D.VINCENT MEGUEY
BAKER & BAKER
APOCALYPSE
WORLD

# APOCALYPSE WORLD
## THE MASTER OF CEREMONIES

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# APOCALYPSE WORLD

## THE MASTER OF CEREMONIES

**Apocalypse World: the Master of Ceremonies Playbook**
**2ND Edition ©2016** by **D. Vincent Baker & Meguey Baker**

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MB: *In memory of Jenny*.
VB: *For Meguey. The rest of you are just lucky.*

a lumpley game

## YOU WILL ALSO NEED

To play Apocalypse World, you will also need loose printouts of the ***character playbooks***, the ***players' reference sheets***, and the ***MC's playsheets***.

These are available as free downloads from `apocalypse-world.com`.

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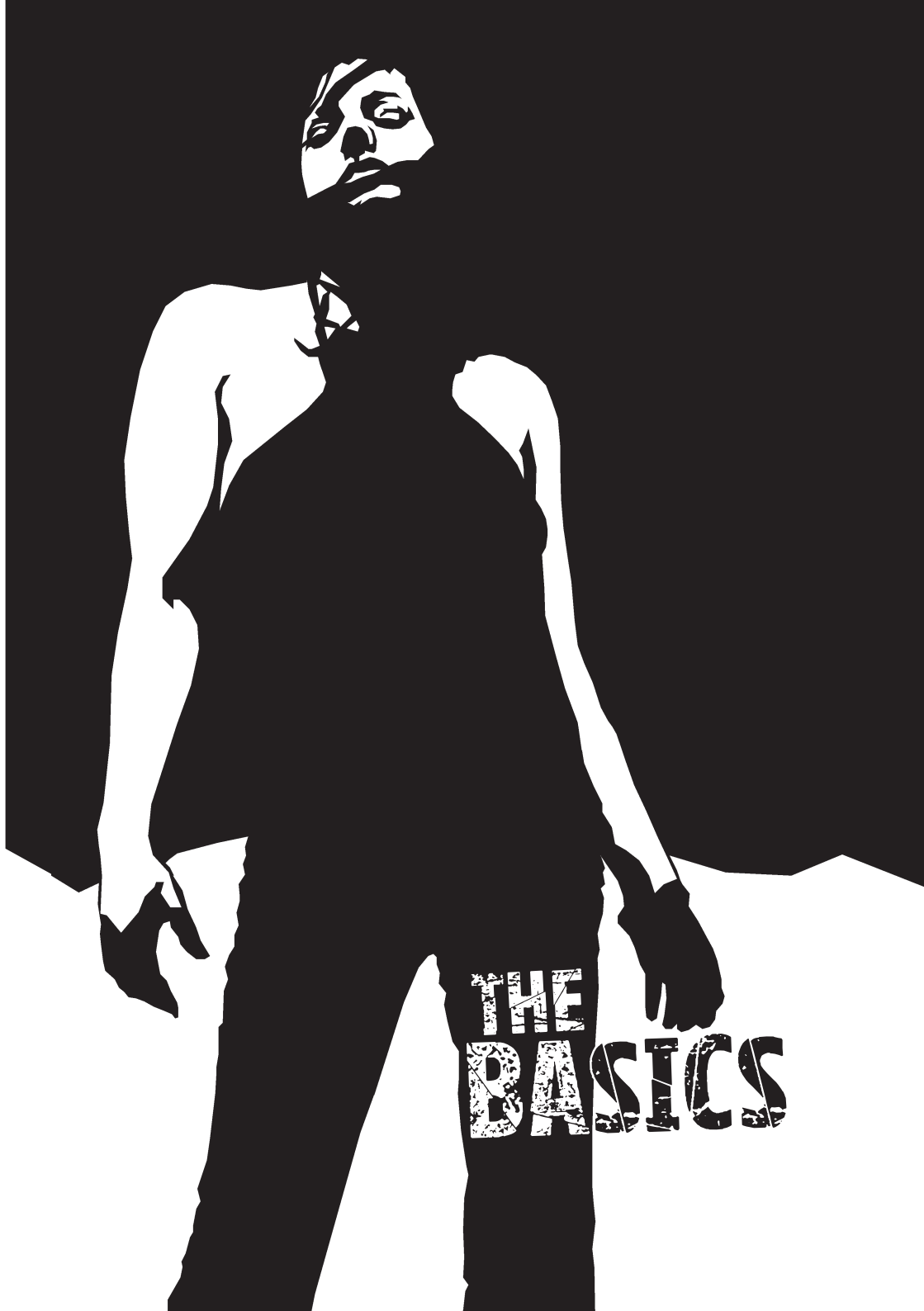

THE
BASICS

# THE BASICS

## APOCALYPSE WORLD

Nobody remembers how or why. Maybe nobody ever knew. The oldest living survivors have childhood memories of it: cities burning, society in chaos then collapse, families set to panicked flight, the weird nights when the smoldering sky made midnight into a blood-colored half-day.

Now the world is not what it once was. Look around you: evidently, certainly, not what it was. But also close your eyes, open your brain: something is wrong. At the limits of perception, something howling, everpresent, full of hate and terror. From this, the world's psychic maelstrom, we none of us have shelter.

## SETTING UP TO PLAY

Get three or more players, including you. Choose one player to be the Master of Ceremonies. Since this is the Master of Ceremonies' playbook, that's you.

Apocalypse World takes quite a few sessions to play, so choose friends with space in their schedules for a commitment. The game really kicks in around the 6-session mark, and it can go much longer.

Once you've got your group together, start the game with character creation. Before that, though, you have some prep to do. Read through the first part of this book—the basics, the playbooks, character creation, the

MC, and the first session—and skim the rest, to get a handle on your job as the MC.

## PLAYBOOKS

The game's playbooks and reference sheets contain all the rules that the other players need to play: rules for creating and introducing their characters, having them take consequential action in play, and changing and developing them as play continues. Print them out before you play and bring the set with you to your first session.

You can find them as free downloads at `apocalypse-world.com`.

## THE CONVERSATION

You probably 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 and hold forth. All fine.

These rules mediate the conversation. They kick in when someone says some particular things, and they impose constraints on what everyone should say after. Makes sense, 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 threats 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 take any such action. For instance: "I go aggro on him." Your answer then should be "cool, what do you do?" "I seize the radio by force." "Cool, what do you do?" "I try to fast talk him." "Cool, what do you do?"

Second is when a player has her character take action that counts as a move, but doesn't realize it, or doesn't intend it to be a move. 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?"

You don't ask in order to give the player a chance to decline to roll, you ask in order to give the player a chance to revise her character's action if she really didn't mean to make the move. "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 their roll. To roll+a stat, the player rolls 2 dice, adds them, and adds the stat. If the sum total 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. Many of them list what happens on a miss, so follow those too. The basic moves, though, just tell the players to "be prepared for the worst." That's when it's your turn.

Some of the rules say "take +1 forward" or "take -1 ongoing while…" or the like. +1 or -1 forward just means that the player adds 1 or subtracts 1 from their very next roll. +1 or -1 ongoing means to add 1 or subtract 1 from all their rolls, from now until whenever the bonus or penalty is done.

Each of the characters also has a special move that kicks in when they have sex with someone. For most of the characters, the special sex moves apply when they have sex with another player's character, not with oh just anybody, but for a few of them, oh just anybody will do.

See the moves chapters for full descriptions: the basic moves, page 136, the peripheral and battle moves, pages 158 and 166, and the character moves, page 182.

## THE STATS

The stats are:

• ***Cool***, meaning cool under fire, rational, clearthinking, calm, calculating, unfazed. Roll+cool to ***do something under fire***.

• ***Hard***, meaning hard-hearted, violent, aggressive, strong-willed, mean, physically and emotionally strong. Roll+hard to ***go aggro on someone***.

• ***Hot***, meaning fucking hot, attractive, subtle, gracious, sexy, beautiful, inspiring, exciting. Roll+hot to ***seduce or manipulate someone***.

• ***Sharp***, meaning sharp-witted, clever, alert, smart, perceptive, educated, skilled, trained. Roll+sharp to ***read a person*** or ***read a situation***.

• ***Weird***, meaning a weirdo, psychic, genius, uncanny, lucky, strange, prophetic, touched. Roll+weird to ***open your brain to the world's psychic maelstrom***.

• ***Hx***, meaning history (like Rx for prescription and Dx for diagnosis), particularly shared history, how well one character knows another. It doesn't mean how well your character likes the other, just how well your character knows the other. It's also asymmetrical: my character might know yours very well, like Hx+2, while yours doesn't know mine well at all, like Hx-1. Roll+Hx to ***help or interfere with someone***.

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

***Notation***: cool-2 means that your cool is -2; weird=0 means that your weird is 0; Hx+1 means that your Hx (with someone) is +1. Some rules call for you to modify your stats, in which case the modifier appears before the stat name: +1cool means to add 1 to your cool; -2weird means to subtract 2 from your weird.

Each player highlights two of her character's stats: one chosen by another player, one chosen by you, the MC. The character's development over time depends on her highlighted stats. For details, see the character creation chapter, page 70, and the improvement chapter, page 258.

## 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, workspaces, 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 gear and crap chapter for full descriptions, page 224.

## HARM AND HEALING

When a character gets hurt, the player marks segments in her harm countdown clock. Mark one full segment for each 1-harm, starting with the segment 12:00 to 3:00.

Typically, when a character takes harm, it's equal to the harm rating of the weapon, attack, or mishap, minus the armor rating of the character's armor. This number—harm minus armor—is called "harm as established."

Harm before 6:00 heals automatically with time. Harm after 9:00 gets worse with time, unless stabilized. If the player marks the segment 11:00 to 12:00, the character's life has become untenable.

When a character's life becomes untenable, the player has to choose how to continue. Death is one option, but there are others.

Angels are all about healing and stabilizing harm.

See the harm and healing chapter for complete rules, page 202.

## CHARACTER IMPROVEMENT

A player marks experience—fills in one of the little experience bubbles on her character sheet—under three circumstances in play. First is when she rolls one of her two highlighted stats. Second is when her Hx with someone goes to +4 or to -3. Third is when a move tells her to.

When a player marks her fifth experience 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 whatever, improve her stats, things like that. When she improves, she erases all her little experience 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 section of the improvement chapter for details, page 262.

## TIMELINE OF PLAY

***Pre-play prep***: Read through this book, download and print the playbooks and ref sheets, and daydream some apocalyptica.

***The 1st Session***: Lead the players through character creation and begin play. Get to know the characters and their world, especially where their lives are unstable, tenuous, and unpredictable. Create threats.

***Subsequent Sessions***: Escalate and build. Daydream more apocalyptica. Push the situation, following the logic of your threats, to its conclusion.

## WHY TO PLAY

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
PLAYBOOKS

## 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.

*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.*

## THE BATTLEBABE

Even in a place as dangerous as Apocalypse World, battlebabes are, well. They're 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.*

*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.*

## 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 accoutrement that no well-appointed hardhold can do without.

*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.*

## 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.

*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.*

## THE DRIVER

Came the apocalypse, and the infrastructure 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.

*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 loose ties can accidentally keep you out of the action. Commit to the other characters to stay in play.*

## 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.

*Gunluggers are the baddest asses. Their moves are simple, direct and violent. Crude, even. 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.*

## 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?

*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.*

## THE HOCUS

Now it should be crystal fucking obvious that the gods have abandoned Apocalypse World. Maybe in the golden age, with its one nation under god and its in god we trust, maybe then the gods were real. Fucked if I know. All I know is that now they're gone daddy gone.

My theory is that these weird hocus fuckers, when they say "the gods," what they really mean is the miasma left over from the explosion of psychic hate and desperation that gave Apocalypse World its birth. Friends, *that's* our creator now.

*Hocuses have cult followers the way choppers have gangs. They're strange, social, public and compelling. 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.*

## THE MAESTRO D'

In the golden age of legend, there was this guy named Maestro. He was known for dressing up real dap and whever he went, the people had much luxe tune. There was this other guy named Maitre d'. He was known for dressing up real dap and whever he went, the people had all the food they could eat and the fanciest of it.

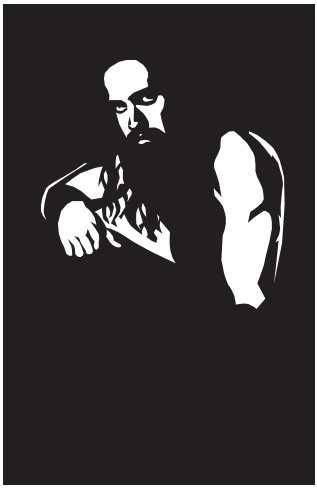
Here in Apocalypse World, those two guys are dead. They died and the fat sizzled off them, they died same as much-luxe-tune and all-you-can-eat. The maestro d' now, he can't give you what those guys used to could, but fuck it, maybe he can find you a little somethin somethin to take off the edge.

*The maestro d' runs a social establishment, like a bar, a drug den or a bordello. If you want to be sexier than a hardholder, with fewer obligations and less shit to deal with, play a maestro d'. Warning: fewer obligations and less shit, not none and none.*

## THE SAVVYHEAD

If there's one fucking thing you can count on in Apocalypse World, it's: things break.

*Savvyheads are techies. They have really cool abilities in the form of their workspace, 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 workspace depends on resources, and lots of them, so make friends with everyone you can.*



## 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, thoughts that aren't afraid, bodies that aren't used meat, sex that isn't rutting, dancing that's real. There are moments that are more than stench, smoke, rage and blood.

Anything beautiful left in this ugly ass world, skinners hold it. Will they share it with you? What do *you* offer *them*?

*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, choppers and hocuses, they don't have a steady influx of motivation. You'll have most fun if you can roll your own.*

## THE BASIC MOVES

Every character gets all of the basic moves. The basic moves are:

- ***Do something under fire***
- ***Go aggro on someone***
- ***Sucker someone***
- ***Do battle***
- ***Seduce or manipulate someone***
- ***Help or interfere with someone***
- ***Read a situation***
- ***Read a person***
- ***Open your brain to the world's psychic maelstrom***
- ***Session end***

NAME –

LOOK

STATS — MOVES

COOL ○ highlight
*do something under fire*

HARD ○ highlight
*go aggro; sucker someone; do battle*

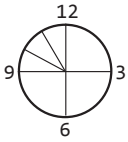
HOT ○ highlight
*seduce or manipulate*

SHARP ○ highlight
*read a sitch; read a person*

WEIRD ○ highlight
*open your brain*

HARM

countdown




○ stabilized

when life becomes untenable:

○ come back with -1hard
○ come back with +1weird (max+3)
○ change to a new playbook
○ die

HX

*help or interfere; session end*

ANGEL SPECIAL

If you and another character have sex, your Hx with them on your sheet goes immediately to +3, and they immediately get +1 to their Hx with you on their sheet. If that brings their Hx with you to +4, they reset it to +1 instead, as usual, and so mark experience.

IMPROVEMENT

***experience*** ○○○○○ ***>>improve***

__ get +1sharp (max sharp+3)
__ 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 a supplier (*cf, detail with the MC*)
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE ANGEL

# 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.

## ANGEL MOVES

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

◯ ***Infirmary***: you get an infirmary, a workspace with life support, a drug lab and a crew of 2 (Shigusa & Mox, maybe). Get patients into it and you can work on them like a savvyhead on tech (*cf*).

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

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

◯ ***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 also opening your brain, so roll that move next. On a miss: first, you don't heal them. Second, you've opened both your brain and theirs to the world's psychic maelstrom, without protection or preparation. For you, and for your patient if your patient's a fellow player's character, treat it as though you've made that move and missed the roll. For patients belonging to the MC, their experience and fate are up to the MC.

◯ ***Touched by death***: when someone is unconscious in your care, you can use them for ***augury***. When someone has died in your care, you can use their body for ***augury***.

## OTHER MOVES

## GEAR & BARTER

## ANGEL KIT

STOCK

Your angel kit has all kinds of crap in it: scissors, rags, tape, needles, clamps, gloves, chill coils, wipes, alcohol, injectable tourniquets & bloodslower, instant blood packets (coffee reddener), tubes of meatmesh, bonepins & site injectors, biostabs, chemostabs, narcostabs (chillstabs) in quantity, and a roll of heart jumpshock patches for when it comes to that. It's big enough to fill the trunk of a car. When you use it, spend its stock; you can spend 0–3 of its stock per use. You can resupply it for 1-barter per 2-stock, if your circumstances let you barter for medical supplies.

It begins play holding 6-stock.

To use it to ***stabilize and heal someone at 9:00 or past***: roll+stock spent. On a hit, they stabilize and heal to 6:00, and choose 2 (on a 10+) or 1 (on a 7–9):
- *They fight you and you have to narcostab them. How long will they be out?*
- *The pain and drugs make them babble the truth to you. Ask them what secret they spill.*
- *They respond very well to treatment. Recover 1 of the stock you spent, if you spent any.*
- *They're at your complete mercy. What do you do to them?*
- *Their course of recovery teaches you something about your craft. Mark experience.*
- *They owe you for your time, attention, and supplies, and you're going to hold them to it.*

On a miss, they take 1-harm instead.

To use it to ***speed the recovery of someone at 3:00 or 6:00***: don't roll. They choose: you spend 1-stock and they spend 4 days (3:00) or 1 week (6:00) blissed out on chillstabs, immobile but happy, or else they do their time in agony like everyone else.

To use it to ***revive someone whose life has become untenable***, spend 2-stock. They come back, but you get to choose how they come back. Choose from the regular "when life is untenable" list, or else choose 1:
- *They come back in your deep, deep debt.*
- *They come back with a prosthetic (you detail).*
- *You and they both come back with +1weird (max weird+3).*

To use it to ***treat an NPC***, spend 1-stock. They're stable now and they'll recover in time.

◯ ***You have a supplier.***
At the beginning of every session, gain 1-stock, to a maximum of 6-stock.

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Tend to the health of a dozen families or more.*
- *Serve a wealthy NPC as angel on call.*
- *Serve a warlord NPC as combat medic.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING AN ANGEL

To create your angel, choose name, look, stats, moves, gear, and Hx.

## 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.

## 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

## GEAR

You get:
- angel kit, no supplier
- 1 small practical weapon
- oddments worth 2-barter
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail)

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)

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, transgressing, 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.

## MOVES

You get all the basic moves. Choose 2 angel moves.

You can use all the battle moves, but when you get the chance, look up ***keeping an eye out***, and ***baiting a trap***, as well as the rules for harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2, or all 3:
- *Which one of you do I figure is doomed to self-destruction?*
  For that character, write Hx-2.
- *Which one of you put a hand in when it mattered, and helped me save a life?*
  For that character, write Hx+2.
- *Which one of you has been beside me all along, and has seen everything I've seen?*
  For that character, write Hx+3.

For everyone else, write Hx+1. You keep your eyes open.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HX

*help or interfere; session end*

BATTLEBABE SPECIAL

If you and another character have sex, nullify the other character's sex move. Whatever it is, it just doesn't happen.

IMPROVEMENT

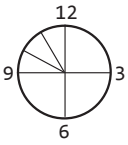
***experience*** ◯◯◯◯◯ ***>>improve***

__ 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 an ally (*cf*; detail with the MC)
__ get a gang (you detail) and ***leadership***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

HARM

countdown




◯ stabilized

when life becomes untenable:
◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

THE BATTLEBABE

# THE BATTLEBABE

Even in a place as dangerous as Apocalypse World, battlebabes are, well. They're 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.*

## BATTLEBABE MOVES

◯ ***Dangerous & sexy***: when you enter into a charged situation, roll+hot. On a 10+, hold 2. On a 7–9, hold 1. Spend your hold 1 for 1 to make eye contact with an NPC present, who freezes or flinches and can't take action until you break it off. On a miss, your enemies identify you immediately as their foremost threat.

◯ ***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.

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

◯ ***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.

◯ ***Perfect instincts***: when you've read a charged situation and you're acting on the MC's answers, take +2 instead of +1.

◯ ***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.

## OTHER MOVES

## CUSTOM WEAPONS

### CUSTOM FIREARMS

**Base (choose 1):**
- handgun (2-harm close reload loud)
- shotgun (3-harm close reload messy)
- rifle (2-harm far reload loud)
- crossbow (2-harm close slow)

**Options (choose 2):**
- ornate (+valuable)
- antique (+valuable)
- semiautomatic (-reload)
- 3-round burst (+1harm)
- automatic (+area)
- silenced (-loud)
- hi-powered (close/far, or +1harm at far)
- 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*

## YOUR CUSTOM WEAPONS

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Extort, raid, or rob a wealthy population.*
- *Execute a murder on behalf of a wealthy NPC.*
- *Serve a wealthy NPC as a bodyguard.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A BATTLEBABE

To create your battlebabe, choose name, look, stats, moves, gear, and Hx.

## NAME

Snow, Crimson, Shadow, Azure, Midnight, Scarlet, Violetta, Amber, Rouge, Damson, Sunset, Emerald, or Ruby.

Raksha, Kickskirt, Kite, Monsoon, Smith, Beastie, Baaba, Melody, Mar, Tavi, Absinthe, or Honeytree.

## STATS

Choose one set:
- Cool+3 Hard-1 Hot+1 Sharp+1 Weird=0
- Cool+3 Hard-1 Hot+2 Sharp=0 Weird-1
- Cool+3 Hard-2 Hot+1 Sharp+1 Weird+1
- Cool+3 Hard=0 Hot+1 Sharp+1 Weird-1

## GEAR

You get:
- 2 custom weapons
- oddments worth 4-barter
- fashion suitable to your look, including at your option fashion worth 1-armor or body armor worth 2-armor (you detail)

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## 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.

## MOVES

You get all the basic moves. Choose 2 battlebabe moves.

You can use all the battle moves, but when you get the chance, look up ***standing overwatch***, ***boarding a moving vehicle***, and the ***subterfuge*** moves.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask the other players which of their characters you can trust.
- For the characters you can trust, write Hx-1.
- For the characters you *can't* trust, write Hx+3.

You are indifferent to what is safe, and drawn to what is not.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

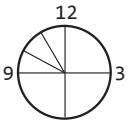
HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HARM

countdown




◯ stabilized

when life becomes untenable:
◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

BRAINER SPECIAL

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.

IMPROVEMENT

***experience*** ◯◯◯◯◯ ***>>improve***

__ 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 new or replacement brainer gear (you choose)
__ get a holding (you detail) and ***wealth***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

# THE BRAINER

# 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 accoutrement that no well-appointed hardhold can do without.

## BRAINER MOVES

◯ ***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 (ap) 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).

◯ ***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.

## OTHER MOVES

## 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.*

## HOLD

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Interrogate a warlord NPC's prisoners.*
- *Extort or blackmail a wealthy NPC.*
- *Serve a wealthy NPC as kept brainer.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A BRAINER

To create your brainer, choose name, look, stats, moves, gear, and Hx.

## NAME

Smith, Jones, Jackson, Marsh, Lively, Burroughs, or Gritch.

Joyette, Iris, Marie, Amiette, Suselle, or Cybelle.

Pallor, Sin, Charmer, Pity, Brace, or Sundown.

## 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

## GEAR

You get:
- 1 small fancy weapon
- 2 brainer gear
- oddments worth 8-barter
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail)

Small fancy weapons:
- 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)

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, transgressing, or concealed.

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.

## MOVES

You get all the basic moves. Choose 2 brainer moves.

You can use all the battle moves, but when you get the chance, look up ***keeping an eye out***, ***baiting a trap***, and ***turning the tables***.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2 or all 3:
- *Which one of you has slept in my presence (knowingly or un-)?*
  For that character, write Hx+2.
- *Which one of you have I been watching carefully, in secret?*
  For that character, write Hx+2.
- *Which one of you most evidently dislikes and distrusts me?*
  For that character, write Hx+3.

For everyone else, write Hx+1. You have weird insights into everyone.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ○ highlight
*do something under fire*

HARD ○ highlight
*go aggro; sucker someone; do battle*

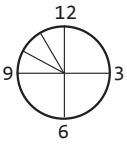
HOT ○ highlight
*seduce or manipulate*

SHARP ○ highlight
*read a sitch; read a person*

WEIRD ○ highlight
*open your brain*

HARM

countdown




○ stabilized

when life becomes untenable:

○ come back with -1hard
○ come back with +1weird (max+3)
○ change to a new playbook
○ die

HX

*help or interfere; session end*

CHOPPER SPECIAL

If you and another character have sex, they immediately change their sheet to say Hx+3 with you. They also choose whether to give you -1 or +1 to your Hx with them, on your sheet.

IMPROVEMENT

***experience*** ○○○○○ ***>>improve***

__ get +1hard (max hard+3)
__ 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
__ choose a new option for your gang
__ get a holding (you detail) and ***wealth***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE CHOPPER

# 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.

## CHOPPER MOVES

◉ ***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 (otherwise, they refuse)*
- *They don't fight back over it (otherwise, they do fight back)*
- *You don't have to make an example of one of them (otherwise, you must)*

On a miss, someone in your gang makes a bid, idle or serious, 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 asswipe stole it from you.

## OTHER MOVES

## YOUR BIKE

By default, your bike has speed=0, handling=0, 0-armor, and massive=0.

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.

Battle Option (choose 1): speed+1, handling+1.

STRENGTHS

LOOKS

WEAKNESSES

SPEED | HANDLING | ARMOR | MASSIVE

## 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-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.

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.

SIZE

HARM | ARMOR

+1harm vs smaller gangs, -1harm vs larger, per 1-size difference.

TAGS

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Extort, raid, or rob a wealthy population.*
- *Execute a murder on behalf of a wealthy NPC.*
- *Serve a wealthy NPC as a bodyguard.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard or adjunct gang member; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A CHOPPER

To create your chopper, choose name, look, stats, moves, bike, gang, and Hx.

## 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.

## 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

## GEAR

In addition to your bike and gang, you get:
- 2 no-nonsense weapons
- oddments worth 2-barter
- fashion suitable to your look, worth 1-armor or 2-armor (you detail)

No-nonsense weapons:
- magnum (3-harm close reload loud)
- smg (2-harm close autofire loud)
- sawed-off (3-harm close reload messy)
- crowbar (2-harm hand messy)
- machete (3-harm hand messy)
- crossbow (2-harm close slow)
- wrist crossbow (1-harm close slow)

If you'd like to start play with a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, or transgressing.

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.

## MOVES

You get all the basic moves. You get both chopper moves.

You can use all the battle moves, and probably will, but you gotta start somewhere. When you get the chance, look up ***seize by force***, ***laying down fire***, and the ***road war*** moves, as well as the rules for how gangs inflict and suffer harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2, or all 3:
- *Which one of you used to ride with my gang?*
  For that character, write Hx+1.
- *Which one of you figures that you could take me in a fight, if it came to it?*
  For that character, write Hx+2.
- *Which one of you once stood up to me, gang and all?*
  For that character, write Hx+3.

For everyone else, write Hx-1. You don't really care much about, y'know, people.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

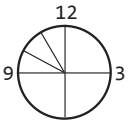
HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HARM

countdown




◯ stabilized

when life becomes untenable:
◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

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 +1 to their Hx with you on their sheet, but give yourself -1 to your Hx with them on yours. On a miss, you gotta go: take -1 ongoing, until you prove that it's not like they *own* you or nothing.

IMPROVEMENT

***experience*** ◯◯◯◯◯ ***>>improve***

__ get +1cool (max cool+3)
__ get +1hot (max hot+2)
__ get +1sharp (max sharp+2)
__ get +1weird (max weird+2)
__ get a new driver move
__ get a new driver move
__ get a new vehicle (you detail)
__ get a garage (workspace, you detail) and crew
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character (to safety)
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

# THE DRIVER

# THE DRIVER

Came the apocalypse, and the infrastructure 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.

