	
*	Value:
Character Ambitions	
*	SPValue:
*	SPValue:

* Background

[illegible]

* Defense

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
* ARMOR	*	* SHIELD
* BLOCK	*	*
* SPECIAL	*	* SPECIAL

Mark Offense Taken

***Merk**

100

✱ Major Skills

Automotive								
Bushcraft								
Chemistry								
Electronics								
Gunsmiting								
Medicine								
Metalworking								
Stealth								
Worldliness								

* Languages

	*	*	*	*	*
	*	*	*	*	*

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

Unused SP

*Tha Golden Domez

*Items & Assets

*Cash

*Contacts & Affiliations

*Offense

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPIN OFFENSE BONUS

PRIMARY: _____ SPECIAL: _____ OTHER: _____

*		+	
Range:	Action Cost:	SPIN	OFFENSE
Etc:		PRIMARY:	BONUS
		SPECIAL:	OTHER:

* _____ + _____ = _____

Range: _____ Action Cost: _____

Etc: _____

PRIMARY: _____ SPECIAL: _____ OTHER: _____

SPIN OFFENSE BONUS

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
		PRIMARY:	BONUS
Etc: _____		SPECIAL:	OTHER:

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE BONUS
Etc: _____	PRIMARY: _____	SPECIAL: _____	OTHER: _____

Temporary Bonuses / Penalties / Effects

* Move

*Base	5		*Fast		*Strong		*
			BONUS		BONUS		

Movement Specials

MAIN CHARACTER

Name: _____
Summary: _____
Appearance: _____
LEVEL _____

* Primaries

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Social awareness	4	4	4	4
4. Relationship management	4	4	4	4
5. Responsible decision-making	4	4	4	4

◦Crew Ambitions◦	
*	Value:
Character Ambitions	
*	SPValue:
*	SPValue:

* Background

[illegible]

* Defense

*Dodge (FAST)	*Grit (TANK)	*Parry (STRONG)
* ARMOR	* SHIELD	
* BLOCK	*	
* SPECIAL	* SPECIAL	

Mark Offense Taken

Merke

11

✱ Major Skills

Automotive									
Bushcraft									
Chemistry									
Electronics									
Gunsmiting									
Medicine									
Metalworking									
Stealth									
Worldliness									

* Languages

*	*				
*	*				
*	*				
*	*				
*	*				

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

Unused SP

*Tha Golden Domez

*Items & Assets

*Cash

*Contacts & Affiliations

*Offense

* _____ + _____ = _____

Range: _____ Action Cost: _____

Etc: _____

Special: _____ Other: _____

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

* _____ + _____

Range: _____ Action Cost: _____

Etc.: _____

SPECIAL: _____ OTHER: _____

SPIN OFFENSE BONUS

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
		PRIMARY:	BONUS
Etc: _____		SPECIAL:	OTHER:

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
Etc: _____	_____	PRIMARY:	BONUS
		SPECIAL:	OTHER:

Temporary Bonuses / Penalties / Effects

* Move

*Base	5	*Fast		*Strong		*	
		BONUS		BONUS			

Movement Specials

MAIN CHARACTER

Name: _____
Summary: _____
Appearance: _____
LEVEL _____

* Primaries

	Strong	Fast	Smart	Hard
1. Teamwork	4	4	4	4
2. Communication	4	4	4	4
3. Problem Solving	4	4	4	4
4. Adaptability	4	4	4	4
5. Leadership	4	4	4	4
6. Time Management	4	4	4	4
7. Attention to Detail	4	4	4	4
8. Stress Management	4	4	4	4
9. Emotional Stability	4	4	4	4
10. Interpersonal Skills	4	4	4	4
11. Decision Making	4	4	4	4
12. Conflict Resolution	4	4	4	4
13. Initiative	4	4	4	4
14. Resilience	4	4	4	4
15. Self-Motivation	4	4	4	4
16. Organizational Skills	4	4	4	4
17. Collaboration	4	4	4	4
18. Flexibility	4	4	4	4
19. Empathy	4	4	4	4
20. Accountability	4	4	4	4

◦ Crew Ambitions	
*	Value:
Character Ambitions	
*	SP Value:
*	SP Value:

* Background

[illegible]

Defense

*Dodge (FAST)	*Grit (HAND)	*Parry (STRONG)
* ARMOR	*	* SHIELD
* BLOCK	*	*
* SPECIAL	*	* SPECIAL

Merck

Offense Taken

*Major Skills

Automotive								
Bushcraft								
Chemistry								
Electronics								
Gunsmithing								
Medicine								
Metalworking								
Stealth								
Worldliness								

* Languages

*	*	*	*	*	*
*	*	*	*	*	*

*Items & Assets

Total SP	*Levels	*Smart BONUS
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***Smart**
BONUS

1

***Crew**
AMBITIONS

Unused SP	*Tha Golden Dome
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Domez _____

*Offense

* +

Range: Action Cost: SPIN OFFENSE BONUS
Etc: PRIMARY: SPECIAL: OTHER:

* +

Range: Action Cost: SPIN OFFENSE BONUS
Etc: PRIMARY: SPECIAL: OTHER:

* +

Range: Action Cost: SPIN OFFENSE BONUS
Etc: PRIMARY: SPECIAL: OTHER:

* +

Range: Action Cost: SPIN OFFENSE BONUS
Etc: PRIMARY: SPECIAL: OTHER:

* +

Range: Action Cost: SPIN OFFENSE BONUS
Etc: PRIMARY: SPECIAL: OTHER:

Temporary Bonuses / Penalties / Effects

*Move

*Base 5 *Fast *Strong *

Movement Specials

MAIN CHARACTER

Name:
Summary:
Appearance:
LEVEL

*Primaries

Strong Fast Smart Hard

◦Crew Ambitions◦

* Value:

Character Ambitions

* SP Value:

* SP Value:

*Background

*Defense

*Dodge (FAST) *Grit (HARD) *Parry (STRONG)

* ARMOR * SHIELD

* BLOCK *

* SPECIAL * SPECIAL

*Merk

Offense Taken

*Major Skills

Automotive					
Bushcraft					
Chemistry					
Electronics					
Gunsmiting					
Medicine					
Metalworking					
Stealth					
Worldliness					

*Languages

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*				*			
*				*			
*				*			

*Show

*Offense

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

SPIN OFFENSE
BONUS

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

* _____ + _____

Range: _____ Action Cost: _____

Etc.: _____

SPECIAL: _____ OTHER: _____

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
		PRIMARY:	BONUS
Etc: _____		SPECIAL:	OTHER:

* _____	+ _____
RANGE: _____	SPIN
ACTION COST: _____	BONUS
ETC: _____	OTHER: _____

Temporary Bonuses / Penalties / Effects

* Move

*Base	5		*Fast		*Strong		*
			BONUS		BONUS		

Movement Specials

MAIN CHARACTER

Name: _____
Summary: _____
Appearance: _____
LEVEL _____

* Primaries

	Strong	Fast	Smart	Hard
1. Teamwork	4	4	4	4
2. Communication	4	4	4	4
3. Problem Solving	4	4	4	4
4. Adaptability	4	4	4	4
5. Leadership	4	4	4	4
6. Time Management	4	4	4	4
7. Attention to Detail	4	4	4	4
8. Stress Management	4	4	4	4
9. Emotional Stability	4	4	4	4
10. Interpersonal Skills	4	4	4	4
11. Decision Making	4	4	4	4
12. Conflict Resolution	4	4	4	4
13. Initiative	4	4	4	4
14. Resilience	4	4	4	4
15. Self-Motivation	4	4	4	4
16. Empathy	4	4	4	4
17. Organizational Skills	4	4	4	4
18. Flexibility	4	4	4	4
19. Collaboration	4	4	4	4
20. Accountability	4	4	4	4

◦Crew Ambitions	
*	Value:
Character Ambitions	
*	SP Value:
*	SP Value:

* Background

[illegible]

* Defense

*Dodge (FAST)	*Grit (HAND)	*Parry (STRONG)
* ARMOR	*	* SHIELD
* BLOCK	*	*
* SPECIAL	*	* SPECIAL

Mark Offense Taken

***Merk**

100

✱ Major Skills

Automotive								
Bushcraft								
Chemistry								
Electronics								
Gunsmiting								
Medicine								
Metalworking								
Stealth								
Worldiness								

* Languages

*	*	*	*	*	*
*	*	*	*	*	*

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

Unused SP

*Tha Golden Domez

*Items & Assets

*Cash

*Contacts & Affiliations

*Offense

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

SPIN OFFENSE
BONUS

* _____ + _____

Range: _____ Action Cost: _____

Etc: _____

SPECIAL: _____ OTHER: _____

[illegible]

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
		PRIMARY:	BONUS
Etc: _____		SPECIAL:	OTHER:

* _____	_____	+	_____
Range: _____	Action Cost: _____	SPIN	OFFENSE
Etc: _____	_____	PRIMARY:	BONUS
		SPECIAL:	OTHER:

Temporary Bonuses / Penalties / Effects

* Move

*Base	5	*Fast		*Strong		*	
		BONUS		BONUS			

Movement Specials

MAIN CHARACTER

Name: _____
Summary: _____
Appearance: _____
LEVEL _____

* Primaries

	Strong	Fast	Smart	Hard
1. Teamwork	4	4	4	4
2. Communication	4	4	4	4
3. Problem Solving	4	4	4	4
4. Adaptability	4	4	4	4
5. Leadership	4	4	4	4
6. Time Management	4	4	4	4
7. Attention to Detail	4	4	4	4
8. Stress Management	4	4	4	4
9. Emotional Stability	4	4	4	4
10. Interpersonal Skills	4	4	4	4
11. Decision Making	4	4	4	4
12. Conflict Resolution	4	4	4	4
13. Team Building	4	4	4	4
14. Project Management	4	4	4	4
15. Customer Service	4	4	4	4
16. Quality Control	4	4	4	4
17. Resource Management	4	4	4	4
18. Financial Management	4	4	4	4
19. Marketing Strategy	4	4	4	4
20. Product Development	4	4	4	4
21. Supply Chain Management	4	4	4	4
22. Logistics	4	4	4	4
23. Inventory Management	4	4	4	4
24. Procurement	4	4	4	4
25. Manufacturing	4	4	4	4
26. Quality Assurance	4	4	4	4
27. Customer Satisfaction	4	4	4	4
28. Employee Engagement	4	4	4	4
29. Organizational Culture	4	4	4	4
30. Business Development	4	4	4	4
31. Strategic Planning	4	4	4	4
32. Market Research	4	4	4	4
33. Competitor Analysis	4	4	4	4
34. Brand Management	4	4	4	4
35. Public Relations	4	4	4	4
36. Media Relations	4	4	4	4
37. Community Relations	4	4	4	4
38. Government Relations	4	4	4	4
39. Industry Relations	4	4	4	4
40. Academic Relations	4	4	4	4
41. Non-Profit Relations	4	4	4	4
42. International Relations	4	4	4	4
43. Globalization	4	4	4	4
44. Trade Agreements	4	4	4	4
45. Investment	4	4	4	4
46. Finance	4	4	4	4
47. Banking	4	4	4	4
48. Insurance	4	4	4	4
49. Real Estate	4	4	4	4
50. Technology	4	4	4	4
51. Software Development	4	4	4	4
52. Hardware Development	4	4	4	4
53. Cloud Computing	4	4	4	4
54. Artificial Intelligence	4	4	4	4
55. Machine Learning	4	4	4	4
56. Big Data	4	4	4	4
57. Blockchain	4	4	4	4
58. Cybersecurity	4	4	4	4
59. Information Security	4	4	4	4
60. Network Security	4	4	4	4
61. System Security	4	4	4	4
62. Application Security	4	4	4	4
63. Mobile Security	4	4	4	4
64. Web Security	4	4	4	4
65. Cloud Security	4	4	4	4
66. IoT Security	4	4	4	4
67. AI Security	4	4	4	4
68. ML Security	4	4	4	4
69. BD Security	4	4	4	4
70. BS Security	4	4	4	4
71. CS Security	4	4	4	4
72. IS Security	4	4	4	4
73. IT Security	4	4	4	4
74. OS Security	4	4	4	4
75. DB Security	4	4	4	4
76. Network Security	4	4	4	4
77. System Security	4	4	4	4
78. Application Security	4	4	4	4
79. Mobile Security	4	4	4	4
80. <				

