

APOCALYPSE WORLD

WARNING:
THIS IS A PLAYTEST DOCUMENT

If you run into trouble, I want to hear all about it. Write me! But don't act all surprised and offended. You knew what it was when you picked it up.

Also, read the character playbooks first. They're where the fun starts.

NOT A FINISHED GAME

Apocalypse world
the Master of Ceremonies Playtest book
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THE BASICS

SETTING UP TO PLAY

Get 3 or more players, including you. Choose one player to be the Master of Ceremonies. Since this is the Master of Ceremonies' playbook, from now on I'm going to call the MC "you."

The game takes several sessions to play, so choose friends with space in their schedules for a commitment. I don't figure it's a game until 6 sessions, and it can go much longer.

Print and assemble a batch of character playbooks, one of each. Pass them around. Have everybody choose one, no duplicates allowed.

Print a set of your pullouts too: an Hx grid, a 1st session worksheet, an MC playsheet. Maybe print and assemble a fronts playbook too, although you won't need it yet. Fronts are your prep for play, starting after the first session. Think "I'm fighting on three fronts! I'm fucked!"

You'll also need notepaper, pencils, and some six-sided dice, at least two of them.

THE CONVERSATION

Look, I'm not going to tell you what if you've never roleplayed before. For sure not here in this playtest book, maybe in the final book, we'll see. Meanwhile, you know this already: roleplaying is a conversation. You and the other players go back and forth, talking about these fictional characters in their fictional circumstances doing whatever it is that they do. Like any conversation, you take turns, but it's not like *taking turns*, right? Sometimes you talk over each other, interrupt, build on each others' ideas, monopolize. All fine.

All these rules do (or any rpg's rules) is mediate the conversation. They kick in when someone says some particular things, and they impose constraints on what everyone should say after. Not news, right?

MOVES AND DICE

The particular things that make these rules kick in are called *moves*.

All of the character playbooks list the same set of basic moves, plus each playbook lists special moves for just that character. Your fronts might list special moves too. When a player says that her character does something listed as a move, that's when she rolls, and that's the only time she does.

The rule for moves is *to do it, do it*. In order for it to be a move and for the player to roll dice, the character has to do something that counts as that move; and whenever the character does something that counts as a move, it's the move and the player rolls dice.

Usually it's unambiguous: "dammit, I guess I crawl out there. I try to keep my head down. I'm doing it under fire?" "Yep." But there are two ways they sometimes don't line up, and it's your job as MC to deal with them.

First is when a player says only that her character makes a move, without having her character actually do it. For instance: "I go aggro on him." Your answer then should be "cool, how?" "I open my brain to the world's psychic maelstrom." "Cool, how?" "I try to seduce him." "Cool, how?"

Second is when a player has her character do something that counts as a move, but doesn't really realize it. For instance: "I shove him out of my way." Your answer then should be "cool, you're going aggro?" "I pout. 'Well if you really don't like me...'" "Cool, you're trying to manipulate him?" "I squeeze way back between the tractor and the wall so they don't see me." "Cool, you're acting under fire?"

Don't ask in order to give the player a chance to decline to roll, ask in order to give the player a chance to revise her character's action if she really didn't mean it. "Cool, you're going aggro?" Legit: "oh! No, no, if he's really blocking the door, whatever, I'll go the other way." Not legit: "well no, I'm just shoving him out of my way, I don't want to roll for it." The rule for moves is *if you do it, you do it*, so make with the dice.

Great. So now, check the moves' listings. Each move says which stat the player should add to its roll. To roll+a stat, the player rolls 2

dice, adds them, and adds the stat. If the sum is 6 or less, that's a miss. If it's 7 or more, it's a hit. 7-9 is a weak hit, 10+ is a strong hit.

All the moves list what should happen on a hit, 7-9 or 10+, so follow them. A few of them list what happens on a miss, so follow those too. For the rest, for now, tell the players this: "on a miss, I'll tell you what happens." If you want, just so nobody has any incorrect expectations, you can add this: "...and I promise you won't like it."

Each of the characters also has a special move that kicks in when they have sex with someone.

See the moves chapters for full descriptions: the characters' basic moves, page 41, and the characters' special moves, page 51.

THE STATS

The stats are:

- **Cool**, meaning cool under fire, calm, rational, clearthinking, calculating, unfazed.
- **Hard**, meaning hard-hearted, strong-willed, violent, aggressive, mean, physically and emotionally strong.
- **Hot**, meaning fucking hot, attractive, subtle, gracious, sexy, beautiful, inspiring.
- **Sharp**, meaning sharp-witted, clever, alert, smart, perceptive, educated, skilled, trained.
- **Weird**, meaning a weirdo, psychic, genius, uncanny, lucky, strange, prophetic, touched.
- **Hx**, meaning history (like Rx means prescription and Dx means diagnosis), particularly shared history, how well one character knows another. Every player's character has Hx with every other player's character, asymmetrically.

The maximum for any stat is +3, and the minimum is -3. Most will be -1 to +2.

Each player highlights two of her character's stats. One stat chosen by another player, one stat chosen by you, the MC. The character's improvement depends on her Hx stats and her highlighted stats. See the Hx section in the character creation chapter for details, page 19.

GEAR AND OTHER CRAP

All of the different character types come with their own assortment of gear and other crap, including holdings, gangs, gigs, followers,

crews, toyboxes (workshops), weapons, and specialized equipment.

Most individual items of gear or crap get a little list of descriptive tags, like *magnum* (3-harm close reload loud) or *followers* (fortune+2 surplus: 1-barter augury want: judgment savagery). Those tags work in 3 different ways. Some of them are straightforwardly mechanical, like 3-harm, fortune+2, surplus and want. Some note the circumstances under which the thing can be useful, like close and reload. Some tell you, the MC, things to say when the character uses the thing, like Loud, 1-barter, augury, judgment and savagery.

See the crap chapter for full descriptions, page 67.

HARM AND HEALING

When a character gets hurt, the player marks segments in her harm countdown clock. Mark one segment for each 1-harm, starting with the segment 12:00 to 4:00.

Harm before 7:00 heals automatically with time. Harm after 9:00 gets worse with time, unless stabilized. Marking the segment 11:00 to 12:00 means that your character's dead but can still be revived. Any harm past that and your character's dead for reals.

Instead of marking a countdown segment, the player can choose to mark a debility. Debilities are permanent.

Angels are all about healing and stabilizing harm.

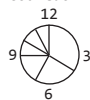
See the harm, healing, battles, improvement chapter for complete rules, page 89.

CHARACTER IMPROVEMENT

A player marks improvement – fills in one of the little improvement bubbles on her character sheet – under two circumstances. First is when she rolls one of her two highlighted stats. Second is when her Hx with someone goes to +4 or -4.

When a player marks her fifth improvement bubble, she improves her character. Toward the back of each playbook are the rules for that character's improvement: she can choose new moves, sometimes get a gang or holding or

countdown



shattered
-1cool

crippled
-1hard

disfigured
-1hot

broken
-1sharp

whatever, improve her stats, things like that. When she improves, she erases all her little improvement bubbles and starts over at 0.

Once a character's improved 5 times, as MC you'll open new options for her. See the ungiven future chapter for details, page 108.

WHY TO PLAY

You know *Firefly*, right? Same reasons.

One: Because the characters are fucking hot.

Two: Because hot as they are, the characters are best and hottest when you put them together. Lovers, rivals, friends, enemies, blood and sex – that's the good shit.

Three: Because the characters are together against a horrific world. They're carving out their little space of hope and freedom in the filth and violence, and they're trying to hold onto it. Do they have it in them? What are they going to have to do to hold it together? Are they prepared, tough enough, strong enough and willing?

Four: Because they're together, sure, but they're desperate and they're under a lot of pressure. If there's not enough to go around (and is there ever?), who'll stick together and who'll turn on whom? Who *do* you trust, and who *should* you trust, and what if you get it wrong?

Five: Because there's something really wrong with the world, and I don't know what it is. The world wasn't always like this, blasted and brutal. There wasn't always a psychic maelstrom howling just out of your perception, waiting for you to open your brain so that it can rush in. Who fucked the world up, and how? Is there a way back? A way forward? If anybody's going to ever find out, it's you and your characters.

That's why.

THE MASTER OF CEREMONIES

That's you, the MC, Apocalypse World's GM. Here's what it means.

AGENDA

- *Make Apocalypse World seem real.*
- *Make the players' characters' lives not boring.*

Everything you say, you should do it to accomplish both of these, and no other. It's not, for instance, your agenda to make the players lose, or to deny them what they want, or to punish them, or to control them, or to get them to your pre-planned plot points (DO NOT pre-plan plot points, and I'm not fucking around). Go chasing after any of those, you'll wind up with a boring game that makes Apocalypse World seem contrived.

ALWAYS SAY

- *What the principles demand* (as follow).
- *What the rules demand.*
- *What your prep demands.*

Apocalypse World divvies the conversation up in a strict and pretty traditional way. The players' job is to say what their characters say and undertake to do, first and exclusively; to say what their characters think, feel and remember, also exclusively; and to answer your questions about their characters' lives and surroundings. Your job as MC is to say everything else: everything about the world, and what everyone in the whole damned world says and does *except* the players' characters.

THE PRINCIPLES

- *Barf forth apocalyptic.* Cultivate an imagination full of harsh landscapes, garish bloody images, and grotesque juxtapositions. In Apocalypse World, when the rain falls it's full of fine black grit like toner, and all the plants' leaves turn gray from absorbing it. Out among the wrecked cars, wild dogs fight for territory, with each other and with the rats,

and one of the breeds is developing a protective inner eyelid of blank bone. If you get too close to them you can hear the click-click when they blink.

- **Address yourself to the characters, not the players.** “Marie, where are you this morning?” not “Julia, where’s Marie this morning?” “A woman comes up to you, her name’s Pelt, and she’s anxious to get back to her family. It’s obvious she is.” *It’s obvious she is* makes this something the character knows and sees in Pelt, not exposition straight from you to the player.

- **Make your move, but misdirect.** Of course the real reasons why you make your move is in the real world. Somebody has her character go someplace new, somebody misses a roll, somebody hits a roll that calls for you to answer, everybody’s looking to you to say something. Real-world reasons. However, misdirect: pretend that you’re making your move for reasons entirely within the game’s fiction instead. Maybe your move is to **separate them**, for instance; never say “you missed your roll, so you two get separated.” Instead, maybe say “you try to grab his gun, but he kicks you down. While they’re stomping on you, they drag Damson away.” The effect’s the same – they’re separated – but you’ve cannily misrepresented the cause. You can build on the game’s existing fiction, or introduce brand new things into it, either’s fine, but always make like it’s the game’s fiction that chooses your move for you.

- **Make your move, but never speak its name.** Maybe your move is to **separate them**, but you should never just say that. Instead, say how Foster’s thugs drags one of them off, and Foster invites the other to eat with her. Maybe your move is to **announce future badness**, but for god sake never say the words “future badness.” Instead, say how this morning, filthy, stinking black smoke is rising from somewhere in the car yard, and I wonder what’s brewing over there?

Your MC moves are not at all the same thing as the players’ moves. I’ll list your moves and tell you how to choose one in just a sec.

- **Look through crosshairs.** Whenever your attention lands on someone or something, consider first killing her, overthrowing him, burning it down, blowing it up, or burying it in the poisoned ground. It’s one of the game’s slogans: “there are no status quos in

Apocalypse World.” You can let the players think that some arrangement or institution is reliable, if they’re that foolish, but for you yourself: everything you own is, first, always and overwhelmingly, a target.

- **Name everyone, make everyone human.** The first step toward making your NPCs seem real is to name them. There’s a list of good NPC names on the 1st session worksheet, and feel free to scavenge unused names from the character playbooks too. You should give every NPC a name who gets even a single line or a single significant on-screen action.

Make your NPCs human by giving them straightforward, sensible self-interests. Take Roark, one of my favorite NPCs. Roark comes back from burning down the neighboring hold, unleashing chaos upon us all, and he’s beaming because he’s really just not that complicated. He wanted to burn it down, so he did, and now he wants a bubble bath because he’s all sooty, and that’s his entire deal. In your game, make all your NPCs *just not that complicated*. They do what they want to do, when they want to do it, and if something gets in their way, they deal with it or else they change their mind and do what they want to do now instead. What they do in life is follow their parts around – their noses, their stomachs, their hearts, their clits & dicks, their guts, their ears, their inner children, their visions.

Then, you can make PC-NPC-PC triangles – and make your NPCs seem even more human – just by making sure that their uncomplicated self-interests involve the players’ characters individually, not as a group. Show different sides of their personalities to the players’ different characters. Roark loves Marie, who has ambitions, but serves Allison, who wants people in their places. Foster wants to overthrow Allison and take his holding, but would prefer everyone else – Kal, Marie, Damson, October – to stay on under her rule. These are the kinds of triangles that give the players’ characters something to talk about.

- **Ask provocative questions and build on the answers.** Start simple: “What’s your living space like?” “Who’s known each other longest?” But as play proceeds, ask for immediate and intimate details of the characters’ experiences. In his playtest, Mikael made himself a list of question prompts: “*Feeling, Sound, Detail – thing, Thoughts, Pose, Smell, Need, Irritant, Texture, In sight, Relations, Taste, Detail – place*.” They led him to ask questions like “Why can you only fit two people in the

cabin of the Tank?” “How do the people of the Tent City make you feel?” “How do her lips feel under your palm?” Very good stuff.

Once you have the player’s answer, build on it. I mean oh three things by that: (1) barf apocalyptica upon it, by adding details of your own; (2) refer to it later in play, bringing it back into currency; and (3) use it to inform your own developing apocalyptic aesthetic, incorporating it – and more importantly, its implications – into your own vision.

It’s especially important to ask, the first time each character opens her brain to the world’s psychic maelstrom, what that’s like for her. Maybe it’s the same for everybody, maybe it’s different. And after the first time, always, always add details of your own.

• **Respond with fuckery and intermittent rewards.** As in “fuck around with,” not “fuck over.” This is like when you barf apocalyptica onto someone’s answer, but do it all the time. How about an example?

Marie makes it super clear to Roark that she doesn’t care who he kills, but he’s to bring Joe’s Girl (an NPC) back to her alive. For “questioning” or “examination” or something – Marie wants access to Joe’s Girl’s living brain. So Roark goes out, murders a batch of people, and comes back with Joe’s Girl alive. Here’s where I fuck around, though: he’s beaten the SHIT out of her. Marie has access to her brain (because always give the characters what they work for) but she’s in a coma, her back is broken, her face is smashed in. Joe’s Girl is alive for now, but ruined for good. I gave Marie what she worked for, but not really what she hoped for. See it? Throw curves. Put your bloody fingerprints all over everything you touch.

Intermittently, though, right, give one of the players’ characters exactly what she hoped for, and maybe go a little beyond. Do it just enough, and not when they expect it, so that they always hope that *this time* is one of the times that’ll work out.

• **Think offscreen too.** When it’s time for you to make a move, imagine what your many various NPCs must have been doing meanwhile. Have any of them done something offscreen that now becomes evident? Are any of them doing things offscreen that, while invisible to the players’ characters, deserve your quiet notice? This

is part of making Apocalypse World seem real – and if you pay attention to your fronts, it’s part of making the characters’ lives not boring too.

So those are the principles:

- *Barf forth apocalyptica.*
- *Address yourself to the characters, not the players.*
- *Make your move, but misdirect.*
- *Make your move, but never speak its name.*
- *Look through crosshairs.*
- *Name everyone, make everyone human.*
- *Ask provocative questions and build on the answers.*
- *Respond with fuckery and intermittent rewards.*
- *Think offscreen too.*

YOUR MOVES

- *Separate them.*
- *Capture someone.*
- *Put someone in a spot.*
- *Trade harm for harm* (as established).
- *Announce off-screen badness.*
- *Announce future badness.*
- *Inflict harm* (as established).
- *Take away their stuff.*
- *Make them buy.*
- *Activate their stuff’s downside.*
- *Tell them the possible consequences and ask.*
- *Offer an opportunity, with or without a cost.*
- *Make a threat move* (from one of your fronts).

Whenever there’s a pause in the conversation and everyone looks to you to say something, and you aren’t sure what you should say, choose one of these things and say it. They aren’t technical terms or jargon: “announce future badness,” for instance, means think of something bad that’s going to happen in the future, and announce it. “Make them buy” means the thing they want? They’re looking to you to tell them if they can have it? Make them buy it. And so on.

Remember the principles. Remember to address yourself to the characters, remember to misdirect, and remember to never speak your move’s names. Say what happens to the characters, as though it were *their* world that’s the real one.

Here are guidelines for choosing your moves:

Always choose a move that can *follow logically* from what’s going on in the game’s fiction. It

doesn't have to be the only one, or the most likely, but it does have to make at least some kind of sense.

Generally, limit yourself to a move that'll (a) set you up for a future harder move, and (b) give the players' characters some opportunity to act and react. **A *start to the action***, not its conclusion.

However, when a player's character ***hands you the perfect opportunity*** on a golden plate, make as hard and direct a move as you like. The meaner the better. Make it irrevocable.

When a player's character makes a move and the player ***misses the roll***, that's the cleanest and clearest example there is of an opportunity on a plate. When you've been setting something up and ***it comes together without interference***, that counts as an opportunity on a plate too.

But again, unless a player's character has handed you the opportunity, limit yourself to a move that sets up future moves, your own and the players' characters'.

For the details of inflicting and trading harm, see the harm, healing, battles, improvement chapter, page 89.

RULES AND PREP

The game's rules will tell you things to say. When a player's character goes aggro on someone and the player rolls 7-9, for instance, the rules give you a list of things to choose from. Choose one of them, and that's what you say. Say it according to the principles as always. For instance, for ***they get the hell out of your way***: "she dives into the mucky ditch and elbow-crawls away." Or, for ***they give you what you want***: "she puts the night-vision goggles down in front of you. 'Fine, I didn't realize you needed 'em so fucking bad,' she says. 'But don't come over tonight, asshole, swear to god.'"

Your fronts will tell you things to say, too. When a player's character opens her brain to the world's psychic maelstrom, for instance, the rules might tell you to reveal something interesting. Something interesting? Look to your fronts: Joe's Girl has joined the water cult, I'll bet they didn't know *that*. So say that, and of course say it according to the principles. Maybe "deep under the brain-howling, you come to hear ... is it chanting? A

list of people's names, chanted over and over by a hundred subliminal voices. 'Tum Tum ... Gnarly ... Fleece ... Lala ... Forner ... Joe's Girl ... Shan ...'" (Player: "wait, Joe's Girl? Shit FUCK.")

A FEW MORE THINGS TO DO

These aren't principles or moves. They're just good practice and I recommend them.

Make maps like crazy. Have the players make maps like crazy too. And sketches, and diagrams, and any kind of ephemera that seems good.

Turn questions back on the asker or over to the group at large. "Good question, actually. What *does* the rag-waste outside the holding looks like?"

Digress occasionally. Include details sometimes as though you were looking idly at a scene and something not at all the point caught your attention. "She's pinned rat furs to her wall. The pins are, like, souvenir push pins, the heads are tiny glass lenses with pictures of national monuments under them. Mount Rushmore, the Lincoln Memorial..."

Take breaks and take your time. Breaks are important, they let everybody reflect on what's happened and plan a little about what their characters might do next. Little breaks in play where someone else's character is on screen, longer play-stopping breaks for tea or cigs, breaks between sessions, even taking a whole session off now and then. A player worn out and at a loss now, after a break might have great ideas and enthusiasm. Better to call a break early, even, than to go past anyone's endurance.

Go around the table. Over the course of a session, make sure that everybody gets some good dedicated screen time. "While this is going on, October, where are you? What are you doing?" When interesting things are happening simultaneously, cut back and forth between them.

Seems to me there's one more point that really oughta go here. Maybe it'll come to me.

CHARACTER CREATION

Pass out the character playbooks and have everybody choose one. No dupes.

For the most part, the players will be able to create their characters fine just by working through their books, so let 'em. Your job for now is to answer questions and maybe think a little about your own prep for play.

THE APOCALYPSE

Somebody's sure to ask.

The apocalypse happened about 50 years ago. The oldest people still around have childhood memories of it. Nobody around knows what really happened or why, though. Maybe nobody ever knew.

"Hey Vincent, it says here 'the world's psychic maelstrom' – what's that?"

I dunno, what's it sound like it is? It's everywhere, just out of your perception, and if you open your brain up to it you can learn things from it. It from you, too. If you know how, you can reach out into it to make things happen. It caused the apocalypse, or else the apocalypse caused it, nobody knows.

BRIEF INTROS

Use these when the players are curious about a character but can't figure it out just with a quick casual look.

Angels are medics. If you want everybody to love you, or at least rely on you, play an angel. Warning: if things are going well, maybe nobody will rely on you. Make interesting relationships so you'll stay relevant. Or sabotage things, I guess.

Battlebabes are good in battle, of course, but they're wicked social too. If you want to play somebody dangerous and provocative, play a battlebabe. Warning: you might find that you're better at making trouble than getting

out of it. If you want to play the baddest ass, play a gunlugger instead.

Brainers are spooky, weird, and really fun to play. Their moves are powerful but strange. If you want everybody else to be at least a little bit afraid of you, a brainer is a good choice. Warning: you'll be happy anyway, but you'll be happiest if somebody wants to have sex with you even though you're a brainer. Angle for that if you can.

Choppers lead biker gangs. They're powerful but lots of their power is external, in their gang. If you want weight to throw around, play a chopper – but if you want to be really in charge, play a hardholder instead. Warning: externalizing your power means drama. Expect drama.

Drivers have cars, meaning mobility, freedom, and places to go. If you can't see the post-apocalypse without cars, you gotta be a driver. Warning: your car's going to be awesome, but you'll be at a pretty significant disadvantage when you aren't behind the wheel, so be prepared for that.

GunLuggers are the baddest asses. Their moves are simple, direct and violent. Crude, even. Anyway if you want to take no shit, play a gunlugger. Warning: like angels, if things are going well, you might be kicking your heels. Interesting relationships can keep you in the scene.

Hardholders are landlords, warlords, governors of their own little strongholds. If anybody plays a hardholder, the game's going to have a serious and immobile home base. If you want to be the one who owns it, it better be you. Warning: don't be a hardholder unless you want the burdens.

Hocuses have cult followers the way choppers have gangs. They're like a cross between a brainer and a skinner: strange, but social, and they're more public, less intimate, than either. If you want to sway mobs, play a hocus. Warning: things are going to come looking for you. Being a cult leader means having to deal with your fucking cult.

Operators are freelancers, moonlighters, odd jobbers, schemers and fixers. They've always got one thing cooking, one thing in prep, and one thing on the verge of going wrong. If you play an operator you'll always have something to do; unlike angels and gunluggers, you make

your own business. Warning: your life is half getting ahead and half going under. Expect to swallow your share of water.

Savvyheads are techies. They have really cool abilities in the form of their toyboxes, and a couple of fun reality-bending moves. Play a savvyhead if you want to be powerful and useful as an ally, but maybe not the leader yourself. Warning: your toyboxes depend on resources, so make friends with someone who can scrounge or pull scratch.

Skinners are pure hot. They're entirely social and they have great, directly manipulative moves. Play a skinner if you want to be *unignorable*. Warning: skinners have the tools, but unlike hardholders, operators and hocuses, they don't have a steady influx of motivation. You'll have most fun if you can roll your own.

THE STATS

This is a plain cut and paste from page 6. I coulda just referred you there, but then you'd be flipping pages and irritated.

The stats are:

- **Cool**, meaning cool under fire, calm, rational, clearthinking, calculating, unfazed.
- **Hard**, meaning hard-hearted, strong-willed, violent, aggressive, mean, physically and emotionally strong.
- **Hot**, meaning fucking hot, attractive, subtle, gracious, sexy, beautiful, inspiring.
- **Sharp**, meaning sharp-witted, clever, alert, smart, perceptive, educated, skilled, trained.
- **Weird**, meaning a weirdo, psychic, genius, uncanny, lucky, strange, prophetic, touched.
- **Hx**, meaning history (like Rx means prescription and Dx means diagnosis), particularly shared history, how well one character knows another. Every player's character has Hx with every other player's character, asymmetrically.

THE MOVES AND THE CRAP

And now I AM going to just refer you, because they're such big topics. For questions about a character's move, look it up in the appropriate moves chapter, page 41 (basic moves) or 51 (characters' special moves).

For questions about gear, weapons, gangs, holdings and the rest of the crap, look it up in the crap chapter, starting page 67.

INTRODUCTIONS

Once everybody's finished creating their characters, it's time to introduce them.

Before they start, make it clear: they all know each other. If they're traveling, they're traveling together. If they live in a holding, they associate with one another. If one's an operator, the rest or some of them can be her crew. Overall, the Hx rules will make this happen too, but it's best to say it up-front.

Go around the circle. Have every player introduce her character by name, look and outlook. Ask each a couple of questions about her character; you're after a relatively coherent picture of who these people are and how they fit together.

Examples: How old are you? What do you do for scratch? How long have you been doing that? How long have you two been working together? Where do you live? Who lives with you? So people, like, come to you all the time? So shit, you remember the apocalypse a little? So you two are sisters?

Oh – if your group's like mine, you're going to have a straggler who hasn't finished making her character yet. Don't make everybody wait. Just roll your eyes and go ahead with the introductions, she can finish up as you go.

Anyway, as you go write the characters' names in order on the Hx grid on the next page, both down and across.

Hx

Every character has Hx, history, with every other character. Hx is asymmetrical – your Hx with me might be +2, but mine with you might be -1, or whatever. Your Hx with someone says how well you know them. It doesn't say how long



HX GRID

	X	=	=	=	=	=	=
	=	X	=	=	=	=	=
	=	=	X	=	=	=	=
	=	=	=	X	=	=	=
	=	=	=	=	X	=	=
	=	=	=	=	=	X	=
	=	=	=	=	=	=	X

This character's HX... with this one with this one with this one with this one with this one

Write the character's **base Hx** across her row, in the first blank. Write the character's **Hx modifier** ("give everyone else ___ with you") down her column, in the second blank.

(One way to remember this might be that the number in the first blank comes from **your** character playbook, and the number in the second blank comes from **theirs**.)

you've known them, how much you like them, how positive your history together has been, or anything else, just how well you *get* them. If your Hx with somebody is negative, that means that you really don't know them and can't predict what they'll do. Thus, you can't effectively help them OR screw them over.

Your Hx with someone comes from two numbers. First is your base Hx with them, which stands for how closely you've observed them. Second is the Hx modifier they give you, which stands for how open they've been to you. Your base Hx with them *plus* the Hx modifier they give you *equals* your Hx with them – that is, how well you know them. Likewise, their base Hx with you *plus* the Hx modifier they get from you *equals* their Hx with you – that is, how well they know you.

Okay! Go around again.

Each character has her own rules for Hx. Let's use the brainer's for a first example:

By default, you know everyone better than normal. Your base Hx with each character is +1.

By default, you keep yourself secret. Give everyone else -1Hx with you.

*In addition, choose the character your character **trusts the least**. Discard all modifiers and make your Hx with that character +3.*

Write the character's **base Hx** across her row, in the first blank. Write the character's **Hx modifier** ("give everyone else ___ with you") down her column, in the second blank.

(One way to remember this is that the number in the first blank comes from *your* character playbook, and the number in the second blank comes from *theirs*.)

Our example brainer's name is Marie. All the way across Marie's row in the grid, put +1 in the first blank. All the way down Marie's column, put -1 in the second blank.

	Marie	Keeler	Bran
Marie	X	+1 ___ = ___	+1 ___ = ___
Keeler	___ -1 = ___	X	___ ___ = ___
Bran	___ -1 = ___	___ ___ = ___	X

Then ask her player whom Marie *trusts the least*. In that slot on Marie's row, scribble out the +1 in the first blank, scribble out whatever appears in the second blank, and write +3 in the blank for the sum.

Let's say Marie trusts Bran the savvyhead least.

	Marie	Keeler	Bran
Marie	X	+1 ___ = ___	+ 1 = +3
Keeler	___ -1 = ___	X	___ ___ = ___
Bran	___ -1 = ___	___ ___ = ___	X

Keeler's turn. Keeler's a gunlugger, so her Hx rules are:

By default, your base Hx with each character is =0.

By default, give everyone else no Hx modifier with you.

Choose the character your character thinks is prettiest. Give that character +2Hx with you.

Choose the character your character thinks is smartest. Make your base Hx with that character +1, then apply modifiers if any.

Remember, base Hx goes in the character's row, in the first blank. Modifiers go in the character's column, in the second blank.

	Marie	Keeler	Bran
Marie	X	+1 0 = ___	+ 1 = +3
Keeler	0 -1 = ___	X	0 ___ = ___
Bran	___ -1 = ___	___ 0 = ___	X

Now, who does Keeler think is prettiest? Bran. Who does Keeler think is smartest? Also Bran. So change Keeler's base Hx with Bran to +1, and Keeler's Hx modifier for Bran to +2:

	Marie	Keeler	Bran
Marie	X	+1 0 = ___	+ 1 = +3
Keeler	0 -1 = ___	X	+1 ___ = ___
Bran	___ -1 = ___	___ +2 = ___	X

Finally, Bran. Bran's a savvyhead, so his Hx rules are:

Order the other characters according to how much your character likes and trusts them. With the most liked and trusted, you have $Hx+3$ and you ignore modifiers. With the least, you have base $Hx=0$. With all the others, you have base $Hx+1$.

Choose whether you are by nature generous with your trust and resources, or reserved. If the former, then give everyone else $+1Hx$ with you. If the latter, then don't.

Bran puts the other characters in order: he likes and trusts Marie more, Keeler less (sorry, Keeler). He is by nature reserved.

As always, his base Hx goes in his row, in the first blank. Modifiers go in his column, in the second blank.

	Marie	Keeler	Bran
Marie	X	$+1 \ 0 = ___$	$\neq \neq = +3$
Keeler	$0 \ -1 = ___$	X	$+1 \ 0 = ___$
Bran	$+3 \ \neq = ___$	$0 \ +2 = ___$	X

Once you've been all the way around, do the sums. Tell the players what to write on their character sheets by reading across the rows.