## DRIVER MOVES

◯ ***Combat driver***: when you use your vehicle as a weapon, inflict +1harm. When you inflict v-harm, add +1 to your target's roll. When you suffer v-harm, take -1 to your roll.

◯ ***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.

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

◯ ***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 has 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 decides what they've heard.

◯ ***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.

◯ ***Collector:*** you get 2 additional cars (you detail).

◯ ***My other car is a tank:*** you get a specialized battle vehicle (detail with the MC).

## OTHER MOVES

## YOUR CAR

FRAME

SPEED | HANDLING

ARMOR | MASSIVE

TAGS

## CARS

By default, your vehicle has speed=0, handling=0, 0-armor, and the massive rating of its frame.

***Choose its frame***:
Bike (massive=0, 1 battle option)
Compact, buggy (massive=1, 2 battle options)
Coupe, sedan, jeep, pickup, van, limo, 4x4, tractor (massive=2, 2 battle options)
Semi, bus, ambulance, construction/utility (massive=3, 2 battle options)

***Strengths*** (choose 1 or 2): Fast, rugged, aggressive, tight, huge, off-road, responsive, uncomplaining, capacious, workhorse, easily repaired.

***Looks*** (choose 1 or 2): Sleek, vintage, pristine, powerful, luxe, flashy, muscular, quirky, pretty, handcrafted, spikes & plates, garish.

***Weakness*** (choose 1 or 2): Slow, loud, lazy, sloppy, cramped, picky, guzzler, unreliable, rabbity.

***Battle options*** (choose according to frame): +1speed, +1handling, +1massive, +1armor.
*You can double up on battle options if you choose.*

CAR #2
FRAME
SPEED
HANDLING
ARMOR
MASSIVE
TAGS

CAR #3
FRAME
SPEED
HANDLING
ARMOR
MASSIVE
TAGS

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Serve a wealthy NPC as driver.*
- *Serve a wealthy NPC as courier.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A DRIVER

To create your driver, choose name, look, stats, moves, gear, car, and Hx.

## 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.

## STATS

Choose one set:
- Cool+2 Hard-1 Hot+1 Sharp+1 Weird=0
- Cool+2 Hard=0 Hot+1 Sharp+1 Weird-1
- Cool+2 Hard+1 Hot-1 Sharp=0 Weird+1
- Cool+2 Hard-2 Hot=0 Sharp+2 Weird+1

## GEAR

In addition to your car, you get:
- 1 handy weapon
- oddments worth 4-barter
- 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 (3-harm hand messy)
- magnum (3-harm close reload loud)

If you'd like to start play with a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, or transgressing.

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.

## MOVES

You get all the basic moves. Choose 2 driver moves.

You can use all the battle moves, but when you get the chance, look up ***standing overwatch***, the ***road war*** moves, and the rules for how vehicles suffer harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2, or all 3:
- *Which one of you once got me out of some serious shit?*
  For that character, write Hx+1.
- *Which one of you has been with me for days on the road?*
  For that character, write Hx+2.
- *Which one of you have I caught sometimes staring out at the horizon?*
  For that character, write Hx+3.

For everyone else, write Hx-1. You aren't naturally inclined to get too close to too many people.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

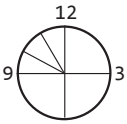
LOOK

STATS — MOVES

| | | |
|---|---|---|
| COOL | ◯ highlight | *do something under fire* |
| HARD | ◯ highlight | *go aggro; sucker someone; do battle* |
| HOT | ◯ highlight | *seduce or manipulate* |
| SHARP | ◯ highlight | *read a sitch; read a person* |
| WEIRD | ◯ highlight | *open your brain* |

HARM

countdown




◯ stabilized

when life becomes untenable:

◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

GUNLUGGER SPECIAL

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

IMPROVEMENT

***experience*** ◯◯◯◯◯ ***>>improve***

__ get +1cool (max cool+2)
__ get +1sharp (max sharp+2)
__ get +1weird (max weird+2)
__ get a new gunlugger move
__ get a new gunlugger move
__ get a vehicle (you detail)
__ get a holding (you detail) and ***wealth***
__ get a gang (you detail) and ***pack alpha***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character (to safety)
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

# THE GUNLUGGER

# 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.

## GUNLUGGER MOVES

◯ ***Battle-hardened***: when you act under fire, or when you stand overwatch, 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).

◯ ***Prepared for the inevitable***: you have a well-stocked and high-quality first aid kit. It counts as an angel kit (*cf*) with a capacity of 2-stock.

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

◯ ***NOT TO BE FUCKED WITH***: in battle, you count as a small gang, with harm and armor according to your gear.

## OTHER MOVES

## WEAPONS & ARMOR

ARMOR

## WEAPONS

***Fuck-off big guns*** (choose 1):
- silenced sniper rifle (3-harm far hi-tech)
- mg (3-harm close/far area messy)
- assault rifle (3-harm close/far loud autofire)
- grenade launcher (4-harm close area messy)

***Serious guns*** (choose 2):
- hunting rifle (3-harm far loud)
- shotgun (3-harm close messy)
- smg (2-harm close autofire loud)
- magnum (3-harm close reload loud)
- grenade tube (4-harm close area reload messy)
- ap ammo (ap) Add ap to all your guns.
- silencer (hi-tech) Remove loud from any of 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)

## HARM

When a character gets hurt, the player marks segments in her harm countdown clock. Mark one full segment for each 1-harm, starting with the segment 12:00 to 3:00.

Typically, when a character takes harm, it's equal to the harm rating of the weapon, attack, or mishap, minus the armor rating of the character's armor. This is called *harm as established.*

When you ***suffer harm***, roll+harm suffered (after armor, if you're wearing any). On a 10+, the MC can choose 1:
- *You're out of action: unconscious, trapped, incoherent or panicked.*
- *It's worse than it seemed. Take an additional 1-harm.*
- *Choose 2 from the 7–9 list below.*

On a 7–9, the MC can choose 1:
- *You lose your footing.*
- *You lose your grip on whatever you're holding.*
- *You lose track of someone or something you're attending to.*
- *You miss noticing something important.*

On a miss, the MC can nevertheless choose something from the 7–9 list above. If she does, it's instead of some of the harm you're suffering, so you take -1harm.

When you ***inflict harm on another player's character***, the other character gets +1Hx with you (on their sheet) for every segment of harm you inflict. If this brings them to Hx+4, they reset to Hx+1 as usual, and therefore mark experience.

When you hurt someone, they see you more clearly.

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Extort, raid, or rob a wealthy population.*
- *Execute a murder on behalf of a wealthy NPC.*
- *Serve a wealthy NPC as a bodyguard.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A GUNLUGGER

To create your gunlugger, choose name, look, stats, moves, gear, and Hx.

## 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.

## 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

## GEAR

You get:

- 1 fuck-off big gun
- 2 serious guns
- 1 backup weapon
- armor worth 2-armor (you detail)
- oddments worth 2-barter

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, transgressing, or 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.

## MOVES

You get all the basic moves. Choose 3 gunlugger moves.

You can use all the battle moves, and probably will, but you gotta start somewhere. When you get the chance, look up ***seize by force*** and ***laying down fire***.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2 or all 3:

- *Which one of you once left me bleeding, and did nothing for me?*
  For that character, write Hx-2.
- *Which one of you has fought shoulder to shoulder with me?*
  For that character, write Hx+2.
- *Which one of you is prettiest and/or smartest?*
  For that character, write Hx+3.

For everyone else, write Hx-1. You find no particular need to understand most people.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

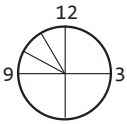
HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HARM

countdown




◯ stabilized

when life becomes untenable:
◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

HARDHOLDER SPECIAL

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

IMPROVEMENT

***experience*** ◯◯◯◯◯ ***>>improve***

__ get +1hard (max hard+3)
__ 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

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE HARDHOLDER

# 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. What other authority is there?

## HARDHOLDER MOVES

◉ ***Leadership***: when you have to order your gang to advance, regroup, hold position, hold discipline, or put their damn backs into it, roll+hard. On a hit, they do it. On a 10+, they snap to; take +1forward. On a miss, they do it, but you'll hear about it later.

◉ ***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.

## OTHER MOVES

## GEAR & BARTER

## BARTER

Your holding provides for your day-to-day living, so while you're there governing it, you need not spend barter for your lifestyle at the beginning of the session.

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 or techso; a week's bestowal of the protective companionship of one of your battlebabes, gunluggers, or gang members; 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.*

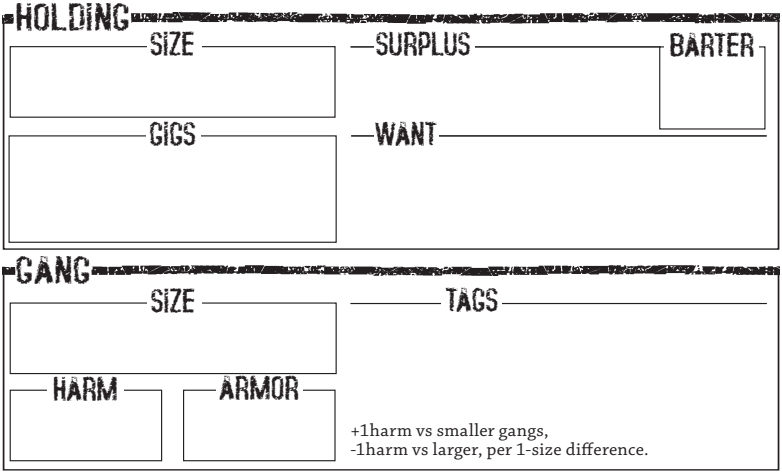
In times of abundance, your holding's surplus is yours to spend personally as you see fit. (Suppose that your citizen's lives are the more abundant too, in proportion.) You can see what 1-barter is worth, from the above. For better stuff, be prepared to make unique arrangements, probably by treating with another hardholder nearby.

## 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. Your gang gets +1armor when fighting in its defense.
- ○ an armory of scavenged and makeshift weapons.
- ○ a garage of 4 utility vehicles and 4 specialized battle vehicles (detail with the MC).
- ○ a gang of about 40 violent bastards (2-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: +strangers.
- ○ your gang is large instead of medium, 60 violent bastards or so.
- ○ your gang is well-disciplined. Drop unruly.
- ○ your armory is sophisticated and extensive. Your gang gets +1harm.
- ○ your garage includes 7 battle vehicles, plus a couple more utility vehicles if you want them.
- ○ 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 bastards.
- ○ your gang is a pack of fucking hyenas. Want: +savagery.
- ○ your armory is for shit. Your gang gets -1harm.
- ○ your garage is for shit. It has only 4 vehicles, and only 2 of them are suitable for battle.
- ○ your compound is mostly tents, lean-tos and wooden walls. Your gang gets no armor bonus when fighting to defend it.



# CREATING A HARDHOLDER

To create your hardholder, choose name, look, stats, moves, holding, and Hx.

## NAME

Nbeke, Allison, Kobe, Kreider, Tranh, Marco, Sadiq, Vega, Lang, Lin, or Jackson.

Madame, Barbecue, Grandma, Uncle, Parson, Barnum, Colonel, or Mother Superior.

## 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

## GEAR

In addition to your holding, 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 playbook.

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, or transgressing.

Luxe wear, display wear, fetish 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.

## MOVES

You get all the basic moves. You get both hardholder moves.

You can use all the battle moves, and probably will, but you gotta start somewhere. When you get the chance, look up ***seize by force*** and the rules for how gangs inflict and suffer harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask either or both:
- *Which one of you has been with me since before?*
  For that character, write Hx+2.
- *Which one of you has betrayed or stolen from me?*
  For that character, write Hx+3.

For everyone else, write Hx+1. It's in your interests to know everyone's business.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

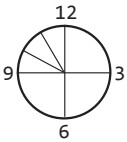
HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HARM

countdown




◯ stabilized

when life becomes untenable:

◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

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.

IMPROVEMENT

***experience*** ◯◯◯◯◯ ***>>improve***

__ 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 (you detail) and ***wealth***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character (to safety)
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE HOCUS

# THE HOCUS

Now it should be crystal fucking obvious that the gods have abandoned Apocalypse World. Maybe in the golden age, with its one nation under god and its in god we trust, maybe then the gods were real. Fucked if I know. All I know is that now they're gone daddy gone.

My theory is that these weird hocus fuckers, when they say "the gods," what they really mean is the miasma left over from the explosion of psychic hate and desperation that gave Apocalypse World its birth. Friends, *that's* our creator now.

## HOCUS MOVES

◉ ***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, to spend for your lifestyle or for what you will.

◯ ***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.

## OTHER MOVES

## GEAR & BARTER

## FOLLOWERS

By default you have around 20 followers, loyal to you but not fanatical. They have their own lives apart from you, integrated in the local population (fortune+1 surplus: 1-barter want: desertion).

***Characterize them:***

○ your cult ○ your family ○ your students
○ your scene ○ your staff ○ your court

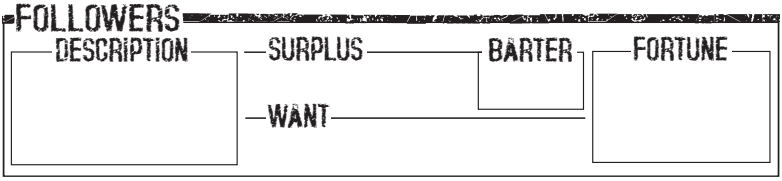
If you travel, decide whether they ○ travel with you or ○ congregate in their own communities.

***Choose 2:***

○ Your followers are dedicated to you. Surplus: +1barter, and 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.
○ 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 rely 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.




## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:

- *Serve a wealthy NPC as auger and advisor.*
- *Serve a wealthy NPC as ceremonist.*
- *Serve a population as counselor and ceremonist.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A HOCUS

To create your hocus, choose name, look, stats, moves, followers, and Hx.

## 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.

## 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

## GEAR

In addition to your followers, detail your fashion according to your look. You have oddments worth 4-barter, but no gear to speak of.

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, transgressing, or concealed.

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 fat body.

## MOVES

You get all the basic moves. You get ***fortunes***, and then choose 2 more hocus moves.

You can use all the battle moves, but when you get the chance, look up ***seize by force***, ***keeping an eye out***, and the rules for how gangs inflict and suffer harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask either or both:
- *Which of you are my followers?*
  For those characters, write Hx+2.
- *One of you, I've seen your soul. Which one?*
  For that character, write Hx+3.

For everyone else, write Hx+1. You're a good and quick judge of others.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

LOOK

STATS — MOVES

COOL ○ highlight
*do something under fire*

HARD ○ highlight
*go aggro; sucker someone; do battle*

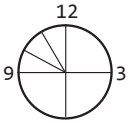
HOT ○ highlight
*seduce or manipulate*

SHARP ○ highlight
*read a sitch; read a person*

WEIRD ○ highlight
*open your brain*

HARM

countdown




○ stabilized

when life becomes untenable:
- ○ come back with -1hard
- ○ come back with +1weird (max+3)
- ○ change to a new playbook
- ○ die

HX

*help or interfere; session end*

MAESTRO D' SPECIAL

If you hook another character up—with sex, with food, with somethin somethin, whatever—it counts as having sex with them.

IMPROVEMENT

***experience*** ○○○○○ ***>>improve***

__ get +1hot (max hot+3)
__ get +1cool (max cool+2)
__ get +1hard (max hard+2)
__ get +1weird (max weird+2)
__ get a new maestro d' move
__ get a new maestro d' move
__ add a security to your establishment
__ resolve somebody's interest in your establishment
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character (to safety)
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE MAESTRO D'

# THE MAESTRO D'

In the golden age of legend, there was this guy named Maestro. He was known for dressing up real dap and whever he went, the people had much luxe tune. There was this other guy named Maitre d'. He was known for dressing up real dap and whever he went, the people had all the food they could eat and the fanciest of it.

Here in Apocalypse World, those two guys are dead. They died and the fat sizzled off them, they died same as much-luxe-tune and all-you-can-eat. The maestro d' now, he can't give you what those guys used to could, but fuck it, maybe he can find you a little somethin somethin to take off the edge.

## MAESTRO D' MOVES

◯ ***You call this hot?*** when you do something under fire, roll+hot instead of roll+cool.

◯ ***A devil with a blade***: when you use a blade to go aggro, roll+hot instead of roll+hard.

◯ ***Fingers in every pie***: put out the word that you want a thing—could be a person, could be somethin somethin, could even be just a thing—and roll+hot. On a 10+, it shows up in your establishment for you, like magic. On a 7-9, well, your people make an effort and everybody wants to please you and close is close, right? On a miss, it shows up in your establishment for you with strings wicked attached.

◯ ***Everybody eats, even that guy***: when you want to know something about someone important (your call), roll+hot. On a hit, you can ask the MC questions. On a 10+, ask 3. On a 7-9, ask 1:

- *How are they doing? what's up with them?*
- *What or who do they love best?*
- *Who do they know, like and/or trust?*
- *When next should I expect to see them?*
- *How could I get to them, physically or emotionally?*

On a miss, ask 1 anyway, but they hear about your interest in them.

◯ ***Just give me a motive***: name somebody who might conceivably eat, drink, or otherwise ingest something you've touched. If it's an NPC, roll+hard; a PC, roll+Hx. On a 10+, they do, and suffer 4-harm (ap) sometime during the next 24 hours. On a 7-9, it's 2-harm (ap). On a miss, some several people of the MC's choice, maybe including your guy maybe not, get it, and all suffer 3-harm (ap).

## OTHER MOVES

## BARTER

Your establishment provides for your day-to-day living, so while you're open for business, you need not spend barter for your lifestyle at the beginning of the session.

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; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' 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.

## ESTABLISHMENT

Your establishment features one main attraction supported by 2 side attractions (like a bar features drinks, supported by music and easy food). Choose one to be your main act and 2 for lube:

| | | | | | |
|---|---|---|---|---|---|
| ○ *luxury food* | ○ *music* | ○ *fashion* | ○ *lots of food* | ○ *sex* | ○ *spectacle* |
| ○ *easy food* | ○ *games* | ○ *art* | ○ *drinks* | ○ *coffee* | ○ *drugs* |
| ○ *sports* | ○ *fights* | ○ *scene (see and be)* | | | |

***For your establishment's atmosphere***, choose & underline 3 or 4: *bustle, intimacy, smoke, shadows, perfume, slime, velvet, fantasy, brass, lights, acoustics, anonymity, meat, eavesdropping, blood, intrigue, violence, nostalgia, spice, quiet, luxury, nudity, restraint, forgetting, pain, kink, candy, protection, grime, noise, dancing, chill, masks, fresh fruit, a cage.*

***Your regulars*** include these 5 NPCs (at least): Lamprey, Ba, Camo, Toyota and Lits.

*Who's your best regular?* _____

*Who's your worst regular?* _____

These 3 NPCs (at least) have an ***interest in your establishment***: Been, Rolfball, Gams.

*Who wants in on it?* _____

*Who do you owe for it?* _____

*Who wants it gone?* _____

***For security, choose this:***
○ a real gang (3-harm gang small 1-armor)

***Or else choose 2 of these:***
○ a convenient shotgun (3-harm close reload messy)
○ a bouncer who knows his biz (2-harm 1-armor)
○ plywood & chickenwire (1-armor)
○ secrecy, passwords, codes & signals, invites-only, vouching, etc.
○ everybody's packing: your cast & crew are a gang (2-harm gang small 0-armor)
○ a warren of dead-ends, hideaways & boltholes
○ no fixed location, always new venues

## CAST & CREW

Your cast & crew can consist entirely of the other players' characters, with their agreement, or entirely of NPCs, or any mix. If it includes any NPCs, sketch them out—names and 1-line descriptions—with the MC. Make sure they suit your establishment's scene.

## GEAR & BARTER

# CREATING A MAESTRO D'

To create your maestro d', choose name, look, stats, moves, establishment, gear, and Hx.

## NAME

Cookie, Silver, Smoky, Slops, Chief, Rose, Anika, JD, Chairman, Grave, Saffron, Life.

Yen, Emmy, Julia, Jackbird, Francois, Esco, Boiardi, Mari, Nan, Rache, Proper, Fall.

## STATS

Choose one set:
- Cool+1 Hard-1 Hot+2 Sharp=0 Weird+1
- Cool=0 Hard+1 Hot+2 Sharp+1 Weird-1
- Cool-1 Hard+2 Hot+2 Sharp=0 Weird-1
- Cool=0 Hard=0 Hot+2 Sharp+1 Weird=0

## MOVES

You get all the basic moves. Choose 2 maestro d' moves.

You can use all the battle moves, but when you get the chance, look up ***seize by force***, ***baiting a trap***, and ***turning the tables***.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask either or both:
- *Which of you do I find most attractive?* For those characters, write Hx+2.
- *Which one of you is my favorite?* For that character, write Hx+3.

For everyone else, write Hx+1. It's your business to see people clearly.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

## LOOK

Man, woman, ambiguous, transgressing.

Casual wear, display wear, vintage wear, butcher wear, fetish wear, immaculate whites.

Pinched face, boyish face, pretty face, expressive face, full face, tattooed face, porcelain face, or scarred face.

Cool eyes, bright eyes, inquisitive eyes, frank eyes, mischievous eyes, or one eye.

Fat body, restless body, stubby body, curvy body, unusual body, or lean body.

Flexible hands, quick hands, precise hands, nervous hands, sausage fingers, scarred hands, or playful hands.

## GEAR

In addition to your establishment, you get:
- a wicked blade, like a kitchen knife or 12" razor-sharp scissors (2-harm hand)
- oddments worth 2-barter
- fashion suitable to your look, including at your option a piece worth 1-armor (you detail)

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

NAME –

LOOK

STATS — MOVES

COOL ◯ highlight
*do something under fire*

HARD ◯ highlight
*go aggro; sucker someone; do battle*

HOT ◯ highlight
*seduce or manipulate*

SHARP ◯ highlight
*read a sitch; read a person*

WEIRD ◯ highlight
*open your brain*

HX
*help or interfere; session end*

SAVVYHEAD SPECIAL

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.

IMPROVEMENT

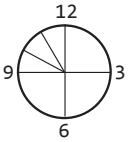
***experience*** ◯◯◯◯◯ ***>>improve***

__ get +1cool (max cool+2)
__ get +1hard (max hard+2)
__ get +1sharp (max sharp+2)
__ get a new savvyhead move
__ get a new savvyhead move
__ get a gang (you detail) for security, and ***leadership***
__ add 2 options to your workspace
__ add life support to your workspace, and now you can work on people there too
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

HARM

countdown




◯ stabilized

when life becomes untenable:

◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

THE SAVVYHEAD

# THE SAVVYHEAD

If there's one fucking thing you can count on in Apocalypse World, it's: things break.

## SAVVYHEAD MOVES

◯ ***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.

◯ ***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 and knowledge, 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 be there already, but somehow pinned, caught or trapped.

◯ ***Oftener right***: when a character comes to you for advice, tell them what you honestly think the best course is. If they do it, they take +1 to any rolls they make in the doing, and you mark an experience circle.

◯ ***Reality's fraying edge***: some component of your workspace, or some arrangement of components, is uniquely receptive to the world's psychic maelstrom (+augury). Choose and name it, or else leave it for the MC to reveal during play.

◯ ***Spooky intense***: when you do something under fire, stand overwatch, or bait a trap, roll+weird instead of roll+cool.

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

## OTHER MOVES

## WORKSPACE

Choose which of the following your workspace includes. Choose 3: a garage, a darkroom, a controlled growing environment, skilled labor (Carna, Thuy, Pamming, *eg*), a junkyard of raw materials, a truck or van, weird-ass electronica, machining tools, transmitters & receivers, a proving range, a relic of the golden age past, booby traps.

When you go into your workspace and dedicate yourself to making a thing, or to getting to the bottom of some shit, decide what and tell the MC. The MC will tell you "sure, no problem, but…" and then 1 to 4 of the following:

- It's going to take hours/days/weeks/months of work.
- First you'll have to get/build/fix/figure out ___ .
- You're going to need ___ to help you with it.
- It's going to cost you a fuckton of jingle.
- The best you'll be able to do is a crap version, weak and unreliable.
- It's going to mean exposing yourself (plus colleagues) to serious danger.
- You're going to have to add ___ to your workplace first.
- It's going to take several/dozens/hundreds of tries.
- You're going to have to take ___ apart to do it.

The MC might connect them all with "and," or might throw in a merciful "or."

Once you've accomplished the necessaries, you can go ahead and accomplish the thing itself. The MC will stat it up, or spill, or whatever it calls for.

## PROJECTS

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:

- *Maintain a wealthy NPC's finicky or fragile tech.*
- *Repair a wealthy NPC's hi-tech equipment.*
- *Conduct research for a wealthy NPC.*
- *Others, as you negotiate them.*

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; a session's hire of a violent individual as bodyguard; a few sessions' hire of simple labor; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A SAVVYHEAD

To create your savvyhead, choose name, look, stats, moves, workspace, projects, and Hx.

## 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

## 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

## GEAR

In addition to your workspace, detail your personal fashion. You have oddments worth 6-barter, and any personal piece or three of normal gear or weaponry.

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## PROJECTS

During play, it's your job to have your character start and pursue projects. They can be any projects you want, both long term and short-. Begin by thinking up the project you're working on this very morning, as play begins.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, or transgressing.

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.

## MOVES

You get all the basic moves. Choose 2 savvyhead moves.

You can use all the battle moves, but when you get the chance, look up ***keeping an eye out***, ***baiting a trap***, and ***turning the tables***, as well as the rules for how vehicles suffer harm.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask either or both:
- *Which of you is the most strange?*
  For those characters, write Hx+1.
- *Which one of you is the biggest potential problem?*
  For that character, write Hx+2.

For everyone else, write Hx-1. You've got other stuff to do and other stuff to learn.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

NAME –

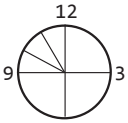
LOOK

STATS — MOVES

| | | |
|---|---|---|
| COOL | ◯highlight | *do something under fire* |
| HARD | ◯highlight | *go aggro; sucker someone; do battle* |
| HOT | ◯highlight | *seduce or manipulate* |
| SHARP | ◯highlight | *read a sitch; read a person* |
| WEIRD | ◯highlight | *open your brain* |

HARM

countdown




◯ stabilized

when life becomes untenable:

◯ come back with -1hard
◯ come back with +1weird (max+3)
◯ change to a new playbook
◯ die

HX

*help or interfere; session end*

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*** them as though you'd rolled a 10+, even if you haven't chosen to get the move.

IMPROVEMENT

***experience*** ◯◯◯◯◯***>>improve***

__ 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 an establishment (you detail)
__ get followers (you detail) and ***fortunes***
__ get a move from another playbook
__ get a move from another playbook

__ get +1 to any stat (max stat+3)
__ retire your character to safety
__ create a second character to play
__ change your character to a new playbook
__ choose 3 basic moves and advance them
__ advance the other 3 basic moves

THE SKINNER

# 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, thoughts that aren't afraid, bodies that aren't used meat, sex that isn't rutting, dancing that's real. There are moments that are more than stench, smoke, rage and blood.

Anything beautiful left in this ugly ass world, skinners hold it. Will they share it with you? What do *you* offer *them*?

## SKINNER MOVES

◯ ***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.

◯ ***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.

◯ ***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.

◯ ***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.