◦Crew Ambitions◦	
*	Value:
Character Ambitions	
*	SPValue:
*	SPValue:

* Background

[illegible]

Show*

* Defense

*Dodge (FAST)	*Grit (TANK)	*Parry (STRONG)
* ARMOR	*	* SHIELD
* BLOCK	*	*
* SPECIAL	*	* SPECIAL

Offense Taken

MerK

***Merk** Offense Taken

✱ Major Skills

[illegible]

* Languages

	*				*
	*				*
	*				*
	*				*

*Specials

* SP:

Aesthetic:

Summary:

Effect:

Modifiers:

*Special Points

Total SP

*Levels

*Smart
BONUS

*Key's
CHOICE

*Crew
AMBITIONS

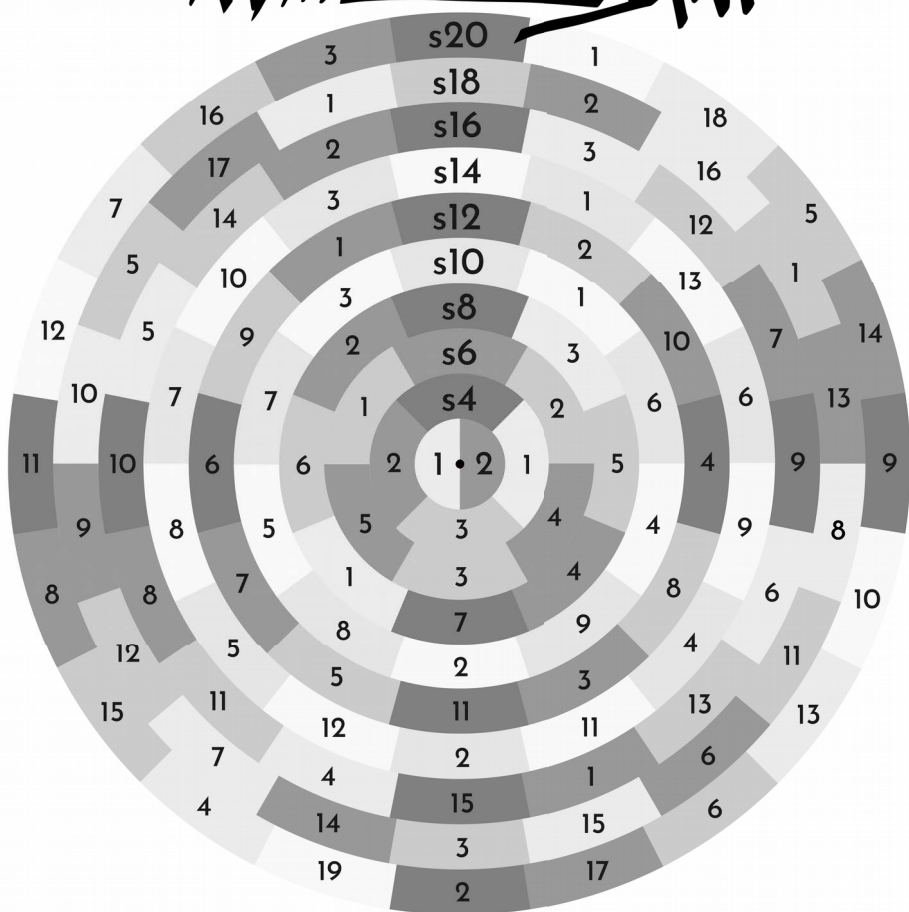
Unused SP

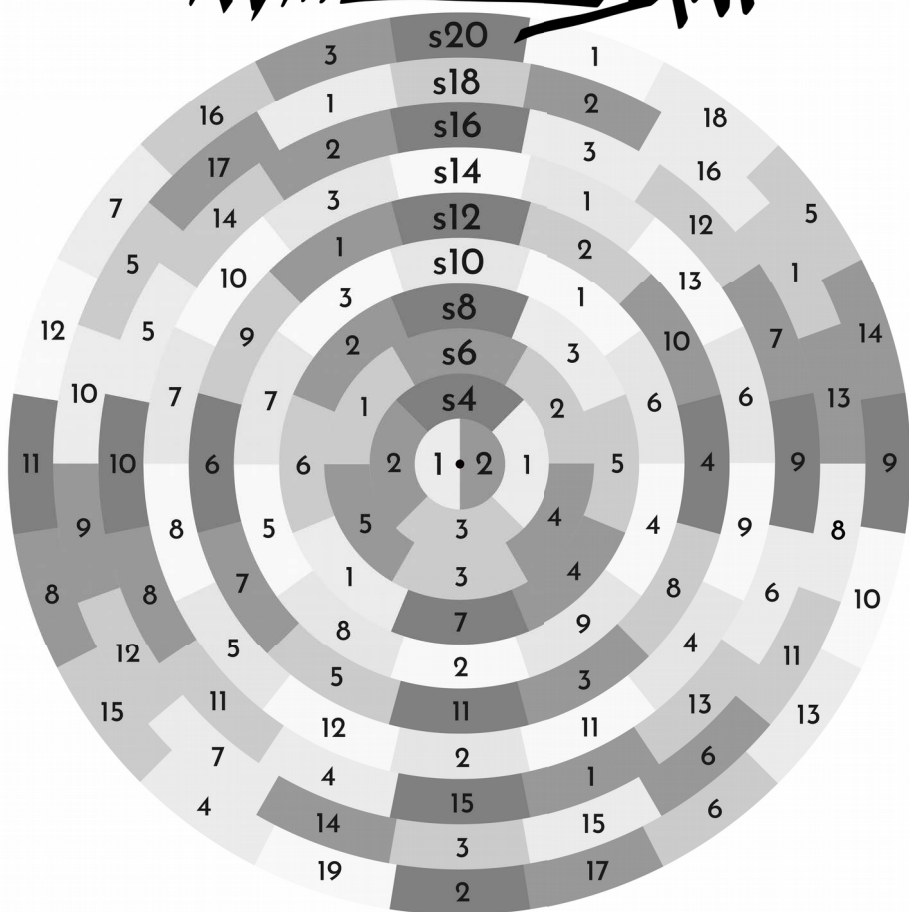
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*Items & Assets

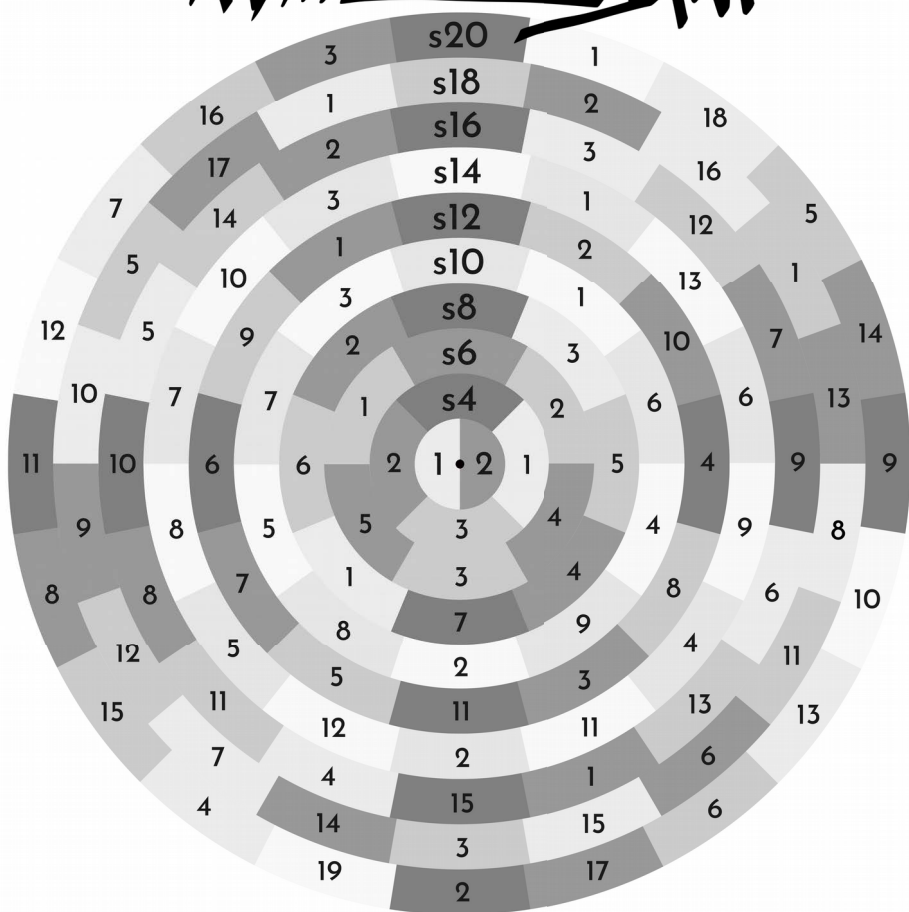
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*Contacts & Affiliations