	Marie	Keeler	Bran
Marie	X	$+1 \ 0 = +1$	$\neq \neq = +3$
Keeler	$0 \ -1 = -1$	X	$+1 \ 0 = +1$
Bran	$+3 \ \neq = +3$	$0 \ +2 = +2$	X

Marie, your Hx with Keeler is $+1$, and your Hx with Bran is $+3$.

Keeler, your Hx with Marie is -1 , and your Hx with Bran is $+1$.

Bran, your Hx with Marie is $+3$, and your Hx with Keeler is $+2$.

If you have only two players, the Hx rules as written won't make sense. Just revise them into binaries: "Choose the character your character trusts the least" becomes "does your character distrust the other character?" "Choose the character your character thinks is prettiest" becomes "does your character think the other character is pretty?" "Choose the character your character thinks is smartest" becomes "does your character think the other character is smart?" "Order the other characters

according to how much your character likes and trusts them” becomes “does your character like and trust the other character?” Piece of cake.

HIGHLIGHTING STATS

Go around the circle one more time. For each character, ask the group whose Hx with that character is highest. That player says which of the character’s stats is most interesting to her, to highlight.

Then, MC, you choose a second stat to highlight. It’s your choice, but I always choose their lowest stat or their weird, because that’s the most fun.

Accordingly:

Whose Hx is highest with Marie? Keeler’s is -1, Bran’s is +3. Bran’s player gets to highlight one of Marie’s stats. He chooses Marie’s weird, because sometimes the obvious choice is nevertheless a good choice. As MC I choose Marie’s cool, because it’s low. Marie’s player marks both on her character sheet.

Whose Hx is highest with Keeler? Marie’s is +1, Bran’s is +2, so Bran’s player gets to highlight one of Keeler’s stats too. He chooses Keeler’s cool, because sometimes the obvious choice is too obvious. As MC I choose Keeler’s weird, because I like to choose weird. Keeler’s player marks both on her character sheet.

Whose Hx is highest with Bran? Marie’s is +3, Keeler’s is +1, so Marie’s player gets to highlight one of Bran’s stats. She chooses Bran’s hot, because Bran is the prettiest. As MC I choose Bran’s hard, pretty much out of plain perversity. Bran’s player marks both on his character sheet.

Sometimes there will be a tie for highest Hx. When that happens, have the tying players choose together which stat to highlight.

And that’s it. Character creation’s done.

THE 1ST SESSION

The players have it easy. They have these fun little books to go through and then they're ready to play. Your job is harder, you have a lot more to set up than they do. They each have one character to create, you have the whole bedamned world.

So let's be fair. You have the whole world to create, you get the whole first session to create it in. You're supposed to make their characters' lives not boring, you get a whole session to get to know them.

BEFORE THE 1ST SESSION:

Print and assemble a set of the character playbooks, plus a fronts playbook while you're at it. Read them!

Print a Hx grid, a 1st session worksheet, an MC playsheet.

(Go to lumpley.com/apocalypse/ for downloads.)

Read this whole book. You can skim the chapters on the characters' moves and crap, they're for reference during character creation and later, but do skim them at least. Read the rest as carefully as you can.

Familiarize yourself with the rules for creating fronts, but DO NOT create one.

Daydream some apocalyptic imagery, but DO NOT commit yourself to any storyline or particular characters.

DURING THE 1ST SESSION:

Oversee character creation. Answer questions. Open this book to the character creation chapter but put bookmarks in the characters' moves and crap chapters.

Go around for introductions, do the Hx grid, and highlight stats.

Then I'd just say it outright to your players: "your setup's easy and now you've already done it. Mine's harder so I'm going to take this whole session to do it. So no high-tension kick off from me, let's follow the characters around for a day and get to know them. Cool?"

If you've been playing games after the prevailing Forge fashions of 2006-2008, the idea of a slow build long term game starting with getting to know the characters should sound pretty good.

But a couple of you groaned, I could hear you from way over here. Following the characters around for a day and getting to know them, it could mean establishing a whole unwieldy mass of status quo, right? Oh great, *getting to know the characters*, that's a recipe for *will anything ever happen?*

It could mean that but it doesn't. Say it with me: there are no status quos in Apocalypse World.

What it means instead is establishing a fractured, tilting landscape of inequalities, incompatible interests, PC-NPC-PC triangles, untenable arrangements. A dynamic opening situation, not a status quo you're going to have to put your shoulder against and somehow shift, like pushing a futon up a ladder. No: an unstable mass, already charged with potential energy and ready to split and slide, not a mass at rest.

Here's how.

First and always, do everything it says to do in the master of ceremonies chapter (page 9). Just because it's the first session, whatever, you're still actually playing the game.

But especially do these:

- *Describe. Barf forth apocalyptic.*
- *Ask questions like crazy.*
- *Leave yourself some things to wonder about.*
- *Nudge the players to have their characters make moves.*
- *Look for where they're not in control.*
- *Give every character good screen time with other characters.*
- *Leap forward with named, human NPCs.*
- *Every new NPC, list her on your worksheet as a speculative threat.*
- *Hell, have a fight.*

- **Describe. Barf forth apocalyptic.** You have a lot of good material to work with, everything the players have come up with between them and introduced at the end of character creation, plus everything I've given you, plus the stuff you thought about yourself before the game.

Talk about the landscape, the sky, the people, their broken lives. Say what the weather's like, say what time of day, say what the walls look like, what the rag-waste smells like, how the plastic canvasses snap and hiss, how many people are at the well and which of them have guns.

Say everything, and also...

- **Ask questions like crazy.** Ask about the landscape, the sky, the people and their broken lives too, don't just tell, share. Turn a player's question over to the group: "I don't know, where DO you get your food?"

But especially, anything you want to know, ask. Anything you think might be interesting later, ask. Anything a player says that sticks out, anything that seems like the tip of an iceberg, or like fish moving under water, ask. Start to cultivate an apocalyptic aesthetic in your players too.

Ask questions, but also...

- **Leave yourself some things to wonder about.** You'll know it when it happens. A player will say something and you'll be like, hey wait, there are fish swimming down there. So you'll ask, and the player will answer, but you'll be like ...I don't think that's the fish I'm after. I think the fish I'm after is still down there, deeper than I thought, and bigger than I thought too.

Sometimes it'll happen with one of your own NPCs. You'll be talking along, and you'll suddenly be like, hold on, this guy Scrimp is kind of a weasely fuck, but he isn't afraid of Marie *at all*. How can that be?

Don't push! Don't look too deep, this is just session 1. Nod to yourself and back away, fixing the spot in your memory. (Which means to note it down on your worksheet under "I wonder.")

Especially...

- **Look for where they're not in control.** If yours are like mine, they'll want to be in control of everything, all tidy and secure. Of course they can't be. What's on their perimeter, on their borders, their horizon? What reaches into their little slice of world, what passes through it? What does it depend upon? Who do they need, and who else needs what they have?

"I wonder what they'll do when their neighbors get hungry." "I wonder what they'll do when the weather goes wrong." "I wonder what they'd do to protect their well." "I wonder what will happen when Dremmer stops taking orders from Keeler." "I wonder what would happen if Bran couldn't get power to his weirdshop."

Whenever you come upon something that isn't happening now, but will probably happen sooner or later, write it on your worksheet next to the countdown clock. Don't worry about the details of the timing, just put the "sooner" ones on the early side of the clock and the "later" ones on the late side.

And just to be clear: wonder about future things, not past. Decide the past outright, don't wonder. Not legit: "I wonder who broke into Marie's room?" Legit: "I wonder what Marie's going to do to [choosing a name] Isle for breaking into her room?"

- **Nudge the players to have their characters make moves.** Start with the characters with beginning-of-session moves: the hardholder, the operator, the hocus, the savvyhead, if you've got them. That's now, the first beginning of the first session. Have them make those moves and follow what happens.

Then throughout the session, remind everyone to look at their character sheets to see what moves they might make. Especially, listen in on the characters' conversations. As soon as you hear a note of tension, jump in and have everybody read everybody. Situations too: "hey, this situation seems kind of charged to me. Want to read it?"

- **Give every character good screen time with other characters.** Bring them onscreen in pairs and triples, in obvious groupings and unlikely ones too. Play with their natural hierarchies and bring them into circumstances where they might have something to say to each other. Here are a few ways you can do it:

Build on what the players said when they introduced their characters. “So Keeler, Marie, you two have this raiding thing out on the wilderness road, where Marie stands lookout and Keeler attacks travelers in the night? Let’s see that. It’s before dawn...”

Invent bad news for one character to give to another. “Marie, you’re walking past the armory (Keeler, you’re in charge of the armory, of course) and you notice the lock’s been smashed off. What do you do?”

Make a pairing or tripling that you like, then ask the players to justify it. “Marie, Bran, you two are trapped outside of the holding, you’re hunkered down inside an old gutted RV. Outside, six of Hison’s gang are setting up camp, looks like they’re settling in. They don’t know you’re there, they just blundered in on top of you. What are you two doing out here, anyway?”

- *Leap forward with named, human NPCs.* Just choose a name from the list on your worksheet or make one up.

Here’s Shreyas about names: “In Apocalypse World, it’s like they have cultural references without the cultural referents. They don’t know what a mother superior is, so they think it’s reasonable to name the baby it.”

Remember how to make NPCs human? Give them straightforward, understandable self-interests. Choose a body part – their stomach, their gut, their dick or clit, their nose, their time-ticking womb, their fearful cowardly heart (or their generous caring heart, or their bold big heart) – and have them just follow it around wherever it goes.

“Scrimp comes into the room. He’s been out scouting and he has something urgent to tell you, Keeler, but he gets distracted. He looks at all three of you and he’s got this look. Jesus, you know he’s speculating which of you might let him show you his dick.”

And as always, use them to make PC-NPC-PC triangles: “He seems to come to a decision. He’s like, ‘hey Marie, how’s it? Or can I call you Madam Miss Hot Bitch Baby?’” Keeler’s player: “You said he has something urgent to tell me?” Me: “He sure does, but right now he’s making his smoothest on Marie. ‘Hey Keeler Sweet Stuff, wait in line, you can have me for leftovers.’” Keeler’s player: “is this guy useful? Will somebody miss him?”

- **Every new NPC, list her on your worksheet as a speculative threat.** List their names and then what kind of threat they might be. This Scrimp guy – brute: family? (What would his role in the family be? Somebody’s father, somebody’s big brother, somebody’s little brother?) Or maybe grotesque: disease vector? That’d be fucked up. Don’t decide now for final, just make notes to decide later.

While you’re at it, if you spot any interesting landscapes or afflictions, note them down too.

- **Hell, have a fight.** Just because it’s the first session doesn’t mean you can’t.

Here’s a fun thing to do: “Keeler, this person named III corners you that night. She’s fucking pissed off, she comes straight at you, fists first. What did you do to her?”

Maybe Keeler’s player will answer with something. Great! Away you go. Or maybe she’ll say “what? Nothing. I don’t know.” That’s cool too, must be a case of mistaken identity. Maybe Dremmer stole a can of pineapple from III but she thinks that Keeler did it. Say, “great! You don’t know why. Here she comes, though. What do you do?”

Just keep all your NPCs’ motivations simple and you can have them do whatever you want, fights included.

Save the big deal fighting until you have a whole front to back it up, though. I don’t recommend that you have the rival gang invade now, for instance. For the first session, keep the fights down to maybe 1-on-1 and 2-on-2.

AFTER THE 1ST SESSION:

Not, like, immediately after. Give it some time to sink in. I generally think about it idly all through work the next day.

Go back over your worksheet. Pull it into its pieces. Solidify them – so now, in the cold light of day, is Scrimp really a grotesque: disease vector, or is he a brute: family (big brother), or what? Is III a brute: hunting pack member or a warlord: collector? Is the rag-waste a maze or a breeding pit?

Take these solid threats and build them up into fronts. Take the things you wonder about and write them as stakes. Make your sketchy

countdowns into countdowns proper, and add custom moves as you need.

The rules for fronts follow, next chapter.

FOR THE 2ND SESSION + SUBSEQUENT:

Do much the same – give all the characters time, look for where they're not in control, leap forward with named, human NPCs – but now you've got fronts so bring them into play too. Ta da.

1ST SESSION WORKSHEET

THREAT TYPES

WarLords:
Slaver, Hive queen, Prophet, Dictator, Collector, Alpha wolf

Grotesques:
Cannibal, Mutant, Pain addict, Disease vector, Mindfucker, Perversion of birth

Landscapes:
Prison, Breeding pit, Furnace, Mirage, Maze, Fortress

Afflictions:
Disease, Condition, Custom, Delusion, Sacrifice, Barrier

Brutes:
Hunting pack, Sybarites, Enforcers, Cult, Mob, Family

NPCS

Name / notes	Type (speculative)
<u>DREMMER</u>	BRUTE: ENFORCER
<u>HISON</u>	WARLORD: ALPHA WOLF (NEWBOR GANG) OR PROPHECY?
<u>ISLE</u>	BRUTE: FAMILY (KID)
<u>III</u>	BRUTE: MOB? ENFORCER?
<u>SCHIMP</u>	BRUTE: FAMILY (BIG BROTHER)
<u>OR GROTESQUE: DISEASE VECTOR?</u>	
<u>MILL, DOG HEAD, HARRIDAN</u>	
<u>-> ISLE'S FAMILY (SQUATTERS)</u>	

NAMES

Tum Tum, Gnarly, Fleece, White, Lala, Bill, Crine, Mercer, Preen, Ik, Shan, ~~Pepper~~, Peppering, Joe's Girl, ~~Dremmer~~, Balls, Amy, Rufe, Jackabacka, Ba, Mice, Dog head, Hugo, Roark, Monk, Pierre, Norvell, H, Omie Wise, Corbett, Jeanette, Rum, Peppering, Brain, Matilda, Rothschild, Wisher, Partridge, Brace Win, Bar, Roark, Pancher, Millions, Grome, Foster, Mill, Dustwich, Newton, Tao, Missed, ~~Princy~~, Princy, East Harrow, Kettle, Putrid, Last, Twice, Clarion, Abondo, Mimi, Fianelly, Pellet, Li, Harridan, Rice, Do, Winkle, Fuse, Visage, Enough-to-eat, Barker, Imam, Bowdy, Daff, Exit, Chin, Look, Shazza, Fauna, Sun, Chack, Ricarra, Prim

cross names out as you use them

I WONDER...

Will HISON'S GANG WIN IF IT ATTACKS?

Will SCHIMP SERIOUSLY GET KILLED? LAYED?

WHAT'LL MARIE DO WITH ISLE FOR BREAKING INTO HER ROOM?

WHAT'LL BRAN DO WITH NO JUICE?

countdown

HISON'S GANG ATTACKS?

BRAN'S WARDSHIP RUNS OUT OF JUICE

THE WELL FAILS

DREMMER HAS IT OUT WITH KEEBLER

FRONTS

Fronts are your prep for play.

A front is a set of linked threats. Threats are people, places and conditions that, because of where they are and what they're doing, inevitably threaten the players' characters – so a front is all of the individual threats that arise from a single given threatening situation.

A front has some apparently mechanical components, but it's fundamentally conceptual, not mechanical. The purpose of your prep is to give you interesting things to say. As MC you're going to be playing your fronts, playing your threats, but that doesn't mean anything mechanical. It means saying what they do. It means offering opportunities to the players to have their characters do interesting things, and it means responding in interesting ways to what the players have their characters do.

Accordingly, when you create a front, follow your own inspiration. Choose the things that are suggestive to you, that put you in mind of apocalyptic, romance, violence, gore, danger, trauma. Choose the things you'd just fucking kill to see in a good movie, and skip the things that don't spark your interest.

Anyhow to create a front, assemble one of the little front books, and then:

- Choose a fundamental scarcity.
- Create 3 or 4 threats.
- Write its agenda / dark future.
- Write 2-4 stakes questions.
- List the front's cast.
- Create the front's overall countdowns.

There's also the home front:

- No fundamental scarcity.
- No agenda / dark future.
- No overall countdowns.
- Just all the otherwise front-less NPCs listed as threats.
- Plus stakes questions as you need them.

UNDERLYING SCARCITY

Underlying every front is a single fundamental scarcity. Choose 1:

- Hunger
- Thirst
- Ignorance
- Envy
- Fear
- Ambition
- Decay
- Despair

Ask yourself: whose hunger threatens the players' characters? Whose thirst threatens them? Whose ignorance does? And so on down the list. Pretty soon, bammo, something will hit you – "oh of COURSE. There's some rival hardholder whose envy threatens them. Sweet!"

So copy down that scarcity and create that bammo as the front's first threat. Keep creating threats until ultimately you've created 3 or 4 threats for the front.

THREATS

Kind: there are 5 categories of threat. When you create a threat, choose 1:

- Warlord
- Grotesque
- Landscape
- Affliction
- Brutes

Warlords, grotesques and brutes are all different kinds of people. Brutes are groups, specifically; warlords have groups at their command. An individual NPC might be a member of a brutes or warlord threat, not a threat entire in her own right.

Landscapes and afflictions aren't people.

Each category of threat is 6 kinds, each with its own particular move. Choose which kind your threat is, and copy down its move.

WarLords:

- Slaver (move: capture someone)
- Hive queen (move: swarm)
- Prophet (move: denounce & frenzy)
- Dictator (move: attack dissent)
- Collector (move: rob someone of something)
- Alpha wolf (move: cunning attack)

Grotesques:

- Cannibal (move: attack by stealth)
- Mutant (move: seize restitution)

- Pain addict (move: seek pain)
- Disease vector (move: infect someone)
- Mindfucker (move: exploit someone's needs or fears)
- Perversion of birth (move: ruin someone or something)

Landscapes:

- Prison (move: trap someone)
- Breeding pit (move: generate badness)
- Furnace (move: consume something)
- Mirage (move: entice and betray)
- Maze (move: lead someone false)
- Fortress (move: deny someone access)

Afflictions:

- Disease (move: sicken or kill someone)
- Condition (move: expose someone to attack)
- Custom (move: put someone in danger)
- Delusion (move: enrage someone)
- Sacrifice (move: bereave someone)
- Barrier (move: impoverish someone)

Brutes:

- Hunting pack (move: victimize someone vulnerable)
- Sybarites (move: consume someone's resources)
- Enforcers (move: victimize someone who stands out)
- Cult (move: victimize & incorporate someone)
- Mob (move: riot, burn, kill scapegoats)
- Family (move: close ranks, protect their own)

Make threat moves exactly like you make your regular moves:

- When it's time for you to talk, choose one (a regular move or a threat move, it makes no difference) and make it happen.
- If the players have handed you a sweet opportunity (like if they blow a roll or if they let you set something up and follow through on it), make as hard and direct a move as you like, the harder the better. Otherwise, make your move to set yourself up and to offer *them* the opportunity to react.
- The threat moves aren't technical or mechanical, they aren't jargon. Just have that NPC (or group or landscape or circumstance) do that thing, in some form or other.
- Address yourself to the character not the player, misdirect, and never speak your move's name. Always.

For instance, for "Monk seeks pain": "Damson, someone steps up behind you in the line for showers and loops a wire around your throat. What do you do?" For "Dremmer victimizes someone who stands out": "Marie, when you see Isle that morning her face is a mess. Somebody cut her cheek open with a heated knife. She won't say who." For "the rag-waste generates

badness”: “Keeler, you were out scavenging yesterday? Cool. You wake up before morning, there are these weird bugs all through your room. They’re about this big, black and red, a little like tiny crayfish. They’re in all your crap, your food, your clothing, your bed which is what woke you up...”

Description & cast: write a quick sentence describing the threat, if you like, and list the names of the people involved somehow with the threat.

If the threat includes weapons, armor, a gang, a vehicle, list it here with its description in the terms you’d use to list a character’s crap. See the characters’ crap chapter, page 67, for details.

Countdown: some threats call for countdowns. Around the clock, note some things that’ll happen:

- Before 9:00, that thing’s coming, but preventable. What are the clues?
- Between 9:00 and 12:00, that thing is inevitable, but there’s still time to brace for impact. What signifies that?
- At 12:00, the threat gets its full, active expression. What is it?

As you play, advance the clocks, each at their own pace, by marking their segments.

Countdown clocks are both descriptive and prescriptive. Descriptive: when something you’ve listed happens, advance the clock to that point. Prescriptive: when you advance the clock otherwise, it causes the things you’ve listed.

Custom moves: some threats call for custom moves. You create these. They’re new moves for the characters, not for you. When a player’s character does [specify], they roll+[specify]. On a 10+, [specify]. On a 7-9, [specify]. On a miss, [specify]. Generally, on a 10+ they’re fine, on a miss they’re fucked, and on a 7-9 something in between.

Here are a few examples:

When you go into Hison’s territory, roll+sharp. On a 10+, you can spot and avoid ambush. On a 7-9, you spot the ambush in time to prepare or flee. On a miss, you blunder into it.

When one of Siso’s Children touches you, roll+weird. On a 10+, your brain protects

you and it's just a touch. On a 7-9, I tell you what to do: if you do it, mark improvement; if you don't, you're acting under fire from brain-weirdness. On a miss, you come to, some time later, having done whatever Siso's child wants you to have done.

If you drink the water out here, roll+hard. On a 10+, spend a few minutes barfing but you'll be fine. On a 7-9, take 1-harm (ap) now and 1-harm (ap) again in a little while. On a miss, take 3-harm (ap) now and 3-harm (ap) again in a little while.

You can also follow the patterns of the various non-rolling character moves:

When you go aggro on Monk you have to roll+sharp instead of rolling+hard (to figure out what will work; he likes pain, so normal threats won't).

If you attack a hollow daughter with a gun, it blows through: inflict 1-harm on her and the rest of its harm on whatever's behind her.

If you come up with good custom moves, post 'em online so we can all use 'em, yeah?

AGENDA / DARK FUTURE

Once you've created 3 or 4 threats, come back to the front overall. Name it, and by "agenda / dark future" write a sentence or two about the hell it'll create if nobody does anything about it.

STAKES

These are based very closely on stakes in Ron Edwards' game Trollbabe.

Write 2-4 questions about the fates of different characters you're interested in, NPCs and the players' but mostly NPCs, by name.

You can write your stakes at a wide range of scales, but for now, to start, limit yourself to these:

- A person's or a small group's circumstances or living conditions.
- A person's life or the lives of a small group of people.
- The safety, success, failure, growth, or decline, in some particular, of an organized group of people.

And if one of the players is playing a hardholder, include:

- The safety, growth, or decline, in some particular, of the entire holding.

Examples: Will Birdie get a better place to live? Will Roark live through this? Who will join Tum Tum's cult? Will Foster break Allison's holding?

Stakes should be concrete, absolute, irrevocable in their consequences. People's lives – maybe not necessarily their lives or deaths, at least not every time, but every time materially significant changes to their lives. Resolving the outstanding question means that nothing can ever be the same.

They should also be things you're genuinely interested in finding out, not in deciding. It's the central act of discipline that MCing Apocalypse World requires: when you write a question as a stake, you're committing to not answer it yourself. You're committing to let the game's fiction's own internal logic and causality, driven by the players' characters, answer it.

That's the discipline and also the reward. Your control over your NPCs' fates is absolute. They're your little toys, you can do anything to them you choose. Raise them up and mow them down. Disclaiming responsibility for the two or three of them you like best is a relief. And when you write down questions you're genuinely interested in, letting the game's fiction answer them is uniquely satisfying.

CAST

List the names of all the NPCs involved with the front, from all its threats.

OVERALL COUNTDOWNS

Use these clocks to coordinate threats and events across your fronts.

NEW FRONTS, THE HOME FRONT

As you play, you'll leap forward with all kinds of named NPCs, right? Many of them won't amount to anything, they'll be just names, quick characterizations, simple motivations. That's fine.

Whenever an NPC develops agency, though, list her as a threat. There are 3 possibilities.

1: She represents an entire new fundamental-scarcity-expressing threatening situation, and implies other individual threats. In this case, create a new front, listing this particular NPC as one of its threats. 2: She fits perfectly well into a front that you've already created. In this case, list her as a new threat in that front. 3: She doesn't do either. In this case, list her as a threat on the home front – the home front is a place for otherwise homeless threats.

The home front's just a front with:

- No fundamental scarcity.
- No agenda / dark future.
- No overall countdowns.
- Otherwise front-less NPCs listed as threats.
- Stakes questions as you need them.

AN EXAMPLE FRONT

Front One

Is called: embracing fear

Expresses: fear

Dark future / agenda: Some join the cult, some don't, so when the cult attacks, it tears the holding apart. Best yet if some PCs join and some don't.

Stakes: Who will fall prey to the cult (if anyone)? Will anyone in the cult get out? Jade, maybe? He's cool, he deserves better.

Cast: Hison. Gang members: Rothschild, Gower, Jade. Advisor: Iza.

Threat 1

Is called: Hison and his gang

Kind: warlord: prophet

Move: denounce & frenzy

Description & Cast: Hison's gang is armed like crazy but fights naked (3-harm gang medium 0-armor). Notable members: Rothschild, Gower, Jade. If they capture you, they take you to Iza.

Custom move: if you go into Hison's territory, roll+sharp. On a 10+, you can spot and avoid ambush. On a 7-9, you spot the ambush in time to prepare or flee. On a miss, you blunder into it.

Threat 2

Is called: Iza

Kind: grotesque: disease vector

Move: infect someone

Description & Cast: Iza is the goddess and Hison is her prophet.

Custom move: if you have a conversation with Iza, roll+sharp. On a 10+, carry on, you're just talking. On a 7-9, you start undressing; act under fire to stop. On a miss, (a) you're

naked without realizing it and (b) you're infected with Embracing All-fear.

Threat 3

Is called: Embracing All-fear

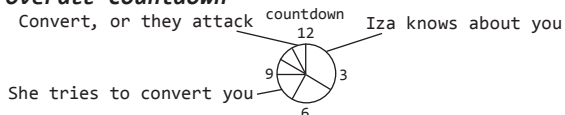
Kind: affliction: custom

Move: endanger someone

Description & Cast: Embracing All-fear is their faith. By its customs, you run toward what frightens you, throwing off your clothing and baring your teeth, to destroy it.

Custom move: if you're infected and there's danger, and you throw off your clothing and run headlong into it, you mark improvement.

Overall countdown



Procedurally, I pulled Hison and his gang out of the example 1st session worksheet a few pages back, and built a front around them. I started by making his gang, then I brainstormed Iza off the fact that Hison's a prophet, then I made her cult as an affliction. Finally I came back and wrote stakes and its dark future.

THE CHARACTERS' BASIC MOVES

Always remember the rule for moves: *to do it, do it*. Also true in reverse: *if you do it, you do it*, so make with the dice.

To roll+a stat, roll two dice, add them, and add the stat. If the sum is 6 or less, that's a miss; 7 or more, a hit. If it's 7-9, that's a weak hit; 10+, a strong hit.

Finally, when someone misses a roll, generally – unless the move specifies otherwise – what happens is that you get to make a move yourself, and as hard and direct a move as you like.

BASIC MOVES

Everybody gets all of these.

*Do something
under fire*

*When you **do something under fire**, or dig in to endure fire, roll+cool. On a 10+, you do it. On a 7-9, you flinch, hesitate, or stall: the MC can offer you a worse outcome, a hard bargain, or an ugly choice.*

You can read “under fire” to mean any kind of serious pressure at all. Call for this move whenever someone does something requiring unusual discipline, resolve, endurance or care. I often say things like “okay, roll to act under fire, and the fire is just how badly that’s going to hurt,” “...and the fire is, can you really get that close to her without her noticing?” or “...and the fire is, if you fuck it up, they’ll be ON your ass.”

Whenever a character does something that obviously demands a roll, but you don’t quite see how to deal with it, double check first whether it just counts as doing something under fire.

On a 7-9, when it comes to the worse outcome, hard bargain, or ugly choice, you’ll need to look at the circumstances and find something fun. It should be easy to find something; if there weren’t things to go wrong, nobody’d be rolling dice. It can include suffering harm or making another move.

Do something Examples:
under fire

Foster's gang opens fire on Marie and Roark picnicking on the burn. Roark's hit, and Marie tries to drag him to cover. (On a 7-9, maybe she has to make a hard bargain: she can get him to safety, but only if she takes a bullet herself.)

Keeler's taken off her shoes and she's sneaking into Dremmer's camp, armed as they say to the upper teeth. If they hear her, she's fucked. (On a 7-9, maybe she has to make an ugly choice between alerting the camp and murdering an innocent teenage sentry.)

Bran's got less than a minute to get Frankie's car started again before Balls and friends are on them. (On a 7-9, maybe he gets a worse outcome: he gets the car started, but Frankie's hand is in the engine when it revs.)

Seize by force *When you **try to seize something by force**, or to secure your hold on something, roll+hard. On a hit, choose options. On a 10+, choose 3. On a 7-9, choose 2:*

- you take definite hold of it
- you suffer little harm
- you inflict terrible harm
- you impress, dismay or frighten your enemy

Read "seize something" broadly – a character can seize the upper hand, seize momentum, or even seize the moment – but "by force" is strict. This is a move for when the guns and knives and crowbars are already out on both sides. If the character would give her victim a chance to offer a peaceful resolution, she's going aggro instead.

If she doesn't choose to take definite hold of it, she still gets her hands on it, but it's not in her exclusive power. You can (and probably should) try to take it away from her again. If the thing's abstract, like "the moment," you'll need to figure out case-by-case just what it means to have it but not have it *definitely*.

If she doesn't choose to suffer little harm, she suffers the normal amount of harm, as determined by her enemy's weapons and her own armor. Suffering little harm means -1harm.

If she doesn't choose to inflict terrible harm, she inflicts the normal amount of harm, as determined by her weapon and her enemy's armor. Inflicting terrible harm means +1harm.

Seize by force An impressed, dismayed or frightened NPC enemy *absolutely must* change her behavior, but it's up to you how. For PCs, pressing the attack when they're impressed, dismayed or frightened counts as doing something under fire.

Examples:

Marie wants her violation glove back from Birdie, so she punches her in the face.

Keeler wants to take Balls' bunker away from him, so she lobs a grenade in there and follows it up with some serious spray.

Bran needs 10 minutes alone with Jeanette's body, so he opens fire on H and Marsler.