## OTHER MOVES

## SKINNER GEAR

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 your eyesight 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.*

## GEAR & BARTER

## BARTER

At the beginning of the session, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.

If you need jingle during a session, tell the MC you'd like to work a gig. Your gigs:
- *Perform for a public audience.*
- *Perform for a private audience.*
- *Appear at the side of a wealthy NPC.*
- *Others, as you negotiate them.*

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; repair of a piece of hi-tech gear; a session's hire of a violent individual as bodyguard; the material costs for crash resuscitation by a medic; a few sessions' tribute to a warlord; a few sessions' 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.

# CREATING A SKINNER

To create your skinner, choose name, look, stats, moves, gear, and Hx.

## 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.

## 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

## MOVES

You get all the basic moves. Choose 2 skinner moves.

You can use all the battle moves, but when you get the chance, look up ***standing overwatch***, ***keeping an eye out***, ***baiting a trap***, and ***turning the tables***.

## GEAR

You get:
- 1 gracious weapon
- 2 luxe gear
- oddments worth 2-barter
- fashion suitable to your look (you detail)

If you'd like to start play with a vehicle or a prosthetic, get with the MC.

## IMPROVEMENT

Whenever you roll a highlighted stat, and whenever you reset your Hx with someone, mark an experience circle. When you mark the 5th, improve and erase.

Each time you improve, choose one of the options. Check it off; you can't choose it again.

## LOOK

Man, woman, ambiguous, transgressing, or androgyne.

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.

## HX

Everyone introduces their characters by name, look and outlook. Take your turn.

List the other characters' names.

Go around again for Hx. On your turn, ask 1, 2, or all 3:
- *Which one of you is my friend?* For that character, write Hx+2.
- *Which one of you is my lover?* For that character, write Hx+1.
- *Which one of you is in love with me?* For that character, write Hx-1.

For everyone else, write Hx+1 or Hx-1, as you choose.

On the others' turns, answer their questions as you like.

At the end, choose one of the characters with the highest Hx on your sheet. Ask that player which of your stats is most interesting, and highlight it. The MC will have you highlight a second stat too.

## 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. On a miss, be prepared for the worst.

## GO AGGRO ON SOMEONE

When you ***go aggro on someone***, roll+hard. On a 10+, they have to choose:

- *Force your hand and suck it up.*
- *Cave and do what you want.*

On a 7–9, they can choose 1 of the above, or 1 of the following:

- *Get the hell out of your way.*
- *Barricade themselves securely in.*
- *Give you something they think you want, or tell you what you want to hear.*
- *Back off calmly, hands where you can see.*

On a miss, be prepared for the worst.

## SUCKER SOMEONE

When you ***attack someone unsuspecting or helpless***, ask the MC if you could miss. If you could, treat it as going aggro, but your victim has no choice to cave and do what you want. If you couldn't, you simply inflict harm as established.

## DO BATTLE

When you're ***in battle***, you can bring the battle moves into play.

## SEDUCE OR MANIPULATE SOMEONE

When you ***try to seduce, manipulate, bluff, fast-talk, or lie to someone***, tell them what you want them to do, give them a reason, and roll+hot. ***For NPCs***: on a 10+, they'll go along with you, unless or until some fact or action betrays the reason you gave them. On a 7–9, they'll go along with you, but they need some concrete assurance, corroboration, or evidence first. ***For PCs***: on a 10+, both. On a 7–9, choose 1:

- *If they go along with you, they mark experience.*
- *If they refuse, erase one of their stat highlights for the remainder of the session.*

What they do then is up to them.
On a miss, for either NPCs or PCs, be prepared for the worst.

## HELP OR INTERFERE WITH SOMEONE

When you ***help*** or ***interfere with*** someone who's making a roll, roll+Hx. On a 10+, they take +2 (help) or -2 (interfere) to their roll. On a 7–9, they take +1 (help) or -1 (interfere) to their roll. On a miss, be prepared for the worst.

## 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 / way in / way past?*
- *Which enemy is most vulnerable to me?*
- *Which enemy is the biggest threat?*
- *What should I be on the lookout for?*
- *What's my enemy's true position?*
- *Who's in control here?*

On a miss, ask 1 anyway, but be prepared for the worst.

## READ A PERSON

When you ***read a person*** in a charged interaction, 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?*
- *How could I get your character to __?*

On a miss, ask 1 anyway, but be prepared for the worst.

## OPEN YOUR BRAIN TO THE WORLD'S PSYCHIC MAELSTROM

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

## SESSION END

***At the end of every session***, choose a character who knows you better than they used to. If there's more than one, choose one at your whim. Tell that player to add +1 to their Hx with you on their sheet. If this brings them to Hx+4, they reset to Hx+1 (and therefore mark experience). If no one knows you better, choose a character who doesn't know you as well as they thought, or choose any character at your whim. Tell that player to take -1 to their Hx with you on their sheet. If this brings them to Hx -3, they reset to Hx=0 (and therefore mark experience).

CHARACTER
CREATION

# CHARACTER CREATION

Print out a set of the character playbooks and pass them around. Have everybody choose one, no duplicates. Set the rest aside and keep them handy.

Print out the players' reference sheets. Put them on the table where everybody can reach them and pass them around.

Print out your playsheets: a threat map, a threat sheet. You can print more threat sheets as you need them, after the first session.

You'll also need notepaper, pencils, and at least two 6-sided dice.

For the most part, the players should be able to create their characters fine just by working through their playbooks, so let them. Your job for now is just to answer questions and think about what you're going to bring to the game.

## SAY THIS FIRST AND OFTEN

To the players: your job is to play your characters as though they were real people, in whatever circumstances they find themselves—cool, competent, dangerous people, larger than life, but real.

My job as MC is to treat your characters as though they were real people too, and to act as though Apocalypse World were real.

## 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 knows what really happened or why, though. Maybe nobody ever knew.

"Hey MC, it says here 'the world's psychic maelstrom'—what's that?"

It's everywhere, just outside your perception, and if you open your brain up to it you can learn things from it. It learns things 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.

## THE STATS

For basic questions about the stats:
- ***Cool*** means cool under fire, calm, patience, keeping your head.
- ***Hard*** means hard-hearted, strong-willed, violent, aggressive.
- ***Hot*** means hot, attractive, beautiful, inspiring, interesting.
- ***Sharp*** means sharp-witted, alert, smart, perceptive.
- ***Weird*** means a weirdo, psychic, genius, uncanny, strange.
- ***Hx*** means history, how well your character knows them.

Stats can go from -3 to +3, but are usually from -1 to +2. That's the number you add or subtract from your roll when you roll+that stat.

If a rule says, for instance, "you get hard+3," that means your hard goes to +3, no matter what it was before. If it says "you get +1hard," that means that you increase your current hard by 1.

## INTRODUCING THE BASIC MOVES

***Acting under fire*** means doing something when there's danger, urgency, or somebody shooting at you. The move determines whether you can still go ahead with it and what it costs you.

***Going aggro*** means attacking someone when they aren't expecting it, or if they are expecting it, when they're not ready for it. The move determines mostly how they react to your attack, like whether they stand up to you or get the hell out of your way.

***Suckering someone*** means attacking them when they can't do anything about it at all, like when they're helpless or don't know you're there.

***The battle moves*** are a set of moves you use when you're fighting with someone. The main one is ***seizing something by force***, which is for when you're fighting with someone over something in particular. It determines who gets it and how much you both suffer for it.

***Seducing or manipulating someone*** includes bluffing, fast-talking, or lying to them. The move determines whether they believe you, and whether they go along with you, as kind of separate matters.

***Reading a situation*** means taking a quick look around to figure out what's going on. When you do it, you get to ask me questions and I have to answer them.

***Reading a person*** means paying attention to their body language, eye movements, inflections, and all the other things that your character can see and hear but we can't. When you do it, you get to ask their player questions and they have to answer them.

***Opening your brain*** means lowering your mental guard and letting the world's psychic maelstrom into your head. When you do it, maybe I have to tell you something you don't know, and maybe it'll be useful. I might ask you a question or two too, and you have to answer them.

You can also ***help or interfere with someone else who's making a roll***, which can give them a bonus or penalty. If you're the one making a roll, you can call for help, if anyone's there to help you.

## INTRODUCING THE SPECIAL MOVES

Every playbook has a special move for when that character has sex. These aren't moves for playing out sex scenes—I'm easily embarrassed, personally, so when I'm the MC, or when it's my character having sex, I always fade to black. They're moves for how sex changes the relationships between the characters, if it even does. They're based on the idea that when you have sex with someone, you get to know them better than you did before.

Sometimes they're straightforward and positive: now you know each other better, and that's good. Sometimes they're more complicated: now you know each other better, and is it cool or awkward? Some of them can be a little creepy: now you know each other better, and do you like what you've learned?

The special moves are *absolutely* only for mutual and consensual sex. If anybody isn't into it, it plain doesn't happen. Still, their presence in the game obviously forefronts the characters' sexuality and sex between the characters. If you or any of your friends don't want that, be responsible with one another. Agree to leave them out of play, scribble them out of your playbooks, or else find a different game that you're all excited for.

## CHARACTER MOVES AND CRAP

For questions about a character's move, look it up in the appropriate moves chapter, starting on page 136 (for the basic moves) or page 182 (for the character moves).

For questions about gear, weapons, gangs, holdings and the rest of the crap, look it up in the crap chapter, starting page 224.

The character playbooks say things like "oddments worth 1-barter." Barter, as it appears in the playbooks and in these rules, is just an abstraction of whatever your Apocalypse World values for exchange. It might be barter proper ("I'll give you a dozen of my rock-turtle eggs if you'll repair my shoes") or it might be some currency, some medium, hence "oddments." 1-barter is kind of a lot, it's enough to live on for a few days, or to buy basically any normal thing.

## VEHICLES AND PROSTHETICS

The playbooks also say, "if you'd like to start play with a vehicle or a prosthetic, get with the MC." The driver and the chopper always get vehicles, but it's your call whether to let the other characters have vehicles as well. It's always your call whether to let anyone start with a prosthetic.

***Creating a vehicle:***

By default, your vehicle has speed=0, handling=0, 0-armor, and the massive rating of its frame.

***Choose its frame***:
- Bike (*massive=0, 1 battle option*)
- Compact, buggy (*massive=1, 2 battle options*)
- Coupe, sedan, jeep, pickup, van, limo, 4x4, farm tractor (*massive=2, 2 battle options*)
- Semi, bus, ambulance, construction/utility (*massive=3, 2 battle options*)

***Strengths*** (choose 1 or 2): Fast, rugged, aggressive, tight, huge, off-road, responsive, uncomplaining, capacious, workhorse, easily repaired.

***Looks*** (choose 1 or 2): Sleek, vintage, pristine, powerful, luxe, flashy, muscular, quirky, pretty, handcrafted, spikes & plates, garish, cobbled-together, hardworked.

***Weakness*** (choose 1 or 2): Slow, loud, lazy, sloppy, cramped, picky, guzzler, unreliable, rabbity, temperamental.

***Battle options*** (choose according to frame): +1speed, +1handling, +1massive, +1armor. *You can double up if you choose*.

***Creating a specialized battle vehicle:***

The driver has a move, ***my other car is a tank***, which gives her a specialized battle vehicle. Create the vehicle as normal, and then choose 2:
- +1 battle option (*+1speed, +1handling, +1massive, or +1armor*)
- Mounted machine guns (*3-harm close/far area messy*)

- Mounted grenade launcher (*4-harm close area messy*)
- Ram or ramming spikes (*as a weapon, vehicle inflicts +1harm*)
- Mounted 50cal mg (*5-harm far area messy*)
- Mounted boarding platform or harness (*+1 to attempts to board another vehicle from this one*)

***Creating a prosthetic:***

***Choose a body part***: hand, ½ arm, arm, foot, ½ leg, leg, eye, ear, jaw, other.

***Strengths*** (choose 1 or 2): fine-tuned, responsive, comfortable, formidable, easily maintained, interchangeable components, integrated with the meat, strong, untiring.

***Looks*** (choose 1 or 2): handbuilt, mechanical, smooth, utilitarian, grotesque, ornate, straps & buckles, showy, scars, startling, fragile, organic.

***Weakness*** (choose 1 or 2): slow, heavy, itchy or hot, complicated harness, needs constant tinkering, slips, locks up, insensitive, requires fuel, loud, whispers to the world's psychic maelstrom.

## SETTING EXPECTATIONS

While the players are making their characters, in between answering questions, you have a good opportunity to set expectations for the game to come. Here are some things I like to get out up-front:

• Your characters don't have to be close friends, but they do have to know each other and work together, and they should be allies. They might become enemies in play, but they shouldn't start out enemies.

• Yes, you each have a move for what happens when you have sex. They're there if it ever happens, but if it never does, that's fine too. It's always strictly up to you whether your character has sex. Also, they aren't for *playing out* sex scenes, we'll fade to black whenever you want.

• Your characters are unique in Apocalypse World. There are other medics, and they might even be called "angel" by their friends, but you're the only

angel. There are other compound bosses and warlords who might be called "hardholders," but you're the only hardholder.

• Some of you get to choose armor. 1-armor can be whatever, it can be bulletproof vests, bike leathers, armored corsets, whatever. 2-armor, though, is serious body armor. Riot gear. It might be low-tech, it might be made out of a car or something, but the point is that there's nothing casual about it. You're walking around in body armor.

• Hey, see where it says you have "oddments worth 3-barter" or whatever? Is there some medium of exchange you all use, or is it really one-time negotiated barter? Uncle, you're the hardholder, is there something you use for currency in the holding? Or else Anika, you're the maestro d', what will you take for pay in your establishment?

• I'm not out to get you. If I were, you could just pack it in right now, right? I'd just be like "there's an earthquake. You all take 10-harm and die. The end." No, I'm here to find out what's going to happen with all your cool, hot, fucking kick-ass characters. Same as you!

## 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. They're friends, or at least good colleagues. If one's a maestro d', the others can be her regulars, for instance. If one's a hardholder, the others can be her lieutenants. The Hx rules will help make this happen too, but get it up-front and make sure everybody's on board.

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?

If you have a straggler who hasn't finished making her character yet, don't make everybody wait. Have her introduce her character now anyway, she can finish up choosing her moves and crap as you go.

## HX

Every player's character has Hx, history, with every other player's character. Your Hx with someone says how well you know them. It's based on specific moments or episodes in your shared past. Your Hx with them, written on your character sheet, says how well you know them; theirs with you, on their sheet, says how well they know you. It doesn't say how long you've known them, how much you like them, how positive your history together has been, or anything else necessarily, 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. Hx is asymmetrical—My character might know yours Hx+2, but yours might know mine Hx-1, or whatever.

Okay! Go around again to set Hx. MC, your job is just to oversee and give everybody their turn.

All of the playbooks have their own rules for setting Hx with each other. They work by having the player call for volunteers. Take the gunlugger's Hx rules, for instance:

*On your turn, ask 1, 2 or all 3:*

- Which one of you once left me bleeding, and did nothing for me? *For that character, write Hx-2.*
- Which one of you has fought shoulder to shoulder with me? *For that character, write Hx+2.*
- Which one of you is prettiest and/or smartest? *For that character, write Hx+3.*

*For everyone else, write Hx-1. You find no particular need to understand most people.*

It's up to each player to choose which questions they'll ask on their turn, and up to all the other players to volunteer the answers.

As MC, pay attention as the characters' Hx are developing, this is great stuff, and jump in with questions and contributions of your own: "hey, when Dune left Keeler bleeding, was that the time that [choosing a name at random] Preen attacked the holding, or a different time?"

At the end, all the players will have lists like these on their sheets:

| ***on Marie's sheet:*** | ***on Keeler's sheet:*** |
|---|---|
| *Keeler Hx+3* | *Marie Hx-1* |
| *Bran Hx+2* | *Bran Hx+3* |
| *Dune Hx+1* | *Dune Hx-2* |
| *Damson Hx+2* | *Damson Hx+2* |

And so on, plus you'll have good material to work with as you launch into the session proper.

## HIGHLIGHTING STATS

Go around the table one last time. Every player finds the character her character knows the best, the one with the highest Hx on her own sheet (resolving ties by whim). That other 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; choose the stat you find most interesting for that character yourself.

So: Marie, whom does she know best? She knows Keeler with Hx+3, so, "Keeler, which of my stats is most interesting to you?" Keeler's player chooses Marie's Weird, because sometimes the obvious choice is the good choice. As MC I choose Marie's cool, because I like to see characters act under fire. Marie's player marks both on her character sheet.

Whom does Keeler know best? Bran, with Hx+3. "Bran, you get to highlight one of my stats, which one?" Bran's player chooses Keeler's hard, I suppose hoping to see Keeler in fights. As MC I choose Keeler's weird, and Keeler's player marks both on her sheet.

All the way around, everybody gets their highlighted stats, and that's it. Character creation's done, time to play.

THE MASTER OF CEREMONIES

# THE MASTER OF CEREMONIES

That's you, the MC, Apocalypse World's GM.

There are a million ways to GM games; Apocalypse World calls for one way in particular. This chapter is it. Follow these as rules. The whole rest of the game is built upon this.

## AGENDA

- ***Make Apocalypse World seem real.***
- ***Make the players' characters' lives not boring.***
- ***Play to find out what happens.***

Everything you say, you should do it to accomplish these three, 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 through your pre-planned storyline (DO NOT pre-plan a storyline, and I'm not fucking around). It's not your job to put their characters in double-binds or dead ends, or to yank the rug out from under their feet. Go chasing after any of those, you'll wind up with a boring game that makes Apocalypse World seem contrived, and you'll be pre-deciding what happens by yourself, not playing to find out.

Play to find out: there's a certain discipline you need in order to MC Apocalypse World. You have to commit yourself to the game's fiction's own internal logic and causality, driven by the players' characters. You have to open yourself to caring what happens, but when it comes time to say what happens, you have to set what you hope for aside.

The reward for MCing, for this kind of GMing, comes with the discipline. When you find something you genuinely care about—a question about what will happen that you genuinely want to *find out*—letting the game's fiction decide it is uniquely satisfying.

## ALWAYS SAY

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

Always be scrupulous, even generous, with the truth. The players depend on you to give them real information they can really use, about their characters' surroundings, about what's happening when and where. Same with the game's rules: play with integrity and an open hand. The players are entitled to the full benefits of their moves, their rolls, their characters' strengths and resources. Don't chisel them, don't weasel, don't play gotcha.

If you're playing the game as the players' *adversary*, your decision-making responsibilities and your rules-oversight constitute a conflict of interests. Play the game with the players, not against them.

## 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.***
- ***Be a fan of the players' characters.***
- ***Think offscreen too.***
- ***Sometimes, disclaim decision-making.***

• ***Barf forth apocalyptica***. 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 reason why you choose a move exists 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, so you choose

a move to make. 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"—this was the PC's move—"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. Make like it's the game's fiction that chooses your move for you. This is easy if you always choose a move that the game's fiction makes possible.

• ***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 lunch 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?

These two principles are cause and effect. The truth is that you've chosen a move and made it. Pretend, though, that there's a fictional cause; pretend that it has a fictional effect.

Together, the purpose of these two principles is to create an illusion for the players, not to hide your intentions from them. Certainly never to hide your NPCs' actions, or developments in the characters' world, from the players' characters! No; always say what honesty demands. When it comes to what's happening to and around the players' characters, always be as honest as you can be.

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 that you own—an NPC or a feature of the landscape, material or social—consider first killing it, overthrowing it, burning it down, blowing it up, or burying it in the poisoned ground. An individual NPC, a faction of NPCs, some arrangement between NPCs, even an entire rival holding and its NPC warlord: crosshairs. 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. Every NPC who gets even a single line or a single significant on-screen action, give a name.

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, well, they deal with that now. 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 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 he serves Uncle, who wants people in their places. Roark goes to Uncle to boast, to Bish to feel superior, to Marie for bubble baths. Foster wants to overthrow Uncle and take his holding, but would prefer everyone else—Bish, Marie, Damson, Dune—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 three things by that: (1) barf apocalyptica upon it, by adding details and imagery 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 it'll work out. A third of the time? Half? Not rare, just not predictable.

• ***Be a fan of the players' characters***. "Make the characters' lives not boring" does not mean "always worse." Sometimes worse, sure, of course. Always? Definitely not.

The worst way there is to make a character's life more interesting is to take away the things that made the character cool to begin with. The gunlugger's guns, but also the gunlugger's collection of ancient photographs—what makes the character match our expectations and also what makes the character rise above them. Don't take those away.

The other worst way is to deny the character success when the character's fought for it and won it. Always give the characters what they work for! No, the way to make a character's success interesting is to make it *consequential*. When a character accomplishes something, have all of your NPCs respond. Reevaluate all those PC–NPC–PC triangles you've been creating. Whose needs change? Whose opinions change? Who was an enemy, but now is afraid; who was an enemy, but now sees better opportunities as an ally? Let the characters' successes make waves outward, let them topple the already unstable situation. There are no status quos in Apocalypse World! Even life doesn't only hurt.

"Make as hard and direct a move as you like" means just that. As hard and direct *as you like*. It doesn't mean "make the worst move you can think of." Apocalypse World is already out to get the players' characters. So are the game's rules. If you, the MC, are out to get them too, they're plain fucked.

This goes for highlighting stats, too. When you highlight a character's stats, try to choose one that'll show off who the character is. Switch up often—for certain don't just choose the lowest stat and stick with it—and try to make sure that the character usually has at least one high stat highlighted.

Find what *you* find interesting about their characters, and play *there*.

• ***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 threats, it's part of making the characters' lives not boring too.

• ***Sometimes, disclaim decision-making***. In order to play to find out what happens, you'll need to pass decision-making off sometimes. Whenever

something comes up that you'd prefer not to decide by personal whim and will, don't. The game gives you four key tools you can use to disclaim responsibility: you can ***put it in your NPCs' hands***, you can ***put it in the players' hands***, you can ***create a countdown***, or you can ***make it a stakes question***.

Say that there's an NPC whose life the players have come to care about, for instance, and you don't feel right about just deciding when and whether to kill her off:

You can (1) ***put it in your NPCs' hands***. Just ask yourself, in this circumstance, is Birdie really going to kill her? If the answer's yes, she dies. If it's no, she lives. Yes, this leaves the decision in your hands, but it gives you a way to make it with integrity.

You can (2) ***put it in the players' hands***. For instance, "Dou's been shot, yeah, she's shuddering and going into shock. What do you do?" If the character helps her, she lives; if the character doesn't or can't, she dies. You could even create a custom move for it, if you wanted, to serve the exact circumstances. See the moves snowball chapter, page 126, and the advanced fuckery chapter, page 270.

You can (3) ***create a countdown***. See the countdown section in the threats chapter, page 117. Just sketch a quick countdown clock. Mark 9:00 with "she gets hurt," 12:00 with "she dies." Tick it up every time she goes into danger, and jump to 9:00 if she's in the line of fire. This leaves it in your hands, but gives you a considered and concrete plan, instead of leaving it to your whim.

Or you can (4) ***make it a stakes question***. See the stakes section in the threats chapter, page 115. "I wonder, will Dou live through all this?" Now you've promised yourself not to just answer it yourself, yes or no, she lives or she dies. Whenever it comes up, you must give the answer over to your NPCs, to the players' characters, to the game's moves, or to a countdown, no cheating.

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.***
- ***Be a fan of the players' characters.***
- ***Think offscreen too.***
- ***Sometimes, disclaim decision-making.***

Whenever someone turns and looks to you to say something, always say what the principles demand.

## 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.***
- ***Turn their move back on them.***
- ***Make a threat move.***
- ***After every move: "what do you do?"***

Whenever there's a pause in the conversation and everyone looks to you to say something, 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 probably 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? If they want it, they have to buy it. And so on.

Then, "what do you do?"

Remember the principles. Remember to address yourself to the characters, remember to misdirect, and remember to never speak your move's name. 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. It's not the meaner the better, although mean is often good. Best is: 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'.

The most important and versatile setup move is ***announce future badness***. If you don't have another move already at hand, announce future badness:

"Someone's in there, you hear them moving. What do you do?"

"'Oh, hey, Keeler, Ribs is looking for you.' What do you do?"

"She's about to figure out where you are. What do you do?"

"Dude you have a split second before that thing gets its teeth into your arm. What do you do?"

"'Hey boss, it's cool, but I don't think everybody's happy. There've been more fights down in the stews, I think somebody's maybe trying to move in on somebody else's biz.' What do you do?"

"You hear a dog outside, sniffing and whining. A voice says, 'you found something, boy?' What do you do?"

***Announcing off-screen badness*** is good too. After all, badness elsewhere now will usually become badness here later:

"You hear gunfire, not too far away. Maybe Hison's people, hard to know. What do you do?"

"Sometime in the night, an explosion wakes you all up. It's not in the holding, but it's nearby. Everything shakes. What do you do?"

"What's up this morning? Oh yeah, I remember. There's a pillar of black smoke on the horizon, and if you look through binoculars you can see refugees. What do you do?"

## EXAMPLES OF YOUR MOVES

***Separate them:***
"Oh, hold on, you're far enough apart by now that you can't hear each other. What do you do instead?"

"Keeler, you get back, but Audrey, you're still out dealing with the gasoline tribe. Keeler, wanna do anything while you wait?"

***Capture someone:***
"Dremmer's gang takes cover all around, it looks like they're settling in for a siege. Pop your head out and they'll take a shot at it. What do you do?"

"When you get up to go, she throws herself in front of the door. What do you do?"

***Put someone in a spot:***
"Bran, you're walking between the poor stalls in the marketplace and you see Ribs coming toward you. Glance around, her people are closing in behind and to the sides. What do you do?"

"You and Whychurch are neck and neck, but the roadway on your left is broken and jagged and he keeps grinding his truck against your right, to push you over there. What do you do?"

***Trade harm for harm (as established):***
"You make it to cover behind the fallen wall. At least one of Dremmer's people went down, but you took a solid bullet yourself on the way, for 2-harm. You're bleeding and having trouble breathing, what do you do?"

"In the scramble, he manages to nail you with his elbow, right in the armored corset, for 0-harm, and he manages to cut his hand wide open on your scalpel…"

***Inflict harm (as established):***
"Oh jesus, Audrey, they've got a sharpshooter above you. You find out about it when Mamo grunts and sits down hard, and doesn't move again. What do you do?"

For the details of trading and inflicting harm, see the harm & healing chapter, page 202.

***Take away their stuff:***
"You're walking out to your car, right? One of Dremmer's guys is fucking standing on the roof, holding an assault rifle. Hison, maybe his name is. What do you do?"

"So of course they kick in your door while you and Amni are hot at it. You're naked, they kick your guns out of the way. They're putting their crowbars in your face and Amni's screaming…"

***Make them buy:***
"So Keeler, you've just resupplied on ammo with Grammer—that's 1-barter—and as you're leaving…"

"Jangry keeps you good and narcostabbed for like 3 days, and you come out of it at 6:00 on your harm countdown. 'That'll be 3-barter and that's the friends rate,' she says…"

***Activate their stuff's downside:***
"She's too close for you to bring your rifle to bear, she's right on top of you. She has a hatchet made out of, like, a meat cleaver lashed onto the back of a claw hammer. What do you do instead?"

***Tell them the possible consequences and ask:***
"You go out there, you're completely exposed, you realize that, right? Do you go?"

"Yes, you can push on to Hatchet City if you want, but you'll be below E when you get there. You won't be able to leave again if something goes wrong. Is that still what you do?"

***Offer an opportunity, with or without a cost:***
"You don't think he knows you're there yet. You can get the drop on him, if you don't mind leaving Amni here. Wanna?"