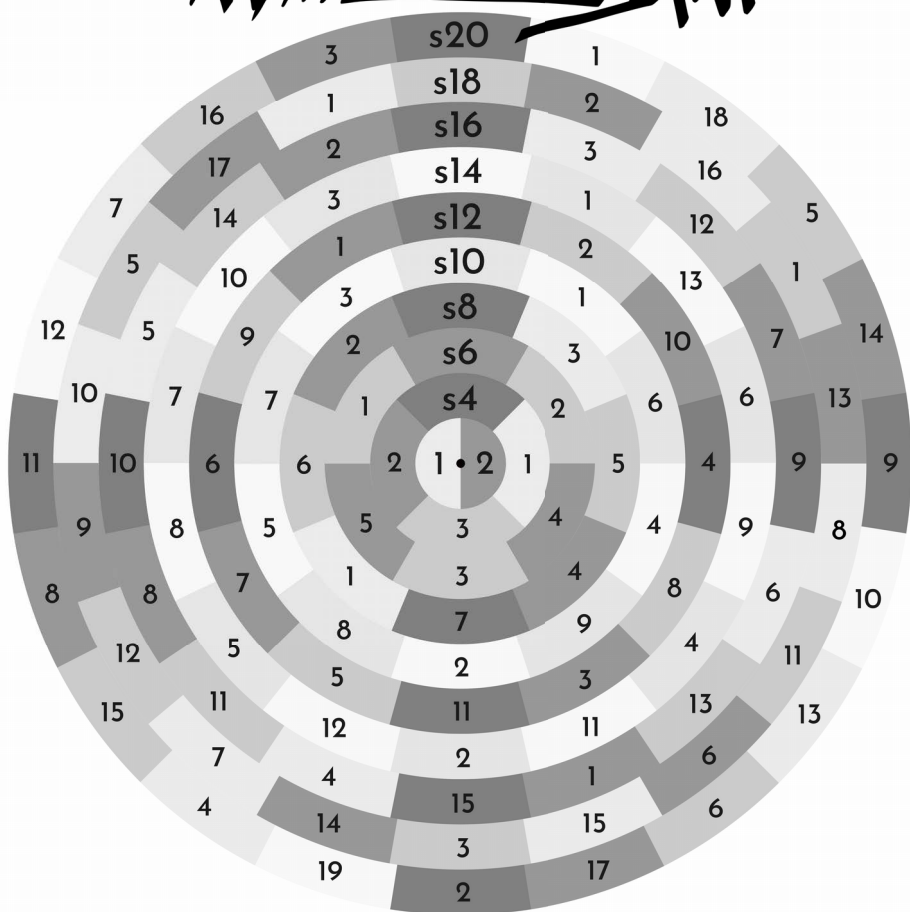




Handwritten graffiti text, possibly reading "HOMER" or similar, rendered in a stylized, blocky font.



Handwritten graffiti text, possibly reading "HOMER" or similar, rendered in a stylized, blocky font.



MAIN CHARACTER

* _____	_____ + _____
Range: _____	SPECIAL: _____
Action Cost: _____	OTHER: _____
Etc: _____	OFFENSE BONUS: _____
	PRIMARY: _____
	SPIN: _____

* + SPIN OFFENSE BONUS
Range: Action Cost: PRIMARY:
Etc: SPECIAL: OTHER:

* + =
 SPIN OFFENSE BONUS
 Range: Action Cost: PRIMARY:
 Eric: SPECIAL: OTHER:

* + = **SPIN** **OFFENSE**
 BONUS
Range: **Action Cost:** **PRIMARY:**
Frc: **SPECIAL:** **OTHER:**

* _____ + _____ = _____
 Range: _____ Action Cost: _____
 Erc: _____

OFFENSE BONUS
 PRIMARY:
 SPECIAL:
 OTHER:

Temporary Bonuses / Penalties / Effects

	*Base	5	*Fast	*Strong	*

Movement Specials

Name:
Summary:
Appearance:

*Primates

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Social awareness	4	4	4	4
4. Relationship management	4	4	4	4
5. Responsible decision-making	4	4	4	4

◦Crew Ambitions◦	Value:	SP Value:
*		
Character Ambitions		SP Value:
*		
*		

* Background

[illegible]

Show

1

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	*	SHIELD
*	*	
*	*	SPECIAL

Offense Taken

1

Automotive
Bushcraft
Chemistry
Electronics
Gunsmithing
Medicine
Metalworking
Stealth
Worldliness

*	*	*	*	*

*Specials

* Items & Assets

*Special Points

Waterfront

*Levels _____

***Key's CHOICE** _____ ***Crew AMBITIONS** _____

***Key's CHOICE** _____ ***Crew AMBITIONS** _____

*Tha Golden Dome

1

*Cash

*Contacts & Affiliations

MAIN CHARACTER

★	_____	+	_____	SPIN	OFFENSE
	Range: _____		_____	PRIMARY:	BONUS
	Etc: _____		_____	SPECIAL:	OTHER:
★	_____	+	_____	SPIN	OFFENSE
	Range: _____		_____	PRIMARY:	BONUS
	Etc: _____		_____	SPECIAL:	OTHER:
★	_____	+	_____	SPIN	OFFENSE
	Range: _____		_____	PRIMARY:	BONUS
	Etc: _____		_____	SPECIAL:	OTHER:
★	_____	+	_____	SPIN	OFFENSE
	Range: _____		_____	PRIMARY:	BONUS
	Etc: _____		_____	SPECIAL:	OTHER:
★	_____	+	_____	SPIN	OFFENSE
	Range: _____		_____	PRIMARY:	BONUS
	Etc: _____		_____	SPECIAL:	OTHER:

Move

***Base 5** ***Fast** ***Strong**
BONUS BONUS BONUS *****

MAIN CHARACTER

Name:
Summary:
Appearance:

*Primitives

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Social awareness	4	4	4	4
4. Relationship management	4	4	4	4
5. Responsible decision-making	4	4	4	4

oCrew Ambitiono

	Value:	SPValue:
* Character Ambitions		
*		
*		

* Background

[illegible]

Show

*Defense

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	*	
		SHIELD
*	*	
*	*	
		SPECIAL

* Merk

Offense Taken

*Major Skills

[illegible]