Go aggro *When you go aggro on someone, roll+hard. On a 10+, they have to choose: force your hand and suck it up, or cave and do what you want. On a 7-9, they have to choose 1:*

- *get the hell out of your way*
- *barricade themselves securely in*
- *hand over something they think you want*
- *back off calmly, hands where you can see*
- *tell you what you want to know (or what you want to hear)*
- *force your hand and suck it up*

Going aggro means using violence or the threat of violence to control somebody else's behavior, without (or before) fighting. If the character has the drop on her enemy, or if the enemy won't fight back, or if the character is making a show of force but isn't disposed to *really fight*, it's going aggro.

If the subject forces the character's hand and sucks it up, that means that the character inflicts harm upon her subject as normal, determined by her weapon and her subject's armor.

At your call as MC, the details of the circumstances can give the character's weapon ap (armor piercing). Hold a gun to someone's forehead and tell them what to do, and if they don't, it's not like their body armor is going to help them.

Examples:

Marie wants Joe's Girl at her mercy, so she walks up behind her and sticks 2 inches of a knife blade between her ribs.

Go aggro Keeler wants Roark to admit she's meaner, so she breaks his face with an old clothes iron.

Bran yells at Fleece, calls her a stupid slut and threatens to push her off the roof.

Seduce or manipulate **When you try to seduce or manipulate someone, tell them what you want and roll+hot. For NPCs: on a 10+, they do it. On a 7-9, they ask you to promise something first, and do it if you promise. (Whether you keep your promise is up to you later.) For PCs: on a 10+, both. On a 7-9, choose 1:**

- if they do it, they mark improvement
- if they refuse, it's acting under fire

What they do then is up to them.

By "seduce someone," here, I mean using sex to get them to do what you want generally, not just trying to get them to fuck you. You can seduce someone into doing things for you and then refuse to make good by having sex with them, for instance.

Asking someone straight to do something isn't trying to seduce or manipulate them. Ask how the character's doing it, and don't let the player make the roll until the character does something actually seductive or manipulative.

"Mark improvement" means to fill in an improvement box on the character sheet, of course.

Examples:

Marie draws Roark a bath and joins him in it, with dandelion wine.

Keeler confesses her crush to Bran.

Bran tells Keeler that if she wants even a shot at him, she'll have to bring him night-vision goggles, and then we'll see.

Read a sitch **When you read a charged situation, roll+sharp. On a hit, you can ask the MC questions. Whenever you act on one of the MC's answers, take +1. On a 10+, ask 3. On a 7-9, ask 1:**

- where's my best escape route?
- which enemy is most vulnerable to me?
- which enemy is the biggest threat?
- what should I be on the lookout for?
- who's in control here?

As MC, sometimes you'll already know the answers to these and sometimes you won't.

Read a sitch Either way, you do have to commit to the answers when you give them. The +1 is there to make it concrete.

Spring sudden unhappy revelations on people every chance you get. That's the best.

A character can't read the same charged situation more than once.

If the situation is partly other players' characters' creation, you can ask them to help you answer. "I don't know, actually. [Turning to Bran's player] hey, would you say that Bran is vulnerable to Keeler right now?"

Examples:

Marie keeps her eyes open and notices that Birdie is the enemy most vulnerable to her. She ... hadn't realized that Birdie is her enemy, precisely, but it does make sense.

Keeler's feeling like she's doing good but she double checks just to reassure herself. I'm pretty sure that she should be on the lookout for an ambush, don't you think?

Bran doesn't like the way things are going, so he takes a quick look around. If things go to shit, his best escape route would be to take one or the other of Tum Tum hostage. (Bran's player: "Aw fuck.")

For reading a charged situation and reading a person, asking the player "how?" is not usually going to be called for. "How do I read her? I just, like, read her. I mean she's sitting right there. There's nothing stopping me is there?"

Read a person When you **read a person**, roll+sharp. On a 10+, hold 3. On a 7-9, hold 1. While you're interacting with them, spend your hold to ask their player questions, 1 for 1:

- is your character telling the truth?
- what's your character really feeling?
- what does your character intend to do?
- what does your character wish I'd do?

Again, you might already know the answers to these questions, you might not. But either way, once you've said them you've committed to them and they're true.

Also again, a character can't just keep reading and rereading someone, once is it. Try again

Read a person when the circumstances have significantly changed.

The player can make the roll at the very beginning of the conversation, though, or at any point during it. Her hold lasts until she spends it (or until circumstances significantly change), so there's no rush – it's perfectly legit for her to sit on her hold until just the right opportunity for just the right question.

If it's two players' characters interacting, they can totally read each other at the same time. Both roll, both hold, both ask, both answer, no prob.

And again: unhappy revelations, every chance you get.

Examples:

Marie is talking with Roark and finds out that when he says that he'd happily murder anyone she asked him to, *anyone*, he means it. Aw, it's wuv.

Keeler's sitting back watching Foster give orders and receive reports, all business. Keeler notices, startlingly, that Foster is *scared*.

Bran promises to reboot Jeanette's brain off Tum Tum's, but gets this sudden sinking certainty that Tum Tum intends to kill him afterward.

Open your brain *When you **open your brain to the world's psychic maelstrom**, roll+weird. On a hit, the MC will tell you something new and interesting about the current situation, and ask you a question or two; answer them. On a 10+, the MC will give you good detail. On a 7-9, the MC will give you an impression. If you already know all there is to know, the MC will tell you that.*

The player will want to choose a topic, naturally. She'll say "I open my brain *about* Tum Tum" or something. It's fine to give her what she wants, much of the time – after all, you want everybody to be opening their brains, you don't want to chase them away from it – but not all the time. Sometimes you should tell them about your favorite topic instead, and sometimes you should tell them what they need to know, if only they knew to ask.

Open your brain Remember to respond with fuckery and put your bloody fingerprints on it no matter what.

At first when you ask questions, they can be simply to establish facts and images, questions like “what’s the psychic maelstrom like (for you)?” and “how do you learn things from it?” As the game progresses, though, ask questions about the characters’ lives, pasts, psyches, souls. “Who was your first kiss? Tell about it.” “Are you happy?” “What’s the worst hurt you’ve suffered that you can’t remember?” “If you could take one conversation back, undo it, what would it be?” “If you were to kill Bran right this minute, how would you do it?” Make time for the players’ answers, and don’t let the players squirm out of them just because they never thought about it. “I know you don’t know who your first kiss was. Make it up!”

Also take full advantage of the characters’ open brains to barf forth apocalyptica. What if there’s somebody in the maelstrom that they know? What if some part of the maelstrom stays inside their brain when they close it again? What if the maelstrom sweeps a certain key memory out of their brain while it’s in there, or gives them a brand new fresh one?

As to the good details versus the impressions, look to your fronts to provide them. The “you already know all there is to know” clause is there, but I’ve never used it and I hope you never do too.

Examples:

Marie practically keeps house in the world’s psychic maelstrom. She thinks ghosts live in there and maybe she’s right. They tell her that Foster is in the holding looking for her.

Keeler, against every instinct in her body and soul, opens her brain once to the world’s psychic maelstrom, because she’s once-in-a-lifetime desperate. She learns that someone’s left a stash of canned food only a mile and a half away, and she whispers out loud her father’s name, but can’t remember it again after.

Bran wants to know if his crazy ass scheme to reboot Jeanette’s brain can possibly work. He opens his brain. The world’s psychic maelstrom is of the opinion not only that it will work, but that it’s a *really great idea*.

Help or
interfere

When you **help** or **interfere** with someone who's making a roll, roll+Hx. On a hit, they take +1 (help) or -1 (interfere) now. On a 7-9, you also expose yourself to fire, danger, retribution or cost.

Always ask how! To do it, you've got to do it. "I'm helping" is the same kind of unacceptably vague as "I'm going aggro" – you answer them both with "cool, how?"

Rolling+Hx means rolling+your Hx with *them*, the one listed on *your* character sheet.

A character's allowed to help or interfere with someone making a roll against her. That's as close as this game gets to opposed rolls.

It's best if both the players roll at the same time, but don't get persnickety about it. If the player's like "oh wait a second! I provide covering fire, of course, am I too late to roll to help?" the answer's no, not too late.

There will occasionally be times when the player rolls a 7-9, but there's no fire, danger, retribution or cost that you can come up with. Think hard: seriously no cost at all? If seriously none, shrug and move one. She caught a break.

Examples:

Marie's helping Keeler get into the water cult house by talking animatedly with Tum Tum, trying to hold their attention while Keeler sneaks behind them. (On a 7-9, maybe Tum Tum start pressing her for ... unsavory commitments, with threats to back them up.)

Bran's going aggro on Marser, threatening his life, his family's lives, the lives of everyone he's ever known. Keeler's helping by sitting nearby, idly loading gun after gun. (Maybe on a 7-9, Marser decides the real threat is Keeler and the only way to be safe is to get rid of her.)

Keeler's trying to get out of a firefight with Dremmer and Balls with her skin more or less intact. Bran's interfering with her by shining a targeting laser on her. (Maybe on a 7-9, she notices.)

Session end **At the end of every session, choose someone. Give them +1Hx or -1Hx with you. If this brings their Hx with you to +4 or -4, they reset it to +1 or -1 instead. If their Hx**

Session end with you is highest now, they can choose to change your highlighted stat.

If you forget to do this at the end of a session, be sure to do it at the beginning of the next. It's important.

When someone's Hx goes to +4 or -4 and she resets it, she also marks improvement. That's in the improvement section in the character playbooks. Don't overlook it.

Remember that someone's Hx with you means how well they know you, so when the players ask, tell them that that's the basis for choosing. Choose someone who knows you better because of this session, or choose someone who showed that they already knew you better than you thought, or else choose someone who showed that they didn't know you at all.

Resetting Hx from +4 to +1 doesn't mean that now you know them less than you did. It means that you've crossed a threshold of knowing them, if that makes any sense. From now on, knowing them that well is the baseline. +Hx means you know them *even better* than that. Kind of like how both of your brothers know you very well, but you can still say that one of them knows you better than the other does.

Also, you get to mark improvement, and without this reset the helping and interfering rules would crash, so don't complain.

Anyway, then go around the circle and do a quick check whose Hx is highest with each character. If that player wants to change one of the character's highlighted stats, she can; if you like, as MC you can change the other. She doesn't have to *newly* have the highest Hx.

Examples:

During the session, Marie and Keeler had a light-but-honest conversation, and Marie said maybe something that wasn't a big deal, but she'd never said it to anyone before. Marie gives Keeler +1Hx with her.

Keeler, however, was completely appalled by what Marie said, and withdrew from her abruptly. Marie didn't even notice but kept right on talking. Keeler gives Marie -1Hx with her.

During the session, Bran pursued his own interests apart from the other two, without

enlisting them at all or even letting them know what he was up to. If he could, he'd give both of them -1Hx with him, but he can't. He chooses Marie, more or less arbitrarily, and figures he'll choose Keeler next time.

THE CHARACTERS' SPECIAL MOVES

Many of these should be self-explanatory. They let the player roll a different stat when her character does a given basic move, for instance, or change the harm the character inflicts, or give the character special armor. Straightforward.

For the rest, my notes.

ANGEL MOVES

The angel chooses 2 of these.

***Sixth sense:** when you open your brain to the world's psychic maelstrom, roll+sharp instead of roll+weird.*

***Infirmary:** you get a crew (detail) and a chemlab toybox (applied refill s-harm 1-3harm area heal-n hi-tech). You can use your toybox to create particular pieces of gear. Write gear up with the MC's oversight, using the given attributes. The MC will tell you how much time and resources creating it will consume.*

See the rules for crews and toyboxes in the crap chapter for details, page 75 (toyboxes) and page 86 (crews).

***Touched by death:** whenever someone in your care dies, you get +1weird (max +3).*

If the angel's the one who kills her, that doesn't really count as "in her care."

***Professional compassion:** you can roll+sharp instead of roll+Hx when you help someone who's rolling.*

***Healing touch:** when you put your hands skin-to-skin on a wounded person and open your brain to them, roll+weird. On a 10+, heal 1 segment. On a 7-9, heal 1 segment, but you're acting under fire from your patient's brain. On a miss, no heal, and you've opened both your brains to the world's psychic maelstrom and missed.*

Angel moves I believe this one's written the way it is because I ran out of space in the angel playbook. To reword it: on a miss, you don't heal your patient. Furthermore, make like both you and your patient have opened your brains to the world's psychic maelstrom, and you've both rolled really shit rolls.

See the harm, healing, battles, improvement chapter for details about healing, page 95.

Battlefield grace: while you are caring for people, not fighting, you get +1armor.

Unlike several of the other characters' "you get armor" moves, this one adds to any real armor the angel's wearing.

And here's the angel's sex move:

If you and another character have sex, your Hx with them automatically goes to +3, and they automatically get +1Hx with you. If that brings their Hx with you to +4, they reset it to +1 instead, and mark improvement.

This is in addition to the end-of-session basic move.

If an angel has sex with an NPC, there's no mechanical effect.

BATTLEBABE MOVES

The battlebabe chooses 2 of these.

Dangerous & sexy: when you try to seduce or manipulate someone, roll+cool instead of roll+hot.

Ice cold: when you go aggro on an NPC, roll+cool instead of roll+hard. When you go aggro on another player's character, roll+Hx instead of roll+hard.

Beyond: you get +1cool (cool+3).

Because battlebabes already have cool+2, +1cool gives them cool+3. If somebody else takes this move, though, it doesn't give them cool+3, it just gives them +1 to their existing cool, to a maximum of cool+3.

Merciless: when you inflict harm, inflict +1harm.

Battlebabe
moves

Impossible reflexes: the way you move unencumbered counts as armor. If you're naked or nearly naked, 2-armor; if you're wearing non-armor fashion, 1-armor. If you're wearing armor, use it instead.

Visions of death: when you go into battle, roll+weird. On a 10+, name one person who'll die and one who'll live. On a 7-9, name one person who'll die OR one person who'll live. Don't name a player's character; name NPCs only. The MC will make your vision come true, if it's even remotely possible. On a miss, you foresee your own death, and accordingly take -1 throughout the battle.

This move is a love letter from the player to you. Be delighted and grateful, and kill, kill, kill.

"Take -1 throughout the battle," as you'd expect, means that the player subtracts 1 from every single roll she makes until the battle's over.

And here's the battlebabe's sex move:

If you and another character have sex, nullify the other character's special.

If a battlebabe has sex with an NPC, there's no mechanical effect. Um, either. Still. Also.

BRAINER MOVES

The brainer chooses 2 of these.

Unnatural lust transfixion: when you try to seduce someone, roll+weird instead of roll+hot.

Notice that this is only for trying to seduce, not trying to manipulate non-sexually.

I like to give this move non-mechanical long-term effects, in keeping with its name. There was this pain addict named Monk who became completely fixated on Marie when she unnatural lust transfixed him.

Casual brain receptivity: when you read someone, roll+weird instead of roll+sharp. Your victim has to be able to see you, but you don't have to interact.

Preternatural at-will brain attunement: you get +1weird (weird+3).

Brainer moves Because brainers already have weird+2, +1weird gives them weird+3. If somebody else takes this move, though, it doesn't give them weird+3, it just gives them +1 to their existing weird, to a *maximum* of weird+3.

Deep brain scan: when you have time and physical intimacy with someone – mutual intimacy like holding them in your arms, or 1-sided intimacy like they're restrained to a table – you can read them more deeply than normal. Roll+weird. On a 10+, hold 3. On a 7-9, hold 1. While you're reading them, spend your hold to ask their player questions, 1 for 1:

- what was your character's lowest moment?
- for what does your character crave forgiveness, and of whom?
- what are your character's secret pains?
- it what ways are your character's mind and soul vulnerable?

On a miss, you inflict 1-harm (ap) upon your subject, to no benefit.

These questions are also good for when someone opens their brain to the world's psychic maelstrom and you want something intimate to ask them.

In-brain puppet strings: when you have time and physical intimacy with someone – again, mutual or 1-sided – you can plant a command inside their mind. Roll+weird. On a 10+, hold 3. On a 7-9, hold 1. At your will, no matter the circumstances, you can spend your hold 1 for 1:

- inflict 1-harm (ap)
- they take -1 right now

If they fulfill your command, that counts for all your remaining hold. On a miss, you inflict 1-harm (ap) upon your subject, to no benefit.

Since you never roll dice for NPCs, the -1 right now option is for PCs only. NPCs, the brainer can only hurt.

AP means armor piercing, so when these moves inflict harm, they ignore armor.

Direct-brain whisper projection: you can roll+weird to get the effects of going aggro, without going aggro. Your victim has to be able to see you, but you don't have to interact. If your victim forces your hand, your mind counts as a weapon (1-harm ap close loud-optional).

Loud-optional means that the player gets to choose loud or not loud, case-by-case. If she

Brainer moves chooses loud, it's the victim making all that noise.

And here's the brainer's sex move:

*If you and another character have sex, you automatically do a **deep brain scan** on them, whether you have the move or not. Roll+weird as normal. However, the MC chooses which questions the other character's player answers.*

This move applies if the brainer has sex with an NPC.

CHOPPER MOVES

A chopper gets both of these.

***Pack alpha:** when you try to impose your will on your gang, roll+hard. On a 10+, all 3. On a 7-9, choose 1:*

- *they do what you want*
- *they don't fight back over it*
- *you don't have to make an example of one of them*

On a miss, someone in your gang makes a dedicated bid to replace you for alpha.

See the crap chapter for details about gangs, including about how to use a gang as a weapon, page 76.

"When you try to impose your will," not "whenever you give an order." Most of the time a gang should follow its alpha's orders without this move. It's for orders that contradict the gang's instincts or strong self-interests.

If the gang fights back over it, as MC you have a choice: (1) summarize the fight. They just inflict harm as normal, determined by their weapons and your armor (you can have them choose not to go all the way with their weapons, if the circumstances don't call for a full-on battle). Or else (2) zoom in on the fight, playing it out in full, with the chopper making moves and the gang making moves, with all the consequences of the moves they make.

Either way, see the harm, healing, battles, improvement chapter for details, page 89.

If the character makes an example of one of them, that means inflicting harm as normal, determined by her weapon and the gang member's armor. But it better be enough to really make an example.

Chopper moves Just to lay it right out: on a 7-9, the player's choices are (1) they do what you want, after a fight in which they beat the shit out of you but you make an example of one of them; (2) they don't do what you want, but you make an example of one of them and so they don't beat the shit out of you; (3) you don't make an example of one of them, so they beat the shit out of you and don't do what you want.

“Makes a dedicated bid” doesn't mean “takes on as an all-consuming life goal” or anything like that. It just means one fully intent challenge to the character's authority.

Fucking thieves: when you have your gang search their pockets and saddlebags for something, roll+hard. It has to be something small enough to fit. On a 10+, one of you happens to have just the thing, or close enough. On a 7-9, one of you happens to have something pretty close, unless what you're looking for is hi-tech, in which case no dice. On a miss, one of you used to have just the thing, but it turns out that some asswipe stole it from you.

Be sure to have the aggrieved party – the robbed NPC gang member – name the asswipe it must have been. Or, you know, whoever comes to mind.

“Oh shit, remember that fuckin guy, what was his name? Bran? Fucker must have swiped it when we were parked around that time. Let's fuck him up.” (Bran's player: “I wha? I did not. Shit.”)

Meanwhile, you should also decide who actually did steal it.

And here's the chopper's sex move:

If you and another character have sex, their Hx with you immediately goes to +3. If they choose, they can give you -1Hx or +1Hx with them, or they can leave your Hx with them unchanged.

If a chopper has sex with an NPC, there's no mechanical effect.

DRIVER MOVES

The driver gets this one.

*A no shit driver: when behind the wheel...
...if you do something under fire, add your*

Driver moves car's power to your cool.
...if you try to seize something by force,
add your car's power to your hard.
...if you go aggro, add your car's power to
your hard.
...if you try to seduce or manipulate
someone, add your car's looks to your hot.
...if you help or interfere with someone, add
your car's power to your Hx.
...if someone interferes with you, add your
car's weakness to their Hx.

Drivers get to add their cars' stats to most of their basic moves, but not to their special moves.

And chooses 1 of these.

Weather eye: when you open your brain to the world's psychic maelstrom, roll+sharp instead of roll+weird.

Daredevil: if you go straight into danger without hedging your bets, you get +1armor. If you happen to be leading a gang or convoy, it gets +1armor too.

This special armor adds to any real armor that the driver's wearing, the driver's car provides, and the gang or convoy has.

Collector: you get 2 additional cars.

My other car is a tank: you get an additional car. Give it mounted machine guns (3-harm messy) or grenade launchers (3-harm area loud) and +1armor.

The player creates additional cars with the same usual car creation rules. They're in the playbook, and they're also in this book in the crap chapter, page 73.

And here's the driver's sex move:

If you and another character have sex, roll+cool. On a 10+, it's cool, no big deal. On a 7-9, give them +1Hx with you but give yourself -1Hx with them. On a miss, you gotta go: take -1 ongoing, until you prove that it's not like they own you or nothing.

MC, you're the judge of whether she's proved it. Remember that your agenda is to make Apocalypse World seem real and to make the characters' lives not boring.

This move applies if the driver has sex with an NPC, but a 7-9 just counts as a 10+.

GUNLUGGER MOVES

The gunlugger chooses 3 of these.

***Battle-hardened:** when you act under fire, roll+hard instead of roll+cool.*

***Fuck this shit:** name your escape route and roll+hard. On a 10+, sweet, you're gone. On a 7-9, you can go or stay, but if you go it costs you: Leave something behind, or take something with you, the MC will tell you what. On a miss, you're caught vulnerable, half in and half out.*

“Take something with you” can mean that she suffers harm on her way out. She'd suffer harm as normal, determined by her enemy's weapon and her armor.

“Caught vulnerable” is just another name for “MC, you get to make a move yourself, and as hard and direct a move as you like.”

***Battlefield instincts:** when you open your brain to the world's psychic maelstrom, roll+hard instead of roll+weird, but only in battle.*

***Insano Like Drano:** you get +1hard (hard+3).*

Because gunluggers already have hard+2, +1hard gives them hard+3. If somebody else takes this move, though, it doesn't give them hard+3, it just gives them +1 to their existing hard, to a *maximum* of hard+3.

***A secret cache of arms:** whenever you have a free half hour or so and no one's watching, you can restore your weapons, ammo and armor to their starting conditions.*

So remember your weapons', ammo's and armor's starting conditions.

***Bloodcrazed:** whenever you inflict harm, inflict +1harm.*

***NOT TO BE FUCKED WITH:** in battle, you count as a gang (3-harm gang small), with armor according to the circumstances.*

This is true, but going aggro on someone or acting under fire or even seizing something by force doesn't make it automatically a battle. It has to be a *battle*.

And here's the gunlugger's sex move:

Gunlugger moves If you and another character have sex, you take +1 forward. At your option, they take +1 forward too.

This move applies if the gunlugger has sex with an NPC, but obviously NPCs can't take +1 forward.

HARDHOLDER MOVES

The hardholder gets both of these.

Leadership: when your gang fights for you, roll+hard. On a 10+, hold 3. On a 7-9, hold 1. Over the course of the fight, spend your hold 1 for 1 to make your gang:

- make a hard advance
- stand strong against a hard advance
- make an organized retreat
- show mercy to their defeated enemies
- fight and die to the last

On a miss, your gang turns on you or tries to hand you over to your enemy.

Each one of those things can be a move on the part of the hardholder. For instance, "we storm their encampment, we gotta get through that wall" is both making a hard advance and seizing something by force, so the player spends 1 hold and rolls+hard.

See the crap chapter for details about gangs, including about how to use a gang as a weapon, page 76.

Here's Graham Walmsley: "My interpretation of [missing the roll], by the way, is that a missed roll doesn't necessarily mean your gang turning on you completely, ousting you, taking over the headquarters.

"Instead, it means one of your lieutenants stands up to you, or they abandon you in a fight, or something. So it's a temporary and significant disloyalty, but it doesn't mean you've lost your gang."

He's exactly right.

Wealth: If your hold is secure and your rule unchallenged, at the beginning of the session, roll+hard. On a 10+, you have surplus at hand and available for the needs of the session. On a 7-9, you have surplus, but choose 1 want. On a miss, or if your hold is compromised or your rule contested, your hold is in want. The precise values of your surplus and want depend on your holding, as follows.

Hardholder
moves Have the hardholder make this move at the beginning of session 1.

It's not cool for you to open a session with the hardholder's hold being *newly* insecure or her rule being *newly* challenged, when at the end of the last session it wasn't. Those are the kinds of things that can only, and should only, happen in play, during the session.

See the crap chapter for details about surplus and want, page 81

And here's the hardholder's sex move:

If you and another character have sex, you can give the other character gifts worth 1-barter, at no cost to you.

It doesn't matter how impoverished the holding is, there's always some 1-barter thing the hardholder can give as a gift. However, it's legit for you as MC to insist that she come up with something at least plausible.

See the crap chapter for a big list of things worth 1-barter, page 67.

This move applies if the hardholder has sex with an NPC.

HOCUS MOVES

The hocus gets this one.

Fortunes: fortune, surplus and want all depend on your followers. At the beginning of the session, roll+fortune. On a 10+, your followers have surplus. On a 7-9, they have surplus, but choose 1 want. On a miss, they are in want. You do not by default have access to their surplus, but will have to somehow win it from them if you want it. They might, however, hold you responsible for their want.

Have the hocus make this move at the beginning of session 1.

Fortune is the stat followers have. This move is the only thing it's for.

See the crap chapter for details about followers, surplus and want, page 81.

And chooses 2 of these.

Frenzy: When you speak the truth to a mob, roll+weird. On a 10+, hold 3. On a 7-9, hold 1. Spend your hold 1 for 1 to make the mob:

- bring people forward and deliver them.
- bring forward all their precious things.
- unite and fight for you as a gang (2-harm 0-armor size appropriate).
- fall into an orgy of uninhibited emotion: fucking, lamenting, fighting, sharing, celebrating, as you choose.
- go quietly back to their lives.

On a miss, the mob turns on you.

MC, you're the judge whether the hocus is speaking truth to a mob. Remember that your agenda is to make Apocalypse World seem real, and to make the characters' lives not boring, NOT to preserve your NPCs' lives, dignity, self-determination or status quo. There are no status quos in Apocalypse World.

If the hocus makes the mob bring people forward and deliver them, they have to be people within the mob's reach, and few enough that the mob can overpower them. Otherwise, you're allowed to have the mob decline; this doesn't use up any of the hocus' hold.

Charismatic: when you try to manipulate someone, roll+weird instead of roll+hot.

Fucking wacknut: you get +1weird (weird+3).

Because hocuses already have weird+2, +1weird gives them weird+3. If somebody else takes this move, though, it doesn't give them weird+3, it just gives them +1 to their existing weird, to a *maximum* of weird+3.

Seeing souls: when you help or interfere with someone, roll+weird instead of roll+Hx.

Divine protection: your gods give you 1-armor. If you wear armor, use that instead, they don't add.

And here's the hocus' sex move:

If you and another character have sex, you each hold 1. Either of you can spend your hold any time to help or interfere with the other, at a distance or despite any barriers that would normally prevent it.

Psychically! Roll+Hx as normal.

If a hocus has sex with an NPC, there's no mechanical effect.

OPERATOR MOVES

The operator gets this one.

Moonlighting: you get 2-juggling. Whenever there's a stretch of downtime in play, or between sessions, choose a number of your gigs to work. Choose no more than your juggling. Roll+cool. On a 10+, you get profit from all the gigs you chose. On a 7-9, you get profit from 1; if you chose more, you get catastrophe from the other or others. On a miss, catastrophe all around. The gigs you aren't working give you neither profit nor catastrophe. Whenever you get a new gig, you also get +1juggling.

Have the operator make this move at the beginning of session 1.

See the crap chapter for details about gigs, including profit, catastrophe and neither, page 86.

Moonlighting happens at a natural break in the action – *Whenever there's a stretch of downtime in play, or between sessions*, as the move says – and it gives you good stuff to work with going forward. Give the operator her downtime stretches regularly, you'll be glad you did.

Lots of the characters can get 2 gigs plus moonlighting when they improve. When they do, they get 2-juggling, and if they add more gigs, they get +1juggling for each, just as the move says.

And chooses 1 of these.

Easy to trust: *when you try to seduce or manipulate another player's character, roll+hx instead of roll+hot. An NPC, roll+cool instead of roll+hot.*

Eye on the door: *name your escape route and roll+cool. On a 10+ you're gone. On a 7-9, you can go or stay, but if you go it costs you: Leave something behind, or take something with you, the MC will tell you what. On a miss, you're caught vulnerable, half in and half out.*

“Take something with you” can mean that she suffers harm on her way out. She'd suffer harm as normal, determined by her enemy's weapon and her armor.

Operator *moves* “Caught vulnerable” is just another name for “MC, you get to make a move yourself, and as hard and direct a move as you like.”

Opportunistic: when you interfere with someone who’s rolling, roll+cool instead of roll+hx. Asshole.

Reputation: when you meet someone important (your call), roll+cool. On a hit, they’ve heard of you, and you say what they’ve heard; the MC will have them respond accordingly. On a 10+, you take +1forward for dealing with them as well. On a miss, they’ve heard of you, but the MC will decide what they’ve heard.

And here’s the operator’s sex move:

If you and another character have sex, get a new gig: keeping [their name] happy (you keep them happy / you fucking blow it).

If you and the same character have sex again, don’t get duplicate gigs. Just the first time.

This move applies if the operator has sex with an NPC.

See the crap chapter for details about gigs, page 86.

SAVVYHEAD MOVES

The savvyhead gets this one.

Handy: you can repair, rebuild, refill, or reset any busted or used-up thing. You can repair it cheaply, quickly and well, choose 2. (As they say.)

MC, you’re responsible for making it expensive, time-consuming or a poor job, whichever the savvyhead chooses.

And chooses 1 of these.

Things speak: whenever you handle or examine something interesting, roll+weird. On a hit, you can ask the MC questions. On a 10+, ask 3. On a 7-9, ask 1:

- who handled this last before me?
- who made this?
- what strong emotions have been most recently nearby this?
- what words have been said most recently nearby this?

Savvyhead
moves

- what has been done most recently with this, or to this?
- what's wrong with this, and how might I fix it?

Treat a miss as though you've opened your brain to the world's psychic maelstrom and missed the roll.