"Oh man, the looks they're giving each other, they are not happy about this. This would be a perfect time to press them. Do you?"

***Turn their move back on them:***
Hison's standing on Keeler's car, and rather than just shoot him off, Keeler decides to play it safe and read the sitch. Her player blows the roll, though. "Ask me a question anyway," I say. "But if you act on my answer, you get no bonus, and if you don't, you get -1. "

***Make a threat move:***
See the threats chapter, page 106.

## RULES AND YOUR PREP

***The game's rules give 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 threat map gives 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 threat map: 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 anything. Have the players make maps like anything 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 look like?"

Digress occasionally. Include details sometimes as though you were looking idly at a scene and some detail, 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…"

Elide the action sometimes, and zoom in on its details other times. Play out a battle in precise and exacting detail, but in the middle of it say "so they keep you both pinned down there until nightfall." Sometimes pick one session up in the moments where the last left off, other times let days or weeks pass in between.

This goes for moves, too. Making a dash under fire might mean crossing 3 meters of open ground in view of one of Dremmer's snipers, it might mean crossing 100 meters of broken ground with his gang arrayed thereupon, it might mean crossing the whole damned burn flat with Dog Head and his grinning-dingo cannibals in pursuit. Let the moves expand and contract

in time, all through the range from their smallest logical limit to their greatest.

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, Dune, where are you? What are you doing?" When interesting things are happening simultaneously, cut back and forth between them.

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 when someone else's character is on screen, longer play-stopping breaks for tea cigs or pee, 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.

THE FIRST
SESSION

# THE FIRST SESSION

The players have it easy. They have their playbooks 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. Read them if you haven't! They're the core of the game. Print a set of refsheets, including extra copies of the basic moves refsheet. Print a threat map and a couple of threat sheets for yourself.

(Go to apocalypse-world.com 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 threats, but don't create any yet.

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 thing, 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?"

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

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

What it means instead: it's your job to create 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 80). This is crucial. "Let's just follow the characters around for a day"—in Apocalypse World, that's automatically dangerous. It's automatically a bad day.

Just because it's the first session, whatever, you're still actually playing the game.

***• MC the game. Bring it.***

But especially do these:
***• Describe. Barf forth apocalyptica.***
***• Springboard off character creation.***
***• Ask questions all the time.***
***• Leave yourself things to wonder about.***
***• Look for where they're not in control.***
***• Push there.***
***• Nudge the players to have their characters make moves.***
***• Give every character good screen time with other characters.***
***• Leap forward with named, human NPCs.***
***• Hell, have a fight.***
***• Work on your threat map and essential threats.***

***• Describe. Barf forth apocalyptica***. You already 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 remember to…

***• Springboard off character creation***. The players' characters are made of interesting details you can build on. Look at the hardholder's gigs, for instance: each of those gigs has people responsible for it, crews that answer to the hardholder and have names and relationships and all kinds of loose ends. Name everyone! Make everyone human! Look at the chopper's gang,

the maestro d's regulars, the hocus' followers. Look at what the players created when they were doing Hx with each other. Look at where they come from and what must be around them.

Look closely, but you can't know everything, so…

• ***Ask questions all the time***. 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 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?

You don't need an explanation right now! 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 threat map under "I wonder.")

Don't explain everything, but do…

• ***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 Dog Head stops

taking orders from Keeler." "I wonder what would happen if Bran couldn't get power to his weirdshop."

And…

• ***Push there***. The MC move for pushing is announce future badness. "Audrey, you're down collecting the day's water from the well and do you feel like reading a charged situation? Something seems off this morning." "Keeler, Dog Head does what you say, but, it's like, he keeps looking at you for a minute after you give him the order. What do you do?" "Bran, while you're working, just for a few seconds all your lights dim and the constant low hum of your workspace? You hear it just start to slow. Everything kicks back in after just a second or two and you can keep working. What do you do?"

• ***Nudge the players to have their characters make moves***. Start with the characters with beginning-of-session moves: the hardholder, 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. "So that was kind of a sharp thing to say. Anybody want to read anybody?" 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 Dremmer'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?"

• ***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. "Dude, sure, I've been sleeping with her guy." 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 Dog Head 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.

• ***Work on your threat map and essential threats***. List the players' characters in the center circle. As you name NPCs, place them on the map around the PCs, according to what direction and how far away they are.

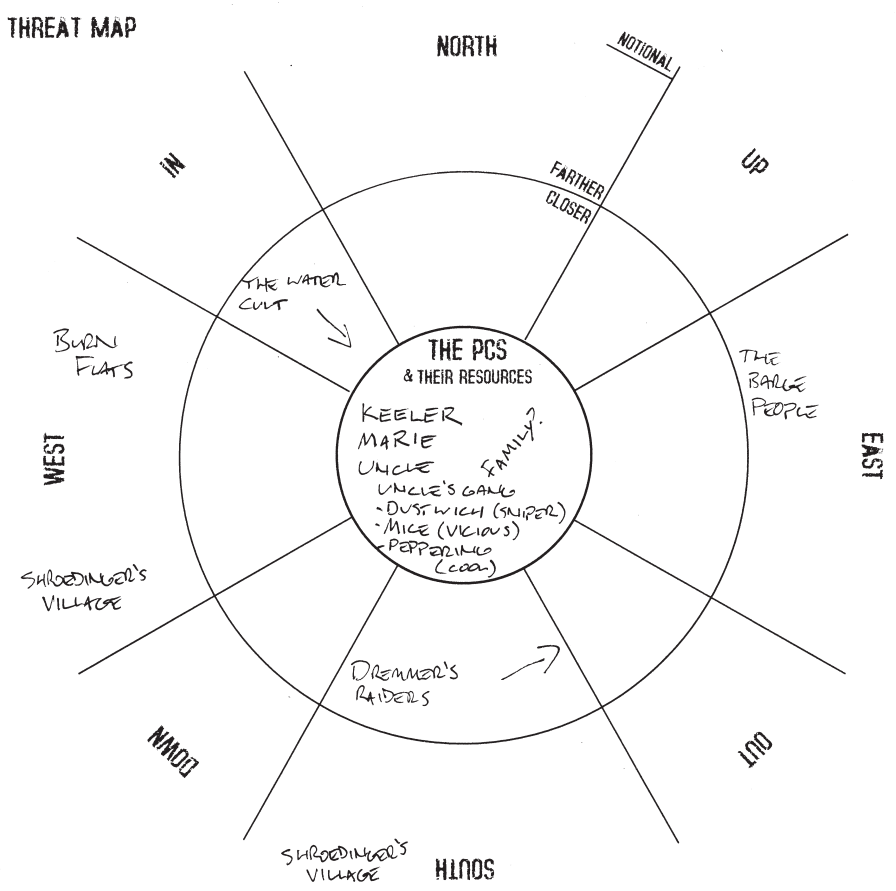
The inner circle is for the PCs and their resources. The "closer" ring is for threats in the PCs' close surroundings. The "farther" ring is for threats at or over the PCs' horizons. The "notional" outer ring is for threats that exist as rumors or ideas, maybe real and maybe not real at all.

Threats in the "in" section can be threats within the local or surrounding landscape or population, like a disease, a cult, or a species of parasite. Threats in the "out" section can be truly alien, originating in the world's psychic maelstrom or even elsewhere.

Be sure to get a start on your essential threats. They are:
- For where the PCs are, create it as a landscape.
- For any PCs' gangs, create them as brutes.
- For any PCs' other NPCs, create them as brutes, plus a grotesque and/or a wannabe warlord.
- For any PCs' vehicles, create them as vehicles.
- In any local populations, create an affliction.
- What kind of threat is the world's psychic maelstrom?

While you're there, put down a quick couple-word description or any other notes you need, so you don't forget what you meant. There's also a place to list things you wonder about.

For example:




**I WONDER...**

WHO WILL JOIN THE WATER CULT?

WHAT WILL THEY DO WITH BARGE PEOPLE REFUGEES?

## 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.

See the list of resources? Considering each threat's available resources will give you insight into who they are, what they need, and what they can do to get it. It's especially useful to give some threats resources that the PCs need but don't have.

Now go back over it all. Pull it into its pieces. Solidify them into threats, following the rules in the next chapter—so now, in the cold light of day, are Uncle's raiders really a hunting pack, or are they sybarites instead? Are Bran's crew a family after all, or are they something weirder, like Carna is a hive queen and Pamming and Thuy are her drones? Are the burn flats a furnace or a breeding pit?

The rules for creating threats follow, next chapter, page 106.

## FOR THE 2ND SESSION AND 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 threats prepped, so bring them into play too. Ta da.

THREATS

# THREATS

Everyone and everything in Apocalypse World is a threat.

People are motivated by scarcity. Scarcity creates and distorts their societies. The landscape itself is hostile, ungiving, full of hate and hunger.

The characters' enemies are their most obvious and immediate threats, but their allies too, their crews, gangs, their people, they're threats too. They're theirs now, but they can turn on them, and will, just as soon as their hunger and desperation outweighs their loyalty. And meanwhile, they're still threats to everyone else.

During play, you leapt forward with named and motivated NPCs, you barfed forth landscapes and details of society. Now, between sessions, it's time to go back through your notes and create those people, places, and conditions as threats.

Creating them as threats means making decisions about their backstory and motivations. Real decisions, binding ones, that call for creativity, attention and care. You do it outside of play, between sessions, so that you have the time and space to think.

The purpose of your prep is to give you interesting things to say. As MC you're going to be playing your threats, which 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 threat, follow your own inspiration. Choose the things that are suggestive to you, that put you in mind of apocalyptica,

romance, violence, gore, danger, trauma. Choose the things you'd just fucking kill to see well done on the big screen, and skip the things that don't spark your interest.

## ESSENTIAL THREATS

Among the first threats you create, after the first and second sessions, be sure to create your essential threats. They are:

- For where the PCs are, create it as a landscape.
- For any PCs' gangs, create them as brutes.
- For any PCs' other NPCs, create them as brutes, plus a grotesque and/or a wannabe warlord.
- For any PCs' vehicles, create them as vehicles.
- In any local populations, create an affliction.
- What kind of threat is the world's psychic maelstrom?

## CREATING A THREAT

To create a threat:

- Choose its kind, name it, and copy over its impulse. Describe it and list its cast, if any.
- Place it on the threat map. If it's in motion, mark its direction with an arrow.
- List its stakes questions, if any.
- If it's connected to other threats, list them.
- If it calls for a custom move or a countdown, create it.

THREAT#___

IS CALLED:

KIND:

IMPULSE:

DESCRIPTION & CAST:

MAP

CONNECTED THREATS

STAKES:

CUSTOM MOVE / COUNTDOWN:

There are 7 kinds of threat. When you create a threat, first choose:

- Warlord
- Grotesque
- Affliction
- Brutes
- Landscape
- Terrain
- Vehicle

## WARLORDS

A warlord threat consists of the warlord, plus the gang and other people under the warlord's control. Choose which kind of warlord:

- Slaver (impulse: to own and sell people)
- Hive queen (impulse: to consume and swarm)
- Prophet (impulse: to denounce and overthrow)
- Dictator (impulse: to control)
- Collector (impulse: to own)
- Alpha wolf (impulse: to hunt and dominate)

***Threat moves for warlords:***
- Push the battle moves.
- Outflank someone, corner someone, encircle someone.
- Attack someone suddenly, directly, and very hard.
- Attack someone cautiously, holding reserves.
- Seize someone or something, for leverage or information.
- Make a show of force.
- Make a show of discipline.
- Offer to negotiate. Demand concession or obedience.
- Claim territory: move into it, blockade it, assault it.
- Buy out someone's allies.
- Make a careful study of someone and attack where they're weak.

Warlords act primarily through their people, acting directly themselves only when cornered or caught out in the open.

## GROTESQUES

A grotesque is a person—remember fundamentally *a person*, human, not a monster—whose humanity has been nevertheless somehow crippled. Choose which kind of grotesque:
- Cannibal (impulse: craves satiety and plenty)
- Mutant (impulse: craves restitution, recompense)
- Pain addict (impulse: craves pain, its own or others')
- Disease vector (impulse: craves contact, intimate and/or anonymous)
- Mindfucker (impulse: craves mastery)
- Perversion of birth (impulse: craves overthrow, chaos, the ruin of all)

***Threat moves for grotesques:***
- Push ***reading a person***.
- Display the nature of the world it inhabits.
- Display the contents of its heart.
- Attack someone from behind or otherwise by stealth.
- Attack someone face-on, but without threat or warning.
- Insult, affront, offend or provoke someone.
- Offer something to someone, or do something for someone, with strings attached.
- Put it in someone's path, part of someone's day or life.

- Threaten someone, directly or else by implication.
- Steal something from someone.
- Seize and hold someone.
- Ruin something. Befoul, rot, desecrate, corrupt, adulter it.

## AFFLICTIONS

An affliction threat isn't a person, it's something threatening that people are doing, or that is happening, or that has come to be. Choose which kind of affliction:

- Disease (impulse: to saturate a population)
- Condition (impulse: to expose people to danger)
- Custom (impulse: to promote and justify violence)
- Delusion (impulse: to dominate people's choices and actions)
- Sacrifice (impulse: to leave people bereft)
- Barrier (impulse: to impoverish people)

A condition is any bad practical circumstance. The holding's water filtration breaks down? A bomb-blast weakens the infirmary's foundation? There's not enough food to get through the dry season? Conditions.

***Threat moves for afflictions:***

- Push ***reading a situation***.
- Someone neglects duties, responsibilities, obligations.
- Someone flies into a rage.
- Someone takes self-destructive, fruitless, or hopeless action.
- Someone approaches, seeking help.
- Someone approaches, seeking comfort.
- Someone withdraws and seeks isolation.
- Someone proclaims the affliction to be a just punishment.
- Someone proclaims the affliction to be, in fact, a blessing.
- Someone refuses or fails to adapt to new circumstances.
- Someone brings friends or loved ones along.

"Someone" in these moves will usually be an afflicted NPC.

## BRUTES

A brutes threat is a group of people, with or without a leader, acting in crude, perhaps provisional, concert. Choose which kind of brutes:

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

An individual person within a group of brutes might not share the group's impulse, and might even fight against it. It's the group's impulse, not necessarily any person's.

***Threat moves for brutes:***

- Push ***reading a situation***.
- Burst out in uncoordinated, undirected violence.
- Make a coordinated attack with a coherent objective.
- Tell stories (truth, lies, allegories, homilies).
- Demand consideration or indulgence.
- Rigidly follow or defy authority.
- Cling to or defy reason.
- Make a show of solidarity and power.
- Ask for help or for someone's participation.

## LANDSCAPES

A landscape threat can be natural or constructed, and whatever size you need. The burn flats, the ruins of Las Uncles, a poison'd canal, the holding's bustling marketplace, the warrens of a grotesque's den in its depths. Choose which kind of landscape:

- Prison (impulse: to contain, to deny egress)
- Breeding pit (impulse: to generate badness)
- Furnace (impulse: to consume things)
- Mirage (impulse: to entice and betray people)
- Maze (impulse: to trap, to frustrate passage)
- Fortress (impulse: to deny access)

***Threat moves for landscapes:***
- Push terrain.
- Reveal something to someone.
- Display something for all to see.
- Hide something.
- Bar the way.
- Open the way.
- Provide another way.
- Shift, move, rearrange.
- Offer a guide.
- Present a guardian.
- Disgorge something.
- Take something away: lost, used up, destroyed.

## TERRAIN

A terrain threat is a small and immediate piece of a landscape. It's where the character is *right now*, what she's moving through or standing in or trying to get around. Choose which kind of terrain:
- A precipice (impulse: to send someone over)
- A wall (impulse: to bring someone up short)
- An overhang (impulse: to bring danger down upon someone)
- An exposed place (impulse: to expose someone to danger)
- Shifting ground (impulse: to cost someone their bearing)
- Broken ground (impulse: to break what crosses)

***Threat moves for terrain:***
- Push ***dealing with bad terrain*** [battle, road war].
- Inflict harm (1-harm or v-harm).
- Stall someone.
- Isolate someone.
- Bring someone somewhere.
- Hide evidence.
- Give someone a vantage point.
- Give someone a secure position.

Bring terrain threats into play during road wars and moving battles, during exploration and investigations, and whenever the place itself matters.

# VEHICLES

Any vehicle distinctive enough to describe individually is a vehicle threat. Hooch the chopper's aggressive, roaring guzzler of a bike; Audrey the driver's huge, armored, ram-bearing tow truck; Rolfball the warlord's garish, jacked up, bulletproof limo. Choose which kind of vehicle:

- Relentless ___ (impulse: to keep moving)
- Cagey ___ (impulse: to protect what it carries)
- Wild ___ (impulse: to defy danger)
- Ferocious ___ (impulse: to outrun)
- Vicious ___ (impulse: to kill and destroy)
- Bold ___ (impulse: to dominate the road)

  *Choose: bastard, bitch, devil, fucker, beast*

***Threat moves for vehicles:***

- Push ***acting under fire***.
- Leap off the road.
- Swerve across the road.
- Smash into an obstacle.
- Smash through an obstacle.
- Veer stupidly into danger.
- Tear past.
- Turn too early or too late.
- Shoulder another vehicle aggressively.
- Ram another vehicle from behind.
- T-bone another vehicle.
- Brake abruptly.

It may seem strange to treat vehicles as though they had autonomy like this. Just remember that when someone's behind the wheel and they roll a miss, or their move gives you a choice between different options, that's a moment when they're out of control of their vehicle and it can, in its way, do what it wants.

## THREAT MOVES

"Pushing" a move just means saying, for instance, "hey, this is a charged situation. I think somebody should read it. Who wants to?" or "he's acting kind of weird, don't you think? Want to read him?" or "there are like fifty of them, roaring and swinging their meatknives and rushing your car. Do you want to fight to hold your position? Or ditch out? Or what?"

For landscapes, pushing terrain means improvising a suitable terrain threat. For instance, "you can see the old water tower from here, but there's a wide exposed place you'll have to cross to get to it."

For all the threat moves, the object of the move, the "someone," can be a PC or an NPC, no special difference between them, as circumstances suggest. The "something" can be something beautiful or valuable, or something terrible. It can be a basic resource, a luxury, a person, a creature, information, evidence, access, status, or anything else. Any or everything, whatever's to hand.

Bear in mind that you can have the NPCs take action, or not, but either way you're the one making the move. To ***display the contents of a grotesque's heart***, for instance, you can have the grotesque run up to someone and start expositing itself, or else you can show us where it lives, and how; what it pins to its walls, what it values. Show us what it tries to protect when someone threatens it. You can display the contents of its heart with or without its own participation.

Otherwise, make moves for your threats exactly like you make your regular moves:

• When it's time for you to talk, choose a move (a regular move or a threat move, it makes no difference) and make it happen.

• If the players have handed you a golden 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 more irrevocable the better. Otherwise, make your move to set yourself up and to offer *them* the opportunity to react.

• Address yourself to the character not the player, misdirect, and never speak your move's name. Always.

For instance, Monk is a grotesque: pain addict, so his impulse is to seek pain. Maybe the move I choose for him just now is ***attack someone from behind***: "Damson, someone steps up behind you in the line for showers and loops a wire around your throat. What do you do?" Dog Head is a member of some brutes: hunting pack, so his impulse is to victimize someone who stands out. Maybe I just choose to ***announce off-screen badness***: "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." The rag-waste is a landscape: breeding pit, so its impulse is to generate badness. Maybe I have it ***disgorge something***: "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 AND CAST

Write a quick sentence describing the threat. If there are more than one, list the names of the people who make up 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 crap chapter, page 224, for details.

## STAKES

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

Write a question or two about the fate of the threat, if you're interested enough in it to wonder how it will turn out.

You can write your stakes questions at a wide range of scales. Start here:
- 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: I wonder, will Birdie get a better place to live? I wonder, will Roark live through this? I wonder, who will join Tum Tum's cult? I wonder, will Foster break Uncle'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 always materially significant changes to their lives. Resolving the outstanding question means that nothing will ever be the same for them.

It may seem backwards, but it's especially important to disclaim responsibility for the fates of the NPCs that you like the best. 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 answering it yourself. You're committing to letting 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 a question you're genuinely interested in, letting the game's fiction answer it is uniquely satisfying.

## THREAT MAP

Mark on the map the threat's location and, if it's moving, its direction.

- The innermost circle is for the PCs' gangs, holdings, vehicles, etc.
- The first ring out is for threats near the PCs.
- The outer ring is for threats at and past the PCs' horizons.
- Mark notional threats, rumors, fears, "here be monsters," outside the map.
- N, S, E, and W are the cardinal directions.

- U and D are up and down, for threats above and below the characters.
- I is inside, for threats within local landscapes and populations, like cults, diseases, parasites.
- O is outside, for threats originating in the world's psychic maelstrom or even elsewhere.

## RELATED THREATS

List other threats closely related to this one. For instance, Dremmer the warlord is related to his gang, who are brutes. The Rag Waste, a landscape, is related to the dramatic and dangerous terrain within it, the hunger-cult brutes who live there, and the grotesque weird little bugs it disgorges.

## COUNTDOWN CLOCKS

A countdown clock is a reminder to you as MC that your threats have impulse, direction, plans, intentions, the will to sustain action and to respond coherently to others'.

When you create a threat, if you have a vision of its future, give it a countdown clock. You can also add countdown clocks to threats you've already created.

Around the clock, note some things that'll happen:
- Before 9:00, that thing's coming, but preventable. What are the clues? What are the triggers? What are the steps?
- Between 9:00 and 12:00, that thing is inevitable, but there's still time to brace for impact. What signifies it?
- 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. Furthermore, countdown clocks can be derailed: when something happens that changes circumstances so that the countdown no longer makes sense, just scribble it out.

For the most part, list things that are beyond the players' characters' control: NPCs' decisions and actions, conditions in a population or a landscape, off-screen relations between rival compounds, the instability of a window into the world's psychic maelstrom. When you list something within the players' characters' control, always list it with an "if," implied or explicit: "*if* Bish goes out into the ruins," not "Bish goes out into the ruins." Prep circumstances, pressures, developing NPC actions, not (and again, I'm not fucking around here) NOT future scenes you intend to lead the PCs to.

## CUSTOM MOVES

For some threats, you'll want to punch them up with their own custom moves. You create these. Custom moves are new moves for the PCs to make, not for you to: 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 Dremmer'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 experience; 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 **try to read Monk** you have to roll+weird instead of rolling+sharp. Fucker just does not have normal body language.*

*If you **harm 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.*

Whenever you make a disease threat or a disease-like threat, you should create a custom move for it like "when you use an angel kit to treat someone infected…" You can follow the pattern of the existing angel kit moves, if you like, or start from scratch.

For a more in-depth look at custom moves, see the advanced fuckery chapter, page 270.

## EXAMPLE THREATS

THREAT# 1

IS CALLED: UNCLE'S GANG

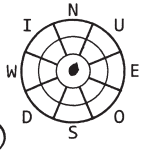
KIND: ENFORCERS

IMPULSE: VICTIMIZE WHO STANDS OUT

DESCRIPTION & CAST: 3-HARM MEDIUM UNRULY 1-ARMOR

- DUSTWICH (SNIPER) - MICE (VICIOUS)
- PEPPERLING (COOL)

MAP




CONNECTED THREATS

STAKES:

WILL DUSTWICH & MICE PUT UP WITH PEPPERLING'S LEADERSHIP?

CUSTOM MOVE / COUNTDOWN:

**THREAT# 2**

IS CALLED: THE FURNACE CREW

KIND: SYBARITES

IMPULSE: TO CONSUME RESOURCES

DESCRIPTION & CAST:
ROARK

MAP

CONNECTED THREATS
THE FURNACE PITS

STAKES:
WILL MARIE GIVE ROARK TO THE ANGELS?

CUSTOM MOVE / COUNTDOWN:
ONCE PER SESSION, IF UNCLE (OR WHOMEVER) DOESN'T PAY THEM 1-BARTER, THEY CAN'T CONTAIN WHAT THE FURNACE PITS ARE BREEDING.

**THREAT# 3**

IS CALLED: THE WATER CULT

KIND: DELUSION

IMPULSE: TO DOMINATE CHOICES & ACTIONS

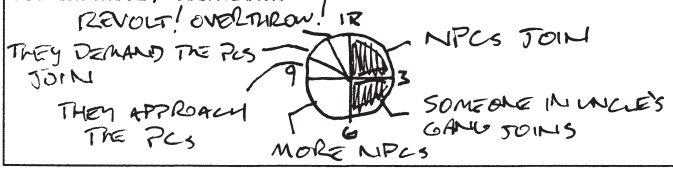
DESCRIPTION & CAST:
JACKABACKA (CULT LEADER), TBONE, MONK, MICE

MAP

CONNECTED THREATS

STAKES:

CUSTOM MOVE / COUNTDOWN:
REVOLT! OVERTHROW!



THREAT# 4

IS CALLED: DREMMER'S RAIDERS

KIND: HUNTING PACK

IMPULSE: VICTIMIZE THE VULNERABLE

DESCRIPTION & CAST:

3-HARM SMALL 2-ARMOR

HIGHLY MOBILE

MAP

CONNECTED THREATS

DREMMER

STAKES:

CUSTOM MOVE / COUNTDOWN:

IF YOU'RE OUT ALONE, ROLL+HARD. ON A 10+, COOL. ON A 7-9, THEY CHECK YOU OUT. ON A MISS, YOU LOOK VULNERABLE.

## BETWEEN SESSIONS

Sometime after every session, before the next, get out your threat map and look it over. What's changed? Have any threats come closer? Have any receded further into the distance? Have any notional threats proved real? Have any moved, circling the characters or acting on the world outside their bounds?

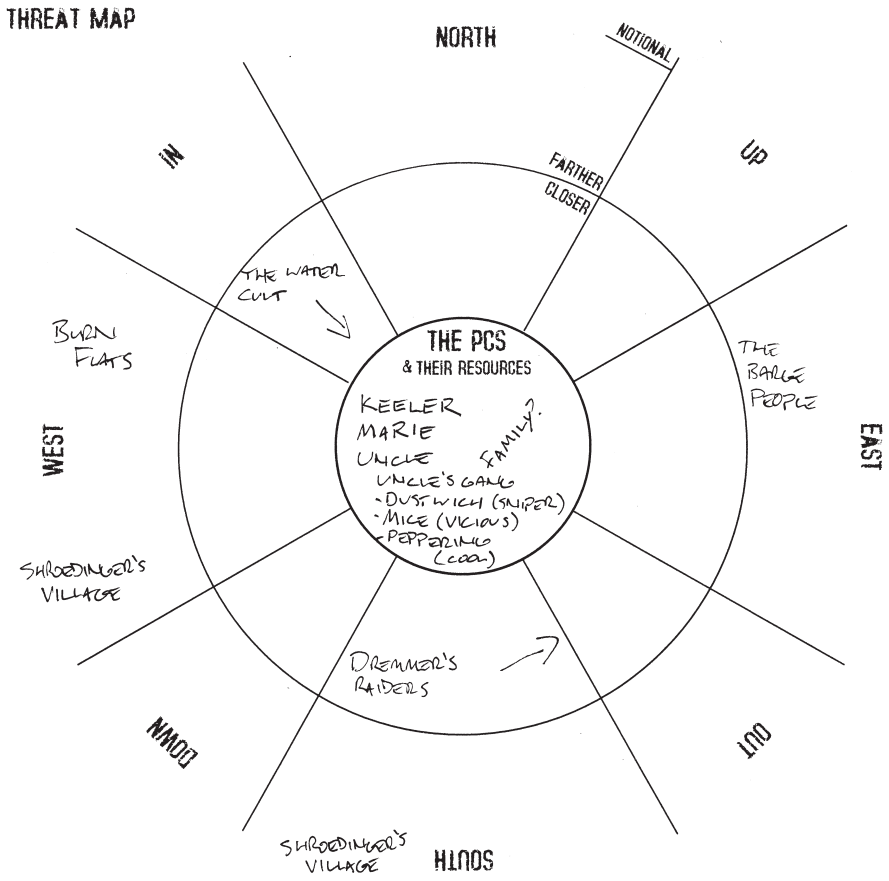
Flip through your threats' listings and update them. Who was killed? Whose stakes questions did play resolve, and what do you wonder about now? How have their countdowns progressed?