*Languages

	*	*	*	*	*
	*	*	*	*	*

*Specials

* Items & Assets

Public Offices

— BONUS —

*Key's
*Crew

Unused SP _____

*Special Points

Cost

***Smart
BONUS**

***Crew** _____
AMBITIONS

***Crew**
AMBITIONS

Domez

1

*Cash

*Contacts & Affiliations

MAIN CHARACTER

* _____	_____ + _____
Range: _____	SPECIAL: _____
Action Cost: _____	OTHER: _____
Etc: _____	OFFENSE BONUS: _____
	PRIMARY: _____
	SPIN: _____

* _____ + _____ OFFENSE BONUS
SPIN:
Range: _____ Action Cost: _____
Etc: _____ PRIMARY: _____ SPECIAL: _____ OTHER: _____

* + =
 SPIN OFFENSE BONUS
 Range: Action Cost: PRIMARY:
 SPECIAL: OTHER:
 Erc:

* _____ + _____ = _____
 Range: _____ Action Cost: _____
 Frc: _____ SPECIAL: _____ OTHER: _____

* _____ + _____ = _____
 Range: _____ Action Cost: _____
 Erc: _____

OFFENSE BONUS
 PRIMARY:
 SPECIAL:
 OTHER:

Temporary Bonuses / Penalties / Effects

	*Base	5	*Fast	*Strong	*

Movement Specials

Name:
Summary:
Appearance:

*Primitives

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Social awareness	4	4	4	4
4. Relationship management	4	4	4	4
5. Responsible decision-making	4	4	4	4

* Crew Ambitions	Value:	SP Value:
* Character Ambitions		SP Value:

* Background

[illegible]

Show

MAIN CHARACTER

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	*	SHIELD
*	*	
*	*	SPECIAL

*Merk

Offense Taken

*Major Skills

[illegible]

*Languages

*	*	*	*	*
*	*	*	*	*

*Specials

* Items & Assets

*Special Points

Content

***Smart
BONUS**

***Crew**
AMBITIONS

***Crew**
AMBITIONS

Domez

*Cash

*Contacts & Affiliations

*Special Points

Content

***Smart
BONUS**

***Crew**
AMBITIONS

***Crew**
AMBITIONS

Domez

MAIN CHARACTER

* _____	+	SPIN	OFFENSE BONUS
Range: _____		PRIMARY:	
Etc: _____		SPECIAL:	OTHER:
* _____	+	SPIN	OFFENSE BONUS
Range: _____		PRIMARY:	
Etc: _____		SPECIAL:	OTHER:
* _____	+	SPIN	OFFENSE BONUS
Range: _____		PRIMARY:	
Etc: _____		SPECIAL:	OTHER:
* _____	+	SPIN	OFFENSE BONUS
Range: _____		PRIMARY:	
Etc: _____		SPECIAL:	OTHER:
* _____	+	SPIN	OFFENSE BONUS
Range: _____		PRIMARY:	
Etc: _____		SPECIAL:	OTHER:

*** Move**

Base	5	*Fast BONUS	*Strong BONUS	*
Movement Specials				

MAIN CHARACTER

Name:
Summary:
Appearance:

*Primitives

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Relationship management	4	4	4	4
4. Responsible decision-making	4	4	4	4
5. Personal and social responsibility	4	4	4	4

oCrew Ambitiono

	Value:
*	
	Character Ambitions
*	SPValue:
*	SPValue:

*Background

[illegible]

* Show

* Defense

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	*	
		SHIELD
*	*	
*	*	SPECIAL

***Merk**

Offense Taken

*Major Skills

Automotive
Bushcraft
Chemistry
Electronics
Gunsmithing
Medicine
Metalworking
Stealth
Worldliness

*Languages

*	*	*	*	*
*	*	*	*	*

*Specials

* Items & Assets

*Special Points

Smart

***Smart
BONUS**

*Crew

CHOICE — AFFILIATIONS —

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*Cash

*Contacts & Affiliations

*Offense

[illegible]

Temporary Bonuses / Penalties / Effects

*** Move**

*Base	5	*Fast BONUS	*Strong BONUS	*
Movement Specials				

MAIN CHARACTER

Name:	
Summary:	
Appearance:	
	LEVEL

*Primitives

	Strong	Fast	Smart	Hard
1. <i>Intelligence</i>	100%	100%	100%	100%
2. <i>Speed</i>	100%	100%	100%	100%
3. <i>Accuracy</i>	100%	100%	100%	100%
4. <i>Efficiency</i>	100%	100%	100%	100%
5. <i>Reliability</i>	100%	100%	100%	100%
6. <i>Flexibility</i>	100%	100%	100%	100%
7. <i>Adaptability</i>	100%	100%	100%	100%
8. <i>Consistency</i>	100%	100%	100%	100%
9. <i>Stability</i>	100%	100%	100%	100%
10. <i>Endurance</i>	100%	100%	100%	100%
11. <i>Resilience</i>	100%	100%	100%	100%
12. <i>Performance</i>	100%	100%	100%	100%
13. <i>Productivity</i>	100%	100%	100%	100%
14. <i>Quality</i>	100%	100%	100%	100%
15. <i>Cost-effectiveness</i>	100%	100%	100%	100%
16. <i>Scalability</i>	100%	100%	100%	100%
17. <i>Security</i>	100%	100%	100%	100%
18. <i>Compliance</i>	100%	100%	100%	100%
19. <i>Customer satisfaction</i>	100%	100%	100%	100%
20. <i>Employee satisfaction</i>	100%	100%	100%	100%

*Background

[illegible]