As with reading a charged sitch, you should enlist the other players' help answering, if they'd know the answers better than you. Also as with reading a charged sitch, whether you already knew the answer or you're making it up now on the spot, you've committed to it.

Spooky intense: when you do something under fire, roll+weird instead of roll+cool.

Deep insights: you get +1weird (weird+3).

Because savvyheads already have weird+2, +1weird gives them weird+3. If somebody else takes this move, though, it doesn't give them weird+3, it just gives them +1 to their existing weird, to a maximum of weird+3.

Bonefeel: at the beginning of the session, roll+weird. On a 10+, hold 1+1. On a 7-9, hold 1. At any time, either you or the MC can spend your hold to have you already be there, with the proper tools in hand, with or without any clear explanation why. If your hold was 1+1, take +1forward now. On a miss, the MC holds 1, and can spend it to have you already be there, but somehow pinned, caught or trapped.

Have the savvyhead make this move at the beginning of session 1, if she has it.

"Pinned, caught or trapped" can even include harm, if circumstances are dangerous.

It's best to spend this hold as early in the session as you can, while it's fresh in your mind.

And here's the savvyhead's sex move:

If you and another character have sex, they automatically speak to you, as though they were a thing and you'd rolled a 10+, whether you have the move or not. The other player and the MC will answer your questions between them.

Otherwise, that move never works on people, only things.

Savvyhead This move applies if the savvyhead has sex
moves with an NPC.

SKINNER MOVES

Skinner choose 2 of these.

Breathtaking: you get +1hot (hot+3).

Because hocuses already have hot+2, +1hot gives them hot+3. If somebody else takes this move, though, it doesn't give them hot+3, it gives them +1 to their existing hot, to a *maximum* of hot+3.

Lost: when you whisper someone's name to the world's psychic maelstrom, roll+weird. On a hit, they come to you, with or without any clear explanation why. On a 10+, take +1forward against them. On a miss, the MC will ask you 3 questions; answer them truthfully.

You need to be really serious about those 3 questions. This is hardcore psychic maelstrom shit. Only apocalyptica will do.

An arresting skinner: when you remove a piece of clothing, your own or someone else's, no one who can see you can do anything but watch. You command their absolute attention. If you choose, you can exempt individual people, by name.

This move totally applies to other players' characters, not only to NPCs.

Artful & gracious: when you perform your chosen art – any act of expression or culture – or when you put its product before an audience, roll+hot. On a 10+, spend 3. On a 7-9, spend 1. Spend 1 to name an NPC member of your audience and choose one:

- this person must meet me
- this person must have my services
- this person loves me
- this person must give me a gift
- this person admires my patron

On a miss, you gain no benefit, but suffer no harm or lost opportunity. You simply perform very well.

This move works only on NPCs, as it says. You're responsible for the effect it has on them, so make good.

Hypnotic: when you have time and solitude with someone, they become fixated upon you. Roll+hot. On a 10+, hold 3. On a 7-9, hold

2. They can spend your hold, 1 for 1, by:

- giving you something you want
- acting as your eyes and ears
- fighting to protect you
- doing something you tell them to

For NPCs, while you have hold over them they can't act against you. For PCs, instead, any time you like you can spend your hold, 1 for 1:

- they distract themselves with the thought of you. They're acting under fire.
- they inspire themselves with the thought of you. They take +1 right now.

On a miss, they hold 2 over you, on the exact same terms.

Most complicated move in the damn game!

Notice that it's the subject who spends the hold, mostly, not the skinner. The skinner doesn't get to say "I spend 1 hold so now you fight to protect me"; instead, the subject says "I fight to protect you so that uses up 1 of your hold." The skinner gets to spend her hold only if her subject's a PC, and then only to distract or inspire her.

Take care to have your NPCs not act against the skinner when she's hypnotized them, though. Fuck around with this shit and the players stop trusting you to play the game fair, and then the game's done.

And here's the skinner's sex move:

If you and another character have sex, choose one:

- You take +1 forward and so do they.
- You take +1 forward; they take -1.
- They must give you a gift worth at least 1-barter.
- You can **hypnotize** them as though you'd rolled a red hit, even if you haven't chosen to get the move.

This move applies if the skinner has sex with an NPC, but obviously the NPC can't take +1 or -1 forward.

THE CHARACTERS' CRAP

BARTER

The players are going to expect and want barter to be a game mechanic, but it's not one. It's just a loose measure of who'll generally be able to get what stuff. Things pretty, portable, and convenient to trade are called "oddmments." In character creation, the players can describe what their characters' oddmments are, or just list "oddmments worth n -barter" and leave them to be described later on.

You should treat the characters' getting new gear and other stuff the same way you treat everything they do. That is, address yourself to the character, not the player; make your move but misdirect and never speak its name; say what the principles, the rules and your prep demand.

Your players should keep track of their own oddmments on their character sheets, of course, and you're under absolutely no obligation to provide them with any, after character creation. If somebody feels poor, they're going to have to come up with a way to scratch some up, that's all.

THINGS WORTH 1-BARTER

- *a month's living expenses, if your tastes aren't too grand.*
- *any one weapon, gear or fashion not valuable or hi-tech.*
- *a year's tribute to a warlord.*
- *a month's maintenance and repairs for a hi-performance vehicle well-used.*
- *bribes, fees and gifts sufficient to get you into almost anyone's presence.*
- *successful resuscitation by an angel (plus material costs).*
- *a week's full around-the-clock care from an angel (plus material costs).*
- *a month's employment of an angel on call.*
- *two refills for an angel kit.*
- *a act of murder, extortion, threat or violence executed by a battlebabe, chopper or gunlugger.*

- Barter
- a week's employment of a battlebabe or gunlugger as bodyguard, gang leader, or thug-on-hand.
 - a successful deep brain scan by a brainer.
 - a brainer's in-brain puppet command, upon its execution.
 - a week's employment of a kept brainer.
 - a raiding expedition carried out by a chopper.
 - a convoy led through hostile territory by a chopper or driver.
 - a week's employment of a gang as thugs and enforcers.
 - a message or valuable delivered by a driver.
 - a month's employment of a personal driver.
 - a circumstance foretold and revealed by a hocus, if it comes true.
 - a month's employment of a hocus as auger, advisor, or ceremonist.
 - a piece of hitech gear repaired by a savvyhead.
 - a week's maintenance by a savvyhead of finicky and delicate tech.
 - a month's employment of a savvyhead as technician on call.
 - the intimate companionship of a skinner for one night.
 - the employment of a skinner as entertainment for a group (without touching) for an evening or a weekend.
 - the casual employment of a skinner as an enlivening presence for a month.
 - a working crew's cut of a couple three four profitable gigs.
 - a month's hospitality, including a place to live and meals in common with others.

For better stuff, (so say the playbooks), you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

Take "a month's living expenses, if your tastes aren't too grand" to be a cue. At some point, you're going to make a *make them buy* move, because you'll figure it's been about a month in play. Don't track time, but do make that move when it seems right.

If you make your *make them buy* move and one of the characters doesn't have the barter to maintain her standard of living, follow up with another, harder move against that character. *Take away their stuff* is an obvious choice, but not the only choice.

THINGS' DESCRIPTIVE TAGS

Weapons' and gear's descriptive tags fall into 3 categories. First, the plain mechanical; second, constraints on when the characters can use them; third, cues recommending something for you to say about them.

In the listings that follow, *+[tag]*, like *+valuable* or *+infinite*, means simply to add that tag to the thing's description. *-[tag]*, like *-loud* or *-reload*, means to remove it. *+nharm*, like *+1harm* or *+2harm*, means to add *n* to the thing's existing harm: if you create a custom weapon whose base has 1-harm and give it an option with *+1harm*, list 2-harm in its final description.

n-armor (1-armor, 2-armor etc) (mechanical): reduces incoming harm by *n*-much.

n-harm (1-harm, 2-harm etc) (mechanical): inflicts *n*-much harm.

+nharm (+1harm, +2harm) (mechanical): adds *n* to the harm it inflicts.

+bonus (+1hot forward, +1sharp when eyesight matters, +1 to going aggro etc) (mechanical): adds to a particular stat or a particular move's roll, under the specified conditions.

ALive (cue): it's a living creature.

AP (mechanical): it ignores its target's armor, inflicting its full harm.

Applied (constraint): it takes intimacy and uninterrupted time for the character to use it. Better have a willing subject, or restrained. Contrast *tag*.

Area (constraint): its target or subject is an area, not a person; it affects everyone and everything there.

Close (constraint, a range): she can bring it to bear only when she's pretty close to her target or subject. If they could call to one another and have a shouted conversation, they're close enough.

Close/far (constraint, a range): she can bring it to bear at both close and far range.

Far (constraint, a range): she can bring it to bear only when she's pretty far from her target or subject. If she can see the whites of his eyes, they're too close together.

Things' **Hand** (constraint, a range): she can bring it to bear only when she's within arm's reach of her target or subject.
descriptive tags

Hitech (constraint, cue): it's high tech, not the kind of simple machine that can be easily manufactured in these crude times. It's also worth more than 1-barter, but that's incidental.

Implanted (constraint): it's permanently implanted in its user's skin, body, or brain. Contrast *worn*.

Infinite (constraint): throw one away, she has another one, and another, and another; nobody knows how many she has. She can still lose the gear or weapon in all, but while she keeps it, she has as many of them on her as she likes.

Intimate (constraint, a range): she can bring it to bear only when she's very close to her target or subject, close enough to hold, kiss or grapple him. Arm's reach isn't close enough.

Loud (cue): everyone nearby hears it, and can potentially identify what made the noise. It wakes up sleeping people, startles people who aren't expecting it, makes small children cry, and is generally distinctive and unignorable.

Messy (cue): it's loud; it might hit every person in its area but might miss any given person in its area; and it leaves a mess behind – cosmetic property damage, blood and gore, barf or shit or other bodily produce, or some other kind of mess as appropriate.

Ranges (constraint) let you know when and whether the character can bring the weapon or gear to bear. The ranges, nearest to farthest, are *intimate, hand, close, close/far, far*.

Refill (mechanical): using it uses it up. The character can't use it again unless she has a refill.

Reload (constraint): using it means the character has to take specific action to reload or reset it before she can use it again.

Remote (constraint): the character can use it at a distance by remote control, or maybe it can operate at a distance autonomously.

S-harm (cue): it disables its target without causing any harm. Use it on a PC, and doing anything at all means doing it under fire; the fire is "you're stunned."

Things' **Tag** (constraint): the character has to touch her target to use it, but only an instant of time, and there's no need for the subject or target to cooperate. Contrast *applied*.
descriptive
tags

Valuable (constraint, cue): it's worth more than 1-barter.

Worn (constraint): to use it, the character has to be wearing it. Contrast *implanted*.

WEAPONS AND ARMOR

Weapons

- .38 revolver (2-harm close reload loud)
- 9mm (2-harm close loud)
- antique handgun (2-harm close reload loud valuable)
- ap ammo (applied) Add ap to all your guns.
- assault rifle (3-harm close/far loud)
- big knife (2-harm hand)
- crowbar (2-harm hand messy)
- decked-out assault rifle (3-harm close loud hi-tech) Includes laser pointer, low-light scope, silencer, grenade tube, tripod. At every application, you can choose any 1: 4-harm, far, area, messy, or remove loud.
- grenade launcher (4-harm close/far area messy)
- grenade tube (4-harm close area reload messy)
- grenades (4-harm hand area reload messy)
- heavy mg (3-harm close/far area messy)
- hidden knives (2-harm hand infinite)
- hunting rifle (2-harm far loud)
- machete (2-harm hand messy)
- magnum (3-harm close reload loud)
- many knives (2-harm hand infinite)
- ornate dagger (2-harm hand valuable)
- ornate sword (3-harm hand valuable)
- sawed-off (3-harm close reload messy)
- scalpels (3-harm intimate hi-tech)
- shotgun (3-harm close messy)
- silenced 9mm (2-harm close hi-tech)
- silenced sniper rifle (3-harm far hi-tech)
- sleeve pistol (2-harm close reload loud)
- smg (2-harm close area loud)
- stun gun (s-harm hand reload)

Custom firearms

Base (choose 1):

- handgun (2-harm close reload loud)
- shotgun (3-harm close reload messy)
- rifle (2-harm far reload loud)

Options (choose 2):

- ornate (+valuable)
- antique (+valuable)
- semiautomatic (-reload)
- 3-round burst (close/far)

- Weapons and armor*
- automatic (+area)
 - silenced (-loud)
 - hi-powered (+1harm)
 - ap ammo (+ap)
 - scoped (+far, or +1harm at far)
 - big (+1harm)

Custom hand weapons

Base (choose 1):

- staff (1-harm hand area)
- haft (1-harm hand)
- handle (1-harm hand)
- chain (1-harm hand area)

Options (choose 2):

- ornate (+valuable)
- antique (+valuable)
- head (+1harm)
- spikes (+1harm)
- blade (+1harm)
- long blade* (+2harm)
- heavy blade* (+2harm)
- blades* (+2harm)
- hidden (+infinite)

**counts as 2 options*

Armor

- fashion worth 1-armor
- fashion worth 2-armor
- armor worth 2-armor

SPECIALTY GEAR

Angel kit

By the book, a full angel kit includes 1 of each, plus 4 refills of the character's choice.

- Scissors, rags, tape, needles, clamps, thermometers, gloves, chill coils, wipes, alcohol (applied, refill)
Heal 7:00 or 4:00, and each refill is good for 2 applications.
- Injectable tourniquet & bloodslower (applied, refill)
Stabilize 11:00, 10:00 and 9:00.
- Heart jumpshock patch (applied, refill)
Heal 12:00.
- Instant blood packets (coffee reddener) (applied, refill)
Heal 11:00, 10:00 or 9:00.
- Meatmesh & bonepins (applied, refill)
Heal 10:00, 9:00 or 7:00.
- Narcostabs (tag, refill)
Your patient chills out. Neither of you need to do this under fire because of your patient's pain and fear.
- Biostabs & chemostabs (tag, refill)
Stabilize all ongoing non-wounds.

Specialty gear Don't apply the same treatment more than once to the same patient. One application does all the good that treatment can do.

Brainer gear

- implant syringe (tag hi-tech)
After you've tagged someone, if a brainer move allows you to inflict harm on them, inflict +1harm.
- brain relay (area close hi-tech)
For purposes of brainer moves, if someone can see your brain relay, they can see you.
- receptivity drugs (tag hi-tech)
Tagging someone gives you +1hold if you then use a brainer move on them.
- violation glove (hand hi-tech)
For purposes of brainer moves, mere skin contact counts as time and intimacy.
- pain-wave projector (1-harm ap area loud reload hi-tech)
Goes off like a reusable grenade. Hits everyone but you.
- deep ear plugs (worn hi-tech)
Protects the wearer from all brainer moves and gear.

Luxe gear

- antique coins (worn valuable)
Drilled with holes for jewelry.
- eyeglasses (worn valuable)
You may use these for +1sharp when your eyesight matters, but if you do, without them you get -1sharp when it matters.
- long gorgeous coat (worn valuable)
- spectacular tattoos (implanted)
- skin & hair kit (applied valuable)
Soaps, ochres, paints, creams, salves. Using it lets you take +1hot forward.
- a pet (valuable alive)
Your choice and yours to detail.

VEHICLES

Only one move uses a vehicle's stat profile:

A no shit driver (driver): when behind the wheel...

...if you do something under fire, add your car's power to your cool.

...if you try to seize something by force, add your car's power to your hard.

...if you go aggro, add your car's power to your hard.

...if you try to seduce or manipulate someone, add your car's Looks to your hot.

...if you help or interfere with someone, add your car's power to your Hx.

...if someone interferes with you, add your car's weakness to their Hx.

Choose one of these profiles:

- Power+2 looks+1 1-armor weakness+1
- Power+2 looks+2 0-armor weakness+1
- Power+1 looks+2 1-armor weakness+1
- Power+2 looks+1 2-armor weakness+2

Choose its frame:

Coupe, compact, sedan, jeep, pickup, van, semi, bus, limo, ambulance, 4x4, tractor, construction/utility.

Choose its strength or strengths:

Fast, rugged, aggressive, tight, huge, off-road, responsive, uncomplaining, capacious, workhorse, easily repaired. Choose as many as its power.

Choose its look or looks:

Sleek, vintage, pristine, powerful, luxe, flashy, muscular, quirky, pretty, handcrafted, spikes & plates, garish. Choose as many as its looks.

Choose its weakness or weaknesses:

Slow, fragile, sloppy, lazy, cramped, picky, guzzler, unreliable, loud, rabbity. Choose as many as its weakness.

Bikes

Strengths (choose 1 or 2): fast, rugged, aggressive, tight, huge, responsive.

Looks (choose 1 or 2): sleek, vintage, massively chopped, roaring, fat-ass, muscular, flashy, luxe.

Weakness (choose 1): slow, sloppy, guzzler, skinny, bucking, lazy, unreliable.

If for some reason you need your bike's profile (by default you don't), it's power+1 looks+1 0-armor weakness+1

The only reason a player would need a bike's stat profile is if her character has the no shit driver move.

Vehicles' descriptions are all simple cues, for you to use in what you say. It's your responsibility to give them their significance, in your moves and in your misdirection.

A savvyhead with a vehicle toybox can create more extreme vehicles than cars and bikes, with stats up to +3. Add the savvyhead's other toyboxes and she can create some real monsters.

Chopper + savvyhead or driver + savvyhead, that's a fun game.

TOYBOXES

Choose 3:

- Surveillance toys (worn tag close far area hi-tech reload refill remote)
- Communication toys (worn implanted far hi-tech valuable area remote)
- Booby traps (1-3harm s-harm loud messy area reload refill infinite remote)
- Weaponry (1-6harm s-harm 1-3armor close far loud messy area reload hand valuable infinite hi-tech ap)
- Heavy equipment (loud hi-tech remote power+1-3 looks+1-2 1-3armor weakness+1-2)
- Weirdtech (hi-tech tag intimate area close far hand 1-2harm s-harm worn loud implanted reload refill infinite ap remote)
- Vehicles (power+1-3 looks+1-3 1-3armor weakness+1-2)
- Library (valuable +bonus)
- Chemlab (applied refill s-harm 1-3harm area heal-n hi-tech)

Use your toyboxes by creating particular pieces of gear. Create a writeup with the MC's oversight; mix and match attributes to suit. (Look at the rest of the gear in this book for examples.) The MC will tell you how much time and resources creating it will consume.

Some toyboxes list ranges, like 1-6harm or power+1-3. That's for the toybox; individual pieces of gear have to have set numbers within the range. For instance, with a weaponry toybox you can create a 2-harm crossbow or a 6-harm car bomb, but not a weapon listed as 1-6harm.

Notice that the character doesn't need a move to use her toyboxes, just like she wouldn't need a move to use her brainer gear or her angel kit. However, it'd be very reasonable for you to not let a character use a toybox she doesn't own.

It says "with the MC's oversight," and you should take it seriously. A very good way to do it is to have the player give you a plain-words

Toyboxes description of what the character's building, and then for you to list out its stats and descriptive tags.

When you tell the player how much time and resources it'll use up, feel free to be evil. "You know where you could get exactly the right drive chain? Off T-bone's bike."

You should plain disallow impossible things, either in-fiction impossibilities ("I build a helicopter car! No, not just a helicopter like the one in *The Road Warrior*, a helicopter car") or mechanical ones ("I build a 6-harm sleeve pistol!").

GANGS

Gangs' descriptive tags:

n-armor (1-armor, 2-armor etc) (mechanical): when the gang takes harm, it reduces it by *n*-much.

n-harm (1-harm, 2-harm etc) (mechanical): when the gang inflicts harm, it inflicts *n*-much.

+nharm (+1harm, +2harm) (mechanical): adds *n* to the harm the gang inflicts.

Large (mechanical, a size): the gang inflicts +3harm upon a guy or two, +2harm upon a small gang, and +1harm upon a medium gang.

Medium (mechanical, a size): the gang inflicts +2harm upon a guy or two, +1harm upon a small gang, and -1harm upon a large gang.

Mobile (constraint): the gang's not tied to a home base. Significantly, gangs lacking mobile ARE tied to a home base; that's where the constraint comes in.

Rich (cue): outside of battle, the gang always has a little scratch, a little jingle.

Savage (cue): the gang fights brutally, viciously, without mercy, discipline or honor. Presume that they loot and violate (and eat?) the dead, and that they proudly display the trophies of their kills.

Sizes (mechanical): when different-sized gangs fight, the smaller inflicts less harm than usual upon the bigger, but the bigger inflicts more harm than usual upon the smaller. Each step's difference is worth +1harm or -1harm. The sizes, in order, are: a guy or two, a small gang, a medium gang, a large gang. See

Gangs the harm, healing, battle, improvement chapter for details, page 94.

Small (mechanical, a size): the gang inflicts +1harm upon a guy or two, -1harm upon a medium gang, and -2harm upon a large gang.

Vulnerable: [specify] (cue, constraint): when things go badly for the gang, this is how they react. The alpha can try to impose her will upon the gang to make them overcome, or the leader can make them stand strong against it.

- **Breakdown:** if the gang doesn't have time and resources, their bikes fall apart and they lose their ability to fight effectively on the go.

- **Desertion:** if the gang loses a fight or if its alpha or leader presses it too hard, its members ditch out by 1s and 2s.

- **Disease:** if the gang's alpha or leader doesn't take particular care of them, they get sick, poor dears. (Of course the diseases in Apocalypse World tend to rather worse than the sniffles, so I shouldn't joke.)

- **Grounded:** if the weather or the terrain is wrong, the gang won't take its bikes out into it.

- **Obligation:** somebody else has power over the gang's alpha or leader, and can demand the gang's service. Choose a bad time.

- **Reprisals:** whenever the gang's alpha or leader relaxes vigilance, the gangs' victims and enemies murder its members by 1s and 2s.

A chopper's gang

Pack alpha (chopper): when you try to impose your will on your gang, roll+hard. On a 10+, all 3. On a 7-9, choose 1:

- they do what you want
- they don't fight back over it
- you don't have to make an example of one of them

On a miss, someone in your gang makes a dedicated bid to replace you for alpha.

By default, your gang consists of about 15 violent bastards with scavenged and makeshift weapons and armor, and no fucking discipline at all (2-harm gang small savage 1-armor).

Then, choose 2:

- your gang consists of 30 or so violent bastards. Medium instead of small.
- your gang's well-armed. +1harm.
- your gang's well-armored. +1armor.
- your gang's well-disciplined. Drop savage.
- your gang's nomadic at heart, and able to maintain and repair its own bikes without a home base. It gets +mobile.
- your gang's self-sufficient, able to provide for itself by raiding and scavenging. It gets +rich.

Gangs And choose 1:

- your gang's bikes are in bad shape and need constant attention. Vulnerable: breakdown.
- your gang's bikes are picky and high-maintenance. Vulnerable: grounded.
- your gang's loose-knit, with members coming and going as they choose. Vulnerable: desertion.
- your gang is in significant debt to someone powerful. Vulnerable: obligation.
- your gang is filthy and unwell. Vulnerable: disease.

A hardholder's gang

Leadership (hardholder): when your gang fights for you, roll+hard. On a 10+, hold 3. On a 7-9, hold 1. Over the course of the fight, spend your hold 1 for 1 to make your gang:

- *make a hard advance*
- *stand strong against a hard advance*
- *make an organized retreat*
- *show mercy to their defeated enemies*
- *fight and die to the last*

On a miss, your gang turns on you or tries to hand you over to your enemy.

To create and describe the gang, see below, under holdings.

A new gang

A couple of the characters can get a new gang, plus either pack alpha or leadership, as one of their improvements. When that happens, you can choose whether they should create their gang according to the chopper's rules, the hardholder's (you'll have to extract them from the holding rules, but that won't be hard, go for it), or these following. They're a lot like the chopper's, minus bikes:

By default, your gang consists of about 15 violent bastards with scavenged and makeshift weapons and armor (2-harm gang small 1-armor). Then, choose 2:

- your gang consists of 30 or so violent bastards. Medium instead of small.
- your gang's well-armed. +1harm.
- your gang's well-armored. +1armor.
- your gang's self-sufficient, able to provide for itself by raiding and scavenging. It gets +rich.

And choose 1:

- your gang's armory is for shit. It gets -1harm.
- your gang disdains armor (why? is it fucking stupid?). It gets -1armor.

- Gangs*
- your gang is a pack of fucking hyenas. It gets +savage.
 - your gang's loose-knit, with members coming and going as they choose. Vulnerable: desertion.
 - your gang is in significant debt to someone powerful. Vulnerable: obligation.
 - your gang is filthy and unwell. Vulnerable: disease.
 - your gang is lax about security and likes to drink and brag. Vulnerable: reprisals.

Using a gang as a weapon

When a character makes an aggressive move – goes aggro, for instance, or seizes something by force – the weapon she's using helps determine how much harm she inflicts, and her armor helps determine how much harm she suffers. Same thing with gangs.

If she seizes something by force, for instance, using her gang instead of weapon and armor, it's her gang that inflicts and suffers harm, according to its own and its enemy's numbers.

For example:

A couple of sessions in, Keeler's gotten a gang (2-harm gang medium 1-armor rich vulnerable: reprisals) and pack alpha. She uses her gang to go aggro upon III: "I've had enough of III's shit. I get Plover, Whackoff, Church Head and Fisty and kick her door in. We stand around her bed, we're armed with crowbars and 5-pound hammers."

Keeler's player rolls+hard and hits a 10+.

If III decides to force Keeler's hand and suck it up, here's how much harm she'll take:

- 2-harm for the gang's listing (and its crowbars and hammers);
- +1harm for the gang's size versus III's size. (Since Keeler's not using her whole gang, it counts as small, not medium);
- -nothing because III doesn't sleep in her armor;
- For a grand total of 3-harm.

If it were a fight, here's how much harm III would inflict:

- 2-harm for the pistol she keeps under her pillow;
- -1harm for her size versus the gang's;
- -1harm for the gang's 1-armor;
- For a grand total of 0-harm.

Not good for III.

Gangs However, a gang isn't just a thing like a sawed-off or a crowbar, it's made of people. Recall your principles: name everyone, make everyone human.

For example:

Keeler wants to root Hison's people out of a bunker they've established on the rag-waste. "Plover, take Church Head, Fisty, and 10 more out there and dig those assholes out."

Plover's Like, "the fuck? 13 of us against like 35 of them, and they're already dug in? Are you fucked?"

"Plover? Now."

Keeler rolls+hard to impose her will. She hits a 10+, so they do what she wants, they don't fight back, and she doesn't have to make an example of Plover.

"Jesus, boss. Goodbye, tell Isle I... Uh, tell her hey for me."

Now Keeler's player rolls+hard to seize the bunker by force. She hits a 7-9. "Shit," she says.

I make like a walkie talkie. "Boss, we're in, but... Shit boss this sucks fucking ass. Please advise."

Keeler's player and I do quick calculations. Here's how much harm she's inflicting:

- 2-harm for the gang's listing;
- -1harm for its size versus the enemy (again, she's not using her whole gang, so it counts as small);
- -1harm for Hison's gang's 1-armor bunker;
- For a grand total of 0-harm.
- If she chooses to inflict terrible harm, make it 1-harm.

Here's how much harm she's suffering:

- 3-harm for Hison's gang's listing;
- +1harm for its size versus her gang's;
- -1harm for her gang's 1-armor;
- For a grand total of 3-harm;
- Which is really bad.
- If she chooses to suffer little harm, make it 2-harm, still bad.

Keeler has to make her seize-by-force choice. I don't envy her, but whatever. It was a pretty damn dumb move.

"Boss? Permission to bug the fuck out of here? Please?"

To sum up: a gang works exactly like a weapon and armor, but has its NPCs' personalities.

Gangs For the nitty-gritty of how gangs inflict, suffer, and trade harm for harm, see the harm, healing, battles, improvement chapter, page 89.

Gangs and fronts

For the notable people within a player's character's gang, follow the usual rules for NPCs and fronts:

Whenever an NPC develops agency, list her as a threat. There are 3 possibilities. 1: She represents an entire new fundamental-scarcity-expressing threatening situation, and implies other individual threats. In this case, create a new front, listing this particular NPC as one of its threats. 2: She fits perfectly well into a front that you've already created. In this case, list her as a new threat in that front. 3: She doesn't do either. In this case, list her as a threat on the home front – the home front is a place for otherwise homeless threats.

This is from page 39.

The vast most of the time, a character's gang's people will fit best in the home front, and they'll be some flavor or other of brutes. It's a fun question to ask, in fact: "Hey Keeler, would you say that your gang is more a gang of enforcers, more a hunting pack, or more a batch of sybarites?" (Keeler's player: "are those my only choices? How about a gang of loyal, good-hearted, upright boy scouts?" Me: "oh, so like, a cult? That's cool.")

SURPLUS AND WANT

These are the rules for holdings and followers who wind up with surplus or in want.

MC, your job as always is to take these and make them come true. Address yourself to the characters, not the players; misdirect; have names for people in the holding and among the followers, and use them. "Your followers' society is breaking down" is not the thing to say. "In the night, Marser chops Jackabacka's hand off because he wants Jackabacka's 3-year-old for his own. Jackabacka's in your tent now, bloody-stumped, he's sobbing like a little kid."

Growth and desertion should always change the size of the population, but anything can change it. Add and subtract people less than 10% of the population whenever you want, often, and not just in times of surplus or

Surplus & want want. You can add or subtract people 10% or more too, when it strikes you to do so, but make that kind of rare.

Surplus

Augury: when your people are in surplus, you get the effect of opening your brain to the psychic maelstrom with a 10+, just by talking to them about what's up, without needing to roll.

Growth: when your people are in surplus, their number grows. As a general rule, each period of surplus, they should grow a small but noticeable amount, around 10-15%.

Insight: when your people are in surplus, you get the effects of reading situations with a 10+, just by listening to what they have to say about things, without needing to roll.

Barter (1-barter, -1barter, +1barter &c.): when your holding or your followers are in surplus, you get this much barter to spend. It's your personal share of their surplus.

Party: when your people are in surplus, they party. Maybe private parties, maybe public.

Stupor: when your people are in surplus, they drug themselves into a stupor.

Violence: when your people are in surplus, they "celebrate" by going on violent rampages.