Create any new threats you've introduced.

Remember that the purpose of your prep is to give you something interesting to say when the next session starts. Remember that your NPCs are just not that complicated. You're not holding back for a big reveal. You're not doling events out like you're trying to make your Halloween candy last until New Years. All your threats have impulses they should act on and body parts leading them around, so for god sake, have them act!

# EXAMPLE THREAT MAPS

After the first session:




**I WONDER...**

WHO WILL JOIN THE WATER CULT?

WHAT WILL THEY DO WITH BARGE PEOPLE REFUGEES?

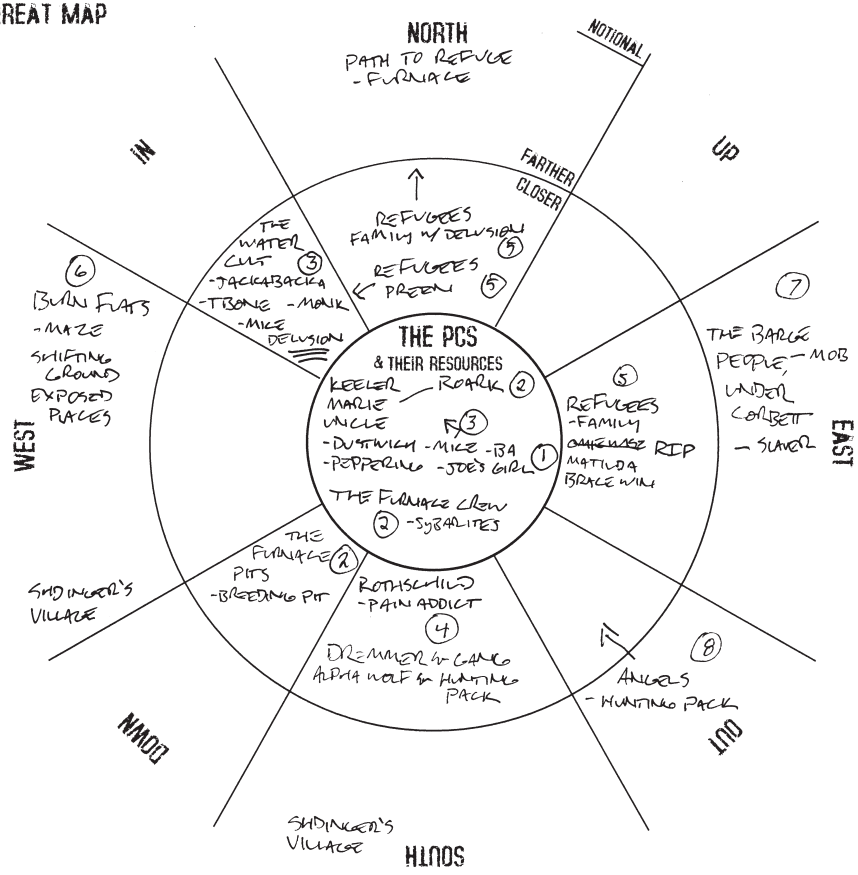
After the second session:

**I WONDER...**

How many refugees will they accept? What will they tell the rest?
Will Uncle keep tolerating the water cult?
Will Marie give Roark to the angels?
Will Rothschild find what he's looking for?

After the third session:

THREAT MAP




I WONDER...

WHAT WILL UNCLE DO ABOUT PREEN'S REFUGEES?
HOW'S LIFE UNDER CORBETT? TERRIBLE?
HOW LONG WILL UNCLE KEEP PAYING OFF THE FURNACE CREW?
ALSO IS HE GOING TO TOLERATE MIKE'S SITUATION?

MOVES
SNOWBALL

# MOVES SNOWBALL

Any given conflict between characters, one move alone probably won't resolve it. Very often it'll take several moves and countermoves, 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.

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 extended example. If you've started at the front of the book and worked your way forward to here, you'll recognize the MC moves, but it also includes basic moves, brainer moves and battle moves, and uses the rules for gear and harm pretty extensively. You can skip to the following chapters to read up on those if you want, but I think that you'll be able to follow the logic of the action in context without reading ahead.

Marie the brainer 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 sound track would be picking up, getting sinister.

She rolls+sharp and hits with a 7–9, so she gets to ask me one question from that move's list. "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 one capriciously, 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."

"Cool, what do you do?"

"Uh—we don't have to interact, so 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?" I'm ***telling possible consequences and asking***.

"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! I'm ***thinking offscreen***: how long is it going to take Plover to get a crew together?

"Hold on, it was only 1-harm—"

"I know. She'll be okay. It's Plover who's the biggest threat." This is ***what honesty demands***. "Are you home an hour later or where?"

"Shit. Yes, home."

"Having tea?" ***Always ask questions***!

"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 Keeler's player "—you're passing by your armory and you hear some of your gang people in there. It's Plover, Church Head and Pellet, arming themselves. What do you do?" I'm ***announcing future badness***.

"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 Pellet, you know they're going to back him up."

Here's my big plan, by the way. Isle's listed in the cast for a threat called Isle's family, which is a brute: family (naturally enough). Its impulse, accordingly, is to ***close ranks and protect their own***. What's most fun is that I'm acting on that impulse but I'm using Plover, Church Head and

Pellet—members of Keeler's gang!—as Isle's family's 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.

Marie's player: "damn it, Keeler."

"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 Pellet's voice: 'she's expecting us I guess.'" I'm ***announcing future badness***.

"I go to the peep hole," she says. "There are three of them?"

"Yep," I say. "Pellet 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?" I'm ***putting her in a spot***.

"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 and direct a move as I like. The brutes' threat move I like for this is ***make a coordinated attack with a coherent objective***, so here it comes.

"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.

"I dive for—"

Sorry, I'm still making my hard move. 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-armor."

"Oh yes, your armored corset. Good! You take 3-harm." She marks it on her character sheet. "Make ***the harm move***. Roll+3."

She hits the roll with a 9. I get to choose from the move's 7–9 list, and I decide that she ***loses her footing***.

"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?"

"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, ***looking through crosshairs***, 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." Taking 1-harm is much worse for NPCs than it is for PCs; see page 209. "What do you do?"

"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, we'll still both just keep making our moves in turn. It's just worth noticing.

"Hot," I say. "Pellet grabs you from behind to pull you off of him, but Plover jumps on her. He's punching her in the face, she's falling back, she's like, the fuck? This uses up your hold over Plover, right?"

"Right," Marie's player says. "That's okay. I pick up his chainsaw and chop into them both."

Damn. I'm impressed.

"I think that makes it a battle," I say. "You're ***seizing something by force***, yeah? Seizing your room back I guess?"

"Yeah."

"Roll it."

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, so you might hit one or both of them. They're wearing armor, though, 1-armor."

"And I'll suffer…?"

"Well, none from Plover, you'll hit him first and since he dropped the chainsaw he's unarmed anyway. Pellet still has her handgun, it's just a 9mm, so 2-harm from her."

"That's fine. I'll choose to inflict terrible harm, and to impress, dismay, or frighten my enemy."

"You got it," I say. 3-harm for the chainsaw, +1harm for the terrible harm, -1harm for their armor, for a total of 3-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. Pellet shoots you point blank under Plover's arm. Make ***the harm move***, 2-harm minus 1-armor, so roll+1."

She misses the roll. Remember that missing the roll+harm is good for her. I get to decide whether to inflict my 1-harm or else choose something from the harm move's 7–9 list. I choose to have her ***lose her grip on what she's holding***.

"Don't mark the harm," I say. "Instead, she shoots you while you're trying to jerk the chainsaw out of Plover's ribs, it feels like a baseball hitting your

chest, and you lose your grip. Plover's carcass falls with the chainsaw still wedged in it." I'm ***taking away her stuff***. "What do you do?""

"I grab her arm—"

"You're going for violation glove on skin?" I'm about to say that Marie is ***acting under fire***, but at the last second I remember that Pellet is impressed, dismayed or frightened. "She's just staring down at him, covered in gore, she's not fighting, she's not even thinking," I say.

"Oh, yeah, instead I just lay my hand on her face. So gently. I do ***in-brain puppet strings***. 'Pellet. Go to sleep.'" She rolls+weird but gets a 3 on the dice, so even with her weird+3 it's a miss.

"What happens with that move on a miss?" I say. She has her playbook open and is looking right at it.

"I inflict 1-harm to no benefit, it says."

"That puts Pellet at 2-harm," I say. For NPCs, 2-harm is usually fatal, occasionally immediately fatal, and I'm looking through crosshairs. "She has a massive catastrophic stroke. You're touching the left side of her face? So it's in the left side of her brain. The right side of her body collapses, utterly and suddenly. She falls. She's covered in Plover's blood. She can't talk but she looks terrified, absolutely terrified, on the left side of her face. She'll live for like 10 minutes, if you want to try to help her. Otherwise she's dead." I'm ***telling consequences and asking***.

"I let her die."

Okay! Scratch Plover, scratch Pellet. Keeler's player is scowling and shaking her head—they were both members of her gang.

"What do you do with Church Head?" I say.

## PC VS PC

First of all, emphasize that we have rules for this and we're going to follow them. When it turns to PC vs PC, everybody wants to start shouting all at once and race to be the first to roll their dice, and that's no good.

Then go around the table to find out what everybody's going to do, but have them hold onto their dice. Don't let them roll yet. Everybody gets

a turn to say what they're doing, and they can change their mind if they need to, and nothing happens until everyone's had their say. Include your NPCs. (This is based closely on the "free and clear" phase in Ron Edwards' game Sorcerer.)

Once you know what everyone's going to do, have them roll dice in the order that makes sense to you, taking turns or rolling simultaneously as you think best, always following the logic of the moves themselves.

Sometimes a character's action won't count as a move. That's okay. Don't have the player roll, just acknowledge what they do and say what comes of it or how it affects everyone else's actions.

Sometimes a character's action counts as more than one move. That's okay. Have the player roll them all, in the order that makes sense to you.

After everyone's done what they're going to do, and you've resolved everyone's actions and overseen everyone's moves, sum up how the situation has changed. If it's resolved, move on. If it hasn't, go around again, having everyone say what they're going to do and hold onto their dice until you're ready to have them roll.

THE BASIC MOVES

# THE 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, the player rolls two dice, adds them, and adds 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 a player 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. For details, flip back to the master of ceremonies chapter, page 80.

Everybody gets all of these.

## ACT 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. On a miss, be prepared for the worst.*

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 counts as doing something under fire. Come here first.

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. However, remember that a 7–9 is a hit, not a miss; whatever you offer should be fundamentally a success, not fundamentally a failure.

***Examples:***

Foster's gang opens fire on Marie the brainer and Roark her friend picnicking on the burn. Roark's hit, and Marie tries to drag him to cover. (On a 7–9, maybe I give her an ugly choice: there's a second bullet, and will she take it or will Roark?) She misses the roll. I make my hard move: I tell her the possible consequences and ask what she does. "So you can't drag him, he's fighting you and trying to get to his weapons, even though he's been hit badly. Do you abandon him? He can't possibly get to his guns and into cover. Or do you keep fighting to drag him, so you're both exposed?"

Bran the savvyhead'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 I give him a worse outcome: he gets the car started, but Balls' first couple of people are there already.) He hits the roll with an 8, so the worse outcome it is. "The engine coughs, coughs, catches, starts," I say. "You tear away, but one of Balls' people—her name's Skimla—has jumped on and is clinging to the boot. Now she's gotten her grip and is starting to climb up onto the car. What do you do?"

Keeler the gunlugger's taken off her shoes and she's sneaking into Dremmer's camp, armed as they say to the upper teeth. (On a 7–9, maybe I give her a hard bargain: she can get to Dremmer, sure, but only by breaking cover and alerting his guards.) She hits the roll with an 11, so good for her. "Great. You're able to avoid the sentries and make your way in. You're crouching down by a big piece of fallen wall, looking into Dremmer's camp. He's eating with a couple other guys, they have no idea you're here."

***An example of a mistake & correction:***

Audrey the driver's blundered into Dremmer's territory and gone to earth. She's lying up against a wall amid the debris with a plastic tarp over her, trying to look like not-a-person-at-all, while a 2-thug patrol of Dremmer's gang passes by. If they spot her they'll drag her to Dremmer and she wants that zero at all. She hits the roll with a 9, so I get to offer her a worse outcome, a hard bargain, or an ugly choice. "Yeah," I say. "So you're holding still and you can't really keep them in your sight. They, um, they spot you, but you don't realize it." I think about this for a second. It doesn't seem quite right, and Audrey's player is looking at me like I might be cheating. "Actually wait wait. You hit the roll, you didn't miss it." "I was gonna say," Audrey's player says. "So no," I say. "Instead, they haven't spotted you, but they're getting closer and closer. They'll be on top of you in just a minute but if you do something right this second you'll have the drop on them. What do you do?"

## GO AGGRO

*When you **go aggro on someone**, roll+hard. On a 10+, they have to choose 1:*

- *Force your hand and suck it up.*
- *Cave and do what you want.*

*On a 7–9, they can choose 1 of the above, or 1 of the following:*

- *Get the hell out of your way.*
- *Barricade themselves securely in.*
- *Give you something they think you want, or tell you what you want to hear.*
- *Back off calmly, hands where you can see.*

*On a miss, be prepared for the worst.*

Going aggro on someone means threatening or attacking them when it's not, or not yet, a fight. Use it whenever the character's definitely the aggressor: when the target isn't expecting the attack, isn't prepared to fight back, doesn't want to fight back, or can't fight back effectively.

If the target forces the character's hand and sucks it up, that means that the character inflicts harm upon the target as established, determined by her weapon and the target's armor. At this point, the player can't decide not to inflict harm, it's gone too far for that.

At your call as MC, the details of the circumstances can give the character's weapon ap (armor piercing). Suppose Keeler holds a gun to someone's forehead and tells them what to do, and they force her hand and suck it up. The gun's to their unarmored forehead, where their body armor isn't going to help them, so you should declare the damage ap.

A 7–9 is a hit, but that doesn't mean the attack itself has to connect. You can treat it as a graze, a glancing blow, a near miss, or whatever. What's important is the character's got the target's attention and has forced them to change course or give ground.

On a 7–9, the target can still choose to cave, or to force the character's hand and suck it up. In fact, if none of the 7–9 options make sense in the circumstances, they *must* choose to cave or to suck it up.

For the details of taking and inflicting harm, see the harm & healing chapter, page 202.

***Examples:***
Marie the brainer walks up behind Joe's Girl and pokes her in the ribs with her scalpel. "Come with me," she says. She misses the roll, though, so I get to make as hard a move as I like in response. I choose to inflict harm and (bonus) put her in a spot. "Damn, Joe's Girl is fast," I say. "She slams you in the face with her elbow—take 1-harm—knocks you down, kicks your scalpel away, and by the time you realize what's happened she's kneeling over you with her pistol up under your jaw. What do you do?"

Bran the savvyhead yells at Fleece, calls him a waste of meat and threatens to push him off the roof. He hits the roll with a 9. "Fleece backs off, hands

up, half laughing, half terrified," I say. "He's all 'what, what, what, Bran?' What do you do?"

Keeler the gunlugger is in Bran's workshop when she sees Plover, a former member of her gang, pass by. "Plover? Fuck THAT guy. I grab a crowbar or a big claw hammer or something—" "Sure," I say. "—And walk straight toward him. I don't want to talk, I just smash him in the head." She hits the roll with a 12. I don't think Plover wants to suck it up, though. "He sees you coming," I say. "He goes dead pale. He caves completely. He throws himself down, he's groveling. He'll do anything you say. What do you do?"

***An example of a mistake & correction:***
Audrey the driver corners Monk. "I scream at him, shove him, call him names. 'Stay THE FUCK away from Amni, you creepy little turd.' I'm going aggro on him." "Cool," I say. "Do you pull a weapon, or is it just shoving and yelling?" "Oh, yeah, no, it's just shoving and yelling." "Well, that's fine," I say, "but if he forces your hand, he takes 0-harm. I'm pretty sure that's what he's going to do. Do you want to roll for it anyway?" "I do, but no, he better take me seriously. I'm just shoving and yelling, but I'm threatening to *cut him off*, you follow?" "Oh!" I say. "Oooh. Yeah, roll it."

## SUCKER SOMEONE

*When you **attack someone unsuspecting or helpless**, ask the MC if you could miss. If you could, treat it as going aggro, but your victim has no choice to cave and do what you want. If you couldn't, you simply inflict harm as established.*

Suckering someone means attacking them when they're caught completely unaware or when there's absolutely nothing they can do about it.

It's your job to judge whether the character could miss, but there's no need to agonize over it. If it's not perfectly clear, go ahead and have her roll to go aggro.

Since the victim doesn't have the option to cave, a 10+ means that they *have to* take the harm.

***An example of when the character could miss:***
Bran's hidden in a little nest outside Dremmer's compound, he's been watching the compound courtyard through the scope of a borrowed rifle. When I say that this guy Balls sits down in there with his lunch, "there he is," Bran's player says. They have history. "I blow his brains out." "You might miss," I say, "so it's going aggro, but if you hit with a 10+ he has no choice but to suck it up." He hits the roll with a 9, so I get to choose. I choose to have Balls barricade himself securely in: "you don't blow his brains out, but he leaves his lunch and scrambles into the compound, squeaking. He won't be coming out again any time soon." I make a note, on my threat sheet for Dremmer's gang, that Balls is taking himself off active duty. I think that we might never see him again.

***An example of when the character couldn't miss:***
Plover is groveling at Keeler's feet, and Keeler's standing over him with a crowbar. "No, seriously, I have no need to talk, fuck this guy. I smash him in the head. He's at my mercy, right? How much harm does a crowbar do?" He sure is, and it does 2-harm messy. Shit. A moment of silence please for poor fucking Plover.

## IN BATTLE

*When you're **in battle**, you can bring the battle moves into play.*

For full descriptions of the battle moves, flip ahead to page 166.

If the player doesn't have a battle move already in mind, you can almost always use ***seize by force***. Consider it to be the basic battle move:

*To **seize something by force**, exchange harm, but first roll+hard.*
*On a 10+, choose 3. On a 7–9, choose 2. On a miss, choose 1:*
- *You inflict terrible harm (+1harm).*
- *You suffer little harm (-1harm).*
- *You take definite and undeniable control of it.*
- *You impress, dismay, or frighten your enemy.*

## SEDUCE OR MANIPULATE

*When you try to **seduce, manipulate, bluff, fast-talk, or lie to someone**, tell them what you want them to do, give them a reason, and roll+hot. For NPCs: on a 10+, they'll go along with you, unless or until some fact or action betrays the reason you gave them. On a 7–9, they'll go along with you, but they need some concrete assurance, corroboration, or evidence first. For PCs: on a 10+, both. On a 7–9, choose 1:*

- *If they go along with you, they mark experience.*
- *If they refuse, erase one of their stat highlights for the remainder of the session.*

*What they do then is up to them.*
*On a miss, for either NPCs or PCs, be prepared for the worst.*

Seducing someone, here, means using sex to get them to do what you want, not (or not just) trying to get them to fuck you.

Asking someone straight to do something isn't trying to seduce or manipulate them. To seduce or manipulate an NPC, the character needs leverage, a reason: sex, or a threat, or a promise, something that the character can really do that the victim really wants or really doesn't want.

Absent leverage, they're just talking, and you should have your NPCs agree or accede, decline or refuse, according to their own self-interests.

The assurance that the NPC needs should directly address the leverage the character is using. The leverage is sex? The assurance should be sexual. The leverage is violence? "Just promise you won't hurt me."

The whole process of needing and offering assurance can be explicit or implicit. Explicit: "'okay, I'll let you through,' he says. 'Just promise you won't tell Keeler it was me.'" Implicit: "she takes your hand and nods toward the bed. 'After you,' she says."

When one player's character manipulates another, there's no need for especial leverage. Instead, the manipulating character simply gets to offer her counterpart the carrot, the stick, or both. The carrot is marking experience, and the stick is erasing a stat highlight.

***Examples:***
Marie draws Roark a bath and joins him in it, with dandelion wine. She wants him to bring Joe's Girl to her. She misses the roll, so I get to make as hard a move as I like, and I choose to separate them. "As soon as Joe's Girl comes up in conversation, he sees what you're up to," I say. "He shoves you out of his way and stomps out of your rooms. He takes his shotgun with him but doesn't even bother to get dressed. He's muttering the whole way down the hall, like 'fuckin Marie, shoulda known, fuckin trusted her, fuckin Joe's Girl…'"

Bran wants Keeler's backup in an ill-considered raid on Jackabacka's junkyard. Keeler knows how ill-considered it is, though. "Oh come on, it'll be fun," Bran's player says. He hits the roll with a 7. "So, the carrot or the stick?" Keeler's player says. "The carrot," he says. "You've got hard highlighted, yeah? The way I figure it, with that, plus one from me, this raid could give you enough experience to get a whole improvement." "Hm," Keeler's player says. "That's an interesting point."

Keeler's gearing up for some ill-considered raid or other. "Hey, MC, do I remember right that one of the outguards has night vision goggles? III, maybe, or Joe's Girl?" "Sure, III does," I say. "Cool," she says. "I drop in on her…" She proceeds to offer III a cut of the spoils in return for the borrow of them, and hits the roll with a 10. "Yeah," I say, "Sure thing. III will go for that for sure."

***An example of a mistake & correction:***
Audrey's heard of this establishment deep in the watchover where you can get a fresh salad, and he wants one bad. This woman named Dustwich has the door, though, and I'm pretty sure she knows her business. "I go up to her," Audrey's player says. "I'm like, let me in, I know what's what. Can I roll to manipulate her?" "Well, no," I say. "So far you're just asking her to let you in, you've got no leverage. She tells you to fuck off, but without any real animosity. You're not positive she's even really looked at you. Want to threaten her or offer her something, or something? Then you can roll."

## 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 / way in / way past?*
- *Which enemy is most vulnerable to me?*
- *Which enemy is the biggest threat?*
- *What should I be on the lookout for?*
- *What's my enemy's true position?*
- *Who's in control here?*

*On a miss, ask 1 anyway, but be prepared for the worst.*

Reading a situation can mean carefully checking things out, studying and analyzing, thinking something through, or it can mean a quick look over the wall and going by gut. Depends on the character.

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

"So that's weird," Marie's player says, at some point. "What IS going on with Birdie?" "Roll to read a sitch," I say. She misses the roll, so she gets to ask her question—"what should I be on the lookout for?"—and I get to make as hard a move as I like. A good one here is to turn the move back on her, so that's what I choose. "Before I tell you what to be on the lookout for, where would you say you're most vulnerable to her?"

Bran's feeling like he's doing good but he double checks just to reassure himself. He hits the roll with a 9 and asks what he should be on the lookout for. I'm pretty sure an ambush, don't you think?

Keeler doesn't like the way things are going, so she takes a quick look around. She hits the roll with an 11, so she gets to ask three questions. I answer that Tum Tum isn't her biggest threat, Tum Tum's psychically-linked cultist-bodyguards are. Her enemy's true position is closing in slowly around Tum Tum's temple, where they're talking. And if things go to shit? I think her best escape route would be to take one or the other of Tum Tum hostage. (Keeler's player: "Aw fuck.")

***An example of a mistake & corrections:***

Audrey's got an old plastic box, like an interoffice mail box, with 2 dozen fresh apples in it. She brokered them from somewhere and now she's delivering them to her friend Partridge, but there's as usual a stretch of way she has to go through that's in Dremmer's territory. She stops at a safe spot and reads the way forward, and hits with a 10. "Cool. What should I be on the lookout for?" "Dremmer sends patrols through here, of course," I say. "You should be on the lookout for a patrol." "Makes sense. How far will I have to go exposed?" "A few hundred yards, it looks like," I say. "Okay," she says. "Question 3—" "Oh no, no," I say. "That didn't use up any of your hold, I was just telling you what you see." "Oh! Great. How often do the patrols come through?" I shake my head. "You don't know. Could be whenever." "But can't I make that my question, so you have to answer it?" "Nope!" I say. "You can spend your hold to make me answer questions from the list. Other questions don't use up your hold, but I get to answer them or not, depending on whatever." "Okay, I get it," she says. "So I'm on question 2 still? What's my enemy's true position?"

## READ A PERSON

*When you **read a person in a charged interaction**, 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?*
- *How could I get your character to __?*

*On a miss, ask 1 anyway, but be prepared for the worst.*

Reading a person is an investment in time. It means studying them carefully through the whole conversation, noticing changes in their tone, the movements of their eyes and hands, their most fleeting expressions. In play, have the player roll this move only (a) when the interaction is genuinely charged, and (b) when you're going to play the interaction through.

Again, you might already know the answers to these questions, you might not. 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. Reread someone only when there's been some significant change in between.

The player can make the roll at the very beginning of the conversation, or at any point during it. Her hold lasts until she spends it or until the conversation ends, so there's no rush. It's fair 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.

"Dude, sorry, no way" is a legit answer to "how could I get your character to __?"

And again: unhappy revelations, every chance you get.

***Examples:***
Marie is trying to reconcile with Roark after fucking it up with Joe's Girl, and going into the conversation she reads him, of course. She misses the roll. She asks how she could get him to relent, but I get to make as hard a move as I like, and I choose to offer an opportunity, very much with a cost. "It's obvious, he hasn't even opened his mouth and it's obvious, he's not going to listen to you," I say. "You can have him back, but you're going to have to in-brain puppet strings him to do it."

Bran's sitting back watching Foster give orders and receive reports, all business. Bran pays attention to her manner, mood, body language, and hits the roll with a 7. He asks almost idly what Foster's really feeling. "She's

scared," I say. "Scared? Of what?" he says. "Of Marie," I say, as honesty demands. "She is?" he says. "But that would mean ...Oh shit."

Keeler's negotiations with Tum Tum are going really well. Really, really well. Suspiciously well. So she decides to watch them carefully while they're talking. She hits the roll with a 12. She asks what they're feeling, and it's a mix of malice, impatience and hope. She's like, "malice?" so she asks what they intend. "It becomes increasingly clear, the way they shoot these subtle looks back and forth between them or something, but you're pretty sure they intend to kill you afterward." They keep talking and she asks "how could I get them to let me go?" Let her go? No way. She'll be fighting her way out.

***An example of a mistake & correction:***
Audrey's connected with Keeler to ask for her help, and she's acting reluctant, so she decides to read her. She hits with an 11. "Okay! So how could I get you to help me, what do you intend to do, and I guess what are you really feeling—" "Whoa stop," I say. "Hold onto those, ask them during the conversation, not all up front. You can ask one now if you want, but then you two keep talking. Ask them as you go."

## READING A SITCH OR A PERSON

When a character reads a charged situation, the player asks all the questions up-front, right then. When a character reads a person, though, the player holds onto the questions and asks them one by one during their interaction. You may have to remind the players a few times before they get in the habit.