*Defense

*Dodge (FAST)		*Grit (HARD)	*Parry (STRONG)
*	ARMOR	*	SHIELD
*	BLOCK	*	
*	SPECIAL	*	SPECIAL

* Merk

Offense Taken

*Major Skills

Automotive
Bushcraft
Chemistry
Electronics
Gunsmiting
Medicine
Metalworking
Stealth
Worldliness

* Languages

*	*	*	*	*
*	*	*	*	*

* Show

*Specials

* Items & Assets

*Special Points

Cost

***Smart
BONUS**

***Crew** _____
AMBITIONS

***Crew** _____
AMBITIONS

Domez _____

*Cash

*Contacts & Affiliations

*Special Points

Cost

***Smart
BONUS**

***Crew** _____
AMBITIONS

***Crew** _____
AMBITIONS

Domez _____

*Offense

* <u> </u>	SPIN	OFFENSE	+
Range: <u> </u> Action Cost: <u> </u>	PRIMARY:	BONUS	
Etc: <u> </u>	SPECIAL:	OTHER:	

* <u> </u>	SPIN	OFFENSE	+
Range: <u> </u> Action Cost: <u> </u>	PRIMARY:	BONUS	
Etc: <u> </u>	SPECIAL:	OTHER:	

* <u> </u>	SPIN	OFFENSE	+
Range: <u> </u> Action Cost: <u> </u>	PRIMARY:	BONUS	
Etc: <u> </u>	SPECIAL:	OTHER:	

* <u> </u>	SPIN	OFFENSE	+
Range: <u> </u> Action Cost: <u> </u>	PRIMARY:	BONUS	
Etc: <u> </u>	SPECIAL:	OTHER:	

Temporary Bonuses / Penalties / Effects

*** Move**

*Base	5	*Fast BONUS	*Strong BONUS	*
Movement Specials				

MAIN CHARACTER

Name:
Summary:
Appearance:

*Primitives

	Strong	Fast	Smart	Hard
1. Self-awareness	4	3	2	1
2. Self-regulation	3	4	2	1
3. Relationship management	2	3	4	1
4. Responsible decision-making	1	2	3	4
5. Self-awareness	1	2	3	4
6. Self-regulation	2	3	4	1
7. Relationship management	3	4	2	1
8. Responsible decision-making	4	1	2	3
9. Self-awareness	2	1	3	4
10. Self-regulation	3	2	4	1
11. Relationship management	4	3	1	2
12. Responsible decision-making	1	4	2	3
13. Self-awareness	3	1	4	2
14. Self-regulation	4	2	1	3
15. Relationship management	1	3	2	4
16. Responsible decision-making	2	4	3	1
17. Self-awareness	1	3	2	4
18. Self-regulation	2	1	4	3
19. Relationship management	3	4	1	2
20. Responsible decision-making	4	2	3	1

oCrew Ambitiono

*	Value:	
	Character Ambitions	
*	SPValue:	
*	SPValue:	

* Background

[illegible]

Show

* Defense

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	ARMOR	* SHIELD
*	BLOCK	*
*	SPECIAL	* SPECIAL

***Merk**

Offense Taken

*Major Skills

Automotive
Bushcraft
Chemistry
Electronics
Gunsmithing
Medicine
Metalworking
Stealth
Worldliness

* Languages

*	*	*	*	*
*	*	*	*	*

*Offense

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

Temporary Bonuses / Penalties / Effects

*Move

*Base 5

*Fast BONUS

*Strong BONUS

*

Movement Specials

MAIN CHARACTER

Name:

Summary:

Appearance:

LEVEL

*Primaries

Strong

Fast

Smart

Hard

oCrew Ambitions

*

Character Ambitions

Value:

SPValue:

*

SPValue:

*

SPValue:

*Background

*Show

*Defense

*Dodge (FAST)

*Grit (HARD)

*Parry (STRONG)

*

ARMOR

*

SHIELD

*

BLOCK

*

SPECIAL

*

SPECIAL

*Merk

Offense Taken

*Major Skills

Automotive					
Bushcraft					
Chemistry					
Electronics					
Gunsmithing					
Medicine					
Metalworking					
Stealth					
Worldliness					

*Languages

*	*	*	*	*	*
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*Offense

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+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

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SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

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SPIN

OFFENSE BONUS

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Range: Action Cost:

Etc:

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SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

Temporary Bonuses / Penalties / Effects

*Move

*Base 5

*Fast BONUS

*Strong BONUS

*

Movement Specials

MAIN CHARACTER

Name:

Summary:

Appearance:

LEVEL

*Primaries

Strong

Fast

Smart

Hard

oCrew Ambitions

*

Character Ambitions

Value:

SPValue:

*

SPValue:

*

*Background

*Show

*Defense

*Dodge (FAST)

*Grit (HARD)

*Parry (STRONG)

*

ARMOR

*

SHIELD

*

BLOCK

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SPECIAL

*

SPECIAL

*Merk

Offense Taken

*Major Skills

Automotive					
Bushcraft					
Chemistry					
Electronics					
Gunsmithing					
Medicine					
Metalworking					
Stealth					
Worldliness					

*Languages

*	*	*	*	*	*
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*Specials

* Items & Assets

Public Offices

— BONUS —

	*Key's	*Crew
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Unused SP _____

*Special Points

Cost

***Smart
BONUS**

***Crew** _____
AMBITIONS

***Crew**
AMBITIONS _____

Domez

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*Cash

*Contacts & Affiliations

*Offense

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

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+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

*

+

SPIN

OFFENSE BONUS

OTHER:

Range: Action Cost:

Etc:

Temporary Bonuses / Penalties / Effects

*Move

*Base 5

*Fast BONUS

*Strong BONUS

*

Movement Specials

MAIN CHARACTER

Name:

Summary:

Appearance:

LEVEL

*Primaries

Strong

Fast

Smart

Hard

oCrew Ambitions

*

Character Ambitions

Value:

SPValue:

*

SPValue:

*

*Background

*Show

*Defense

*Dodge (FAST)

*Grit (HARD)

*Parry (STRONG)

*

ARMOR

*

SHIELD

*

BLOCK

*

SPECIAL

*

SPECIAL

*Merk

Offense Taken

*Major Skills

Automotive					
Bushcraft					
Chemistry					
Electronics					
Gunsmithing					
Medicine					
Metalworking					
Stealth					
Worldliness					

*Languages

*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*

*Specials

* Items & Assets

*Special Points

Content

***Smart
BONUS**

***Crew**
AMBITIONS

***Crew**
AMBITIONS

Domez

*Cash

*Contacts & Affiliations

*Special Points

Content

***Smart
BONUS**

***Crew**
AMBITIONS

***Crew**
AMBITIONS

Domez

MAIN CHARACTER

* _____	+		OFFENSE BONUS
Range: _____ Action Cost: _____		SPIN	
Etc: _____		PRIMARY:	
		SPECIAL:	
		OTHER:	

* _____	+		OFFENSE BONUS
Range: _____ Action Cost: _____		SPIN	
Etc: _____		PRIMARY:	
		SPECIAL:	
		OTHER:	

* _____	+		OFFENSE BONUS
Range: _____ Action Cost: _____		SPIN	
Etc: _____		PRIMARY:	
		SPECIAL:	
		OTHER:	

* _____	+		OFFENSE BONUS
Range: _____ Action Cost: _____		SPIN	
Etc: _____		PRIMARY:	
		SPECIAL:	
		OTHER:	

*** Move**

Base	5	*Fast BONUS	*Strong BONUS	*
Movement Specials				

MAIN CHARACTER

Name:
Summary:
Appearance:

*Primitives

	Strong	Fast	Smart	Hard
1. Self-awareness	4	4	4	4
2. Self-regulation	4	4	4	4
3. Social awareness	4	4	4	4
4. Relationship management	4	4	4	4
5. Responsible decision-making	4	4	4	4

oCrew Ambitiono

* Value:	
Character Ambitions	
* SPValue:	
* SPValue:	

* Background

[illegible]

Show

* Defense

*Dodge (FAST)	*Grit (HARD)	*Parry (STRONG)
*	*	
		SHIELD
*	*	
*	*	
		SPECIAL

Offense Taken

***Merk**

*Major Skills

[illegible]

*Languages

*	*	*	*	*	*
*	*	*	*	*	*

Closing Notes

→ Paperbacks of all Bull Press books are free to people incarcerated in the U.S.

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People on the outside: if you want us to send a copy to an incarcerated friend, make sure to include their government name, ID number, and current facility in your email. Also, God bless you for being a real ass friend and looking after the people the authorities want us to forget.

Library

(Every book contains main character sheets, spinners and everything else needed to play.)

Corpse Thieves: a Kung Fu arc set in fictionalized Qing-era China. Tactical fights, mystery-solving, chi and mythical shit. Solid for newjacks (short and linear).

Illadelph: an arc set in Illadelph, a parallel timeline's Philadelphia circa 1994 with supernatural powers and strange inhabitants. Solid for newjacks (short and linear), plus 75 optional missions across 13 cities for those trying to run longform games.

Stirring Giant: a grimy near-future arc tracking down a depraved patrician in a lawless megacity. Mutants, cybernetics, criminal underworld, political violence etc.

DomepieceTV: modular content and expansion material. Enemy generator, fight scene ideas, mass combat, advanced firearm combat, new premade Specials, advanced modifiers, deep dive show creation, mad show concepts, roster games etc.

→ Digital copies of the entire Bull Press library are free at bullpress.org

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Language: the function of language is to convey meaning. Arbitrary rules grafted onto language (using “whom” for subject / “who” for object, or “less” for uncountable / “fewer” for countable, etc) *don't convey additional meaning and are thus linguistically valueless.*

This extends to groundless prohibitions on double comparatives (more faster, most oldest), verbiage (they is, she be), pleonasms (complete and total, where at) and so on. If meaning was successfully conveyed, the function of language was fulfilled – sweating about split infinitives and whatever is only a waste of time and effort.

Listen, language evolves. If you disagree, you can always talk in old-timey Shakespeare English.

System: this narrative game uses the DomepieceTV system. You have express permission from Bull Press to use it in your product or personal game.

Special Thanks to Q No Rap Name, a righteous individual and genius on the boards.
qnorapname.bandcamp.com to hear a master at work

Dues

Respect and gratitude to the original Minneapolis scene: without your hard work and innovation our world would be far shittier.

All glory to The Most High.

Pitch Page

What the fuck is this book?

A conversational, cooperative game

Is playing a big commitment?

Fuck no: you can play 30 minutes at a time, and there's no board / pieces / electronics

So what's gameplay like?

One player runs events and scenarios. The other players make main characters they control in those scenarios. This book contains an entire storyline of premade scenarios

What's the storyline?

Come find out. It's a full narrative arc, like a season of a TV show

What's the setting then?

Illadelph, a bizarre parallel Philadelphia circa 1994 with mutants, powers, strange creatures etc

How do you win?

Completing in-game goals, and putting on the best riffs each session

Alright, I'll try your stupid game.

Gas. We need 4 people ideally, but 3 or 5 is fine too. Bring a pencil