Want

Anxiety: when your people are in want, they freak the hell out. They become paranoid, they hoard, they fear for their survival.

Desertion: when your people are in want, they ditch out on you. Figure on losing 10-15% per period of want.

Desperation: when your people are in want, they'll do anything to secure their future, including turning on their own.

Disease: when your people are in want, their collective health collapses.

Famine: famine is like super-hunger. There's a massive shortage of food and water; none

Surplus & want of your people can meet even their most basic needs.

Hunger: when your people are in want, they don't have enough to eat. Getting food becomes their foremost concern.

Idle: when your people are in want, they don't have anything useful to do with their time. They occupy themselves with whatever seems diverting.

Judgment: when your people are in want, they blame you and do not fuck around about it.

Obligation: your responsibilities to someone outside of your group become urgent and demanding, where they're normally easily fulfilled.

Reprisals: your past victims and enemies find a spot where your ass is vulnerable, and hit you there as hard as they can.

Savagery: when your people are in want, their society collapses. Social conventions and basic human relationships break down.

FOLLOWERS AND HOLDINGS

Followers

Fortunes (hocus): *fortune, surplus and want all depend on your followers. At the beginning of the session, roll+fortune. On a 10+, your followers have surplus. On a 7-9, they have surplus, but choose 1 want. On a miss, they are in want. If their surplus lists barter, like 1-barter or 2-barter, that's your personal share.*

By default you have around 20 followers, loyal to you but not fanatical, and they have their own lives apart from you (fortune+1 surplus: 1-barter want: desertion).

Characterize them: your cult, your family, your students, your scene, your staff, your court.

Choose 2:

- Your followers are dedicated to you. Surplus: +1barter, plus replace want: desertion with want: hunger.
- Your followers are involved in successful commerce. +1fortune.
- Your followers, taken as a body, constitute a powerful psychic antenna. Surplus: +augury.

Followers &
holdings

- Your followers are joyous and celebratory. Surplus: +party.
- Your followers are rigorous and argumentative. Surplus: +insight.
- Your followers are hard-working, no-nonsense. Surplus: +1barter.
- Your followers are eager, enthusiastic, and successful recruiters. Surplus: +growth.

Choose 2:

- You have few followers, 10 or fewer. Surplus: -1barter.
- Your followers aren't really yours, more like you're theirs. Want: +judgment.
- Your followers depend entirely on you for their lives and needs. Want: +desperation.
- Your followers are drug-fixated. Surplus: +stupor.
- Your followers disdain fashion, luxury and convention. Want: +disease.
- Your followers disdain law, peace, reason and society. Surplus: +violence.
- Your followers are decadent and perverse. Want: +savagery.

A hardholder's holding

Wealth (hardholder): If your hold is secure and your rule unchallenged, at the beginning of the session, roll+hard. On a 10+, you have surplus at hand and available for the needs of the session. On a 7-9, you have surplus, but choose 1 want. On a miss, or if your hold is compromised or your rule contested, your hold is in want. The precise values of your surplus and want depend on your holding, as follows.

By default, your holding has:

- 75-150 souls
- for gigs, a mix of hunting, crude farming, and scavenging (surplus: 1-barter, want: hungry)
- a makeshift compound of concrete, sheet metal and rebar
- an armory of scavenged and makeshift weapons
- a gang of about 40 violent people (3-harm gang medium unruly 1-armor)

Choose 4:

- your population is large, 200-300 souls. Surplus: +1barter, want: +disease.
- your population is small, 50-60 souls. Want: anxiety instead of want: hungry.
- for gigs, add lucrative raiding. Surplus: +1barter, want: +reprisals.
- for gigs, add protection tribute. Surplus: +1barter, want: +obligation.
- for gigs, add a manufactory. Surplus: +1barter, want: +idle.

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holdings*

- for gigs, add a bustling, widely-known market commons. Surplus: +1barter, want: +idle.
- your gang is large instead of medium, 60 violent people or so.
- your gang is well-disciplined. Drop unruly.
- your armory is sophisticated and extensive. Your gang gets +1harm.
- your compound is tall, deep and mighty, of stone and iron. Your gang gets +2armor when fighting in its defense.

And choose 2:

- your population is filthy and unwell. Want: +disease.
- your population is lazy and drug-stupored. Want: +famine.
- your population is decadent and perverse. Surplus: -1barter, want: savagery.
- your holding owes protection tribute. Surplus: -1barter, want: +reprisals.
- your gang is small instead of medium, only 10-20 violent people.
- your gang is a pack of fucking hyenas. Want: savagery.
- your armory is for shit. Your gang gets -1harm.
- your compound is mostly tents, lean-tos and wooden walls. Your gang gets -1armor when fighting to defend it.

A small holding

Several of the characters can get a holding plus wealth as one of their improvements. When that happens, generally you should have them use these rules, not the hardholder's, to create their holding. These holdings are smaller than a hardholder's, and don't include a gang.

By default, your holding has:

- 60-80 souls
- for gigs, scavenging, crude farming, and some minor trade (surplus: 1-barter, want: anxiety)
- a relatively secure house or small compound

Choose 2:

- your population is kind of big, around 100 souls. Surplus: +1barter, want: +hunger.
- your population is tiny, 20-25 souls. Remove want: anxiety.
- for gigs, add protection tribute. Surplus: +1barter, want: +obligation.
- for gigs, add a manufactory. Surplus: +1barter, want: +idle.
- for gigs, add some technical expertise or trade in some particular valuable commodity. Surplus: +1barter, want: +idle.

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holdings

- for gigs, add a thriving underground market. Surplus: +1barter, want: +obligation.
- Your people include eager, enthusiastic, and successful recruiters. Surplus: +growth.

And choose 1:

- your population is filthy and unwell. Want: +disease.
- your population is lazy and drug-stupored. Want: +famine.
- your population is decadent and perverse. Surplus: -1barter, want: savagery.
- your holding owes protection tribute. Surplus: -1barter, want: +reprisals.
- Your people depend entirely on you for their lives and needs. Want: +desperation.

Holdings' gigs

Holdings' gigs aren't mechanically the same as operators', because they belong to the holding's population, not the player's character. The character's wealth move covers the holding's gigs' success and failure.

CREWS AND GIGS

Crews

Your crew can consist entirely of the other players' characters, or entirely of the MC's characters, or any mix. If it includes any of the MC's characters, sketch them out - names and 1-line descriptions - with the MC. Make sure they're competent and suited to the gigs you've chosen.

Like gang members, once an NPC crew member has a personality you should list her as a threat. Generally a home front threat, but very occasionally she'll fit perfectly into a front proper.

Gigs

***Moonlighting** (operator): you get 2-juggling. Whenever there's a stretch of downtime in play, or between sessions, choose a number of your gigs to work. Choose no more than your juggling. Roll+cool. On a 10+, you get profit from all the gigs you chose. On a 7-9, you get profit from 1; if you chose more, you get catastrophe from the other or others. On a miss, catastrophe all around. The gigs you aren't working give you neither profit nor catastrophe. Whenever you get a new gig, you also get +1juggling.*

Crews & Gigs Moonlighting happens at a break in the action, and gives you good things to come back in on:

Paying gigs on screen:

- Profit: you can choose whether to come in on the end of the successful gig, or let the whole gig happen in summary, off-screen.
- Catastrophe: you can come in on the moment when the gig goes south, or you can summarize the gig going south and come in on the aftermath.
- Unworked: ignore them; unworked paying gigs aren't a thing.

Obligations on screen:

- Profit: you can choose whether to come in on the end of the character's accomplishing it, or let it pass without much remark.
- Catastrophe: you should come in on the moment when it goes south, as a rule.
- Unworked: an unworked obligation is an opportunity and you should take the player up on it.

Either kind, a gig's catastrophe is like any move you'd make: address yourself to the character, not the player; make your move but misdirect and don't speak its name.

Gigs are listed like (profit / catastrophe).

Paying gigs:

- Bodyguarding (1barter / embattled)
- Surveillance (1barter / deceived)
- Raiding (1barter / embattled)
- Enforcement (1barter / overthrown)
- Honest work (1barter / impoverished)
- Companionship (1barter / entangled)
- Deliveries (1barter / bushwacked)
- Infiltration (1barter / discovered)
- Scavenging (1barter / impoverished)
- Brokering deals (1barter / shut out)
- Technical work (2barter / shut out)
- Fucking (2barter / entangled)
- Compound defense (2barter / infiltrated)
- Doing murders (3barter / embattled)

Bushwacked: someone's waiting for the crew along the route or at its destination, to rob it of its delivery.

Deceived: based on its surveillance the crew thinks that everything's fine and under control, but it really, really isn't.

Embattled: it should have been a decisive action without much resistance or any, but instead the crew gets trapped, pinned down or hung up.

Entangled: it should have been impersonal, but no, someone's emotions come into play. The crew's, the client's, or someone's attached to the client.

Impoverished: work as hard as they might, maybe they don't get paid, maybe the market drops out, maybe whatever – there's nothing in it for them after all.

Infiltrated: somebody's inside who oughtn't be. Maybe the crew realizes it, maybe they don't yet.

Overthrown: whoever the crew was to keep down, they don't stay down. The crew loses control of the situation and the others seize it.

Shut out: the crew's done its part, but some other asshole has undercut them and shut them out. Now they're stuck with the labor or the goods, and no buyer who'll make good.

Obligations:

- Avoiding someone (you keep well clear / they catch you in a bad spot). **Unworked:** they're all over the place, looking for you; it'll be an effort in play to avoid them.
- Paying debts (you keep up with them / they come due). **Unworked:** you're falling behind; the sharks come looking for you in play to make sure you're going to make good.
- Revenge (you victimize someone / they humiliate you). **Unworked:** your vengeance goes undelivered. They're around, in play, the ones who wronged you; you see them around and they seem happy. Are they gloating? Laughing at you behind their hand?
- Protecting someone (nothing bad happens to them / they're gone). **Unworked:** something bad happens to them, or they're in urgent danger and you have to deal with it in play.
- Pursuing luxury (beauty in your life / you wind up in a bad spot). **Unworked:** your life remains ugly, inconvenient and unsatisfying.
- Maintaining your honor (you keep your word and your name / you cross a line). **Unworked:** someone's spreading lies about you, or you've made some compromise – not *crossing* the line, maybe, but right up to it – and it's getting around. In play, you start to hear bad things about yourself, and people aren't reacting to you the way you'd hope.
- Seeking answers (you get a clue / you chase a red herring). **Unworked:** the mystery deepens, or something casts your assembled clues in a new, more complicated light. You've been wrong all this time.
- Keeping [someone] happy (you keep them happy / you fucking blow it). **Unworked:** you let them down in some small way. They feel it. (This gig is a consequence of the operator's sex move.)

HARM, HEALING, BATTLES, IMPROVEMENT

HARM

How might a player's character suffer harm?

- She does something under fire, her player rolls+cool and gets a 7-9, and winds up with an outcome that includes her suffering harm.
- She seizes something by force, her player rolls+hard, and she winds up suffering harm.
- Another character seizes something by force and inflicts harm, and she's the one to suffer it (or one of the ones).
- Another character goes aggro on her, and she forces his hand and sucks it up.
- The outcome of a special move, either her own, another character's, or a threat's custom move, includes her suffering harm.
- It's your turn to make a move, and you decide that inflicting harm is it.

countdown



shattered
-1cool

crippled
-1hard

disfigured
-1hot

broken
-1sharp

How much harm?

Harm equals the inflicter's weapon's harm minus the sufferer's armor.

If the weapon has ap (armor piercing), ignore the armor.

When you've already established what weapon the attacker's using, obviously use its harm. For example:

Keeler's finally had enough of Bran's shit and puts her pistol in his face. She's going aggro so she rolls+hard, and she aces the roll. She tells Bran to do something she knows he'll never go along with, and like a good little fucker he rises to the occasion. "Fuck that. Shit, fuck you. FUCK Y--"

Her pistol's just her 9mm. It's listed as 2-harm close loud, and he's not wearing armor. (The circumstances – the gun in his face – give it ap anyway. See going aggro in the basic moves chapter, page 43.) He suffers 2-harm.

Occasionally, though, you'll get this far without having already established what weapon the attacker's using. In those cases, establish it now and *check if anybody wants to change*

their mind, since they should have known.
Here's an example of what I mean:

Keeler's player, to Bran's: "I've had enough of your shit. I put my gun in your face. 'Time to let Jeanette go,' I say."

She rolls+hard and aces the roll. "Cave or suck it," she says.

"Well I'm not going to cave, so: 'fuck that. Shit, fuck you. FUCK Y-'"

"Yeah I shoot you."

Now, Keeler's a gunlugger and so has at least 4 guns at her ready disposal. "Which gun did you say?" I say.

"Oh, my shotgun of course."

Bran's player: "Your SHOTGUN? You put your SHOTGUN in my face and I said fuck you? Uh, no, no. I thought you just meant your pistol. Can I get a do-overs?"

Yes, of course he can.

If the established weapon doesn't have a listed harm, make a quick, simple judgment of its seriousness. Use these examples for a guide:

1-harm:

a guy with his fists
kids throwing rocks
a tumble down the stairs (ap)
a ricochet
being out in the desert sun all day with no water (ap)

2-harm:

a guy with a hammer, a crossbow, a .22, or a 9mm
a 1-story fall onto your back (ap)

3-harm:

a guy with a smg, a shotgun, an assault rifle, or a sniper rifle
a 2-story fall onto jagged ground (ap)
a glancing hit from a car (ap)

4-harm:

a grenade in your lap
serious fucking automatic fire
a 3-story fall onto your head (ap)
being hit by a truck (ap)

5-harm and more:

big explosions
being run over by a train (ap)
being tied down and chopped in half with an axe
drowning (ap)

When a PC suffers harm

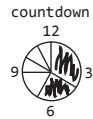
Harm equals the inflicter's weapon's harm minus the sufferer's armor.

If the weapon has ap (armor piercing), ignore the armor.

So getting shot with a shotgun (3-harm) while wearing fashion worth 1-armor means suffering 2-harm. Getting punched by some guy (1-harm) wearing armor worth 2-armor means suffering no harm. Getting hit by a truck means 4-harm no matter what you're wearing.

For each 1-harm the character suffers, the player marks a segment of her harm countdown clock. Start in the 12:00-4:00 segment and continue around clockwise – no skipping segments, no multiple marks in the same segment, just marching right around segment by segment.

Keeler's shot Bran in the head with her 9mm. Bran takes 2-harm. His player marks 2 segments: the one from 12:00 to 4:00 and the one from 4:00 to 7:00.



The three segments before 9:00 are less serious, the three segments after 9:00 are more serious. Mark the 11:00-12:00 segment and your character's dead, but can still be revived. Any more harm than that, though, and she's dead dead dead.

Before 7:00, harm will go away by itself with time. 7:00-9:00, the harm won't get worse or better by itself. After 9:00, unstabilized harm will get worse by itself, stabilized harm will not, and it'll get better only with medical treatment.

“With time” and “by itself” are largely up to you as MC, but you should make them asymmetrical: harm should heal slowly, but get worse rapidly. If the character's up and running around, that should make harm get worse more quickly, but get better more slowly.

Because Bran's harm is before 9:00, it'll get better by itself with time. If he doesn't get help, maybe I'll let his player erase the 4:00-7:00 mark at the beginning of the next session, and maybe the 12:00-4:00 mark in the session after, depending what happens.

Notice that the way these numbers work, a player's character can take one bullet for free, essentially; the second bullet (or the

third, with armor) is the serious one. This is straightforward old-fashioned cinematic causality.

When Keeler shoots Bran, he flinches away (of course) and the bullet lays open his scalp from eyebrow to hairline, to the skull but not through it. He falls down, covering his head, dazed but alive. If Keeler's not satisfied with this, she'll have to shoot him again.

Debilities

Instead of marking any one segment, the player can choose to mark a debility. Debilities are permanent. The debilities are:

- Shattered: -1cool
- Crippled: -1hard
- Disfigured: -1hot
- Broken: -1sharp

Mark the debility, adjust the stat, and get used to it.

It's always the player's choice whether to take a debility, no one else's. The only time I'd really expect a player to take a debility is when otherwise her character would take harm to or past 12:00, and she'd rather have her character permanently fucked than killed.

Bran's lying there bleeding from a gunshot wound to the head, but still alive, and Keeler decides to finish the job. "I can seize his life by force, right? I go over and get my shotgun out of my saddlebag. I'm whistling."

Jesus.

Anyway she rolls+hard and hits with a 10+, choosing to inflict terrible harm, suffer little, and (she's laughing when she says it) dismay, impress or frighten him. He's suffered 2-harm already from her 9mm and now he'll suffer 3-harm for the shotgun, +1harm for 'inflict terrible harm.' That'll put him at 12:00, dead, and Keeler's not likely to call Kal the angel to get him revived.

Bran's player: "Damn. Well shit. I'm going to take 'disfigured,' that'll put me at 11:00, not dead, right?"

It will, exactly right.

He'll still be harmed to 11:00, though, which means his wounds will get worse by themselves, with time. I figure that he can wait for Keeler to leave, then drag



*himself somewhere – the infirmary, hmm?
– and arrive just in time to die on Kal's
doorstep.*

The examples in this section so far, they've featured two PCs so that I can show you both sides of it. In play, most fights will probably be between a PC and an NPC (or groups of the same). The rules for NPCs are different.

When an NPC attacks

One of your moves is ***inflict harm***. You're accordingly allowed to say, like, "Fisty opens fire on you. Take 2-harm," but very rarely will you want to. Usually what you'll say instead is, like, "Fisty opens fire on you. What do you do?"

If the character does anything much, she's doing it under fire.

Maybe she'll try to manipulate him, maybe go aggro on him to get him to drop his gun, maybe try to seize something by force (like his gun, or his life, or her own safety). That's cool, then she rolls, and if she misses you can inflict harm then.

Maybe she won't make any move, though. Maybe she'll be like "peh, Fisty. Shoot away." Of course if she does that, she's giving you a beautiful opportunity on a plate, and you should inflict harm with enthusiasm.

When an NPC suffers harm

NPCs don't get to take the first hit for free the way PCs do. When Keeler shoots an NPC in the face with her 9mm, the poor bastard is *done*.

1-harm: cosmetic damage, pain, concussion, fear if the NPC's likely to be afraid of pain.

2-harm: wounds, unconsciousness, bad pain, broken bones, shock likely. Occasionally immediately fatal.

3-harm: give it 50-50 it's immediately fatal. Otherwise, terrible wounds, shock, death soon.

4-harm: usually immediately fatal, but sometimes the poor fuck has to wait to die, mangled and ruined.

5-harm and more: fatal and bodily destructive.

If you don't like deciding arbitrarily, roll. Consider all the probability words above in d6 terms: "generally" means on a 2-6; "occasionally" means on a 6, "50-50" means on a 4-6; "sometimes" means on a 5-6. But I think you can decide just fine for yourself if you want to.

When a gang suffers or inflicts harm

If there's a size mismatch, each step the attacker is bigger adds +1harm, and each step the attacker is smaller knocks off -1harm:

A guy or two hits a small gang for -1harm. A small gang hits a guy or two for +1harm.

A guy or two hits a medium gang for -2harm. A medium gang hits a guy or two for +2harm.

A small gang hits a large gang for -2harm. A large gang hits a small gang for +2harm.

...And so on.

When a gang suffers:

1-harm: a few injuries, one or two serious, no fatalities.

2-harm: many injuries, several serious, a couple of fatalities.

3-harm: widespread injuries, many serious, several fatalities.

4-harm: widespread serious injuries, many fatalities.

5-harm and more: widespread fatalities, few survivors.

With a strong, present leader, a gang will hold together if it suffers up to 4-harm. If the leader is weak or absent, it'll hold together if it suffers up to 3-harm. If the leader is both weak *and* absent, it'll hold together if it suffers 1- or 2-harm. If it has no leader, it'll hold together if it suffers 1-harm, but no more.

If a PC is a member of a gang taking harm, how much harm the PC takes depends on her role in the gang. If she's a leader or a prominent, visible member, she suffers the same harm the gang does. If she's just someone in the gang, or if she's intentionally protecting herself from harm instead of fighting with the gang, she suffers 1-harm less.

HEALING

By an angel

Here's a wounded person, let's say it's Bran:



Not stabilized

He's taken 4-harm total. Since he's harmed past 9:00, and since his wounds aren't stabilized, Leave him alone and he'll get worse, not better.

And here's an angel's kit, let's say it's Kal's:

- Scissors, rags, tape, needles, clamps, thermometers, gloves, chill coils, wipes, alcohol (applied, refill)
Heal 7:00 or 4:00, and each refill is good for 2 applications.
- Injectable tourniquet & bloodslower (applied, refill)
Stabilize 11:00, 10:00 and 9:00.
- Heart jumpshock patch (applied, refill)
Heal 12:00.
- Instant blood packets (coffee reddener) (applied, refill)
Heal 11:00, 10:00 or 9:00.
- Meatmesh & bonepins (applied, refill)
Heal 10:00, 9:00 or 7:00.
- Narcostabs (tag, refill)
Your patient chills out. Neither of you need to do this under fire because of your patient's pain and fear.
- Biostabs & chemostabs (tag, refill)
Stabilize all ongoing non-wounds.

Don't apply the same treatment more than once to the same patient. One application does all the good that treatment can do.

Each refill is worth 1-barter.

An angel has to:

- First, choose whether to narcotize her patient. If she doesn't, when she works on him she's doing it under fire. If he lets her work on him, he's doing it under fire too.
- Second, if he's harmed past 9:00, stabilize him.
- Finally, deal with his harm in descending order, last segment to first.

That's all there is to it. Here's Bran and Kal:

Kal's player: "Dammit, Bran. You shouldn't mess with Keeler like that. I narc you and shoot you up with bloodslower."



Stabilized

"Now let's see. How about I leave you like this overnight? Will you learn from that?"

"What a miserable way to spend a night," I say. "Blood-slowed, so you feel like you're swimming in tar all night long, passing out and barely resurfacing and passing out again, but nothing restful or rejuvenating about it."

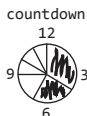
Next day, Kal's player: "no change, huh?" (This is a joke; of course there was no change.) "Let's consider our treatment options, shall we? That's a nasty head wound, how about some meatmesh to close it up."



"So now will it get better by itself?"

"Nope," I say. "By itself, 7:00-9:00 doesn't get better or worse."

"You've lost plenty blood," she says to Bran's player and Bran. "Fortunately I have coffee reddener." She pantomimes stirring it into her coffee, which always busts me up. Really Kal mixes it up with saline and injects it into Bran's veins.



"NOW it'll get better by itself?"

"Given time," I say.

"You should rest. One week?" She looks at me. I shrug kind of a noncommittal yes. "A week at least. Bed rest, strict, or don't come whining back to me."

"You can't take care of the last 2?"

"I can if you're rich. Nah, you'll be fine, just take it easy and don't go picking any fights."

"Okay, thanks," Bran's player says. "I owe you one—"

"You wish. You owe me 1 for the narcostabs, 1 for the bloodslower, 1 for the meatmesh, 1 for the instablood, and 1 for my time. With the friend discount, that's 4-barter, although you should know I'm reconsidering the friend discount. Anyway I know you don't have that kind of jingle on you (I checked while you were out), so what's your repayment plan?"

If there's no angel

If there's no player character angel, healing falls entirely to you. Here are your choices, case by case:

- ***No healing available.*** They're shit out of luck.
- ***There's a particular NPC medic.*** Name this person, make her human, make PC-NPC-PC triangles with her. List her as a threat on a front or on the home front. You can even give her an angel kit if you want, and play out her medical care just as if she were a player's angel.

Just remember that her kit's refills cost her, same as a player's angel's kit's would.

- ***There's an NPC medic, but she isn't important.*** Medical care is pretty much an abstract given, they pay their barter and erase their segments. You should still give her a name, but don't list her as a threat unless she develops into a real someone.

BATTLES

Battle is only one example of a general case: snowballing moves. Use these following rules for battles, yes, but also for any time moves snowball and timing matters.

Snowballing Moves

Any given conflict between characters, one move alone probably won't resolve it. Very often it'll take several moves and counter-moves, a whole back-and-forth between them. Hitting rolls on a 7-9, especially, usually leaves a whole lot unresolved, primed for followthrough or a counterstrike.

(Please, my dear fellow theoryheads, read “conflict” and “resolve” as fiction jargon, not rpg theory jargon. Don’t get distracted by what you think “conflict resolution” means in rpg design, take this game on its own terms.)

Anyway, so the moves cascade very naturally. Holds overlap, outcomes nest and double up and flow seamlessly into new moves. Just remember the rule – *if you do it, you do it; to do it, you have to do it* – and see their logic through.

Here’s an example:

Marie goes looking for Isle, to visit grief upon her, and finds her eating canned peaches on the roof of the car shed with her brother Mill and her Lover Plover (all NPCs).

“I read the situation,” her player says.

“You do? It’s charged?” I say.

“It is now.”

“Ahh,” I say. I understand perfectly: the three NPCs don’t realize it, but Marie’s arrival charges the situation. If it were a movie, the soundtrack would be picking up, getting sinister.

She rolls+sharp and hits on a 7-9. “Which of my enemies is the biggest threat?” she says.

“Plover,” I say. “No doubt. He’s out of his armor, but he has a little gun in his boot and he’s a hard fucker. Mill’s just 12 and he’s not a violent kid. Isle’s tougher, but not like Plover.” (See me misdirect! I just chose the one I wanted, then pointed to fictional details as though they’d made the decision. We’ve never even seen Mill onscreen before, I just now made up that he’s 12 and not violent.)

“Hm, now I want an escape route. Can I read the situation again?”

“Of course not.” Once is what you get, unless the situation substantially changes.

“Okay. I do direct-brain whisper projection on Isle.”

“How?”

“Uh – we don’t have to interact. I’m walking past under their feet where she can see me, and I whisper into her brain without looking up.” She rolls+weird and hits a 10+.

“What’s your whisper?”

"Follow me," she says.

"Yeah," I say. "She inches her butt forward to drop down behind you, but then tips her head like she's thinking of something—"

"Don't do it," Marie's player says.

"She forces your hand," I say. "She takes 1-harm, right? Loud-optional, right? So, Loud or not?"

"Isle, god damn it. Not Loud."

"Sweet. Plover thinks she's just leaning her head on his shoulder, but she's bleeding out her ears and eventually he'll notice his shirt sticking to his shoulder from her blood. Do you stick around?"

"Fuck no."

"Where do you go?"

"I go home, I guess."

"So you're home an hour later?" (See me setting up my future move!)

"Hold on, it was only 1-harm—"

"I know. She'll be okay. It's Plover who's the biggest threat. Are you home an hour later or where?"

"Shit. Yes, home."

"Having tea?"

"No tea. Pacing. I have my gun and my pain grenade and the door's triple-locked. I wish Roark were here."

"Cool. Keeler—" turning to her player
"—you're passing by your armory and you hear people in there. It's Plover, Church Head and Whackoff, arming themselves. What do you do?"

"Hey, what's up?" Keeler's player says.

"Marie attacked Isle," I say, in Plover's blunt, heavy voice. And in my own: "he stops what he's doing and looks square at you, he's still got a shotgun in his hand. Church Head and Whackoff, you know they're going to back him up."

Here's my move, by the way, that I'm in the middle of making. In the home front Isle's listed in the cast for a threat called Isle's family, which is a brute: family (naturally enough). Its threat move, accordingly, is **close ranks, protect their own**. What's most fun is that I'm making that move, but I'm using Plover, Church Head and Whackoff — members of Keeler's gang! — as their

weapon. It's just like when Keeler uses them to go aggro or seize by force, only I'm the one doing it.

If Keeler Lets me, that is. Keeler thinks about imposing her will upon her gang to stop them, her player thinks about it too. She twists her mouth around, thinking about it.

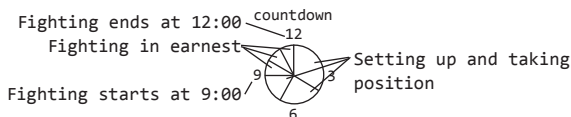
Finally, instead, "knock yourself out," she says.

When pacing matters

When pacing matters, use a countdown clock to manage it. Before 9:00 is positioning, setup and maneuvering; in a battle proper, before 9:00 can include some incidental fire and snap attacks, but no fighting in earnest. At 9:00, everyone's positions are settled and final. If it's not a battle, that's the end of it. If it is a battle – or if it becomes one at 9:00, through escalating hostilities – now you're fighting in earnest, with coordinated attacks and concentrated fire. At 12:00 the battle ends.

In every countdown segment, everybody gets to do one thing (but not necessarily make a whole move). Once everyone's done their one thing, advance the clock.

Read the clock both *prescriptively* and *descriptively*. Prescriptively: if you come to 9:00 by advancing the clock naturally, set everyone's positions now as final and bring the fighting in earnest. If you're before 9:00 though, and yet someone starts fighting in earnest, organizing their attacks and concentrating their fire, bam, you're at 9:00 now, all abruptly, descriptively. *Here's* everyone's final positions, whether they like it or not.



At 12:00 the battle ends. Make the dispositions of the sides at that moment final. If one side's dominating the other, that's how it ends, with that side dominating and the other dominated. If it's a stalemate, the battle ends stalemated, with both sides withdrawing or entrenching. If it's a bloodbath, at 12:00 there's nobody really left whose blood to let.

There can be another battle immediately, but make it a new battle on its own terms, not a refighting of the one that's over.

Read the clock prescriptively and descriptively here too. If you come to 12:00 by counting down, make the battle end; if the battle ends itself sooner, make the countdown abruptly to 12:00.

Here's our continuing example:

"So, Marie: at home, pacing, armed, locked in, yeah? They arrive suddenly at your door with a solid kick, your whole door rattles. You hear Whackoff's voice: 'she's expecting us I guess.'"

I put a card with a countdown clock out onto the table.

We're in the first segment, 12:00-4:00. They've done something, Marie hasn't.

"I go to the peep hole," she says. "There are three of them?"

Everybody's done something, so it's 4:00.

"Yep," I say. "Whackoff on your left, Plover and Church Head are doing something on your right, Plover's back's to you - and you hear a cough-cough-rrrrar sound and Plover's at the door with a chainsaw. What do you do?"