Strictly speaking, the player should ask questions from the lists, and no other. Some players, you'll find, won't do this naturally, they'll just out and ask whatever's on their mind. My recommendation is to take it in stride: the rules require you to answer a question from the list, even if the player asks some other question, and there's no need for you to draw attention to it.

For instance, let's say that Keeler's about to step out into some hotly contested territory, so she reads the sitch. "Am I about to walk into an

ambush?" her player says. I could be a picky stickly and insist that she choose a question verbatim, but fuck that, right? I'll just pretend she asked "what's my enemy's true position" and answer as though she had. "There's a fantastic spot for an ambush, a chokepoint you'll have to pass through," maybe I say. "I'd bet a hundred jingle that Disember's fuckers are there waiting."

When the player blows the roll to read a sitch or read a person, one of my favorite moves is to turn the questions back on them. "Hey by the way, where are you most vulnerable? Also, what should Roark be on the lookout for? And while I'm at it, what's his best escape route?" and then use the player's answers to just fucking bring it home.

## OPEN YOUR BRAIN

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

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.

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 threats 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. She goes in there to consult with them, and (unusually) misses the roll. I'm tempted to capture her, but instead for my hard move I decide to announce future badness—not often a hard move, but in this case it counts. We play out her conversation with the ghosts, but they aren't helpful and she comes out frustrated. "Roark's there," I say. "He looks happy, his face has this look of wonder on it. 'Marie!' he says. 'Marie, such a gift you've given me!'" "I what?" she says. "'Roark, are you okay?'" "'I'm not Roark,'" I say, and not in Roark's voice. "'It's me, Monk!'"

Bran has this scheme to reboot Jeanette's brain and he's trying to figure out if it can possibly work. As part of his research, he opens his brain, and hits with a 9. I tell him that the world's psychic maelstrom is of the opinion not only that it will work, but that it's a really great idea. "All you see is the world's psychic maelstrom's beatific and radiant smile," I say. "Oh by the way, whose face is the world's psychic maelstrom wearing?" "Um," Bran's player says. "It's mine."

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 hits with a 10. I tell her that the vultures are circling and they aren't real, but they all have the faces of Tum Tum. "Wait, what?" she says. "Tum Tum's behind this shit? God damn it." "One of the vultures lands in front

of you," I say. "It croaks out, 'I'll take a message for you.' What message do you give it, and who do you want it to take it to?"

## HELP OR INTERFERE

*When you **help or interfere with someone who's making a roll**, roll+Hx. On a 10+, they take +2 (help) or -2 (interfere) to their roll. On a 7–9, they take +1 (help) or -1 (interfere) to their roll. On a miss, be prepared for the worst.*

If the player doesn't say how her character's helping or interfering, always ask. To do it, the character's got to do it. "I'm helping," is fine to say, but just like for "I'm going aggro," you answer it with "cool, what do you do?"

Rolling+Hx means rolling plus the Hx with them you have on your sheet.

Both of the players—the acting one, the helping or interfering one—can roll at the same time, but it's not important. If the second 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.

If more than one person helps somebody, hooray, they're popular, but the bonuses don't stack. Only the highest bonus counts. Same with interfering, only the worst penalty. Also don't let helping and interfering nest. Someone helps someone make their move, they don't help someone help someone or help someone interfere with someone or any such shit.

***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. Marie misses the roll, so I get to make as hard a move as I like. I choose to put Keeler in a spot. "Do you glance Keeler's way? Or do they read your mind? Or what? Anyway, one of them turns, very deliberately, and Keeler, looks right at you. What do you do?"

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. He hits with an 8, so Keeler gets the -1.

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. Keeler hits the roll with an 11, so Bran gets the +2 to his aggro roll.

## MUTUAL INTERFERENCE

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

Here's an example that's likely to come up: one character pulls out her smg and opens up on another. "Jesus! I dive behind, like, the old tractor, and try to make my way around behind you." MC: "Roll+cool to do something under fire." "Like I just stand here and wait for you to get away? No way. I chase after you, I jump up on top of the tractor, I rain hell down—" MC: "Roll+Hx to interfere."

It works exactly the same way when both characters (or indeed any number) interfere with one another. If the character under attack responds by returning fire, for instance, you could call for both players to roll+cool to act under fire and roll+Hx to interfere with the other. Or imagine two players' characters sitting down to negotiate the fate of some contested, valuable NPC. Both try to read the other, and both try their best to be unreadable. Same thing: both roll+sharp to read a person, and both roll+Hx to interfere with the other's roll.

## LIFESTYLE

Most of the playbooks include this move:

> ***At the beginning of the session****, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.*

Imagine that there are three (or more) qualities of life available. The first is the typical quality of life for your Apocalypse World, where the PCs are, how most people around them live. What do they eat, drink, wear? Where do they sleep?

If the player pays 1-barter at the beginning of the session, that's the quality of life her character's had and can generally expect. The same as most people around her.

If she pays 2-barter at the beginning of the session, she has a quality of life that is substantially, notably better. Whatever other people eat, drink, and wear, she's eating, drinking, and wearing better. She sleeps more comfortably and safer, and has more control over her personal environment.

She doesn't get any other benefit, so make it clear: she shouldn't spend 2-barter unless this is *precisely* the benefit she wants.

If she pays 0-barter, this should mean that at the beginning of the session she's desperately hungry and dying of thirst, but hold off. It could turn out that way, but first she has to answer your questions, right?

As MC, your first question is to the *other* players: "okay, so who's going to pay 1-barter to keep Keeler alive?" If one of them springs for her, cool; they can work the debt out between them and you don't need to think about it any more.

If none of them can or will, though, you get to choose:

• Go straight to, yes, she's desperately hungry and dying of thirst. Inflict harm as established. Take away her stuff.

• Choose a suitable NPC—Rolfball, for instance—and say, "oh, that's okay, Rolfball's got you covered. That's good with you, yeah?" Now the debt is between her and your NPC, and you can bring it into play however you like. Given the NPC's threat type, impulse, and general nature, how eager are they to be repaid, and on what terms?

• Say, "well, okay, who do *you* think should pay to keep you alive? Rolfball? Fish? Who?" You can either negotiate an appropriate arrangement in summary, or else jump into play: have her read a person, seduce & manipulate, go aggro, or whatever she needs to do to get her way.

And remember that if she doesn't pay, and the other PCs don't pay, and no NPC pays, then tough luck. She's desperately hungry, dying of thirst, and you should inflict harm and take away her stuff.

## WORKING GIGS

Most of the playbooks include a move like this (from the angel):

> *If you **need jingle during a session**, tell the MC you'd like to work a gig. Your gigs:*
> • *Tend to the health of a dozen families or more.*
> • *Serve a wealthy NPC as angel on call.*
> • *Serve a warlord NPC as combat medic.*
> • *Others, as you negotiate them.*

When a player tells you that her character would like to work a gig, ask her what she has in mind. She might pick one from the list, or she might suggest a new one. It's up to you to decide whether to say yes, no, or not yet, like "that's a good idea, but first you'll have to…"

Once you've settled that question and the character works the gig, you have to decide or find out how it goes. Successful? Unsuccessful? Dangerous? Easy?

Suppose that Bish the angel is serving a warlord NPC, Jeannette, as a combat medic:

• You can just decide. "Sure. Jeannette's raiders all the time come back burned and smoke-poisoned, so you set up beds and lung-pumps and stuff. It's hard work on those nights but on other nights you're free."

• You can play it out in full. "Sure. Jeannette's raiders are going out tonight. How do you set up? What do you do?"

• You can call for a move, or a quick snowball of moves, to summarize what happens. Like "Sure. Jeannette's raiders with the smoke inhalation and the terrible burns. After midnight they start pouring in. Act under fire to treat them all!"

No matter which way you do it, the baseline for pay is, when they work a gig, they get 3-barter.

You're allowed to pay 2- or 4-barter when you feel like you should, but save them for exceptional outcomes. Far more often than you pay 2-barter, you should say "it went really poorly, and you can see that Jeannette resents

it, but take your 3-barter." And far more often that you pay 4-barter, you should say "it went fantastically well, better than Jeannette would have dreamed. Take your 3-barter, and she's totally delighted with you."

***Lifestyle and gigs at the start of play:***

At the beginning of the first session, have everyone make the lifestyle move, but tell them that in session one they have to pay 1-barter. Tell them that their starting barter is calculated to include this. It's true.

You can also assure them that their starting barter is based on the assumption that they won't work any gigs during the first session. However, you and they might want to look ahead to when they'll need some jingle, and start laying the groundwork for their gigs now.

***Gigs and Scarcity:***

If you make it easy and safe for the characters to find and work paying gigs, they'll be rich. The harder and more dangerous you make it, the more desperate the characters and the more desolate the world.

Choose intentionally. Make your Apocalypse World the way you want it.

## SESSION END

***At the end of every session****, choose a character who knows you better than they used to. If there's more than one, choose one at your whim. Tell that player to add +1 to their Hx with you on their sheet. If this brings them to Hx+4, they reset to Hx+1 (and therefore mark experience). If no one knows you better, choose a character who doesn't know you as well as they thought, or choose any character at your whim. Tell that player to take -1 to their Hx with you on their sheet. If this brings them to Hx -3, they reset to Hx=0 (and therefore mark experience).*

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.

Every player has to choose someone, no passing.

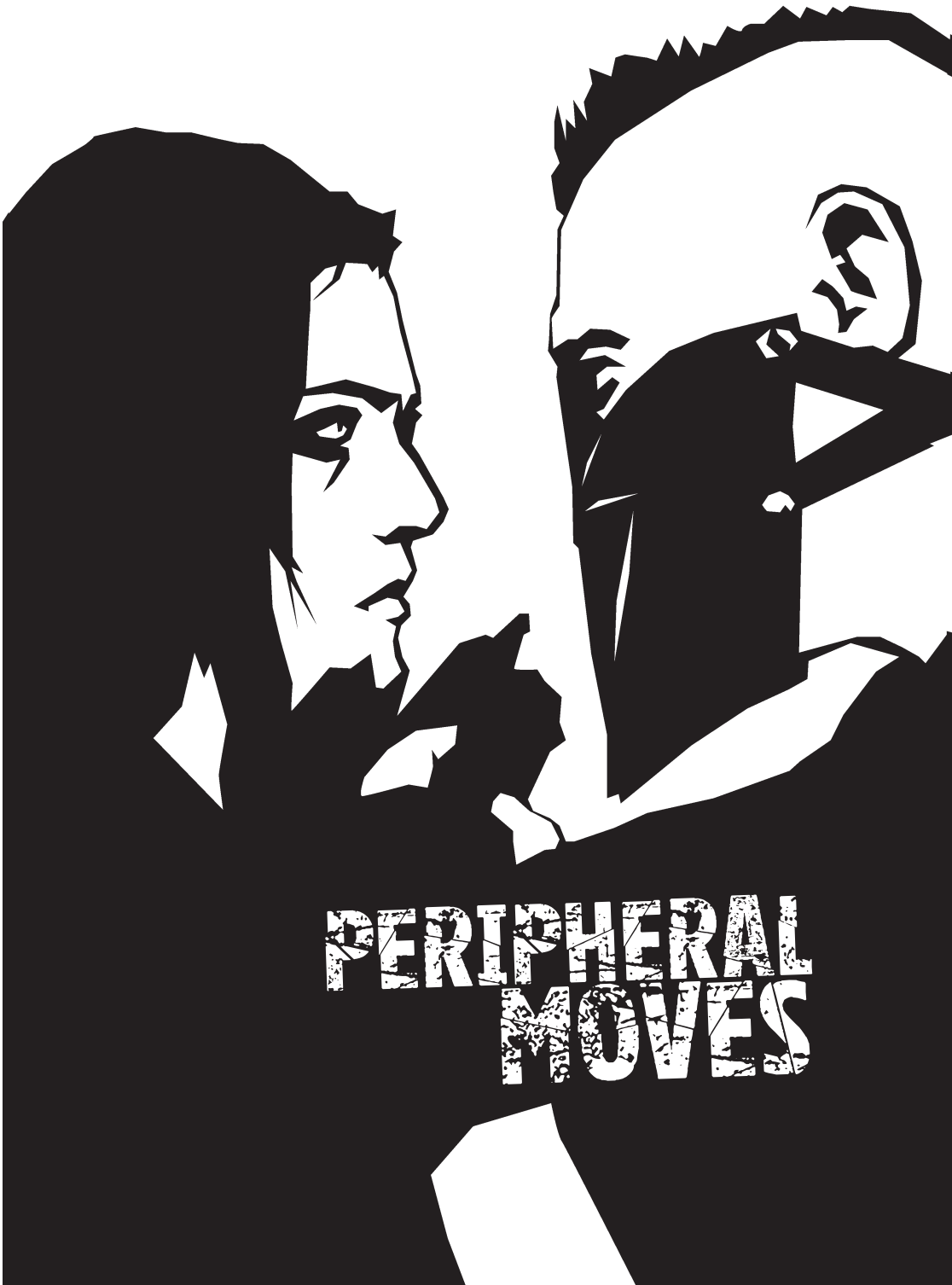
Resetting Hx from +4 to +1 doesn't mean that now you know them less than you did, obviously not. It means that you've crossed a threshold of knowing them, kind of like how both of your brothers know you better than a coworker does, but you can still say that one of them knows you better than the other.

Some groups play that when you reset your Hx with someone, they have to tell you a secret, to reflect the fact that you've crossed this kind of threshold with them. It's a good rule, if you'd like to adopt it yourself.

***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's player tells Keeler's to take +1Hx.

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's player tells Marie's to take -1Hx.

During the session, Bran pursued his own interests mostly apart from the other two, but enlistd and had conversations with both of them at different times. He chooses to tell Marie's player to take the +1Hx, more or less arbitrarily, and figures he'll choose Keeler next time.


PERIPHERAL
MOVES

# PERIPHERAL MOVES

These are basic moves that come into play less commonly, or optionally, or that might not come into play at all.

## HARM AND HEALING MOVES

By default, the harm & healing moves are in play. You can choose to forego them case by case, when you think that they'll slow the action.

This first harm move is unusual in that a hit is bad for the player and a miss is good. If you find that your players have trouble with this quirk of the move, roll it yourself against them, no grief.

*When you **suffer harm**, roll+harm suffered (after armor, if you're wearing any). On a 10+, the MC can choose 1:*
- *You're out of action: unconscious, trapped, incoherent or panicked.*
- *It's worse than it seemed. Take an additional 1-harm.*
- *Choose 2 from the 7–9 list below.*

*On a 7–9, the MC can choose 1:*
- *You lose your footing.*
- *You lose your grip on whatever you're holding.*
- *You lose track of someone or something you're attending to.*
- *You miss noticing something important.*

*On a miss, the MC can nevertheless choose something from the 7–9 list above. If she does, though, it's instead of some of the harm you're suffering, so you take -1harm.*

On a miss, do often choose something from the 7–9 list, even though it gives the player the -1harm. Those effects on the character are usually more interesting than the mere mechanical harm.

***Example:***
Keeler's fighting her way out of a situation that turned bad. At some point she takes a machete blow: 3-harm, minus 2-armor, for a sum of 1-harm. I have her roll the harm move, which, bad luck, she hits with an 11. I have no desire to put her out of the action, so: "it doesn't seem too bad, but then you realize that blood is dripping steadily out of your jacket sleeve. Take 1 more harm."

> *When you **inflict harm on another player's character**, the other character gets +1Hx with you (on their sheet) for every segment of harm you inflict. If this brings them to Hx+4, they reset to Hx+1 as usual, and therefore mark experience.*

***Example:***
Audrey goes aggro on Bran and, contrary to all our expectations, he stands up to her. She shoots him for 2-harm. He gets +2Hx with her, bringing him from Hx-1 to Hx+1.

> *When you **heal another player's character's harm**, you get +1Hx with them (on your sheet) for every segment of harm you heal. If this brings you to Hx+4, you reset to Hx+1 as usual, and therefore mark experience.*

You can remember these two moves like this: when you hurt someone, they see you more clearly: now they know what you'll do to them. When you heal someone, you see them more clearly: there's nobody so uniquely vulnerable and exposed as an injured person in your care.

***Example:***
Keeler makes her way, hacked, shot, and trailing blood, to Bish the angel. Bish heals her cheerfully from 11:00 to 6:00, 3 segments. His Hx with her goes from +1 to +4. He resets it to Hx+1 and marks experience.

## BARTER MOVES

By default, characters have access to the barter moves, but you can limit or ignore them if you think they might not suit your Apocalypse World.

*When you **give 1-barter to someone, but with strings attached**, it counts as manipulating them and hitting the roll with a 10+, no leverage or roll required.*

***Example:***
Marie needs Dremmer to let Roark go without a fight. She offers to buy Roark from him for 1-barter. Naturally he'll make the deal.

*When you **go into a holding's bustling market, looking for some particular thing to buy**, and it's not obvious whether you should be able to just go buy one like that, roll+sharp. On a 10+, yes, you can just go buy it like that. On a 7–9, the MC chooses 1:*
- *It costs 1-barter more than you'd expect*
- *It's not openly for sale, but you find someone who can lead you to someone selling it.*
- *It's not openly for sale, but you find someone who sold it recently, who may be willing to introduce you to their previous buyer.*
- *It's not available for sale, but you find something similar. Will it do?*

*On a miss, the MC chooses 1, plus it costs 1-barter more.*

When it's obvious whether the character can just go buy the thing, it might be obvious that she can, or obvious that she can't. "Obvious" is for you to decide, but do remember that your agenda is to make Apocalypse World seem real and to make the characters' lives interesting, not to arbitrarily deny them things they want or would find useful.

***Example:***
Keeler, in escaping from a raid turned bad, left III's night vision goggles behind, and feels like she ought to replace them. She goes looking in Barbecue's bustling market. She hits the roll with an 8. I decide that sure,

one of the barge people has night vision goggles on offer, but that they're going to cost +1barter. Night vision goggles are both valuable and hi-tech, so let's say that they're worth 3-barter normally. Does Keeler have 4-barter to spend on them?

> *When you **make known that you want a thing and drop jingle to speed it on its way**, roll+barter spent (max roll+3). It has to be a thing you could legitimately get this way. On a 10+ it comes to you, no strings attached. On a 7–9 it comes to you, or something pretty close. On a miss, it comes to you, but with strings very much attached.*

As MC, you're the judge of what's legitimately available this way.

"Strings very much attached," of course, is just another way to say that you can make as hard and direct a move as you like.

***Example:***
Audrey needs gasoline and lets everybody know. She spends 1-barter to speed it on its way, but misses the roll. I tell her that Joe's Girl delivers a canful. "She's happy to donate it to the cause! She just expects you to bring Fleece back with you."

## INSIGHT

By default, nobody has access to insight, but a hocus' followers or other circumstances might give it.

> *When you are able to **go to someone for insight**, ask them what they think your best course is, and the MC will tell you. If you pursue that course, take +1 to any rolls you make in the pursuit. If you pursue that course but don't accomplish your ends, you mark experience.*

Unless there's a good reason for the followers to be in the dark, you should use your behind-the-scenes knowledge to give good advice.

***Example:***
Dust the hocus makes it her habit to consult with her insightful cult early in every session. This time, I quickly skim my threat map and tell her that

her cult's pretty concerned about Jackabacka's interest in her water. They think she should make an effort to secure it.

## AUGURY

By default, nobody has access to augury, but a hocus' followers, a savvyhead's workspace, or other circumstances might give it.

*When you are able to* ***use something for augury****, roll+weird. On a hit, you can choose 1:*

- *Reach through the world's psychic maelstrom to something or someone connected to it.*
- *Isolate and protect a person or thing from the world's psychic maelstrom.*
- *Isolate and contain a fragment of the world's psychic maelstrom itself.*
- *Insert information into the world's psychic maelstrom.*
- *Open a window into the world's psychic maelstrom.*

*By default, the effect will last only as long as you maintain it, will reach only shallowly into the world's psychic maelstrom as it is local to you, and will bleed instability. On a 10+, choose 2; on a 7–9, choose 1:*

- *It'll persist (for a while) without your actively maintaining it.*
- *It reaches deep into the world's psychic maelstrom.*
- *It reaches broadly throughout the world's psychic maelstrom.*
- *It's stable and contained, no bleeding.*

*On a miss, whatever bad happens, your antenna takes the brunt of it.*

This move is big exuberant fun, and a fantastic opportunity for you to barf forth apocalyptica. It may call for you to make snap decisions about the workings of the world's psychic maelstrom. Do.

***Example:***
Bran's trying to help Marie with her Birdie problem. He brings her into his workspace, helps her into this weird isolation chamber he's recently added, and powers it up. He hits the roll with a 9. He chooses to isolate and protect her from the world's psychic maelstrom.

"All her vitals immediately go normal," I say. "But see where it says 'by default'? Choose 1."

He chooses to have it persist without his actively maintaining it.

"Cool," I say. "So when you bring her out again, she's still fine. You can hand her over to Marie and she won't revert until like later tonight. Meanwhile, though, you're getting pretty troublesome readings. Your isolation chamber thinks that there's still someone in there…"

## CHANGING HIGHLIGHTED STATS

*At the **beginning of any session**, or at the end if you forgot, anyone can say, "hey, let's change highlighted stats." Any player, and you can feel free to say it too as MC. When someone says it, do it. Go around the circle again, following the same procedure you used to highlight them in the first place: the high-Hx player highlights one stat, and you as MC highlight another.*

When you're highlighting stats, highlight one that you genuinely think will be interesting—and you can tell the players this, it goes for them too. If the character never rolls, or can't roll, a stat, it's obviously not going to be interesting to highlight it, so don't. You probably won't remember the details of which characters have moves to substitute which stats for which, so be sure that all the players know to speak up.

Now, MC, you're the characters' fan, right? You aren't highlighting stats to screw them over, you're highlighting stats so that they can shine. My personal rule is, unless I have a specific reason to highlight a specific stat, I highlight sharp, weird, or their best stat.

As a group, you can negotiate highlighted stats as explicitly as you like. "Hey, would somebody highlight my cool? I'm sick of having my hot highlighted when I'm not into anybody that way." "Oh, yeah, sure thing. And I think we're about to get serious with Dremmer, so MC, would you mind highlighting my hard?" "Nah, but I'll highlight your cool. I think you'll get to roll it just as much." "Gee, what a pal."

BATTLE
MOVES

# BATTLE MOVES

These are moves that you or the players bring into play when the action of the game tips over into battle.

A battle can be between any number of combatants, starting with one-on-one. Most of the battle moves presume that there are two sides, but when you have three or more, you should be able to think them through and apply them anyway.

You can handle most battles quickly and decisively by using ***seize by force*** and its variations. Call on the other battle moves for large battles, or when you want to draw a battle out and play through it in tactical detail.

Always remember that during a battle, all of the basic moves are still in play. Remind the players to ***read a situation***, and let them ***act under fire***, ***help and interfere*** with one another, and even ***go aggro*** if they manage to get the drop on somebody.

## EXCHANGING HARM

Many of the battle moves call for you to exchange harm. To exchange harm, both sides simultaneously inflict and suffer harm as established. In the simplest terms, ***harm = weapon - armor***:

• You ***inflict harm*** equal to the harm rating of your weapon, minus the armor rating of your enemy's armor.

• You ***suffer harm*** equal to the harm rating of your enemy's weapon, minus the armor rating of your own armor.

Remember that you can bring the harm move into play whenever a player's character suffers harm.

***Example:***
Bran the savvyhead has a sawed-off (*3-harm close reload messy*) and a welder's jacket worth 1-armor. Rolfball, an NPC, has an smg (*2-harm close autofire loud*) and no armor. When they exchange harm, Bran inflicts his weapon's 3-harm, minus 0 for Rolfball's armor, for a total of 3-harm. He suffers 2-harm for Rolfball's smg, minus 1 for his own armor, for a total of 1-harm.

## SEIZE BY FORCE

*To **seize something by force**, exchange harm, but first roll+hard. On a 10+, choose 3. On a 7–9, choose 2. On a miss, choose 1:*
- *You inflict terrible harm (+1harm).*
- *You suffer little harm (-1harm).*
- *You take definite and undeniable control of it.*
- *You impress, dismay, or frighten your enemy.*

Seizing by force is the basic battle move. When someone wants something that someone else has, and both are able and willing to fight for it, use ***seize by force*** or one of its variations.

You can use ***seize by force*** alone for battles of any scale, but for large-scale battles, battles where several PCs each want to play their own tactical role, and prolonged battles with shifting tactical terrain, you can choose to bring the rest of the battle moves into play as well.

An impressed, dismayed, or frightened NPC *absolutely must* change their behavior, but it's up to you how. For PCs, if they're impressed, dismayed, or frightened, but they press their attack anyway, have them ***act under fire*** to do it.

***Example:***
Keeler decides that enough's enough and goes to take Birdie's magnum away from her. (Who gave Birdie a magnum in the first place? Jesus.) Keeler doesn't want to kill Birdie, so she's not using a weapon, just her bare hands. She seizes the gun by force and hits the roll with a 9. She chooses to take definite control of it and to impress, dismay, or frighten Birdie.

In the exchange of harm, Keeler hits Birdie for 0-harm for grappling and restraining, minus 0 because Birdie's wearing no armor, for a total of 0-harm. Birdie hits Keeler for 3-harm for her magnum (*3-harm close reload loud*), minus 2 for Keeler's body armor, for a total of 1-harm.

"As soon as Birdie realizes that she's shot you," I say, "and she sees the look on your face, she panics. She throws the gun down and runs."

"She better," Keeler says.

## VARIATIONS

*To **assault a secure position**, roll to **seize by force**, but instead of choosing to take definite control of it, you can choose to force your way into your enemy's position.*

*To **keep hold of something you have**, roll to **seize by force**, but instead of choosing to take definite control, you can choose to keep definite control of it.*

*To **fight your way free**, roll to **seize by force**, but instead of choosing to take definite control, you can choose to win free and get away.*

*To **defend someone else from attack**, roll to **seize by force**, but instead of choosing to take definite control, you can choose to protect them from harm.*

***Examples:***
Marie the brainer is stranded in the rag-waste and gets set upon by one of its not-quite-human habitants. She has no choice but to fight her way free. She misses the roll with a 4. She still gets to choose 1, and chooses to win free and get away.

In the exchange of harm, she inflicts 3-harm for her scalpel (*3-harm intimate hi-tech*) minus 1 for her assailant's hide armor, for a total of 2-harm. She suffers 2-harm for her assailant's crude cutting blade (*2-harm hand messy*) minus 0 because she's wearing no armor, for a total of 2-harm.

"You cut into him and flee," I say. "You're bleeding, but you get away. You can hear him gasping somewhere behind you, but you don't know whether he's chasing you or letting you go."

## PC VS PC

When two players' characters seize the same thing by force, as enemies—maybe both are going for the same can of peaches, maybe one is assaulting the position the other holds—both roll, both make their choices, and their choices apply to a single exchange of harm.

Have both players make their choices and commit to them without knowing what the other's choosing. You can have them write them down on scrap paper if you want but I just use the honor system.

Contradictory choices cancel out. When one chooses to inflict terrible harm and the other chooses to suffer little harm, the +1 and the -1 cancel out, right? If both choose to take definite control, or one chooses to force her way into her enemy's position but the other chooses to keep definite control of it, same thing, they cancel out.