We're in the 4:00-7:00 segment. They've done something, Marie hasn't.

"I read the situation. What's my best escape route?" She rolls+sharp and - shit - misses. "Oh no," she says.

I can make as hard a move as I like.

"You're looking out your (barred, 4th-story) window as though it were an escape route," I say, "and they don't chop your door all the way down, just through the top hinge, and then they lean on it to make a 6-inch space. The door's creaking and snapping at the bottom hinge. And they put a grenade through like this-" I hold up my fist for the grenade and slap it with my other hand, like whacking a croquet ball.

Concentrated fire! It's suddenly 9:00 on the countdown, we're in the 9:00-10:00 segment.

"I dive for-"

Sorry, I'm still making my hard move. It's: inflict harm. This is all misdirection.

"Nope. They cooked it off and it goes off practically at your feet. Let's see ... 4-harm area messy, a grenade. You have armor?"

"1."

"Oh yes, your armored corset. Good! You take 3-harm." She marks it on her character sheet. "For a minute you can't tell what's wrong, and you have this sensation, it seems absurd now but I guess it makes sense, that you hit the ceiling. Maybe you tripped on something and fell, and hit it that way? Then gradually you get your senses back, and that noise you thought was your skull cracking is actually your door splitting and splintering down, and that noise you thought was your blood is their chainsaw. What do you do?"

We're still in the 9:00-10:00 segment. They've done something, Marie hasn't.

"I set off my pain-wave projector."

"Sweet," I say. "That's..."

"1-harm area Loud ap."

"The Loud is their screaming," I say. "They're like—" and I hold my hands over my ears. On a whim I add, "Church Head isn't. He looks paralyzed, he's rigid and silent, his eyes are rolling around in their sockets but otherwise he's not moving." Remember that taking 1-harm is, as a rule, worse for NPCs than it is for PCs.

Now it's 10:00.

"I have my violation glove on," she says. I don't dispute: of course she does, she always does. "I pick my way over to Plover and put my hand on his cheek. I do in-brain puppet strings to him: protect me." She rolls+weird, hits a 10+, and smiles sweetly and with malice.

A subtle thing just happened. I've been saying what they do and then asking Marie's player what Marie does, but here she's seized initiative from me. It isn't mechanically significant, it's just worth noticing.

We're in the 10:00-11:00 segment. Marie's done something, they haven't.

"Hot," I say. "Whackoff grabs you from behind to pull you off of him, but Plover jumps on her." (I hadn't mentioned before that Whackoff's a woman, but she has been all along in my head. Ha ha, gotcha.) "He's punching her in the face, she's falling back, she's like, the fuck? This uses up your hold over Plover, right?"

It's 11:00. We're going into the last segment of the battle. Again, Marie's player's going to lead.

"Right," Marie's player says. "That's okay. I pick up his chainsaw and chop into them both."

Damn. I'm impressed.

"That'll be seizing something by force. Their, um, meat. Roll it," I say.

I have absolutely no interest in saving these NPCs, none. I'm looking at them through crosshairs, and much as I like them, I do not make them safe.

She rolls+hard and hits a 7-9. "How much harm will I inflict?" she says. She has to decide which seize-by-force option to choose, and first wants to know what's what.

"With a chainsaw? 3-harm. Messy. They're wearing armor, though, 2-armor."

"And I'll suffer...?"

"Well, none from Plover, you'll hit him first and since he dropped the chainsaw he's unarmed anyway. Whackoff still has her handgun, it's just a 9mm, so 2-harm from her."

"That's fine. I'll choose to inflict terrible harm."

"You got it," I say. 3-harm for the chainsaw, +1harm for the terrible harm, -1harm for their armor, for a total of 2-harm. "They've already both taken 1-harm, so 2-harm more will do for them. You tear Plover from ribs to spine—" I draw a line on my chest with my hand, from my side under my arm to my solar plexus. "So he's dead. Whackoff shoots you point blank under his arm, it feels like a baseball hitting your chest, but the momentum of the chainsaw carries you into her. You press her to the wall with the saw, it tears her armor into shreds and then it's blood fucking everywhere."

Midnight. The battle's over.

"What do you do with Church Head?" I say.

Incidental and concentrated fire

Incidental fire means 0-harm (bullets snapping overhead and all around, smacking into the fallen back hoe you're down behind, that kind of thing) or 1-harm (ricochets connecting, or bullets spun by cover or fired from far-off on

dim chance), at the plain whim of you, the MC. Remember your principles.

If you find that you really ought to bring concentrated fire even though you're before 9:00, that's great. Bump the countdown clock descriptively up to 9:00 and do it, do it.

Concentrated fire means the enemy's full harm, as established by their weapons and their numbers, as normal.

OPTIONAL BATTLE MOVES

It's very easy to play out a battle using only basic moves and the characters' special moves. Reading a charged situation, doing something under fire, going aggro, seizing something by force, helping and interfering, especially – you can get through any battle with just those.

If you want to, though, you can let the players' characters make these moves too:

When you provide covering fire for someone, roll+cool. On a 10+, you keep them from coming under concentrated fire, even past 9:00. On a 7-9, their position or course is untenable, and they proceed accordingly. On a miss, they suffer concentrated fire now.

When you maintain an untenable position or course, roll+hard. On a 10+, you can hold it, and for 3 ticks you'll come under only incidental fire, even past 9:00. On a 7-9, you can hold it, and for a tick you'll come under only incidental fire. Either way you can abandon it before your time is up to avoid concentrated fire. On a miss, abandon it now or suffer concentrated fire. (If it's before 9:00, now it's 9:00.)

When you stay the fuck down, roll+sharp. On a hit, you're in a relatively safe spot for the rest of the battle. On a 10+, you come under no fire. On a 7-9, you come under only incidental fire. On a miss, you have to break position now or come under concentrated fire.

When you follow through on someone else's move, roll+Hx. If it's one of the MC's characters', roll+sharp. On a 10+, the MC chooses one of the following for you, as appropriate:

- you inflict +1harm
- you dominate someone's position
- you make an untenable position or course

secure

- *you avoid all fire*
- *you create an opportunity and follow through to full effect*

On a 7-9, you create an opportunity, but you haven't seized it or followed through on it yet. The MC will tell you what it is. On a miss, the MC chooses one of the above for an appropriate character of her own.

Understand these moves far more strictly than you understand the basic moves. Doing something under fire, "under fire" can mean any kind of pressure or hostility, right? But providing covering fire, "covering fire" means, very strictly, bullets in the air. Maintaining an untenable position or course, "untenable position or course" means that you'll get killed, not like an untenable *rhetorical* position or a destructive *relationship* course.

Also, they're pretty much bullet-oriented, although not exclusively. They mostly aren't available for hand-to-hand fighting – hand-to-hand fighting is best served by the basic moves.

If these moves don't make immediate sense to you, don't use them. If you do use them, use them only to supplement, not to replace or supersede, the basic moves.

IMPROVEMENT

Remember way back at the end of character creation, you went around the circle and everybody highlighted two stats on their character sheet? One that another player chose, and one that you chose?

Whenever a player rolls one of her highlighted stats, she marks improvement. That means that she fills in one of the little improvement circles on her character sheet.

Remember way back in the basic moves, one of the basic moves is, at the end of every session, everybody adjusts one other person's Hx with their character? +1Hx or -1Hx?

Whenever somebody's Hx with somebody else goes up to +4 or down to -4, she resets it to +1 or -1, respectively, and she marks improvement too.

Now, whenever a player fills in her fifth improvement circle, she improves her character and erases all her circles. (It's a funny

fact of human nature that there need to be 5 circles, even though as soon as you fill in the 5th you erase it again. I tried it with 4 circles on the sheet and no matter how many times I explained, everybody thought that you improve your character when you fill in your 4th. Because that's how many circles there were. Funny.)

Anyhow, each of the character playbooks lists that character's available improvements. Most of them are self-explanatory, maybe all, but here are my notes anyway.

___ *get [stat]+3 instead of [stat]+2*

___ *get +1[stat] (max [stat]+2)*

If some combination of moves has put your stat in question up to 3 already, you can't choose these improvements for your character. You've already outdone them.

___ *get a new [character] move*

___ *get a move from another playbook*

If there's a move in another playbook and it makes no mechanical sense for your character – like **fortunes** but you have no followers, for instance – then for goodness sweet sake don't choose it. Choose a different move, one you can actually make.

___ *get a crew (detail)*

Crews are in the operator's playbook.

___ *get followers (detail) and fortunes*

Followers and **fortunes** are in the hocus' playbook.

___ *get a gang (detail) and Leadership*

Gangs and **Leadership** are in the hardholder's playbook.

___ *get a gang (detail) and pack alpha*

Gangs and **pack alpha** are in the chopper's playbook.

___ *get 2 gigs (detail) and moonlighting*

Gigs and **moonlighting** are in the operator's playbook.

___ *get a holding (detail) and wealth*

Holdings and **wealth** are in the hardholder's playbook.

...And they're all in this book too, in the crap chapter, page 67.

For this last batch, just have the player go back into her playbook, everything she needs is in there.

- ___ *get a new car (detail)*
- ___ *choose a new option for your gang*
- ___ *choose a new option for your holding*
- ___ *erase an option from your holding*

(Presumably, one of the bad ones.)

- ___ *choose a new option for your followers*
- ___ *add a gig and you may change your crew*
- ___ *resolve a gig for good*

(Presumably, an obligation)

- ___ *get a new toybox*

When a player chooses one of her character's improvements, have her mark it off; like the playbooks say, you can choose each improvement once only.

Once a player's improved her character 5 times, you should open some new options up to her. The next chapter, the ungiven future, is all about that.

THE UNGIVEN FUTURE

Once a player's improved her character five times, it's time to lift your eyes and take new bearing on the horizon.

IMPROVEMENT AFTER 5

You can still choose the improvement options in your playbook as long as you like, or until they run out. Starting with your 6th improvement, you can choose these options too:

__ retire your character (to safety), and create a new character to play

__ create a second character to play, so now you're playing two

__ change your character to a new type

__ choose 3 moves and expand them

__ expand the other 2 moves

RETIRING A CHARACTER

__ retire your character (to safety), and create a new character to play

When a player chooses this, take some time with the retiring character. Talk to her player about her future, or at least about her plans, intentions and dreams. Is she staying around, or departing from the other characters too? If the former, what's her new role to be to them? If the latter, hell, maybe you should send her off in play, in character, in style.

“To safety” means two things. First, it means the retiring character's safety: as MC, you promise not to kill her off just because now she's yours and technically you could. No fair decorating your up-and-coming new warlord's pike with her head.

Second, it means the player's characters' safety: as MC, you promise not to turn her into their enemy, just because now she's yours and technically you could. No fair making her BE your up-and-coming new warlord either.

...And then have the player choose a new character playbook and make a new character.

The new character will need Hx with everybody else and everybody else will need Hx with her. Here's how:

- The player introduces her new character.
- She goes through her Hx rules and makes all the requisite decisions.
- Everybody else goes through their Hx rules, rewriting them to binaries as on page 23, and making *their* requisite decisions. They don't revisit their Hx with anybody else, they simply decide, binarily, for the new character.
- Sum as normal, and ta da.

(This is the same procedure for when a new player joins a game already underway, too, but of course then everybody will have to introduce their characters.)

PLAYING 2 CHARACTERS

__ create a second character to play, so now you're playing two

Oh like it's such a big shocker or so difficult to do. I mean, shit, you're the MC, you have 30 characters at a time, and your players shy away from playing 2? The real question is, why don't people *usually* play with more than 1?

Anyway this new character will need to go through the Hx process too, as above.

Conceivably the player could choose this option again for her second character, down the road, and thus have 3 characters to play. Then 4, then 5, then 6...

CHANGING CHARACTER TYPE

__ change your character to a new type

The player keeps her old character playbook for reference, and transfers her character into a new playbook, or else to the expanded character sheet in appendix i, page 170.

The idea is that the character:

- *Keeps everything belonging to her intrinsic self.* Her stats, including Hx, her moves, her improvements, all for sure. Many other things too.

- **Leaves behind everything belonging to her old life.** For instance, if a hardholder becomes a driver, maybe the point is to leave her holding behind.

- **Gets everything belonging to her new life.** Her new moves, as she chooses them; her new gear and other new crap.

It's up to you to work out with the player which of her character's things are in which category.

EXPANDING MOVES

___ choose 3 moves and expand them

___ expand the other 4 moves

You can choose to expand most of the basic moves:

- **Doing something under fire**
- **Seizing something by force**
- **Going aggro on someone**
- **Seducing or manipulating someone**
- **Reading a charged situation**
- **Reading a person**
- **Opening your brain to the world's psychic maelstrom**

Expanding a move means adding a new clause to it, for when you hit with a 12+.

When you do something under fire, or dig in to endure fire, roll+cool. On a 10-11, you do it. On a 7-9, you flinch, hesitate, or stall: the MC can offer you a worse outcome, a hard bargain, or an ugly choice.

On a 12+, you transcend the danger, the pressure, the possibility of harm. You do what you set out to do, and the MC will offer you a better outcome, true beauty, or a moment of grace.

Tall order! So much depends on the details of the character's actions and the circumstances. If you know what the character's hoping for beyond the immediate, you can give it to her, that's probably easiest. Another thing you can do is have what the player's character does affect the NPCs witnessing it – they're struck, awed, moved, taken aback, left breathless.

When you try to seize something by force, or to secure your hold on something, roll+hard. On a hit, choose options. On a 10-11, choose 3. On a 7-9, choose 2:

- *you take definite hold of it*

- you suffer little harm
- you inflict terrible harm
- you impress, dismay or frighten your enemy

On a 12+, you get all 4, plus choose 1 for double effect.

Taking doubly definite hold of it would mean, I dunno, marking it as the character's in some profound existential way. The player won't choose this unless it makes sense, so that's good.

Suffering doubly little harm means -2harm instead of -1harm.

Inflicting doubly terrible harm means +2harm instead of +1harm.

Doubly impressing, dismaying or frightening your enemy means truly overawing them. They should be face down in abject worship or fetal in abject terror.

When you go aggro on someone, roll+hard. On a 10-11, they have to choose: force your hand and suck it up, or cave and do what you want. On a 7-9, they have to choose 1:

- get the hell out of your way
- barricade themselves securely in
- hand over something they think you want
- back off calmly, hands where you can see
- tell you what you want to know (or what you want to hear)
- force your hand and suck it up

On a 12+, they have to cave and do what you want. You've overwhelmed them; they can't possibly bring themselves to force your hand.

When the character goes aggro on another player's character, do your best to remind the other player that this is a possible outcome. It's the only place in the whole game where one player can simply tell another player what to have her character do, so it'll go best if you warn her and make sure she's ready.

When you try to seduce or manipulate someone, tell them what you want and roll+hot. For NPCs: on a 10-11, they do it. On a 7-9, they ask you to promise something first, and do it if you promise. (Whether you keep your promise is up to you later.) For PCs: on a 10+, both. On a 7-9, choose 1:

- if they do it, they mark improvement
- if they refuse, it's acting under fire

What they do then is up to them.

On a 12+, only if they're an NPC, they do it, and furthermore you change their nature. Choose one of the following; tell the MC to erase their threat type altogether and write it in instead.

- ally: friend (move: back you up)
- ally: lover (move: give you shelter & comfort)
- ally: right hand (move: follow through on your intentions)
- ally: representative (move: pursue your interests in your absence)
- ally: guardian (move: intercept danger)
- ally: confidante (move: give you advice, perspective, or absolution.)

This is serious business and don't risk the players' trust by fucking around with it. Take that NPC out of whatever front she's in, list her in a whole new place, *home* instead of the *home front*.

Furthermore, stop looking at this NPC through crosshairs. She has been set apart, safe from death, to a higher purpose. By now the players are bone weary from knowing that every single NPC is, at her heart, only a potential threat to them. Now, this one person, they can breathe.

When you read a charged situation, roll+sharp. On a hit, you can ask the MC questions. Whenever you act on one of the MC's answers, take +1. On a 10-11, ask 3. On a 7-9, ask 1:

- where's my best escape route?
- which enemy is most vulnerable to me?
- which enemy is the biggest threat?
- what should I be on the lookout for?
- who's in control here?

On a 12+, ask any 3 questions you want, not limited to the list.

And...

When you read a person, roll+sharp. On a 10+, hold 3. On a 7-9, hold 1. While you're interacting with them, spend your hold to ask their player questions, 1 for 1:

- is your character telling the truth?
- what's your character really feeling?
- what does your character intend to do?
- what does your character wish I'd do?

On a 12+, hold 3, but spend them 1 for 1 to ask any question you want, not limited to the list.

Will you forgive me a moment of hubris? If your players are like mine, they'll be excited to expand these moves. They'll have felt for the whole game that these two lists are too limited. But once they get to ask whatever they want, here's my prediction: mostly, in some form or other, they'll ask basically the questions from the lists.

I might be wrong, but that's my prediction.

When you open your brain to the world's psychic maelstrom, roll+weird. On a hit, the MC will tell you something new and interesting about the current situation, and ask you a question or two; answer them. On a 10-11, the MC will give you good detail. On a 7-9, the MC will give you an impression. If you already know all there is to know, the MC will tell you that.

On a 12+, you reach through the world's psychic maelstrom to what's beyond it.

I envy your finding out.

LUDOGRAPHY

QUOTES

Graham Walmsley, Shreyas Sampat, Mikael ___.

LIVE DEVELOPMENT

Meguey Baker, Rob Bohl, Emily Care Boss, Julia Bond Ellingboe, Joshua AC Newman, Shreyas Sampat, Elizabeth Shoemaker.

PLAYTESTERS

So far: my group, Graham's group, Mikael's group, Tom's group.

IMMEDIATE GAME INFLUENCES

3:16, Gregor Hutton
The Mountain Witch, Timothy Kleinart
The Rustbelt (playtest), Marshall Burns
Spione, Ron Edwards
Trollbabe, Ron Edwards
XXXxtreme Street Luge, Ben Lehman

John Harper, Keith Senkowski

Thank you all.

IMMEDIATE MEDIA INFLUENCES

12 Monkeys
28 Days Later
Blood Meridian, Cormac McCarthy
Children of Men
The City of Lost Children
Domino
Doomsday
Engine Summer, John Crowley
Firefly
Jacob's Ladder
Lost
The Proposition, Nick Cave & Warren Ellis
The Road Warrior

ILLUSTRATIONS

The illustrations are all based on stock photos from Dreamstime and iStockPhoto.

APPENDIX I: THE PLAYBOOKS

On the following pages.

Download them in minibook format from
lumpley.com/apocalypse/

The angel
The battlebabe
The brainer
The chopper
The driver
The gunlugger
The hardholder
The hocus
The operator
The savvyhead
The skinner

Moves in common

2 fronts

THE ANGEL

When you're lying in the dust of Apocalypse World guts aspilled, for whom do you pray? The gods? They're long gone. Your beloved comrades? Fuckers all, or you wouldn't be here to begin with. Your precious old mother? She's a darling but she can't put an intestine back inside so it'll stay. No you pray for some grinning kid or veteran or just *someone* with a heartshocker and a hand with sutures and a 6-pack of morphine. And when that someone comes, *that's* an angel.



NAME -
LOOK

STATS	MOVES	HARM
COOL	do something under fire (p2)	countdown 12 9 6 3
HARD	seize by force, go aggro (p2-3)	0 shattered -1cool
HOT	seduce or manipulate (p3)	0 crippled -1hand
SHARP	read a sitch, read a person (p3-4)	0 disfigured -1hot
WEIRD	open your brain (p4)	0 broken -1sharp

highlight>>

if you have sex see p11.

GEAR & ANGEL KIT

Improvement (p11) >>>improve

help, interfere, session end (p4)

HIX

THE ANGEL

CREATING AN ANGEL

To create your angel, choose name, look, stats, moves, gear, and Hx. Choose in any order you like.

NAME

Dou, Bon, Abe, Boo, T, Kal, Bai, Char, Jav, Ruth, Wei, Jay, Nee, Kim, Lan, Di, or Dez.

Doc, Core, Wheels, Buzz, Key, Gabe, Biz, Bish, Line, Inch, Grip, or Setter.

LOOK

Man, woman, or concealed.

Utility wear, casual wear plus utility, scrounge wear plus utility.

Kind face, strong face, rugged face, haggard face, pretty face, or lively face.

Quick eyes, hard eyes, caring eyes, bright eyes, laughing eyes, or clear eyes.

Compact body, stout body, spare body, big body, rangy body, or sturdy body.

STATS

Choose one set:

- Cool+1 Hard=0 Hot+1 Sharp+2 Weird-1
- Cool+1 Hard+1 Hot=0 Sharp+2 Weird-1
- Cool-1 Hard+1 Hot=0 Sharp+2 Weird+1
- Cool+2 Hard=0 Hot-1 Sharp+2 Weird-1

ANGEL MOVES

Choose 2:

Sixth sense: when you open your brain to the world's psychic maelstrom, roll+sharp instead of roll+weird.

Infirmary: you get a crew (detail) and a chemlab toybox (applied refill s-harm 1-3harm area heal-n hi-tech). You can use your toybox to create particular pieces of gear. Write gear up with the MC's oversight, using the given attributes. The MC will tell you how much time and resources creating it will consume.

Touched by death: whenever someone in your care dies, you get +1weird (max +3).

Professional compassion: you can roll+sharp instead of roll+Hx when you help someone who's rolling.

Healing touch: when you put your hands skin-to-skin on a wounded person and open your brain to them, roll+weird. On a 10+, heal 1 segment. On a 7-9, heal 1 segment, but you're acting under fire from your patient's brain. On a miss, no heal, and you've opened both your brains to the world's psychic maelstrom and missed.

Battlefield grace: while you are caring for people, not fighting, you get +1armor.

GEAR

You get:

- 1 small practical weapon
- angel kit (choose 4 refills)
- oddments worth 1-barter (you detail)
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail all)

Small practical weapons (choose 1):

- .38 revolver (2-harm close reload loud)
- 9mm (2-harm close loud)
- big knife (2-harm hand)
- sawed-off (3-harm close reload messy)
- stun gun (s-harm hand reload)

ANGEL KIT

You get all, plus choose 4 refills:

- Scissors, rags, tape, needles, clamps, thermometers, gloves, chill coils, wipes, alcohol (applied, refill)
Heal 7:00 or 4:00, and each refill is good for 2 applications.
- Injectable tourniquet & bloodslower (applied, refill)
Stabilize 11:00, 10:00 and 9:00.
- Heart jumpshock patch (applied, refill)
Heal 12:00.
- Instant blood packets (coffee reddener) (applied, refill)
Heal 11:00, 10:00 or 9:00.
- Meatmesh & bonepins (applied, refill)
Heal 10:00, 9:00 or 7:00.
- Narcostabs (tag, refill)
Your patient chills out. Neither of you need to do this under fire because of your patient's pain and fear.
- Biostabs & chemostabs (tag, refill)
Stabilize all ongoing non-wounds.

Don't apply the same treatment more than once to the same patient. One application does all the good that treatment can do.

HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you don't get too attached too quickly. Your base Hx with each character is =0.

By default, though, you yourself are an open book. Give everyone else +1Hx with you.

In addition, choose two characters that you like. Give yourself +1Hx with them.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it.

The MC also chooses which stat she finds most interesting, and you highlight it too.

ANGEL SPECIAL

If you and another character have sex, your Hx with them automatically goes to +3, and they automatically get +1Hx with you. If that brings their Hx with you to +4, they reset it to +1 instead, and mark improvement.

ANGEL IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get sharp+3 instead of sharp+2
- ___ get +1cool (max cool+2)
- ___ get +1hard (max hard+2)
- ___ get +1hard (max hard+2)
- ___ get +1weird (max weird+2)
- ___ get a new angel move
- ___ get a new angel move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1-barter is the going rate for: *one successful resuscitation (plus material costs); one week's full around-the-clock care (plus material costs); one month's employment as angel on call.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *two refills for your angel kit; a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; repair of a piece of hi-tech gear by a savvyhead; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.



THE BATTLEBABE

Even in a place as dangerous as Apocalypse World, there's dangerous, and there's *dangerous*.

Battlebabes are, well. They're the ones you can't look away from. The ones you should walk away from, eyes down, but you can't. They're the ones like the seductive blue crackling light, y'know? You mistake looking at them for falling in love, and you get too close and it's a zillion volts and your wings burn off like paper.

Dangerous.

NAME - LOOK	STATS -		Moves	Harm	BATTLEBABE MOVES
	COOL	do something under fire (p2)	countdown 12 9 6 3	shattered -1cool	
	HARD	seize by force, go aggro (p2-3)		crippled -1hand	if you have sex see p11. GEAR
	HOT	seduce or manipulate (p3)		disfigured -1hot	
	SHARP	read a sitch, read a person (p3-4)		broken -1sharp	BATTLEBABE
	WEIRD	open your brain (p4)		Improvement (p11) ○○○○○ >>>improve	
	HiX		help, interfere, session end (p4)		

CREATING A BATTLEBABE

To create your battlebabe, choose name, look, stats, moves, gear, and Hx. Choose in any order you like.

NAME

Snow, Crimson, Shadow, Azure, Midnight, Scarlet, Violetta, Amber, Rouge, Damson, Sunset, Emerald, or Ruby.

Pet, Darling, Lover, Baby, Mama, Beauty, Darling, Honey, Sweet-heart, or Sugarplum.

Whiskey, Absinthe, Rum, Vodka, Brandy, Tequila, or Gin.

LOOK

Man, woman, ambiguous, or transgressing.

Formal wear, display wear, luxe wear, casual wear, or showy armor.

Smooth face, sweet face, handsome face, sharp face, girlish face, boyish face, striking face.

Calculating eyes, merciless eyes, frosty eyes, arresting eyes, or indifferent eyes.

Sweet body, slim body, gorgeous body, muscular body, or angular body.

STATS

Choose one set:

- Cool+2 Hard-1 Hot+1 Sharp+1 Weir=0
- Cool+2 Hard-1 Hot+2 Sharp=0 Weir-1
- Cool+2 Hard-2 Hot+1 Sharp+1 Weir+1
- Cool+2 Hard=0 Hot+1 Sharp+1 Weir-1

BATTLEBABE MOVES

Choose 2:

Dangerous & sexy: when you try to seduce or manipulate someone, roll+cool instead of roll+hot.

Ice cold: when you go aggro on an NPC, roll+cool instead of roll+hard. when you go aggro on another player's character, roll+Hx instead of roll+hard.

Beyond: you get +1cool (cool+3).

Merciless: when you inflict harm, inflict +1harm.

Impossible reflexes: the way you move unencumbered counts as armor. If you're naked or nearly naked, 2-armor; if you're wearing non-armor fashion, 1-armor. If you're wearing armor, use it instead.

Visions of death: when you go into battle, roll+weird. On a 10+, name one person who'll die and one who'll live. On a 7-9, name one person who'll die OR one person who'll live. Don't name a player's character; name NPCs only. The MC will make your vision come true, if it's even remotely possible. On a miss, you foresee your own death, and accordingly take -1 throughout the battle.

GEAR

You get:

- 2 custom weapons
- oddments worth 2-barter (you detail)
- fashion suitable to your look, including at your option pieces worth 1-armor or 2-armor (you detail all)

Custom firearms

Base (choose 1):

- handgun (2-harm close reload loud)
- shotgun (3-harm close reload messy)
- rifle (2-harm far reload loud)

Options (choose 2):

- ornate (+valuable)
- antique (+valuable)
- semiautomatic (-reload)
- 3-round burst (close/far)
- automatic (+area)
- silenced (-loud)
- hi-powered (+1harm)
- ap ammo (+ap)
- scoped (+far, or +1harm at far)
- big (+1harm)

Custom hand weapons

Base (choose 1):

- staff (1-harm hand area)
- haft (1-harm hand)
- handle (1-harm hand)
- chain (1-harm hand area)

Options (choose 2):

- ornate (+valuable)
- antique (+valuable)
- head (+1harm)
- spikes (+1harm)
- blade (+1harm)
- long blade* (+2harm)
- heavy blade* (+2harm)
- blades* (+2harm)
- hidden (+infinite)

**counts as 2 options*

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you don't get too attached too quickly. Your base Hx with each character is =0.

By default, though, you yourself are an open book. Give everyone else +1Hx with you.

In addition, choose the character your character *trusts the least*. Discard all modifiers and make your Hx with that character +3.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

BATTLEBABE SPECIAL

If you and another character have sex, nullify the other character's special.

BATTLEBABE IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1hard (max +2)
- ___ get +1hot (max +2)
- ___ get +1sharp (max +2)
- ___ get +1weird (max +2)
- ___ get a new battlebabe move
- ___ get a new battlebabe move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a gang (detail) and *Leadership*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1barter is the going rate for *one murder executed or one week's employment as bodyguard*.

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; the material costs of resuscitation by an angel; repair of a piece of hitech gear by a savvyhead; a year's tribute to a warlord; a month's maintenance and repairs of a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE BRAINER

Brainers are the weird psycho psychic mindfucks of Apocalypse World. They have brain control, puppet strings, creepy hearts, dead souls, and eyes like broken things. They stand in your peripheral vision and whisper into your head, staring. They clamp lenses over your eyes and read your secrets.

They're just the sort of tasteful accountrement that no well-appointed hardhold can do without.



NAME - LOOK	STATS - MOVES - HARM		BRAINER MOVES
	COOL	do something under fire (p2)	
HARD	seize by force, go aggro (p2-3)	GEAR	
HOT	seduce or manipulate (p3)		if you have sex see p11.
SHARP	read a sitch, read a person (p3-4)	BRAINER	
WEIRD	open your brain (p4)		
Improvement (p11) ○○○○>>>improve		help, interfere, session end (p4)	

CREATING A BRAINER

To create your brainer, choose name, look, stats, moves, gear, and Hx. Choose in any order you like.

NAME

Smith, Jones, Jackson, Marsh, Lively, Burroughs, or Gritch.

Joyette, Iris, Marie, Amiette, Suselle, or Cybelle.

Pallor, Sin, Charmer, Pity, Brace, or Sundown.

LOOK

Man, woman, ambiguous, or transgressing.

High formal wear, clinical wear, fetish-bondage wear, or environmental wear improper to the local environment.

Scarred face, smooth face, pale face, bony face, plump moist face, or sweet face.

Soft eyes, dead eyes, deep eyes, caring eyes, pale eyes, ruined eyes, or wet eyes.

Awkward angular body, soft body, slight body, crippled body, or fat body.

STATS

Choose one set:

- Cool+1 Hard+1 Hot-2 Sharp+1 Weird+2
- Cool=0 Hard=0 Hot+1 Sharp=0 Weird+2
- Cool+1 Hard-2 Hot-1 Sharp+2 Weird+2
- Cool+2 Hard-1 Hot-1 Sharp=0 Weird+2

BRAINER MOVES

Choose 2:

Unnatural Lust transfixion: when you try to seduce someone, roll+weird instead of roll+hot.

Casual brain receptivity: when you read someone, roll+weird instead of roll+sharp. Your victim has to be able to see you, but you don't have to interact.

Preternatural at-will brain attunement: you get +1weird (weird+3).

Deep brain scan: when you have time and physical intimacy with someone - mutual intimacy like holding them in your arms, or 1-sided intimacy like they're restrained to a table - you can read them more deeply than normal. Roll+weird. On a 10+, hold 3. On a 7-9, hold 1. While you're reading them, spend your hold to ask their player questions, 1 for 1:

- what was your character's lowest moment?
- for what does your character crave forgiveness, and of whom?
- what are your character's secret pains?
- in what ways are your character's mind and soul vulnerable?

On a miss, you inflict 1-harm upon your subject, to no benefit.

In-brain puppet strings: when you have time and physical intimacy with someone - again, mutual or 1-sided - you can plant a command inside their mind. Roll+weird. On a 10+, hold 3. On a 7-9, hold 1. At your will, no matter the circumstances, you can spend your hold

1 for 1:

- *inflict 1-harm*
- *they take -1 right now*

If they fulfill your command, that counts for all your remaining hold.

On a miss, you inflict 1-harm upon your subject, to no benefit.

Direct-brain whisper projection: you can roll+weird to get the effects of going aggro, without going aggro. Your victim has to be able to see you, but you don't have to interact. If your victim forces your hand, your mind counts as a weapon (1-harm ap close loud-optional).

GEAR

You get:

- 1 small fancy weapon
- 2 brainer gear
- oddments worth 5-barter (you detail)
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail all)

Small fancy weapons (choose 1):

- silenced 9mm (2-harm close hi-tech)
- ornate dagger (2-harm hand valuable)
- hidden knives (2-harm hand infinite)
- scalpels (3-harm intimate hi-tech)
- antique handgun (2-harm close reload loud valuable)

Brainer gear (choose 2):

- implant syringe (tag hi-tech)
After you've tagged someone, if a brainer move allows you to inflict harm on them, inflict +1harm.
- brain relay (area close hi-tech)
For purposes of brainer moves, if someone can see your brain relay, they can see you.
- receptivity drugs (tag hi-tech)
Tagging someone gives you +1hold if you then use a brainer move on them.
- violation glove (hand hi-tech)
For purposes of brainer moves, mere skin contact counts as time and intimacy.
- pain-wave projector (1-harm ap area loud reload hi-tech)
Goes off like a reusable grenade. Hits everyone but you.
- deep ear plugs (worn hi-tech)
Protects the wearer from all brainer moves and gear.

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you know everyone better than normal. Your base Hx with each character is +1.

By default, you keep yourself secret. Give everyone else -1Hx with you.

In addition, choose the character your character *trusts the least*. Discard all modifiers and make your Hx with that character +3.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

BRAINER SPECIAL

If you and another character have sex, you automatically do a *deep brain scan* (p8) on them, whether you have the move or not. Roll+weird as normal. However, the MC chooses which questions the other character's player answers.

BRAINER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max cool+2)
- ___ get +1sharp (max sharp+2)
- ___ get +1hard (max hard+2)
- ___ get +1hard (max hard+2)
- ___ get a new brainer move
- ___ get a new brainer move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a holding (detail) and *Wealth*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1-barter is the going rate for: *one successful deep brain scan; one in-brain puppet command, upon its execution; one week's employment as kept brainer.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; repair of a piece of hi-tech gear by a savvyhead; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.


THE CHOPPER

Apocalypse World is all scarcity, of course it is. There's not enough wholesome food, not enough untainted water, not enough security, not enough light, not enough electricity, not enough children, not enough hope.

However, the Golden Age Past did leave us two things: enough gasoline, enough bullets. Come the end, I guess the fuckers didn't need them like they thought they would.

So chopper, there you are. Enough for you.



NAME - LOOK	STATS - MOVES - HARM countdown 12  6 shattered -1cool ○ crippled -1hand ○ disfigured -1hot ○ broken -1sharp ○ Improvement (p1) ○ ○ ○ ○ ○ >>improve help, interfere, session end (p4)		CHOPPER MOVES if you have sex see p11. BIKE & GANG	
			do something under fire (p2)	
			seize by force, go aggro (p2-3)	
			seduce or manipu- late (p3)	
			read a sitch, read a person (p3-4)	
			open your brain (p4)	
COOL highlight>> ○	HARD ○	HOT ○	SHARP ○	WEIRD ○
HIX				

REPRODUCED

CREATING A CHOPPER

To create your chopper, choose name, look, stats, moves, bike, gang, and Hx. Choose in any order you like.

NAME

Dog, Domino, T-bone, Stinky, Satan, Lars, Bullet, Dice, Shit head, Half pint, Shooter, Diamond, Goldie, Tinker, Loose, Baby, Juck, Hammer, Hooch, Snake eyes, Pinkie, Wire, Blues.

LOOK

Man or woman.

Combat biker wear, showy biker wear, scrounge biker wear, or S&M biker wear.

Weathered face, strong face, rugged face, narrow face, or busted face.

Narrow eyes, scorched eyes, calculating eyes, weary eyes, or kind eyes.

Squat body, rangy body, wiry body, sturdy body, or fat body.

STATS

Choose one set:

- Cool+1 Hard+2 Hot-1 Sharp+1 Weird=0
- Cool+1 Hard+2 Hot+1 Sharp=0 Weird-1
- Cool+1 Hard+2 Hot=0 Sharp+1 Weird-1
- Cool+2 Hard+2 Hot-1 Sharp=0 Weird-1

CHOPPER MOVES

You get both:

Pack alpha: when you try to impose your will on your gang, roll+hard. On a 10+, all 3. On a 7-9, choose 1:

- they do what you want
- they don't fight back over it
- you don't have to make an example of one of them

On a miss, someone in your gang makes a dedicated bid to replace you for alpha.

Fucking thieves: when you have your gang search their pockets and saddlebags for something, roll+hard. It has to be something small enough to fit. On a 10+, one of you happens to have just the thing, or close enough. On a 7-9, one of you happens to have something pretty close, unless what you're looking for is hi-tech, in which case no dice. On a miss, one of you used to have just the thing, but it turns out that some asshole stole it from you.

BIKE

Strengths (choose 1 or 2): fast, rugged, aggressive, tight, huge, responsive.

Looks (choose 1 or 2): sleek, vintage, massively chopped, roaring, fat-ass, muscular, flashy, luxe.

Weakness (choose 1): slow, sloppy, guzzler, skinny, bucking, lazy, unreliable.

If for some reason you need your bike's profile (by default you don't), it's power+1 looks+1 0-armor weakness+1

In addition to your bike, detail your personal fashion, worth 1-armor or 2-armor, your choice, and choose 2 no-nonsense weapons:

- magnum (3-harm close reload loud)
- smg (2-harm close area loud)
- sawed-off (3-harm close reload messy)
- crowbar (2-harm hand messy)
- machete (3-harm hand messy)

GANG

By default, your gang consists of about 15 violent bastards with scavenged and makeshift weapons and armor, and no fucking discipline at all (2-harm gang small savage 1-armor). Then, choose 2:

- your gang consists of 30 or so violent bastards. Medium instead of small.
- your gang's well-armed. +1harm.
- your gang's well-armed. +1armor.
- your gang's well-disciplined. Drop savage.
- your gang's nomadic at heart, and able to maintain and repair its own bikes without a home base. It gets +mobile.
- your gang's self-sufficient, able to provide for itself by raiding and scavenging. It gets +rich.

And choose 1:

- your gang's bikes are in bad shape and need constant attention. Want: breakdown.
- your gang's bikes are picky and high-maintenance. Want: grounded.
- your gang's loose-knit, with members coming and going as they choose. Want: desertion.
- your gang is in significant debt to someone powerful. Want: obligation.
- your gang is filthy and unwell. Want: disease.

HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you don't really care much about, y'know, people. Your base Hx with each character is -1. However, choose one or two characters who you think might stand up to you if you pushed them. Your base Hx with them is +1.

You yourself are not complicated. Give everyone else +1Hx with you.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

CHOPPER SPECIAL

If you and another character have sex, their Hx with you immediately goes to +3. If they choose, they can give you -1Hx or +1Hx with them, or they can leave your Hx with them unchanged.

CHOPPER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get hard+3 instead of hard+2
- ___ get +1cool (max cool+2)
- ___ get +1sharp (max sharp+2)
- ___ get +1weird (max weird+2)
- ___ get +1weird (max weird+2)
- ___ choose a new option for your gang
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a holding (detail) and *wealth*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1barter is the going rate for: *one raiding expedition, one convoy led through hostile territory, one threat delivered (Loud and clear), one week's employment of your gang as thugs and enforcers.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury and company; any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; a week's hire of the protective companionship of a battlebabe or gunlugger; repair of a piece of hitech gear by a savvyhead; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.



THE DRIVER

Came the apocalypse, and the infra-structure of the Golden Age tore apart. Roads heaved and split. Lines of life and communication shattered. Cities, cut off from one another, raged like smashed anthills, then burned, then fell.

A few living still remember it: every horizon scorching hot with civilization in flames, light to put out the stars and moon, smoke to put out the sun.

In Apocalypse World the horizons are dark, and no roads go to them.



NAME - LOOK	STATS - MOVES - HARM		DRIVER MOVES
	COOL do something under fire (p2)	HARD seize by force, go aggro (p2-3)	
highlight>> <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	if you have sex see p11. GEAR & CAR
SHARP read a sitch, read a person (p3-4)	WEIRD open your brain (p4)	countdown 12  shattered -1cool crippled -1hand disfigured -1hot broken -1sharp	
Improvement (p11) <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> >>improve help, interfere, session end (p4)		CAR - POWER LOOKS ARMOR WEAKNESS	
HIX			countdown 12 

DRIVER

CREATING A DRIVER

To create your driver, choose name, look, stats, moves, gear, car, and Hx. Choose in any order you like.

NAME

Lauren, Audrey, Farley, Sammy, Katherine, Marilyn, James, Bridget, Paul, Annette, Marlene, Frankie, Marlon, Kim, Errol, or Humphrey.

Phoenix, Mustang, Impala, Suv, Cougar, Cobra, Dart, Gremlin, Grand Cherokee, Jag, or Beemer.

LOOK

Man or woman.

Vintage wear, casual wear, utility wear, leather wear, or showy scrounge wear.

Handsome face, gorgeous face, stern face, fine-boned face, worn face, or crooked face.

Cool eyes, hooded eyes, hard eyes, sad eyes, cold eyes, or pale eyes.

Slim body, pudgy body, stocky body, solid body, tall body, or strong body.

STATS

Choose one set:

- Cool=0 Hard-1 Hot+1 Sharp+2 Weird=0
- Cool+1 Hard=0 Hot=0 Sharp+2 Weird-1
- Cool=0 Hard+1 Hot-1 Sharp+2 Weird-1
- Cool+1 Hard-2 Hot=0 Sharp+2 Weird+1

DRIVER MOVES

You get this 1:

A no shit driver: when behind the wheel...

...if you do something under fire, add your car's power to your cool.

...if you try to seize something by force, add your car's power to your hard.

...if you go aggro, add your car's power to your hard.

...if you try to seduce or manipulate someone, add your car's looks to your hot.

...if you help or interfere with someone, add your car's power to your Hx.

...if someone interferes with you, add your car's weakness to their Hx.

Then choose 1:

Weather eye: when you open your brain to the world's psychic maelstrom, roll+sharp instead of roll+weird.

Daredevil: if you go straight into danger without hedging your bets, you get +armor. If you happen to be leading a gang or convoy, it gets +armor too.

Collector: you get 2 additional cars.

My other car is a tank: you get an additional car. Give it mounted machine guns (3-harm messy) or grenade launchers (3-harm area loud) and +1armor.

GEAR

You get:

- 1 handy weapon
- oddments worth 2-barter (you detail)
- fashion suitable to your look (you detail)

Handy weapons (choose 1):

- .38 revolver (2-harm close reload loud)
- 9mm (2-harm close loud)
- big knife (2-harm hand)
- sawed-off (3-harm close reload messy)
- machete (2-harm hand messy)
- magnum (3-harm close reload loud)

CAR

Choose one of these profiles:

- Power+2 looks+1 1-armor weakness+1
- Power+2 looks+2 0-armor weakness+1
- Power+1 looks+2 1-armor weakness+1
- Power+2 looks+1 2-armor weakness+2

Choose its frame:

Coupe, compact, sedan, jeep, pickup, van, semi, bus, limo, ambulance, 4x4, tractor, construction/utility.

Choose its strength or strengths:

Fast, rugged, aggressive, tight, huge, off-road, responsive, uncomplaining, capacious, workhorse, easily repaired. Choose as many as its power.

Choose its look or looks:

Sleek, vintage, pristine, powerful, luxe, flashy, muscular, quirky, pretty, handcrafted, spikes & plates, garish. Choose as many as its looks.

Choose its weakness or weaknesses:

Slow, fragile, sloppy, lazy, cramped, picky, guzzler, unreliable, loud, rabbit. Choose as many as its weakness.

HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

You aren't naturally inclined to get too close to too many people, so by default your base Hx with each character is -1.

Everyone else, though, knows a little bit about who you are and where you've been. Give everyone else +1Hx with you.

In addition, choose one or two characters who you think share your adventurous spirit. Give yourself +1Hx with them.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

DRIVER SPECIAL

If you and another character have sex, roll+cool. On a 10+, it's cool, no big deal. On a 7-9, give them +1Hx with you but give yourself -1Hx with them. On a miss, you gotta go: take -1 ongoing, until you prove that it's not like they own you or nothing.

DRIVER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max cool+2)
- ___ get +1hard (max hard+2)
- ___ get +1hot (max hot+2)
- ___ get +1weird (max weird+2)
- ___ get a new driver move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a new car (detail)
- ___ get a new car (detail)
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1-barter is the going rate for: *one message or valuable delivered; one convoy led through hostile territory; one month's employment as personal driver.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *restoration of a damaged or neglected vehicle to working order, a month's maintenance of a hi-performance vehicle well-used but not damaged; a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; repair of a piece of hi-tech gear by a savvyhead; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE GUNLUgger

Apocalypse World is a mean, ugly, violent place. Law and society have broken down completely. What's yours is yours only while you can hold it in your hands. There's no peace. There's no stability but what you carve, inch by inch, out of the concrete and dirt, and then defend with murder and blood.

Sometimes the obvious move is the right one.



NAME - LOOK	STATS - MOVES - HARM		GUNLUgger MOVES
	COOL	do something under fire (p2)	
	HARD	seize by force, go aggro (p2-3)	shattered -1cool <input type="radio"/>
	HOT	seduce or manipulate (p3)	crippled -1hand <input type="radio"/>
	SHARP	read a sitch, read a person (p3-4)	disfigured -1hot <input type="radio"/>
	WEIRD	open your brain (p4)	broken -1sharp <input type="radio"/>
	Improvement (p11) <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> >>improve		GEAR
	HiX help, interfere, session end (p4)		

if you have sex see p11.

GUNLUgger

CREATING A GUNLUGGER

To create your gunlugger, choose name, look, stats, moves, gear, and Hx. Choose in any order you like.

NAME

Vonk the Sculptor, Batty, Jonker, A.T., Rue Wakeman, Navarre, Man, Kartak, Barbarossa, Keeler, Grekkor, Crille, Doom, or Chaplain.

Rex, Fido, Spot, Boxer, Doberman, Trey, Killer, Butch, Fifi, Fluffy, Duke, Wolf, Rover, Max, or Buddy.

LOOK

Man, woman, concealed.

Scrounged mismatched armor, battered old armor, or custom homemade armor.

Scarred face, blunt face, bony face, dull face, worn face, or blasted face.

Mad eyes, raging eyes, wise eyes, sad eyes, little piggy eyes, or cunning eyes.

Hard body, stocky body, stringy body, battered body, overbuilt body, compact body, or huge body.

STATS

Choose one set:

- Cool+1 Hard+2 Hot-1 Sharp+1 Weird=0
- Cool-1 Hard+2 Hot-2 Sharp+1 Weird+2
- Cool+1 Hard+2 Hot-2 Sharp+2 Weird-1
- Cool+2 Hard+2 Hot-2 Sharp=0 Weird=0

GUNLUGGER MOVES

Choose 3:

Battle-hardened: when you act under fire, roll+hard instead of roll+cool.

Fuck this shit: name your escape route and roll+hard. On a 10+, sweet, you're gone. On a 7-9, you can go or stay, but if you go it costs you: leave something behind, or take something with you, the MC will tell you what. On a miss, you're caught vulnerable, half in and half out.

Battlefield instincts: when you open your brain to the world's psychic maelstrom, roll+hard instead of roll+weird, but only in battle.

Insano Like Drano: you get +1hard (hard+3).

A secret cache of arms: whenever you have a free half hour or so and no one's watching, you can restore your weapons, ammo and armor to their starting conditions.

Bloodcrazed: whenever you inflict harm, inflict +1harm.

NOT TO BE FUCKED WITH: in battle, you count as a gang (3-harm gang small), with armor according to the circumstances.

GEAR

You get:

- 1 fuck-off big gun
- 2 serious guns
- 1 backup weapon
- armor worth 2-armor (you detail)
- oddments worth 1-barter (you detail)

Fuck-off big guns (choose 1):

- silenced sniper rifle (3-harm far hi-tech)
- heavy mg (3-harm close/far area messy)
- decked-out assault rifle (3-harm close loud hi-tech)
Includes laser pointer, low-light scope, silencer, grenade tube, tripod. At every application, you can choose any 1: 4-harm, far, area, messy, or remove loud.
- grenade launcher (4-harm close/far area messy)

Serious guns (choose 2):

- hunting rifle (2-harm far loud)
- assault rifle (3-harm close/far loud)
- shotgun (3-harm close messy)
- smg (2-harm close area loud)
- magnum (3-harm close reload loud)
- grenade tube (4-harm close area reload messy)
- ap ammo (applied) Add ap to all your guns.

Backup weapons (choose 1):

- 9mm (2-harm close loud)
- big-ass knife (2-harm hand)
- machete (3-harm hand messy)
- many knives (2-harm hand infinite)
- grenades (4-harm hand area reload messy)

HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, your base Hx with each character is =0.

By default, give everyone else no HX modifier with you.

Choose the character your character thinks is prettiest. Give that character +2Hx with you.

Choose the character your character thinks is smartest. Make your base Hx with that character +1, then apply modifiers if any.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

GUNLUGGER SPECIAL

If you and another character have sex, you take +1 forward. At your option, they take +1 forward too.

GUNLUGGER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max 2)
- ___ get +1sharp (max 2)
- ___ get +1weird (max 2)
- ___ get a new gunlugger move
- ___ get a new gunlugger move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a holding (detail) and *wealth*
- ___ get a gang (detail) and *pack alpha*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1barter is the going rate for *one act of murder, extortion or other violence; one week's employment as bodyguard or gang leader; one month's employment as thug-on-hand.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.


As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; the material costs of resuscitation by an angel; repair of a piece of hitech gear by a savvyhead; a year's tribute to a warlord; a month's maintenance and repairs of a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE HARDHOLDER

There is no government, no society, in Apocalypse World. When hardholders ruled whole continents, when they waged war on the other side of the world instead of with the hold across the burn-flat, when their armies numbered in the hundreds of thousands and they had fucking *boats* to hold their fucking *airplanes* on, that was the golden age of legend. Now, anyone with a concrete compound and a gang of gunluggers can claim the title. You, you got something to say about it?



NAME - LOOK	STATS -	MOVES -	HARM	HARDHOLDER MOVES	countdown 12  6 shattered -1cool <input type="radio"/> crippled -1hand <input type="radio"/>	HOLDING if you have sex see p11.
	highlight>> <input type="radio"/>	COOL <input type="radio"/>	HARD <input type="radio"/>	HOT <input type="radio"/>	SHARP <input type="radio"/>	WEIRD <input type="radio"/>

HARDHOLDER

CREATING A HARDHOLDER

To create your hardholder, choose name, look, stats, moves, holding, and Hx. Choose in any order you like.

NAME

Nbeke, Allison, Kobe, Kreider, Tranh, Marco, Sadiq, Vega, Lang, Lin, or Jackson.

Madame, Barbecue, Grandma, Uncle, Parson, Barnum, Colonel, or Mother Superior.

LOOK

Man or woman.

Luxe wear, display wear, dom wear, casual wear, or junta wear.

Strong face, stern face, cruel face, soft face, aristocratic face, or gorgeous face.

Cool eyes, commanding eyes, languid eyes, sharp eyes, forgiving eyes, or generous eyes.

Massive body, soft body, wiry body, fat body, tall spare body, or sensual body.

STATS

Choose one set:

- Cool-1 Hard+2 Hot+1 Sharp+1 Weird=0
- Cool+1 Hard+2 Hot+1 Sharp+1 Weird-2
- Cool-2 Hard+2 Hot=0 Sharp+2 Weird=0
- Cool=0 Hard+2 Hot+1 Sharp-1 Weird+1

HARDHOLDER MOVES

You get both:

Leadership: when your gang fights for you, roll+hard. On a 10+, hold 3. On a 7-9, hold 1. Over the course of the fight, spend your hold 1 for 1 to make your gang:

- make a hard advance
- stand strong against a hard advance
- make an organized retreat
- show mercy to their defeated enemies
- fight and die to the last

On a miss, your gang turns on you or tries to hand you over to your enemy.

Wealth: If your hold is secure and your rule unchallenged, at the beginning of the session, roll+hard. On a 10+, you have surplus at hand and available for the needs of the session. On a 7-9, you have surplus, but choose 1 want. On a miss, or if your hold is compromised or your rule contested, your hold is in want. The precise values of your surplus and want depend on your holding, as follows.

HOLDING

By default, your holding has:

- 75-150 souls
- for gigs, a mix of hunting, crude farming, and scavenging (surplus: 1-barter, want: hungry)

- a makeshift compound of concrete, sheet metal and rebar
- an armory of scavenged and makeshift weapons
- a gang of about 40 violent people (3-harm gang medium unruly 1-armor)

Choose 4:

- your population is large, 200-300 souls. Surplus: +1barter, want: +disease.
- your population is small, 50-60 souls. Want: anxiety instead of want: hungry.
- for gigs, add lucrative raiding. Surplus: +1barter, want: +reprisals.
- for gigs, add protection tribute. Surplus: +1barter, want: +obligation.
- for gigs, add a manufactory. Surplus: +1barter, want: +idle.
- for gigs, add a bustling, widely-known market commons. Surplus: +1barter, want: +idle.
- your gang is large instead of medium, 60 violent people or so.
- your gang is well-disciplined. Drop unruly.
- your armory is sophisticated and extensive. Your gang gets +1harm.
- your compound is tall, deep and mighty, of stone and iron. Your gang gets +2armor when fighting in its defense.

And choose 2:

- your population is filthy and unwell. Want: +disease.
- your population is lazy and drug-stupored. Want: +famine.
- your population is decadent and perverse. Surplus: -1barter, want: savagery.
- your holding owes protection tribute. Surplus: -1barter, want: +reprisals.
- your gang is small instead of medium, only 10-20 violent people.
- your gang is a pack of fucking hyenas. Want: savagery.
- your armory is for shit. Your gang gets -1harm.
- your compound is mostly tents, lean-tos and wooden walls. Your gang gets -1armor when fighting to defend it.

Also detail your personal fashion. You can have, for your personal use, with the MC's approval, a few pieces of non-specialized gear or weapons from any character guidebook.

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Order the other characters according to how much your character likes and trusts them. With the most liked and trusted, you have Hx+3 and you ignore modifiers. With the least, you have by default Hx=0. With all the others, you have by default Hx+1.

Choose whether you are by nature generous with your trust and resources, or reserved. If the former, then give everyone else +1Hx with you. If the latter, then don't.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

HARDHOLDER SPECIAL

If you and another character have sex, you can give the other character gifts worth 1-barter, at no cost to you.

HARDHOLDER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get hard+3 instead of hard+2
- ___ get +1weird (max weird+2)
- ___ get +1cool (max cool+2)
- ___ get +1hot(max hot+2)
- ___ get +1sharp (max sharp+2)
- ___ choose a new option for your holding
- ___ choose a new option for your holding
- ___ erase an option from your holding
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

Your holding provides for your day-to-day living, so while you're there governing it there's no need for you to concern yourself with that.

When you give gifts, here's what might count as a gift worth 1-barter: *a month's hospitality, including a place to live and meals in common with others; a night in high luxury & company; any weapon, gear or fashion not valuable or hi-tech; repair of a piece of hi-tech gear by your fave savvyhead; a week's bestowal of the protective companionship of one of your battlebabes or gunluggers; a month's maintenance and repairs for a hi-performance vehicle well-used; a half-hour's worth of your undivided attention, in private audience; or, of course, oddments worth 1-barter.*

In times of abundance, you holding's surplus is yours to spend personally as you see fit. (Suppose that your citizen's lives are the more abundant too, in proportion.) You can see what 1-barter is worth, from the above. For better stuff, be prepared to make unique arrangements, probably by treating with another hardholder nearby.

CREATING A HOCUS

To create your hocus, choose name, look, stats, moves, followers, and Hx. Choose in any order you like.

NAME

Vision, Hope, Dust, Truth, Found, Always, Lost, Want, Must, Bright, or Sorrow.

Horse, Rabbit, Trout, Cat, Spider, Snake, Bat, Lizard, Jackal, Weaver Bird, or Lark.

LOOK

Man, woman, concealed, or transgressing.

Tattered vestments, formal vestments, scrounge vestments, fetish vestments, or tech vestments.

Innocent face, dirty face, determined face, open face, severe face, or ascetic face.

Mesmerizing eyes, dazed eyes, forgiving eyes, suspicious eyes, clear eyes, or burning eyes.

Bony body, lanky body, soft body, fit body, graceful body, or heavy body.

STATS

Choose one set:

- Cool=0 Hard+1 Hot-1 Sharp+1 Weird+2
- Cool+1 Hard-1 Hot+1 Sharp=0 Weird+2
- Cool-1 Hard+1 Hot=0 Sharp+1 Weird+2
- Cool+1 Hard=0 Hot+1 Sharp-1 Weird+2

HOCUS MOVES

You get this 1:

Fortunes: *fortune, surplus and want all depend on your followers.* At the beginning of the session, roll+fortune. On a 10+, your followers have surplus. On a 7-9, they have surplus, but choose 1 want. On a miss, they are in want. If their surplus lists barter, like 1-barter or 2-barter, that's your personal share.

Then choose 2:

Frenzy: When you speak the truth to a mob, roll+weird. On a 10+, hold 3. On a 7-9, hold 1. Spend your hold 1 for 1 to make the mob:

- bring people forward and deliver them.
- bring forward all their precious things.
- unite and fight for you as a gang (2-harm 0-armor size appropriate).
- fall into an orgy of uninhibited emotion: fucking, lamenting, fighting, sharing, celebrating, as you choose.
- go quietly back to their lives.

On a miss, the mob turns on you.

Charismatic: when you try to manipulate someone, roll+weird instead of roll+hot.

Fucking wacknut: you get +1weird (weird+3).

Seeing souls: when you help or interfere with someone, roll+weird instead of roll+Hx.

Divine protection: your gods give you 1-armor. If you wear armor, use that instead, they don't add.

FOLLOWERS

By default you have around 20 followers, loyal to you but not fanatical, and they have their own lives apart from you (fortune+1 surplus: 1-barter want: desertion).

Characterize them: your cult, your family, your students, your scene, your staff, your court.

Choose 2:

- Your followers are dedicated to you. You have easy access to their surplus, instead of having to win it from them.
- Your followers are involved in successful commerce. +1fortune.
- Your followers, taken as a body, constitute a powerful psychic antenna. Surplus: +augury.
- Your followers are joyous and celebratory. Surplus: +party.
- Your followers are rigorous and argumentative. Surplus: +insight.
- Your followers are hard-working, no-nonsense. Surplus: +1barter.
- Your followers are eager, enthusiastic, and successful recruiters. Surplus: +growth.

Choose 2:

- You have few followers, 10 or fewer. Surplus: -1barter.
- Your followers aren't really yours, more like you're theirs. Want: judgment instead of want: desertion.
- Your followers depend entirely on you for their lives and needs. Want: +desperation.
- Your followers are drug-fixated. Surplus: +stupor.
- Your followers disdain fashion, luxury and convention. Want: +disease.
- Your followers disdain law, peace, reason and society. Surplus: +violence.
- Your followers are decadent and perverse. Want: +savagery.

Also, detail your fashion according to your look. You have oddments worth 2-barter, but no gear to speak of.

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you're a good and quick judge of others. Your base Hx with each character is +1.

By default, you you are relatively public with yourself. Give everyone else +1Hx with you.

In addition, choose the character whose soul you have seen. Discard all modifiers and make your Hx with that character +3.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of

your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

HOCUS SPECIAL

If you and another character have sex, you each hold 1. Either of you can spend your hold any time to help or interfere with the other, at a distance or despite any barriers that would normally prevent it.

HOCUS IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max cool+2)
- ___ get +1hard (max hard+2)
- ___ get +1sharp (max sharp+2)
- ___ get a new hocus move
- ___ get a new hocus move
- ___ choose a new option for your followers
- ___ choose a new option for your followers
- ___ get a holding (detail) and *wealth*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1-barter is the going rate for: *one circumstance foretold, revealed and come true; a month's employment as auger and advisor; a month's employment as ceremonist.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; repair of a piece of hi-tech gear by a savvyhead; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE OPERATOR

In Apocalypse World, here's what you've got, right? You've got Dremmer and Balls on this side, warlord slaver and his sadistic enforcer (do they make another kind?), raiding from their stronghold of concrete and iron spikes. On *this* side you've got the barge people, living their short disease-crippled lives up and down the dead poisoned river. Further along and you've got Lighthouse, a men-and-women hunger cult gone wrong barricaded in on the edge of the breeding pit burn flats.