***Example:***
Bran's trying to kill Birdie but he'll have to get through Keeler first. Bran's armed with his 9mm (*2-harm close loud*) and is wearing his 1-armor welder's jacket. Keeler's wearing her 2-armor body armor, but she's still not in a killing mood, so she's armed only with her bare hands.

Both roll. Bran hits the move with a 7, so he gets to choose 2. Keeler hits it with a 12, so she gets to choose 3. They commit to their choices before revealing them. Bran chooses to inflict terrible harm and to take definite control of Birdie. Keeler chooses to inflict terrible harm, suffer little harm, and protect Birdie from harm.

In the exchange of harm, Bran inflicts 2-harm for his 9mm, plus 1 because he chose to inflict terrible harm, minus 2 for Keeler's armor,

minus 1 because Keeler chose to suffer little harm, for a total of 0-harm. Keeler inflicts 1-harm with her fists and boots, plus 1 because she chose to inflict terrible harm, minus 1 for Bran's armor, for a total of 1-harm. Furthermore, they've chosen contradictory fates for Birdie, so those cancel out too.

"It's a standoff," I say. "Bran, you shoot Keeler, but her armor takes it. Keeler, you land a couple satisfyingly crunchy body blows, but Bran's not down or anything. Birdie's still cowering behind you, but maybe she's about to make a stupid run for it or something. What do you both do?"

## SINGLE COMBAT

*When you **do single combat with someone**, no quarters, exchange harm, but first roll+hard. On a 10+, both. On a 7–9, choose 1. On a miss, your opponent chooses 1 against you:*
- *You inflict terrible harm (+1harm).*
- *You suffer little harm (-1harm).*

*After you exchange harm, **do you prefer to end the fight now, or fight on**? If both of you prefer to end the fight now, it ends. If both of you prefer to fight on, it continues, and you must make the move again. If one of you prefers to end the fight, though, and the other prefers to fight on, then the former must choose: flee, submit to the latter's mercy, or fight on after all.*

Single combat is strictly for times when two enemies meet head-on on neutral ground, with no purpose other than to harm one another, with no acceptable outcome other than injuries and death. If either enemy has any other objective, or any advantage of terrain, use ***seize by force*** or the other battle moves instead.

***Example:***
Anika the maestro d' conducts cage fights in her establishment, and Bran's challenged Plover, an NPC, to meet him there. The terms are: no armor, crowbar vs crowbar. Bran hits the move with an 11, which, well done Bran.

In the exchange of harm, Bran inflicts 2-harm for his crowbar, plus 1 for inflicting terrible harm, minus 0 for no armor, for a total of 3-harm. He

suffers 2-harm for Plover's crowbar, minus 1 for suffering little harm, minus 0 for no armor, for a total of 1-harm.

3-harm is enough to take Plover out. There's no continuing the fight.

# TACTICAL AND SUPPORT MOVES

The tactical and support moves allow the players' characters to support one another in battle. Use them when, for instance, the gunlugger's providing covering fire while the savvyhead's getting the car running again, or when the battlebabe's looking out for snipers while the brainer and the maestro d' are making a run for it, or when the skinner's keeping her eyes open and telling the driver what's coming and where to go.

## LAY DOWN FIRE

*When you **lay down fire**, roll+hard. On a 10+, choose 3. On a 7–9, choose 2. On a miss, choose 1:*

- *You provide covering fire, allowing another character to move or act freely.*
- *You provide supporting fire, giving another PC +1choice to their own battle move.*
- *You provide suppressing fire, denying another character to move or act freely. (If a PC, they may still act under fire.)*
- *You take an opportune shot, inflicting harm (but -1harm) on an enemy within your reach.*

***Example:***
Bran's jeep has taken one bullet too many out in Dremmer's territory. "It coughs and dies," I say. "Dremmer's gang is all around you."

Keeler's there too. "Can we just fight free?" she says.

"If you're willing to leave the jeep, sure," I say.

"I don't think so," says Bran. "Can I field repair the jeep and *then* we fight free?"

"Maybe," I say.

So now Keeler's standing up in the back of the jeep with her assault rifle, laying down fire to hold off Dremmer's raiders while Bran gets the jeep running again. She hits the roll with an 8, and chooses to provide covering fire so that Bran can work uninterrupted, and to provide suppressing fire so that Dremmer's gang can't come closer.

"Done and done," I say. "Bran, you get the jeep running again, it's not a great fix but it'll hold for now. You two ready to fight free?"

## STAND OVERWATCH

*When you **stand overwatch** for an ally, roll+cool. On a hit, if anyone attacks or interferes with your ally, you attack them and inflict harm as established, as well as warning your ally. On a 10+, choose 1:*

- *...And you inflict your harm before they can carry out their attack or interference.*
- *...And you inflict terrible harm (+1harm).*

*On a miss, you are able to warn your ally but not attack your enemy.*

***Example:***

Dremmer's best sniper, this murderous creature named Princy, has ambushed Snow the battlebabe, Marie the brainer, and Anika the maestro d' out in an old industrial farm site. They don't know where Princy is, except that he's out to the left somewhere among the gutted combine harvesters and abandoned tractors. Snow has already crossed his killing zone and is now looking out with her own rifle while Marie and Anika cross too.

Snow hits the roll with a 10.

"Does he take his shot?" she says.

"He does. He lets Marie across and he's hoping you'll be paying attention to her instead of him when Anika follows."

"But I'm not," she says. "I'm going to choose to inflict my harm before he can carry out his attack. I spot his rifle barrel moving or something?"

"Yep," I say.

Her rifle is a custom job, *3-harm far reload loud*, with ap ammo. and inflicts 3-harm, minus 0 for ap ammo no matter what armor he's wearing.

"That does it for fucking Princy," I say.

"Sweet," Snow says. "Anika, come on over, there's nothing to worry about now."

## KEEP AN EYE OUT

*When you **keep an eye out for what's coming**, roll+sharp. On a 10+, hold 3. On a 7–9, hold 2. On a miss, hold 1. During the battle, spend your hold, 1 for 1, to ask the MC what's coming and choose 1:*

- *Direct a PC ally's attention to an enemy. If they make a battle move against that enemy, they get +1choice to their move.*
- *Give a PC ally an order, instruction, or suggestion. If they do it, they get +1 to any rolls they make in the effort.*
- *Direct any ally's attention to an enemy. If they attack that enemy, they inflict +1harm.*
- *Direct any ally's attention to a danger. They take -1harm from that danger.*

***Example:***
Dust the skinner is riding shotgun with Audrey the driver. I've been keeping Audrey busy with driving, and Dust is keeping an eye out. She misses the roll with a 6, which means she gets to hold only 1. She holds onto it through a harrowing brush with bad terrain, and then…

"You're coming up on the bridge across the cut," I say.

"I'm going to spend my hold," Dust says. "What's coming?"

"You catch just a glimpse through a gap in the rubble. Dremmer's gang has stretched a chain across the bridge."

"Audrey! We can't go through! We have to find another way out of here. I'm, what, giving you an order, instruction, or suggestion, we can't cross the bridge, let's find another way."

Audrey spins the wheel and strikes out along the cut. Whatever's coming, she gets +1 to any rolls she makes to deal with it.

# SUBTERFUGE MOVES

The subterfuge moves allow the players' characters to get into or out of a battle on their own terms. Use them when, for instance, the driver is pretending that her car won't start in order to draw the raiders into range for the chopper's ambush, or when the gunlugger's going from door to door in a ruined skyscraper to catch Dremmer's lieutenant, or when the PCs are trying to dodge raiders in the rag waste. They're for ambushes, hunts, and hide-and-seek.

## BAIT A TRAP

*When **you're the bait**, roll+cool. On a 10+, choose 2. On a 7–9, choose 1:*

- *You draw your prey all the way into the trap. Otherwise, they only approach.*
- *Your prey doesn't suspect you. Otherwise, they're wary and alert.*
- *You don't expose yourself to extra risk. Otherwise, any harm your prey inflicts is +1.*

*On a miss, the MC chooses 1 for you.*

***Example:***
Audrey's driven out into Dremmer's territory, stalled it out, and is pretending she can't get it started again. Hooch the chopper is circling his gang around, ready to pounce as soon as Dremmer's raiders show any interest.

Audrey rolls the move and hits with a 9. "Well, Hooch," she says. "I hope you're ready to chase them down or something. I choose not to expose myself to extra risk." The outcome is that Dremmer's gang approaches, wary and alert, but doesn't come all the way into the trap. Hooch has to decide whether to spring his ambush anyway or let them go.

## BAITING A TRAP FOR ANOTHER PC

When one player's character is baiting another, the quarry rolls to ***interfere***, and on a miss, the quarry chooses instead of the MC.

## HUNT PREY

*When **you're the cat**, roll+cool. On a hit, you catch your prey out. On a 10+, you've driven them first to a place of your choosing; say where. On a 7–9, you've had to follow them where they wanted to go; they say where. On a miss, your prey escapes you.*

***Example:***
Keeler's chased Dremmer's lieutenant Balls into a ruined skyscraper and is going door to door to catch him. She hits the roll with an 11.
"He can't get out past you," I say. "Where do you drive him?"

"To the roof," she says, and so it is.

## ESCAPE A HUNTER

*When **you're the mouse**, roll+cool. On a 10+, you escape clean and leave your hunter hunting. On a 7–9, your hunter catches you out, but only after you've led them to a place of your choosing; say where. On a miss, your hunter catches you out and the MC says where.*

***Example:***
Bran and Marie are on foot in the rag waste, and they know that Dog Head and his cannibal cult are after them. Marie misses the roll, even with Bran's help, with a 5.

"Bad news," I say. "You're picking your way down this broken gully, right, and you hear this weird barking and chirping above you. There's one of them, squatting on a rock, staring down at you. Pretty soon you hear, it sounds like there are a hundred of them barking back at him, converging. You're in a bad spot, I have to tell you. What do you do?"

## PC CAT VS PC MOUSE

When one player's character is hunting another, the quarry makes the move. Have the mouse roll to ***escape a hunter***, and have the cat just roll to ***interfere***.

### TURN THE TABLES

*When **it's not certain whether you're the cat or the mouse**, roll+sharp. On a hit, you decide which you are. On a 10+, you take +1forward as well. On a miss, you're the mouse.*

*Go on to **hunt prey** or **escape a hunter** accordingly.*

***Example:***
Rolfball is following Bran through the twisting back alleys of Uncle's hardhold, with a claw hammer in his hand and violence in his thoughts.

"You're trying to get away?" I say. "Want to ***escape a hunter***?"

"He wishes," Bran says. "I live here, he's just visiting. He thinks he's hunting me, but I'm going to double back on him, he doesn't know WHAT he signed up for."

"I don't know about that," I say. "Better roll to ***turn the tables***."

Bran hits the roll with a 12. "See?" he says.

## ROAD WAR MOVES

Other than ***board a moving vehicle***, the rest of the road war moves are for the sucker behind the wheel.

They all call upon a vehicle's stats, either directly or indirectly, so you'll have to stat up the vehicles involved before the battle starts. The rules for creating vehicles are in the crap chapter, page 236.

### BOARD A MOVING VEHICLE

*To **board a moving vehicle**, roll+cool, minus its speed. To **board one moving vehicle from another**, roll+cool, minus the difference between their speeds. On a 10+, you're on and you made it look easy. Take +1forward. On a 7–9, you're on, but jesus. On a miss, the MC chooses: you're hanging on for dear life, or you're down and good luck to you.*

***Example:***
Audrey the driver is tearing along neck and neck with one of Dremmer's raiders. Snow the battlebabe is riding with her.

"I want that car," Snow says. "Pull up close to it, I'm going to jump over."

Both vehicles happen to have ***speed=1***, so Snow rolls+cool with no penalty for their speeds. She hits the roll with a 10.

"Nice," I say. "You jump over, you're standing on the trunk with one hand on the roof, riding along like it wasn't a thing. What do you do?"

## OUTDISTANCE ANOTHER VEHICLE

*When you try to **outdistance another vehicle**, roll+cool, modified by the vehicles' relative speed. On a 10+, you outdistance them and break away. On a 7–9, choose 1:*

- *You outdistance them and break away, but your vehicle suffers 1-harm ap from the strain.*
- *You don't escape them, but you can go to ground in a place you choose.*
- *They overtake you, but their vehicle suffers 1-harm ap from the strain.*

*On a miss, your counterpart chooses 1 against you.*

## OVERTAKE ANOTHER VEHICLE

*When you try to **overtake another vehicle**, roll+cool, modified by the vehicles' relative speed. On a 10+, you overtake them and draw alongside. On a 7–9, choose 1:*

- *You overtake them, but your vehicle suffers 1-harm ap from the strain.*
- *You don't overtake them, but you can drive them into a place you choose.*
- *They outdistance you, but their vehicle suffers 1-harm ap from the strain.*

*On a miss, your counterpart chooses 1 against you.*

***Example:***
Bran's driving his jeep and he's trying to break ahead of one of Dremmer's raiders, to reach the safety of Uncle's hardhold in time for them to close the gates and keep the raider out. His jeep has ***speed=0*** and the raider's car has ***speed=1***. Since his vehicle is 1-speed slower, he rolls+cool minus 1, and hits the roll with a 7. He chooses not to escape, but to go to ground in Uncle's hardhold anyway.

"So I guess we arrive still neck and neck?" he says. "Does the raider break off or drive into the holding with me?"

"I hope he follows you in," Uncle says. "We're ready for him."

## DEAL WITH BAD TERRAIN

*When you have to **deal with bad terrain**, roll+cool, plus your vehicle's handling. On a 10+, you fly through untouched. On a 7–9, choose 1:*
- *You slow down and pick your way forward.*
- *You push too hard and your vehicle suffers harm as established.*
- *You ditch out and go back or try to find another way.*

*On a miss, the MC chooses 1 for you; the others are impossible.*

***Example:***
Driving through the rag waste is no damn good, the ground is a terrible mess of shattered cement and jutting iron. Still that's what Audrey has to do. She rolls+cool, plus her car's ***handling=1***, but the dice come up snake eyes so she misses the roll with a 5.

"Sorry, you've just got to slow down and pick your way carefully forward," I say. I'm not really sorry. "There's just no other way."

## SHOULDER ANOTHER VEHICLE

*To **shoulder another vehicle**, roll+cool. On a hit, you shoulder it aside, inflicting v-harm as established. On a 10+, you inflict v-harm+1. On a miss, it shoulders you instead, inflicting v-harm as established.*

***Example:***
What little road there is, one of Dremmer's raiders is trying to drive Audrey off of it. Audrey rolls+cool to shoulder Dremmer's raider aside instead. She hits the roll with a 12, so she gets to inflict v-harm as established, +1.

## V-HARM

When vehicles clash with one another, they can inflict regular harm but they can also inflict v-harm. V-harm as established is the attacking car's ***massive*** minus the defending car's ***handling***.

*When you **suffer v-harm**, roll+v-harm suffered. On a 10+, you lose control, and your attacker chooses 1:*
- *You crash.*
- *You spin out.*
- *Choose 2 from the 7–9 list below.*

*On a 7–9, you're forced to swerve. Your attacker chooses 1:*
- *You give ground.*
- *You're driven off course, or forced onto a new course.*
- *Your car takes 1-harm ap, right in the transmission.*

*On a miss, you swerve but recover without disadvantage.*

When an NPC's car takes v-harm, the MC can ask you to roll it, or can choose to roll it herself.

***Example:***
Audrey's just shouldered one of Dremmer's raiders and hit the roll with a 12. She's the attacker, so v-harm is established as her car's ***massive=2*** minus the raider's car's ***handling=0***, for a total of 2. She also gets +1 for hitting her roll with a 10+. All told, Dremmer's raider takes 3v-harm.

"Go ahead and roll the v-harm move for the raider," I say.

She rolls a 6 and adds the 3v-harm, to hit the roll with a 9. "On a 7–9, the attacker chooses 1. That's me. He's forced to swerve and give ground."

"Cool," I say. "So now instead of being like right on top of you, trying to shove you off the road, he's riding your tail and you have a little room to breathe. What do you do?"

CHARACTER
MOVES

# CHARACTER 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 an infirmary, a workspace with life support, a drug lab and a crew of 2 (Shigusa & Mox, maybe). Get patients into it and you can work on them like a savvyhead on tech (cf).*

See workspaces in the crap chapter for details, page 240.

The infirmary's crew can include PCs and NPCs. Shigusa and Mox are just name suggestions—if you already have other suitable NPCs, feel free to use them instead.

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

***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.

> ***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: first, you don't heal them. Second, you've opened both your brain and theirs to the world's psychic maelstrom, without protection or preparation. For you, and for your patient if your patient's a fellow player's character, treat it as though you've made that move and missed the roll. For NPC patients, their experience and fate is up to the MC.*

See the harm & healing chapter for details, page 202.

When you get the opportunity to open an NPC's brain to the world's psychic maelstrom, oh man, take that fucker. That's an opportunity to break the fabric of the world, to show how wrong things really are.

> ***Touched by death****: when someone is unconscious in your care, you can use them for* ***augury****. When someone has died in your care, you can use their body for* ***augury****.*

***Augury*** is a peripheral move that lets you do some deep shit with the world's psychic maelstrom. See the peripheral moves chapter for details, page 162.

And here's the angel's sex move:

> *If you and another character have sex, your Hx with them on your sheet goes immediately to +3, and they immediately get +1 to their Hx with you on their sheet. If that brings their Hx with you to +4, they reset it to +1 instead, and so mark experience.*

This'll happen during the session, naturally, so it's in addition to the end-of-session basic move.

If an angel and an NPC have sex, there's no mechanical effect.

## BATTLEBABE MOVES

The battlebabe chooses 2 of these:

***Dangerous & sexy**: when you enter into a charged situation, roll+hot. On a 10+, hold 2. On a 7–9, hold 1. Spend your hold 1 for 1 to make eye contact with an NPC present, who freezes or flinches and can't take action until you break it off. On a miss, your enemies identify you immediately as their foremost threat.*

If the battlebabe does something like, I dunno, jumping from one moving truck to another or throwing a machete into a dude's face, you can just insist that the battlebabe has broken off eye contact. For iffy cases, you can have the battlebabe act under fire to maintain it.

***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.*

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

***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.

***Perfect instincts**: when you've read a charged situation and you're acting on the MC's answers, take +2 instead of +1.*

***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.*

And here's the battlebabe's sex move:

*If you and another character have sex, nullify the other character's sex move. Whatever it is, it just doesn't happen.*

For example, when a hardholder and a battlebabe have sex, the hardholder gives the battlebabe no gift; when a driver and a battlebabe have sex, the driver doesn't roll+cool; when a savvyhead and a battlebabe have sex, the savvyhead doesn't get to read her.

If a battlebabe and an NPC have sex, there's no mechanical effect. Um, still. Either. Also.

## BRAINER MOVES

The brainer chooses 2 of these:

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

For NPCs, I like to give this move non-mechanical long-term effects, in keeping with its name. I'm already looking at them through crosshairs, right? Letting a brainer completely alter their sexual proclivities is no stretch.

***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).*

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?*
*• in 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.

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

***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.

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 does apply if the brainer and an NPC have sex.

## CHOPPER MOVES

The 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 (otherwise, they refuse)*
> - *they don't fight back over it (otherwise, they do fight back)*
> - *you don't have to make an example of one of them (otherwise, you must)*
>
> *On a miss, someone in your gang makes a bid, idle or serious, to replace you for alpha.*

See the harm and healing chapter for rules about how to use a gang as a weapon, page 211, and the crap chapter for further details about gangs, page 242.

"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. The move is 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, and attending to all the consequences of all of the moves they make.

Either way, the harm & healing chapter has details, page 211.

If the chopper 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.

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.

Making a bid, even a serious one, doesn't mean taking it 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, they immediately change their sheet to say Hx+3 with you. They also choose whether to give you -1 or +1 to your Hx with them, on your sheet.*

If a chopper and an NPC have sex, there's no mechanical effect.

## DRIVER MOVES

The driver chooses 2 of these:

***Combat driver**: when you use your vehicle as a weapon, inflict +1harm. When you inflict v-harm, add +1 to your target's roll. When you suffer v-harm, take -1 to your roll.*

The rules for using your vehicle as a weapon and for v-harm are in the battle moves chapter, under the road war, page 176, and in the harm and healing chapter, page 213.

***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 the driver suffers harm on her way out. She'd suffer harm as established: her enemy's weapon minus her own armor. It can mean taking a person too, like "I can get you through that door, but you gotta take me with you."

"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."

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

***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 has 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 decides what they've heard.*

This move doesn't make the person in question important in any absolute sense, it's just whether the driver thinks she is.

If the driver somehow uses this move on another PC, it's that player, not the MC, who has the character respond, naturally.

***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 (you detail).*

The player creates these additional cars with just the car creation rules, as they appear in the playbook. They're also in this book in the crap chapter, page 236.

***My other car is a tank**: you get a specialized battle vehicle (detail with the MC).*

The rules for creating specialized battle vehicles aren't in the playbook, so here they are:

Create the vehicle as normal, and then choose 2:

- +1 battle option (*+1speed, +1handling, +1massive, or +1armor*)
- Mounted machine guns (*3-harm close/far area messy*)
- Mounted grenade launcher (*4-harm close area messy*)
- Ram or ramming spikes (*as a weapon, vehicle inflicts +1harm*)
- Mounted 50cal mg (*5-harm far area messy*)
- Mounted boarding platform or harness (*+1 to attempts to board another vehicle from this one*)

They're also in the crap chapter, page 236.

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 +1 to their Hx with you on their sheet, but give yourself -1 to your Hx with them on yours. 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, not to make the players jump through stupid hoops.

This move applies if the driver and an NPC have sex, but a 7–9 just counts as a 10+.

## GUNLUGGER MOVES

The gunlugger chooses 3 of these:

***Battle-hardened**: when you act under fire, or when you stand overwatch, 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 the gunlugger suffers harm on her way out. She'd suffer harm as normal, determined by her enemy's weapon and her armor. It can mean taking a person too, like "I can get you through that door, but you gotta take me with you."

"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.

***Prepared for the inevitable**: you have a well-stocked and high-quality first aid kit. It counts as an angel kit (cf) with a capacity of 2-stock.*

For angel kits, see the crap chapter, page 233.

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

***NOT TO BE FUCKED WITH**: in battle, you count as a small gang with harm and armor according to your gear.*

This obviously applies whenever the gunlugger makes a battle move, but it also applies in battle when the gunlugger ***acts under fire*** or ***goes aggro***.

And here's the gunlugger's sex move:

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

Recall that "take +1forward" just means that they add 1 to their single next roll. This move applies if the gunlugger and an NPC have sex, but obviously NPCs can't take +1 forward.

## HARDHOLDER MOVES

The hardholder gets both of these:

> ***Leadership****: when you have to order your gang to advance, regroup, hold position, hold discipline, or put their damn backs into it, roll+hard. On a hit, they do it. On a 10+, they snap to; take +1forward. On a miss, they do it, but you'll hear about it later.*

When the hardholder's order constitutes making a moves with her gang, like going aggro or doing battle, she should roll ***leadership*** first, so the +1forward applies to her move. When her order doesn't constitute a move, though, the +1forward is hers for whatever she does next.

On a miss, be sure to have the gang make an issue of the order later.

> ***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.*

Have the hardholder make this move at the beginning of session 1, of course.

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 holdings and their surplus and want, page 248.

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 224.

This move applies if the hardholder and an NPC have sex.

## 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. If their surplus lists barter, like 1-barter or 2-barter, that's your personal share, to spend for your lifestyle or for what you will.*

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

Fortune is the stat followers have. Its used only for this move.

See the crap chapter for details about followers and their surplus and want, page 248.

And the hocus 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 (2harm 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 or its victims resist; this doesn't use up any of the hocus' hold.

For gang size, 10–25 people means small, 25–50 people means medium, and more than 50 people means large.

If the mob happens to be a gang, or include a gang, you can use the gang's existing stats instead of the stats listed in the move.

***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; this gives them the opportunity to help or interfere, not guaranteed success.

If a hocus and an NPC have sex, there's no mechanical effect.

# MAESTRO D' MOVES

The maestro d' chooses 2 of these:

***You call this hot?*** *when you do something under fire, roll+hot instead of roll+cool.*

***A devil with a blade****: when you use a blade to go aggro, roll+hot instead of roll+hard.*

***Fingers in every pie****: put out the word that you want a thing—could be a person, could be somethin somethin, could even be just a thing—and roll+hot. On a 10+, it shows up in your establishment for you, like magic. On a 7-9, well, your people make an effort and everybody wants to please you and close is close, right? On a miss, it shows up in your establishment for you with strings wicked attached.*

This is a close version of one of the barter moves, letting the maestro d' use hot for barter. As with that move, it's legit to tell the maestro d' that the thing they want simply isn't available this way, even on a 10+, if the thing they want really isn't available this way.

"Close is close" can mean that something shows up that is close to what the maestro d' wanted, or it can mean that now what the maestro d' wanted is closer than it was. Maybe now the maestro d' knows who they can get it from, or maybe now one of her regulars or staff is brokering a deal.

For "strings wicked attached," think up the person who has it now and what they want in exchange for it.

***Everybody eats, even that guy****: when you want to know something about someone important (your call), roll+hot. On a hit, you can ask the MC questions. On a 10+, ask 3. On a 7-9, ask 1:*
*• How are they doing? what's up with them?*
*• What or who do they love best?*
*• Who do they know, like and/or trust?*
*• When next should I expect to see them?*
*• How could I get to them, physically or emotionally?*
*On a miss, ask 1 anyway, but they hear about your interest in them.*

This move doesn't make the person in question important in any absolute sense, it's just whether the maestro d' thinks she is.

When the maestro d' uses this move on another PC, it's that player, not the MC, who answers the questions, naturally.

> ***Just give me a motive****: name somebody who might conceivably eat, drink, or otherwise ingest something you've touched. If it's an NPC, roll+hard; a PC, roll+Hx. On a 10+, they do, and suffer 4-harm (ap) sometime during the next 24 hours. On a 7-9, it's 2-harm (ap). On a miss, some several people of the MC's choice, maybe including your guy maybe not, get it, and all suffer 3-harm (ap).*

"Might conceivably" is a crucial piece of this move. Don't wonder whether they actually did, and don't let a player argue that they actually didn't.

On a miss, you can choose randomly, capriciously, or maliciously. It's up to you.

And here's the maestro d's sex move:

> *If you hook another character up—with sex, with food, with somethin somethin, whatever—it counts as having sex with them.*

Since NPCs don't have sex moves, hooking an NPC up has no mechanical effect.

## SAVVYHEAD MOVES

The savvyhead chooses 2 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?*
> • *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: (a) You should enlist the other players' help answering, if they'd know the answers better than you. (b) Don't be super picky about the player asking one of these stock questions, just pretend they asked the nearest one when you give your answer. And (c) whether you already knew the answer or you're making it up now on the spot, you've committed to it.

***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 and knowledge, 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 be there already, but somehow pinned, caught or trapped.*

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

If the savvyhead is already at the scene, she can use this move to happen to have exactly the right tools with her, more or less retroactively.

"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.

***Oftener right**: when a character comes to you for advice, tell them what you honestly think the best course is. If they do it, they take +1 to any rolls they make in the doing, and you mark experience.*

Notice that it's the savvyhead who marks experience and the other character who gets the +1.

"Comes to you for advice" means a whole 2-sided conversation, unhurried and thoughtful, about something relatively significant. Shouting out for advice in the middle of a fight doesn't count, nor does asking the savvyhead whether to dine upon pigmaggot or screwfish tonight.