And you, you just want to make your way and have some freedom - but this is what you've got to work with. Not fucking rosy.



NAME - LOOK	OPERATOR MOVES	
	<p>if you have sex see p11.</p> <p>GIGS, CREW & GEAR</p> <p>JUGGLING _____</p>	
STATS - MOVES - HARM	countdown 12 9 6 3	crippled -1hand
	shattered -1cool	disfigured -1hot
COOL	do something under fire (p2)	broken -1sharp
HARD	seize by force, go aggro (p2-3)	open your brain (p4)
HOT	seduce or manipu- late (p3)	Improvement (p11) ○○○○○ >>>improve
SHARP	read a sitch, read a person (p3-4)	help, interfere, session end (p4)
WEIRD		

highlight>> ○ ○ ○ ○ ○

HIX

OPERATOR

CREATING AN OPERATOR

To create your operator, choose name, look, stats, moves, gigs, crew, gear, and Hx. Choose in any order you like.

NAME

Berg, Waters, Lafferty, Ebbs, Wilson, Marshall, Dolarhyde, Jesus, Bendrix, Proust, Steed, Nero.

Amalia, Katinka, Dagny, Fox, Christine, Clover, Olympias, Illeana, Franky, Sway, Acid Burn, Cash

LOOK

Man or woman.

Casual wear, utility wear, vintage wear, signature wear, or scrounge wear.

Worn face, pretty face, honest face, rough face, hard face, or open face.

Calculating eyes, warm eyes, sharp eyes, guarded eyes, cold eyes, or weary eyes.

muscular body, rangy body, full body, energetic body, or sturdy body.

STATS

Choose one set:

- Cool+2 Hard=0 Hot-1 Sharp+2 Weird-1
- Cool+2 Hard+1 Hot+1 Sharp=0 Weird-1
- Cool+2 Hard-1 Hot+1 Sharp+1 Weird=0
- Cool+2 Hard=0 Hot=0 Sharp+1 Weird-1

OPERATOR MOVES

You get this 1:

Moonlighting: you get 2-juggling. Whenever there's a stretch of downtime in play, or between sessions, choose a number of your gigs to work. Choose no more than your juggling. Roll+cool. On a 10+, you get profit from all the gigs you chose. On a 7-9, you get profit from 1; if you chose more, you get catastrophe from the other or others. On a miss, catastrophe all around. The gigs you aren't working give you neither profit nor catastrophe. Whenever you get a new gig, you also get +1juggling.

And choose 1:

Easy to trust: when you try to seduce or manipulate another player's character, roll+hx instead of roll+hot. An NPC, roll+cool instead of roll+hot.

Eye on the door: name your escape route and roll+cool. On a 10+ you're gone. On a 7-9, you can go or stay, but if you go it costs you: leave something behind, or take something with you, the MC will tell you what. On a miss, you're caught vulnerable, half in and half out.

Opportunistic: when you interfere with someone who's rolling, roll+cool instead of roll+hx. Asshole.

Reputation: when you meet someone important (your call), roll+cool. On a hit, they've heard of you, and you say what

they've heard; the MC will have them respond accordingly. On a 10+, you take +1forward for dealing with them as well. On a miss, they've heard of you, but the MC will decide what they've heard.

GIGS

(Profit / catastrophe)

Choose 3:

- Bodyguarding (1barter / embattled)
- Surveillance (1barter / deceived)
- Raiding (1barter / embattled)
- Enforcement (1barter / overthrown)
- Honest work (1barter / impoverished)
- Companionship (1barter / entangled)
- Deliveries (1barter / bushwacked)
- Infiltration (1barter / discovered)
- Scavenging (1barter / impoverished)
- Brokering deals (1barter / shut out)
- Technical work (2barter / shut out)
- Fucking (2barter / entangled)
- Compound defense (2barter / infiltrated)
- Doing murders (3barter / embattled)

And choose 1:

- Avoiding someone (you keep well clear / they catch you in a bad spot)
- Paying debts (you keep up with them / they come due)
- Revenge (you victimize someone / they humiliate you)
- Protecting someone (nothing bad happens to them / they're gone)
- Pursuing luxury (beauty in your life / you wind up in a bad spot)
- Maintaining your honor (you keep your word and your name / you cross a line)
- Seeking answers (you get a clue / you chase a red herring)

CREW

Your crew can consist entirely of the other players' characters, or entirely of the MC's characters, or any mix. If it includes any of the MC's characters, sketch them out - names and 1-line descriptions - with the MC. Make sure they're competent and suited to the gigs you've chosen.

GEAR

You get:

- 9mm (2-harm close loud) or a signature weapon (detail with the MC)
- oddments worth 1-barter (you detail)
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail all)

HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

By default, you depend on clear relationships. Your base Hx with each character is +1, and give everyone else +1Hx with you.

However, choose the character you trust least; give them -1Hx with you instead. Then choose the character you're most into; give them +2Hx with you instead.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

OPERATOR SPECIAL

If you and another character have sex, get a new gig: keeping [their name] happy (you keep them happy / you fucking blow it).

If you and the same character have sex again, don't get duplicate gigs. Just the first time.

OPERATOR IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1hard (max hard+2)
- ___ get +1hot (max hot+2)
- ___ get +1sharp (max sharp+2)
- ___ get a new operator move
- ___ get a new operator move
- ___ add a gig and you may change your crew
- ___ add a gig and you may change your crew
- ___ resolve a gig for good
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

1-barter will cover a month's living expenses, if your tastes aren't too grand. 1-barter will also cover your crew's cut of a couple three four profitable gigs.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury and company; any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; a week's hire of the protective companionship of a battlebabe or gunlugger; repair of a piece of hitech gear by a savvyhead; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*


For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE SAVVYHEAD

If there's one fucking thing you can count on in Apocalypse World, it's: things break.



NAME -
LOOK

STATS	MOVES	HARM	SAVVYHEAD MOVES
COOL	do something under fire (p2)	countdown 12  3 6 9 12	
HARD	seize by force, go aggro (p2-3)	0 shattered -1cool	
HOT	seduce or manipulate (p3)	0 crippled -1hand	if you have sex see p11.
SHARP	read a sitch, read a person (p3-4)	0 disfigured -1hot	
WEIRD	open your brain (p4)	0 broken -1sharp	
Improvement (p11) ○○○○>>improve			
HIX help, interfere, session end (p4)			
			TOYBOXES & GEAR
			SAVVYHEAD

CREATING A SAVVYHEAD

To create your savvyhead, choose name, look, stats, moves, toyboxes, and Hx. Choose in any order you like.

NAME

Leah, Joshua, Tai, Ethan, Bran, Jeremy, Amanuel, Justin, Jessica, Eliza, Dylan, Adnan, Alan, Nils, Ellen, Lee, Kim, Adele

Leone, Burdick, Oliver, Goldman, Whiting, Fauci, Hossfield, Lemma, Morrell, Ozair, Robinson, Lemieux, Whitmont, Cullen, Spector

LOOK

Man, woman, or ambiguous.

Utility wear plus tech, scrounge wear plus tech, vintage wear plus tech, tech wear.

Plain face, pretty face, open face, or expressive face.

Squinty eyes, calm eyes, dancing eyes, quick eyes, or appraising eyes.

Fat body, slight body, hunched body, wiry body, stumpy body, or strange body.

STATS

Choose one set:

- Cool-1 Hard=0 Hot+1 Sharp+1 Weird+2
- Cool=0 Hard-1 Hot-1 Sharp+2 Weird+2
- Cool+1 Hard-1 Hot=0 Sharp+1 Weird+2
- Cool+1 Hard+1 Hot-1 Sharp=0 Weird+2

SAVVYHEAD MOVES

You get this 1:

Handy: you can repair, rebuild, refill, or reset any busted or used-up thing. You can repair it cheaply, quickly and well, choose 2. (As they say.)

Then choose 1:

Things speak: whenever you handle or examine something interesting, roll+weird. On a hit, you can ask the MC questions. On a 10+, ask 3. On a 7-9, ask 1:

- who handled this last before me?
- who made this?
- what strong emotions have been most recently nearby this?
- what words have been said most recently nearby this?
- what has been done most recently with this, or to this?
- what's wrong with this, and how might I fix it?

Treat a miss as though you've opened your brain to the world's psychic maelstrom and missed the roll.

Spooky intense: when you do something under fire, roll+weird instead of roll+cool.

Deep insights: you get +1weird (weird+3).

Bonefeel: at the beginning of the session, roll+weird. On a 10+, hold 1+1. On a 7-9, hold 1. At any time, either you or the MC can spend your hold to have you already be there, with the proper tools in hand, with or without any clear explanation why. If your hold was 1+1, take +1forward now. On a miss, the MC holds 1, and can spend it to have you already be there, but somehow pinned, caught or trapped.

TOYBOXES

Choose 3:

- Surveillance toys (worn tag close far area hi-tech reload refill remote)
- Communication toys (worn implanted far hi-tech valuable area remote)
- Booby traps (1-3harm s-harm loud messy area reload refill infinite remote)
- Weaponry (1-6harm s-harm 1-3armor close far loud messy area reload hand valuable infinite hi-tech ap)
- Heavy equipment (loud hi-tech remote power+1-3 looks+1-2 1-3armor weakness+1-2)
- Weirdtech (hi-tech tag intimate area close far hand 1-2harm s-harm worn loud implanted reload refill infinite ap remote)
- Vehicles (power+1-3 looks+1-3 1-3armor weakness+1-2)
- Library (valuable +bonus)
- Chemlab (applied refill s-harm 1-3harm area heal-n hi-tech)

Use your toyboxes by creating particular pieces of gear. Create a writeup with the MC's oversight; mix and match attributes to suit. (Look at the gear in other playbooks for examples.) The MC will tell you how much time and resources creating it will consume.

Also detail your personal fashion. You have oddments worth 3-barter, and if you like, you can create a couple of items out of your toyboxes now, for personal gear.

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Order the other characters according to how much your character likes and trusts them. With the most liked and trusted, you have Hx+3 and you ignore modifiers. With the least, you have base Hx=0. With all the others, you have base Hx+1.

Choose whether you are by nature generous with your trust and resources, or reserved. If the former, then give everyone else +1Hx with you. If the latter, then don't.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

SAVVYHEAD SPECIAL

If you and another character have sex, they automatically speak to you (p8), as though they were a thing and you'd rolled a 10+, whether you have the move or not. The other player and the MC will answer your questions between them.

Otherwise, that move never works on people, only things.

SAVVYHEAD IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max cool+2)
- ___ get +1hard (max hard+2)
- ___ get +1sharp (max sharp+2)
- ___ get a new savvyhead move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get a new toybox
- ___ get a new toybox
- ___ get a crew (detail)
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1barter is the going rate for: *one piece of hitech gear repaired, a week's maintenance of finicky and delicate tech; a month's employment as technician on call.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *a night in high luxury and company; any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

THE SKINNER


Even in the filth of Apocalypse World, there's food that isn't death on a spit, music that isn't shrieking hyenas, rooms that aren't slab and nails, conversations that aren't dull and grunted, thoughts that aren't afraid, bodies that aren't used meat, dancing that's real, sex that isn't rutting. There are moments that are more than stench, smoke, rage and blood.

Anything beautiful left in this ugly ass world, skimmers hold it. Will they share it with you? What do you offer *them*?



NAME -
LOOK

STATS - MOVES - HARM SKINNER MOVES

COOL	do something under fire (p2)	HARM	countdown 12  6 shattered -1cool ○ crippled -1hand ○ disfigured -1hot ○ broken -1sharp ○
HARD	seize by force, go aggro (p2-3)		
HOT	seduce or manipulate (p3)		
SHARP	read a sitch, read a person (p3-4)		
WEIRD	open your brain (p4)		
highlight>> ○			

if you have sex see p11.
GEAR

Improvement (p11) ○ ○ ○ ○ ○ >> improve
 help, interfere, session end (p4)

SKINNER

CREATING A SKINNER

To create your skinner, choose name, look, stats, moves, gear, and Hx. Choose in any order you like.

NAME

October, Venus, Mercury, Dune, Shade, Heron, Plum, Orchid, Storm, Dusk, Sword, Midnight, Hide, Frost, Lawn, June, Icicle, Tern, Lavender, Spice, Gazelle, Lion, Peacock, or Grace.

LOOK

Man, woman, androgyne, or transgressing.

Display wear, showy scrounge wear, luxe wear, fetish wear, or casual wear.

Striking face, sweet face, strange face, cute face, or beautiful face.

Laughing eyes, mocking eyes, dark eyes, shadowed eyes, troubled eyes, arresting eyes, bright eyes, or cool eyes.

Strong hands, expressive hands, quick hands, calloused hands, or steady hands.

Slim body, toned body, fat body, unnatural body, young body, or lush body.

STATS

Choose one set:

- Cool+1 Hard-1 Hot+2 Sharp+1 Weird=0
- Cool=0 Hard=0 Hot+2 Sharp=0 Weird+1
- Cool-1 Hard=0 Hot+2 Sharp+2 Weird-1
- Cool+1 Hard+1 Hot+2 Sharp+1 Weird-2

SKINNER MOVES

Choose 2:

Breathtaking: you get +1hot (hot+3).

Lost: when you whisper someone's name to the world's psychic maelstrom, roll+weird. On a hit, they come to you, with or without any clear explanation why. On a 10+, take +1forward against them. On a miss, the MC will ask you 3 questions; answer them truthfully.

An arresting skinner: when you remove a piece of clothing, your own or someone else's, no one who can see you can do anything but watch. You command their absolute attention. If you choose, you can exempt individual people, by name.

Artful & gracious: when you perform your chosen art - any act of expression or culture - or when you put its product before an audience, roll+hot. On a 10+, spend 3. On a 7-9, spend 1. Spend 1 to name an NPC member of your audience and choose one:

- *this person must meet me*
- *this person must have my services*
- *this person loves me*
- *this person must give me a gift*
- *this person admires my patron*

On a miss, you gain no benefit, but suffer no harm or lost opportunity. You simply perform very well.

Hypnotic: when you have time and solitude with someone, they become fixated upon you. Roll+hot. On a 10+, hold 3. On a 7-9, hold 2. They can spend your hold, 1 for 1, by:

- *giving you something you want*
- *acting as your eyes and ears*
- *fighting to protect you*
- *doing something you tell them to*

For NPCs, while you have hold over them they can't act against you. For PCs, instead, any time you like you can spend your hold, 1 for 1:

- *they distract themselves with the thought of you. They're acting under fire.*
- *they inspire themselves with the thought of you. They take +1 right now.*

On a miss, they hold 2 over you, on the exact same terms.

GEAR

You get:

- 1 gracious weapon
- 2 luxe gear
- oddments worth 1-barter (you detail)
- fashion suitable to your look (you detail)

Gracious weapons (choose 1):

- sleeve pistol (2-harm close reload loud)
- ornate dagger (2-harm hand valuable)
- hidden knives (2-harm hand infinite)
- ornate sword (3-harm hand valuable)
- antique handgun (2-harm close reload loud valuable)

Luxe gear (choose 2):

- antique coins (worn valuable)
Drilled with holes for jewelry.
- eyeglasses (worn valuable)
You may use these for +1sharp when your eyesight matters, but if you do, without them you get -1sharp when it matters.
- long gorgeous coat (worn valuable)
- spectacular tattoos (implanted)
- skin & hair kit (applied valuable)
Soaps, ochres, paints, creams, salves. Using it Lets you take +1hot forward.
- a pet (valuable alive)
Your choice and yours to detail.

Hx

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Ignore the modifiers the other players give you. Instead, for each character, choose your Hx with them yourself: Hx=0, Hx+1, Hx+2, or Hx+3. Choose at most one character to have an Hx+3 with; the rest, choose whichever you like.

You also choose the Hx modifiers you'll give to each of the other characters. For each, choose -1Hx, +1Hx, or no modifier.

Go around again. On your turn, everyone else compares their Hx with you. Whose is highest? That person chooses which of your stats they find most interesting and you highlight it. The MC also chooses which stat she finds most interesting, and you highlight it too.

SKINNER SPECIAL

If you and another character have sex, choose one:

- You take +1 forward and so do they.
- You take +1 forward; they take -1.
- They must give you a gift worth at least 1-barter.
- You can *hypnotize* (p8) them as though you'd rolled a red hit, even if you haven't chosen to get the move.

SKINNER IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an improvement circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the following. Check it off; you can't choose it again.

- ___ get +1cool (max cool+2)
- ___ get +1cool (max cool+2)
- ___ get +1hard (max hard+2)
- ___ get +1sharp (max sharp+2)
- ___ get a new skinner move
- ___ get a new skinner move
- ___ get 2 gigs (detail) and *moonlighting*
- ___ get followers (detail) and *fortunes*
- ___ get a move from another playbook
- ___ get a move from another playbook

BARTER

If you're charging someone wealthy for your services, 1-barter is the going rate for: *one night's intimate companionship, an evening's or a weekend's entertainment for a group (without touching), a month's casual employment as an enlivening presence.*

1-barter will cover a month's living expenses, if your tastes aren't too grand.

As a one-time expenditure, and very subject to availability, 1-barter might count for: *any weapon, gear or fashion not valuable or hi-tech; the material costs of a crash resuscitation by an angel; repair of a piece of hi-tech gear by a savvyhead; a week's hire of the protective companionship of a battlebabe or gunlugger; a year's tribute to a warlord; a month's maintenance and repairs for a hi-performance vehicle well-used; bribes, fees and gifts sufficient to get you into almost anyone's presence.*

For better stuff, you should expect to make particular arrangements. You can't just wander around the commons of some hardhold with oddments ajangle and expect to find hi-tech or luxe eternal.

MOVES IN COMMON

All of the character playbooks have these moves in common.

BASIC MOVES

You get them all:

When you *do something under fire*, or dig in to endure fire, roll+cool. On a 10+, you do it. On a 7-9, you flinch, hesitate, or stall: the MC can offer you a worse outcome, a hard bargain, or an ugly choice.

When you *try to seize something by force*, or to secure your hold on something, roll+hard. On a hit, choose options. On a 10+, choose 3. On a 7-9, choose 2:

- *you take definite hold of it*
- *you suffer little harm*
- *you inflict terrible harm*
- *you impress, dismay or frighten your enemy*

When you *go aggro on someone*, roll+hard. On a 10+, they have to choose: force your hand and suck it up, or cave and do what you want. On a 7-9, they have to choose 1:

- *get the hell out of your way*
- *barricade themselves securely in*
- *hand over something they think you want*
- *back off calmly, hands where you can see*
- *tell you what you want to know (or what you want to hear)*
- *force your hand and suck it up*

When you *try to seduce or manipulate someone*, tell them what you want and roll+hot. For NPCs: on a 10+, they do it. On a 7-9, they ask you to promise something first, and do it if you promise. (Whether you keep your promise is up to you later.) For PCs: on a 10+, both. On a 7-9, choose 1:

- *if they do it, they mark improvement*
 - *if they refuse, it's acting under fire*
- What they do then is up to them.

When you *read a charged situation*, roll+sharp. On a hit, you can ask the MC questions. Whenever you act on one of the MC's answers, take +1. On a 10+, ask 3. On a 7-9, ask 1:

- *where's my best escape route?*
- *which enemy is most vulnerable to me?*
- *which enemy is the biggest threat?*
- *what should I be on the lookout for?*
- *who's in control here?*

When you *read a person*, roll+sharp. On a 10+, hold 3. On a 7-9, hold 1. While you're interacting with them, spend your hold to ask their player questions, 1 for 1:

- *is your character telling the truth?*
- *what's your character really feeling?*
- *what does your character intend to do?*
- *what does your character wish I'd do?*

When you *open your brain to the world's psychic maelstrom*, roll+weird. On a hit, the MC will tell you something new and interesting about the current situation, and ask you a question or two; answer them. On a 10+, the MC will give you good detail. On a 7-9, the MC will give you an impression. If you already know all there is to know, the MC will tell you that.

When you *help* or *interfere with* someone who's making a roll, roll+Hx. On a hit, they take +1 (help) or -1 (interfere) now. On a 7-9, you also expose yourself to fire, danger, retribution or cost.

At the end of every session, choose someone. Give them +1Hx or -1Hx with you. If this brings their Hx with you to +4 or -4, they reset it to +1 or -1 instead. If their Hx with you is highest now, they can choose to change your highlighted stat.

OPTIONAL BATTLE MOVES

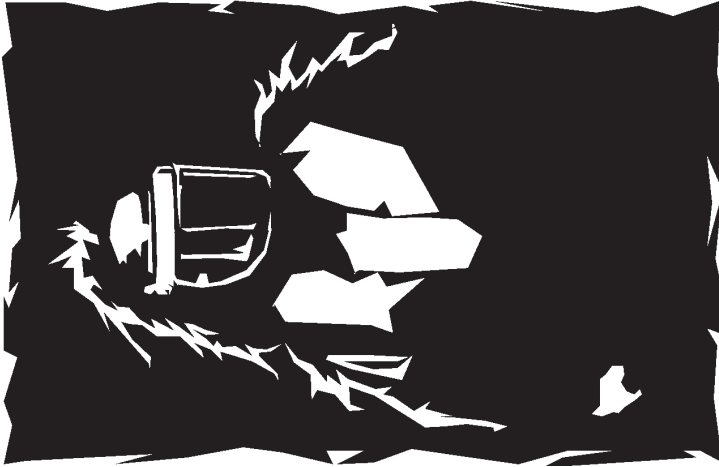
When you *provide covering fire for someone*, roll+cool. On a 10+, you keep them from coming under concentrated fire, even past 9:00. On a 7-9, their position or course is untenable, and they proceed accordingly. On a miss, they suffer concentrated fire now.

When you *maintain an untenable position or course*, roll+hard. On a 10+, you can hold it, and for 3 ticks you'll come under only incidental fire, even past 9:00. On a 7-9, you can hold it, and for a tick you'll come under only incidental fire. Either way you can abandon it before your time is up to avoid concentrated fire. On a miss, abandon it now or suffer concentrated fire. (If it's before 9:00, now it's 9:00.)

When you *stay the fuck down*, roll+sharp. On a hit, you're in a relatively safe spot for the rest of the battle. On a 10+, you come under no fire. On a 7-9, you come under only incidental fire. On a miss, you have to break position now or come under concentrated fire.

When you *follow through on someone else's move*, roll+Hx. If it's one of the MC's characters', roll+sharp. On a 10+, the MC chooses one of the following for you, as appropriate:

- you inflict +1harm
 - you dominate someone's position
 - you make an untenable position or course secure
 - you avoid all fire
 - you create an opportunity and follow through to full effect
- On a 7-9, you create an opportunity, but you haven't seized it or followed through on it yet. The MC will tell you what it is. On a miss, the MC chooses one of the above for an appropriate character of her own.



Underlying every front is a single fundamental scarcity. Choose 1:

- Hunger
- Thirst
- Ignorance
- Envy
- Fear
- Ambition
- Decay
- Despair

A front is a set of linked threats - all of the individual threats that arise from a single given threatening situation. Create 3-4 threats for each front.

Stakes are questions you have about the fates of characters you're interested in. Write 3-4 stakes for each front.

THREATS

1. Warlords
2. Grotesques
3. Landscapes
4. Afflictions
5. Brutes

WARLORDS

1. Slaver (move: capture someone)
2. Hive queen (move: swarm)
3. Prophet (move: denounce & frenzy)
4. Dictator (move: impose obedience)
5. Collector (move: rob someone of something)
6. Alpha wolf (move: cunning attack)

GROTESQUES

1. Cannibal (move: attack by stealth)
2. Mutant (move: seize restitution)
3. Pain addict (move: seek pain)

4. Disease vector (move: infect someone)
5. Mindfucker (move: exploit someone's needs or fears)
6. Perversion of birth (move: ruin someone or something)

LANDSCAPES

1. Prison (move: trap someone)
2. Soup (move: generate badness)
3. Furnace (move: consume something)
4. Mirage (move: entice & betray)
5. Maze (move: lead someone false)
6. Fortress (move: deny someone access)

AFFLICTIONS

1. Disease (move: sicken someone)
2. Condition (move: make someone vulnerable)
3. Custom (move: endanger someone)
4. Delusion (move: mislead someone)
5. Sacrifice (move: bereave someone)
6. Barrier (move: impoverish someone)

BRUTES

1. Hunting pack (move: victimize someone vulnerable)
2. Sybarites (move: consume someone's resources)
3. Enforcers (move: victimize someone who stands out)
4. Cult (move: victimize & incorporate someone)
5. Mob (move: riot, burn & kill scapegoats)
6. Family (move: close ranks, protect their own)

2 FRONTS

In Apocalypse World, fronts (think "I'm fighting on three fronts! I'm fucked!") are the basis of the MC's prep for play.

FRONT ONE

Is called: _____

Expresses: _____

Dark Future / Agenda: _____

STAKES

CAST

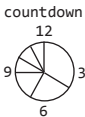
THREAT 1

Is called: _____

Kind: _____

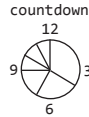
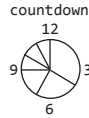
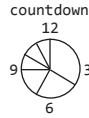
Move: _____

Description & Cast



CUSTOM ROLL

OVERALL COUNTDOWNS



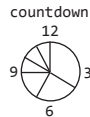
THREAT 2

Is called: _____

Kind: _____

Move: _____

Description & Cast



CUSTOM ROLL

THREAT 3

Is called: _____

Kind: _____

Move: _____

Description & Cast

Your agenda:

- *Make Apocalypse World seem real.*
- *Make the players' characters' lives not boring.*

Always say:

- *What the principles demand.*
- *What the rules demand.*
- *What your prep demands.*

The principles:

- *Barf forth apocalyptic.*
- *Address yourself to the characters, not the players.*
- *Make your move, but misdirect.*
- *Make your move, but never speak its name.*
- *Look through crosshairs.*
- *Make everyone, make everyone human.*
- *Ask provocative questions and build on the answers.*
- *Respond with fuckery and intermittent rewards.*
- *Think offscreen too.*

THREAT 4

Is called: _____

Kind: _____

Move: _____

Description & Cast

Your moves:

- *Separate them.*
- *Capture someone.*
- *Put someone in a spot.*
- *Trade harm for harm.*
- *Announce off-screen badness.*
- *Announce future badness.*
- *Inflict harm.*
- *Take away their stuff.*
- *Make them buy.*
- *Activate their stuff's downside.*
- *Tell them the possible consequences and ask.*
- *Offer an opportunity, with or without a cost.*
- *Make a threat move (from one of your fronts).*

THREAT 3

Is called: _____

Kind: _____

Move: _____

Description & Cast

THREAT 4

Is called: _____

Kind: _____

Move: _____

Description & Cast

FRONT TWO

Is called: _____

Expresses: _____

Dark Future / Agenda: _____

STAKES

CAST

THREAT 1

Is called: _____

Kind: _____

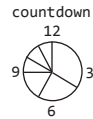
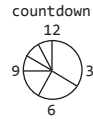
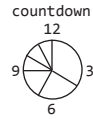
Move: _____

Description & Cast



CUSTOM ROLL

OVERALL COUNTDOWNS



THREAT 2

Is called: _____

Kind: _____

Move: _____

Description & Cast



CUSTOM ROLL

APPENDIX II: PULLOUTS

Download them in full-page format from
lumpley.com/apocalypse/
(Eventually)

Hx grid

1st session worksheet

MC playsheet

Expanded character sheet

HX GRID

	X	=	=	=	=	=	=	=	=
	=	X	=	=	=	=	=	=	=
	=	=	X	=	=	=	=	=	=
	=	=	=	X	=	=	=	X	=
	=	=	=	=	=	=	=	=	X

This character's Hx... with this one with this one with this one with this one

Write the character's **base Hx** across her row, in the first blank. Write the character's **Hx modifier** ("give everyone else with you") down her column, in the second blank.

(One way to remember this might be that the number in the first blank comes from **your** character playbook, and the number in the second blank comes from **theirs**.)

MC PLAYSHEET

A quick review.

Your agenda:

- *Make Apocalypse World seem real.*
- *Make the players' characters' lives not boring.*

Always say:

- *What the principles demand.*
- *What the rules demand.*
- *What your prep demands.*

The principles:

- *Barf forth apocalyptica.*
- *Address yourself to the characters, not the players.*
- *Make your move, but misdirect.*
- *Make your move, but never speak its name.*
- *Look through crosshairs.*
- *Name everyone, make everyone human.*
- *Ask provocative questions and build on the answers.*
- *Respond with fuckery and intermittent rewards.*
- *Think offscreen too.*

Your moves:


- *Separate them.*
- *Capture someone.*
- *Put someone in a spot.*
- *Trade harm for harm (as established).*
- *Announce off-screen badness.*
- *Announce future badness.*
- *Inflict harm (as established).*
- *Take away their stuff.*
- *Make them buy.*
- *Activate their stuff's downside.*
- *Tell them the possible consequences and ask.*
- *Offer an opportunity, with or without a cost.*
- *Make a threat move (from one of your fronts).*

NAME -

LOOK

ORIGINAL TYPE -
CURRENT TYPE -

STATS - MOVES - HARM

COOL	do something under fire (p2)	countdown 12
HARD	make a break, go aggro (p2-3)	
HOT	try to win someone over (p3)	6 <input type="radio"/> shattered -1cool
SHARP	read a sitch, read a person (p3-4)	<input type="radio"/> crippled -1hard
WEIRD	open your brain (p4)	<input type="radio"/> disfigured -1hot <input type="radio"/> broken -1sharp

Improvement (P11) >>>improve
HX help, interfere,
 session end (p4-5)

MOVES

EVERYTHING

FURTHER IMPROVEMENT

- ___ retire your character (to safety) and create a new one
- ___ create a second character to play, so now you're playing two
- ___ change your character to a new type
- ___ choose 3 moves and expand them
- ___ expand the other 2 moves

if you have sex see your current p11.

FIN