***Reality's fraying edge**: some component of your workspace, or some arrangement of components, is uniquely receptive to the world's psychic maelstrom (+augury). Choose and name it, or else leave it for the MC to reveal during play.*

I don't imagine you'll have any trouble with that.

***Augury*** is a peripheral move that lets you do some deep shit with the world's psychic maelstrom. See the peripheral moves chapter for details, page 162.

***Spooky intense**: when you do something under fire, stand overwatch, or bait a trap, 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.

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.*

This move applies if the savvyhead and an NPC have sex.

## SKINNER MOVES

The skinner chooses 2 of these:

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

Because skinners 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.

***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. Look at them through crosshairs, don't try to protect them or preserve their dignity.

Here are some example arts: singing or performing music, dancing, making jewelry, creating functional and beautiful tools, working fur or leather, training dogs or birds—any craft or art that suits the environment and the character.

***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 affects other players' characters too, not only NPCs.

***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!

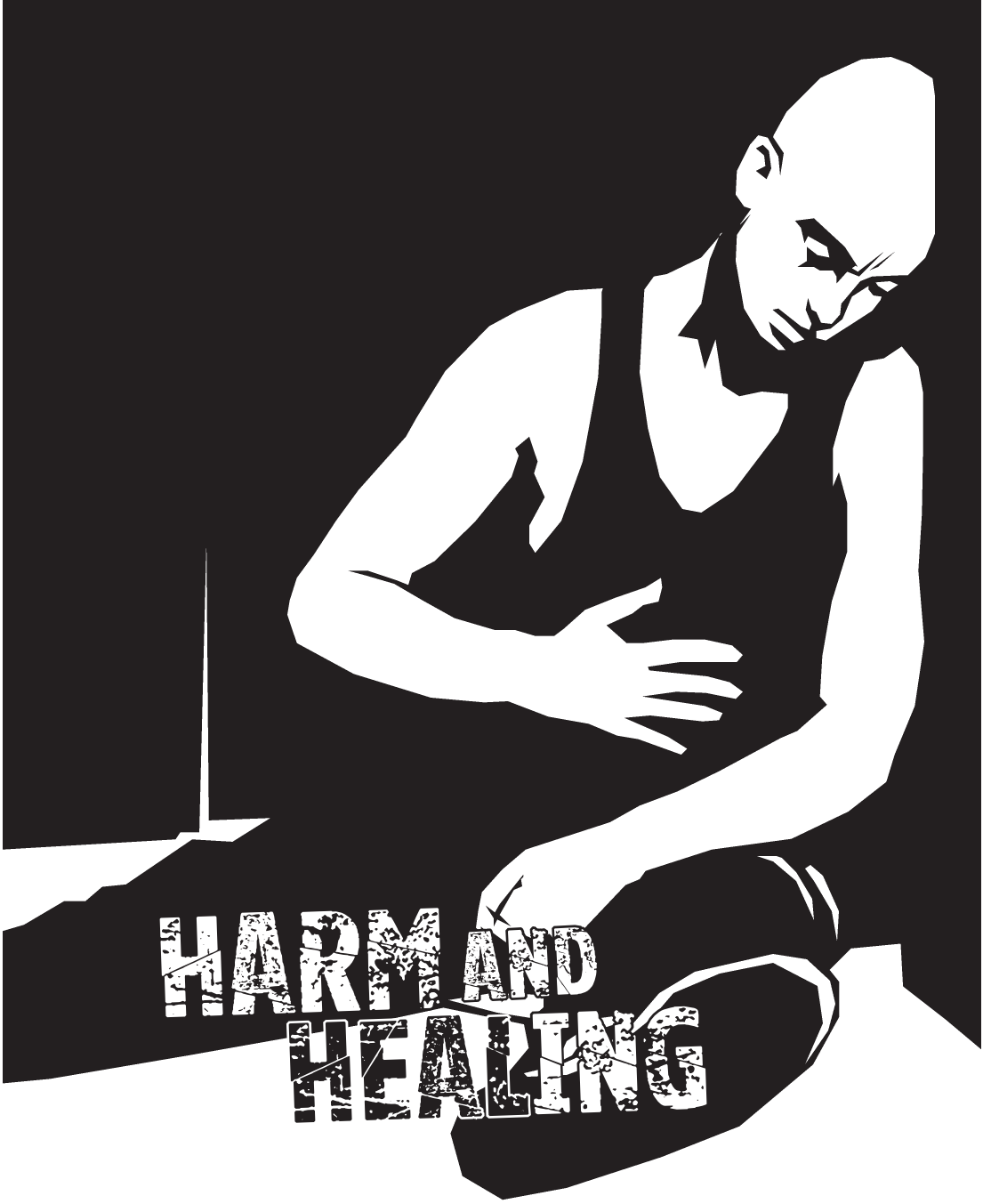
Notice that it's the subject who spends the hold, mostly, not the skinner. The skinner doesn't get to say "I spend 1 hold so now you fight to protect me"; instead, the subject says "I fight to protect you so that uses up 1 of your hold." The skinner gets to spend her hold only if her subject's a PC, 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 10+, even if you haven't chosen to get the move.*

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


HARM AND
HEALING

# HARM AND HEALING

## HARM

***How might a player's character suffer harm?***

• She does something under fire, her player rolls+cool and gets a 7–9, and you give her an outcome that includes her suffering harm.

• Another player's character goes aggro on her, and she forces his hand and sucks it up.

• She's in battle, and a battle move—hers or another's—inflicts harm on her, or calls for her to exchange harm with someone.

• The outcome of a character move, either her own or another character's, or a threat's custom move, includes her suffering harm.

• She's fighting in a gang and the gang suffers harm.

• It's your turn to make a move, and you decide that inflicting harm on her is the one.

***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 the 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. He rolls+Hx to interfere, but his Hx with her is -1 and he misses the roll. (I decide not to make a move, though; Keeler's running the show and I'm quite content.) Anyway she aces her 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—should give it ap anyway. See going aggro in the basic moves chapter, page 138.) 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 up," 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:

***0-harm:***
• grappling, dragging, physically restraining
• kids throwing rocks

***1-harm:***
• fists and boots applied with intent
• adults throwing rocks
• a tumble down the stairs (ap)
• a ricochet

***2-harm:***
• a guy with a hammer, a crossbow, a handgun, a smg.
• a 1-story fall onto your back (ap)
• a glancing hit from a car (ap) *

***3-harm:***
• a guy with a shotgun, an assault rifle, or a sniper rifle
• a 2-story fall onto jagged ground (ap)

***4-harm:***
• a grenade in your lap
• serious fucking automatic fire
• a 3-story fall onto your head (ap)
• a direct hit from a car (ap) *

***5-harm and more:***
• big explosions
• being tied down and chopped in half with an axe

* See the rules for using vehicles as weapons, page 213, for details and variations.

## 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) while wearing armor worth 2-armor means suffering no harm. Falling off a roof 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 12:00–3:00 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 3:00 and the one from 3:00 to 6:00.*

The three segments before 9:00 are less serious, the three segments after 9:00 are more serious. When she marks the 11:00–12:00 segment, the character's life has become untenable. Maybe she's dead.

Before 6:00, harm will go away by itself with time. 6:00–9:00, 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 6:00, it'll get better by itself with time. If he doesn't get help, maybe I'll let his player erase the 3:00–6:00 mark at the beginning of the next session, and maybe the 12:00–3:00 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.

## THE HARM MOVES

*When you **suffer harm**, roll+harm suffered (after armor, if you're wearing any). On a 10+, the MC can choose 1:*
- *You're out of action: unconscious, trapped, incoherent or panicked.*
- *It's worse than it seemed. Take an additional 1-harm.*
- *Choose 2 from the 7–9 list below.*

*On a 7–9, the MC can choose 1:*
- *You lose your footing.*
- *You lose your grip on whatever you're holding.*
- *You lose track of someone or something you're attending to.*
- *You miss noticing something important.*

*On a miss, the MC can nevertheless choose something from the 7–9 list above. If she does, though, it's instead of some of the harm you're suffering, so you take -1harm.*

The suffering harm move adds a wrinkle, a little unpredictability, to the baseline of harm above.

Occasionally a player's character will suffer 0-harm. A 2-harm attack against 2-armor, for instance. When that happens, you can choose to have the player roll+0 for the suffering harm move, if you want to. You can even have the player roll-1 for a 1-harm attack against 2-armor, if circumstances seem to warrant it. In those cases, only a hit matters. A miss means nothing new—you can't choose to inflict less than no harm.

*When Keeler shoots Bran, he takes 2-harm, so Bran's player rolls+2. He rolls a 9 on the dice for a total of 11, which is good for the harm, bad for Bran. I choose to put him out of action, not to inflict additional harm. So: when she shoots him 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.*

There's also the Hx-for-harm move:

*When you **inflict harm on another player's character**, the other character gets +1Hx with you (on their sheet) for every segment of harm you inflict. If this brings them to Hx+4, they reset to Hx+1 as usual, and therefore mark experience.*

*Keeler's inflicted 2 segments' harm, so Bran adds 2 to his Hx with Keeler. He had Hx-1 with her, so this brings it to Hx+1.*

## WHEN LIFE BECOMES UNTENABLE

When the character's harm countdown hits 12:00, her life becomes untenable. The player has to choose one of the options:

- Come back with -1hard
- Come back with +1weird (max+3)
- Change to a new playbook
- Die

Barring the interference of an angel, it's always the player's choice.

If the player chooses to come back, you decide as MC whether the character comes back unharmed or with harm remaining. If you choose to have her come back at 9:00 or past, at least let her be stabilized.

If the player chooses to change to a new playbook, follow the rules in the improvement chapter, page 264.

*Bran's lying there bleeding from a gunshot wound to the head, but still alive, and Keeler decides to finish the job. " I go over and get my shotgun out of my saddlebag. I'm whistling."*

*Jesus. I knew she was mad at him, but jesus.*

*"So, what?" Keeler's player says. "I'm going aggro? I just put the shotgun to his head and pull the trigger. I'm suckering him?"*

*"Suckering him, yeah," I say. "And no way you could miss. If he weren't out, maybe you could, but as it is, you just straight-up inflict harm."*

*"Really?"*

*Bran's player: "Really?"*

*"Really really. How much harm does your shotgun do?"*

*A shotgun does 3-harm, so Bran takes 3-harm more. His player rolls+3 for the harm move and gets a 12. I choose to inflict +1harm, since he's already out of the fight, for a total of 4-harm.*

*The Hx-for-harm move gives him +4Hx with Keeler. This brings him to Hx+5, which means that he rolls over to Hx+2 and marks experience.*

*He's suffered 2-harm already. 4-harm more puts him at 12:00. His life becomes untenable, and Keeler's not likely to call Bish the angel to get him revived.*

*Bran's player: "Damn. Well shit. Am I dead?"*

*Maybe! He gets to choose an option. Death is one of them.*

*"Oh I see," he says. "No, I'll come back with -1hard." He's currently hard=0, so he changes it to hard-1.*

*"So. Keeler," I say, "he's lying at your feet, mangled and bloody. You'll leave him for dead, no use killing him any more. What do you do?"*

*"Good enough!" she says. "I go pack my stuff back in my saddlebags. I'm still whistling. I go."*

*"Damn, Keeler," Bran's player says.*

*Bran comes to, later, and drags himself to Bish. Bish patches him up, but he'll be at hard-1 from now on.*

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)—I've never in real life seen a fight between PCs go as far as this example. 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 do instead is put someone in a spot: "Fisty opens fire on you. What do you do?"

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

Maybe she'll straight-out run, maybe try to manipulate him, maybe go aggro on him to get him to run instead, maybe enter into battle to try to seize something by force (like his gun or an escape). That's cool, then she rolls, and you follow the rules for her move. Maybe you 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

***How might an NPC suffer harm?***

• A player's character seizes something from her by force.

• A player's character goes aggro on her, and she forces his hand and sucks it up.

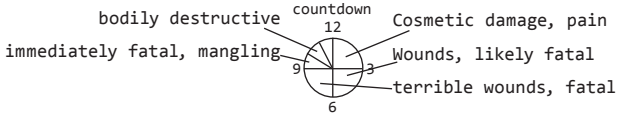
• A player's character's battle move inflicts harm on her, either directly or in an exchange of harm.

• The outcome of a player's character move or a custom move include her suffering harm.

• It's your turn to make a move, and you decide that inflicting harm on her is the one.

NPCs suffer harm as established—weapon minus armor—same as PCs.

***When an NPC suffers harm***




NPCs don't get to take the first hit effectively for free the way PCs do. When Keeler shoots an NPC in the face with her 9mm, not like Bran, 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 fatal, 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 increasingly bodily destructive.

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

*Hison is standing on top of Keeler's car with his assault rifle. "Fuck him," Keeler's player says. "I have an assault rifle too." She goes into battle and rolls+hard to* ***seize by force****, hits the roll with a 7–9, and chooses to inflict terrible harm.*

*Both assault rifles inflict 3-harm. Hison and Keeler are both wearing armor worth 2-armor. Keeler suffers 1-harm, but because she's inflicting terrible harm she inflicts 2-harm.*

*Keeler's player marks the first segment of her harm countdown and rolls+1 for the harm move. She rolls badly (for her): a 13 total. "It's worse than you thought," I say. "You took a bullet in the ribs, you thought your armor stopped it but no, you're bleeding." She marks the second segment, she's at 6:00 harm.*

*Hison, though. He takes 2-harm, so: wounds, unconsciousness, bad pain, broken bones, shock. Likely fatal, occasionally immediately fatal, it says. And me, I'm looking at him through crosshairs, I'm not trying to protect him. "He pitches backward off the top of your car. You can hear him on the ground, maybe trying to get up, struggling to breathe. He stops trying to move and after a little while you can't hear him at all anymore."*

## USING A GANG AS A WEAPON

When you have a gang, you can ***sucker someone***, ***go aggro*** on them, or make a battle move, using your gang as a weapon. When you do, you roll the dice and make your choices, but it's your gang that inflicts and suffers harm, not you yourself.

## GANG SIZE

For gang size, 10–25 people means small, 25–50 people means medium, and more than 50 people means large.

Gangs inflict and suffer harm as established, as usual: they inflict harm equal to their own harm rating, minus their enemy's armor rating, and the suffer harm equal to their enemy's harm rating minus their own armor. ***Harm = weapon - armor***.

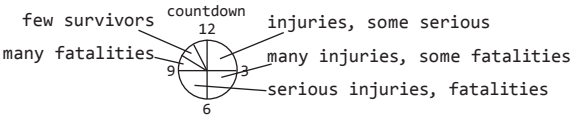
However, if there's a size mismatch, the bigger gang inflicts +1harm and gets +1armor for *each step* of size difference:

• Against a single person, a small gang inflicts +1harm and gets +1armor. A medium gang inflicts +2harm and gets +2armor, and a large gang inflicts +3harm and gets +3armor.

• Against a small gang, a medium gang inflicts +1harm and gets +1armor, and a large gang inflicts +2harm and gets +2armor.

• Against a medium gang, a large gang inflicts +1harm and gets +1armor.

## WHEN A GANG SUFFERS HARM




***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.

***Does the gang hold together?***

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.

A PC gang leader can hold a gang together by imposing her will on it, if she has ***pack alpha***, or by ordering it to hold discipline, if she has ***leadership***, but otherwise it follows these rules, same as for NPCs.

***What about PC gang members?***

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.

*Dremmer launches a raid against one of Uncle's scouting parties. "Shit," Uncle says, once the situation is clear to him. "We* ***fight our way free****."*

*Uncle hits the roll with an 8. He gets to choose 2: inflict +1harm, suffer -1harm, win free, or impress/dismay/frighten Dremmer's gang.*

*This isn't Uncle's whole gang, just a scouting party: 3-harm small 1-armor. Dremmer's pretty fucking serious about his raiding, though: his gang's 2-harm medium 2-armor.*

*Uncle's gang inflicts 3-harm, -2 for Dremmer's gang's 2-armor, -1 because Dremmer's gang is 1 step bigger, for a total of 0-harm to Dremmer's gang.*

*Dremmer's gang inflicts 2-harm, -1 for Uncle's gang's 1-armor, +1 because it's one step bigger than Uncle's gang, for a total of 2-harm to Uncle's gang. That means a couple of fatalities and all the serious wounds I want to dish out, plus 2-harm to Uncle himself since he's leading his gang. With him as its strong, present leader, the gang will hold together just fine through this exchange, and through another*

*one like it. The danger to this gang is that they'll be massacred, not that they'll break.*

*"So what do you choose?" I say.*

*"Well we have to fight our way free, so I choose that one. But I really don't want Dremmer to start thinking that he can attack us without consequences, so I choose to inflict terrible harm."*

*"Right on," I say. "Mifflin and Putrid go down—Putrid's guts are all over you—and Pallor and a couple of others are badly hurt. You take a bullet yourself for 2-harm. You've barely scratched Dremmer's gang, though. You hear somebody howling in pain and then somebody else telling him to stop being a baby and come on. But you've won free and you're on the move, carrying your dead with you."*

*"Damn it," Uncle says. "Well. Good enough, I guess."*

## USING A VEHICLE AS A WEAPON

See the crap chapter for details about creating vehicles, page 236.

When you're behind the wheel, you can ***sucker someone***, ***go aggro*** on them, or make a battle move, using your vehicle as a weapon. When you do, you roll the dice and make your choices, but it's your vehicle that inflicts and suffers harm, not you yourself.

***Against a person:***
- A glancing hit from a moving vehicle inflicts 2-harm (ap).
- A direct hit from a moving vehicle inflicts 3-harm (ap) plus its massive.

***Against another vehicle:***
- A glancing hit inflicts v-harm.
- A direct hit inflicts 3-harm plus its massive, minus the target vehicle's massive and armor. Treat 0-harm and less as v-harm.

When you're able to ***ram or T-bone another vehicle***, you inflict the harm of a direct hit (3-harm +massive, minus your target's armor +massive) and suffer the harm of a glancing hit (v-harm).

***Against a building or structure:***

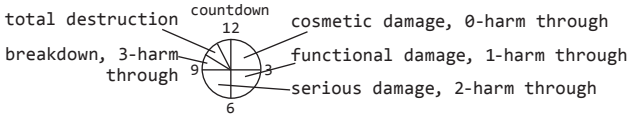
• A glancing hit from a moving vehicle inflicts 2-harm.

• A direct hit from a moving vehicle inflicts 3-harm plus its massive, minus the structure's armor.

## WHEN A VEHICLE SUFFERS HARM

Vehicles can suffer regular harm, from bullets, explosions, and direct hits from other vehicles, or v-harm, from glancing hits.

When a vehicle suffers regular harm, there are two considerations: how much damage the vehicle itself suffers, and how much harm blows through to the people inside.




***1-harm***: cosmetic damage. Bullet holes, broken glass, smoke. 0-harm can blow through to passengers.

***2-harm***: functional damage. Fuel leak, shot-out tires, engine stall, problems with steering, braking or acceleration. Can be field-patched. 1-harm can blow through to passengers.

***3-harm***: serious damage. Functional damage affecting multiple functions, but can be field-patched. 2-harm can blow through to passengers.

***4-harm***: breakdown. Catastrophic functional damage, can be repaired in a garage but not in the field, or can used for parts. 3-harm can blow through to passengers.

***5-harm and more***: total destruction. Full harm can blow through to passengers, plus they can suffer additional harm if the vehicle explodes or crashes.

Whether harm blows through to a vehicle's driver and passengers, doesn't blow through, or just hits them too without having to blow through, depends on your judgment of the circumstances and the vehicle.

*Bran comes under fire while he's driving over the burn flats in his jeep. It's one of the burn flat's raving hunger-prophets with a hunting rifle (3-harm). Bran's truck has 2-armor, so it takes just 1-harm. "Bullets spack off it. One dents the hood, one smashes the shotgun-side mirror. 0-harm blows through, so you aren't hit, but there's broken glass and distraction. Roll+0 for the harm move!"*

Or perhaps instead:

*Bran comes under fire while he's tearing across the burn flats on his motorcycle. It's just one of the burn flat's raving hunger-prophets with a hunting rifle (3-harm). Bran's bike has 1-armor, so it takes 2-harm. 1-harm could blow through to Bran, but on the other hand, the bike isn't really protecting him at all. I decide that he just takes 3-harm same as his bike. "Bullets as fast as the guy can work the bolt. Mostly missing, hitting the dust all around you. One hits you high in the thigh, and a second later one hits your bike amidships and down you both go. Roll+3 for the harm move!"*

## V-HARM

V-harm as established is the attacking car's ***massive*** minus the defending car's ***massive*** or ***handling***, defender's choice.

*When you **suffer v-harm**, roll+v-harm suffered. On a 10+, you lose control, and your attacker chooses 1:*
- *You crash.*
- *You spin out.*
- *Choose 2 from the 7–9 list below.*

*On a 7–9, you're forced to swerve. Your attacker chooses 1:*
- *You give ground.*
- *You're driven off course, or forced onto a new course.*
- *Your car takes 1-harm ap, right in the transmission.*

*On a miss, you swerve but recover without disadvantage.*

When an NPC's car takes v-harm, you can ask the player to roll it, or you can choose to roll it yourself.

## WHEN A BUILDING SUFFERS HARM

As with vehicles, when a building suffers harm, there are two considerations: structural damage to the building itself, and how much of the harm blows through to the people inside.

Harm to buildings and other structures is *non-cumulative*. Don't bother tracking a building's harm on a countdown. Shooting a building 3 times with your 3-harm shotgun doesn't add up to 9-harm and make the building collapse.

When a building or structure suffers…

***1-harm – 3-harm***: cosmetic damage. Bullet holes, broken glass, scorch marks, chipped surfaces. 0-harm can blow through to inhabitants.

***4-harm – 6-harm***: severe cosmetic damage. Many holes or large holes, no intact glass, burning or smoldering. 2-harm can blow through to inhabitants.

***7-harm – 8-harm***: Structural damage. Strained load-bearing walls or pillars, partial collapse, raging fire. 4-harm can blow through to inhabitants. Further structural damage can lead to full collapse.

***9-harm and more***: destruction. Full harm can blow through to inhabitants, plus they can suffer additional harm as the building or structure collapses.

Whether harm actually does through to a building's inhabitants depends on your judgment of the circumstances and the building. Don't stand near the windows!

# OTHER KINDS OF HARM

## Ψ-HARM

A person suffers ***Ψ-harm*** from exposure to the world's psychic maelstrom.

It might be first exposure, as in the case of people released from stasis, or it might be some subsequent unusual exposure.

When an NPC suffers Ψ-harm, the MC creates her as a threat if necessary, and then chooses any or all:

• She aggressively pursues her threat impulse. Make moves on her behalf as hard and as direct as you can.

• Her sanity shatters. She is incoherent, raving, raging or unresponsive, alive but gone.

• She abruptly changes threat type.

For players' characters:

*When you **suffer Ψ-harm**, roll+Ψ-harm suffered (typically, roll+1).*
*On a 10+, the MC can choose 1:*
*• You're out of action: unconscious, trapped, incoherent or panicked.*
*• You're out of your own control. You come to yourself again a few seconds later, having done I-don't-know-what.*
*• Choose 2 from the 7–9 list below.*
*On a 7–9, the MC can choose 1:*
*• You lose your footing.*
*• You lose your grip on whatever you're holding.*
*• You lose track of someone or something you're attending to.*
*• You miss noticing something important.*
*• You take a single concrete action of the MC's choosing.*
*On a miss, you keep it together and overcome the Ψ-harm with no effect.*

## S-HARM

***s-harm*** means stun. It disables its target without causing any regular harm. Use it on a PC, and doing anything at all means doing it under fire; the fire is "you're stunned."

## D-HARM

A person suffers ***d-harm*** from deprivation. d-harm is strictly for acute cases of deprivation. For scarcity and chronic deprivation, create affliction threats instead. Affliction threats are in the threats chapter, page 110.

Individual NPCs simply suffer the effects of d-harm as follows.

For PCs suffering d-harm, tell them the effects they're suffering, and if they can't or don't alleviate their deprivation, inflict regular harm alongside it, in increments of 1-harm ap.

For a population suffering d-harm, the two questions are how it behaves, and how long it can last before breaking up, tearing itself apart, or dying.

***d-harm (air)***, asphyxiation: Difficulty breathing, panic, convulsions, paralysis, unconsciousness, brain damage, death within minutes.

*Inflicted on a population*: Immediate panic. Social cohesion breaks down basically at once into a survival-driven desperation to find air.

***d-harm (warmth)***, hypothermia: shivering, hunger, dizziness, confusion, drowsiness, frostbite, delirium, unconsciousness, irregular heartbeat, death in an hour or more, depending on the cold.

*Inflicted on a population*: Huddling together, despair, lethargy, resignation. Isolated individuals suffer worsening individual symptoms, so social cohesion can last basically as long as the individuals can.

***d-harm (cool)***, heat stroke: headache, dehydration, weakness or cramps, confusion, fever, vomiting, seizures, unconsciousness, death in an hour or more, depending on the heat.

*Inflicted on a population*: Desperation, panic, lethargy, resignation. Social cohesion can last as long as the individuals can, as the less vulnerable individuals try to help the more vulnerable.

***d-harm (water)***, dehydration: desperation, headache, confusion, delirium, collapse, death in 3 days.

*Inflicted on a population*: Rationing & hoarding, desperation, infighting. Social cohesion can last up to a week before breaking down into violence or dispersal.

***d-harm (food)***, starvation: irritability, hunger, weakness, diarrhea, lethargy, dehydration, muscular atrophy, heart failure and death within 2–3 months.

*Inflicted on a population*: Rationing & hoarding, desperation, infighting. Social cohesion can last up to 2 weeks before breaking down into violence, cannibalism, or dispersal.

***d-harm (sleep)***, sleep deprivation, irritability, disorientation, nodding off, depression, headache, hallucinations, mania, personality changes, bizarre behavior.

*Inflicted on a population*: Malaise, infighting, tantrums, desperation. For long-term acute sleep deprivation, create affliction threats instead.

# HEALING

## BY AN ANGEL

Here's a wounded person. Let's say it's Uncle, dragging himself back to his holding after a terrible run-in with Dremmer's gang.

*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 Bish's:

*Your angel kit has all kinds of crap in it: scissors, rags, tape, needles, clamps, gloves, chill coils, wipes, alcohol, injectable tourniquets & bloodslower, instant blood packets (coffee reddener), tubes of meatmesh, bonepins & site injectors, biostabs, chemostabs, narcostabs (chillstabs) in quantity, and a roll of heart jumpshock patches for when it comes to that. It's big enough to fill the trunk of a car. When you use it, spend its stock; you can spend 0–3 of its stock per use. You can resupply it for 1-barter per 2-stock, if your circumstances let you barter for medical supplies.*

*Bish's angel kit happens to have 4-stock in it currently.*

*To use it to **stabilize and heal someone at 9:00 or past**: roll+stock spent. On a hit, they stabilize and heal to 6:00, and choose 2 (on a 10+) or 1 (on a 7–9):*

- *They fight you and you have to narcostab them. How long will they be out?*
- *The pain and drugs make them babble the truth to you. Ask them what secret they spill.*
- *They respond very well to treatment. Recover 1 of the stock you spent, if you spent any.*
- *They're at your complete mercy. What do you do to them?*
- *Their course of recovery teaches you something about your craft. Mark experience.*
- *They owe you for your time, attention, and supplies, and you're going to hold them to it.*

*On a miss, they take 1-harm instead.*

So that's what's what. Here's Bish and Uncle:

*Bish's player: "Damn, Uncle, you're lucky you didn't bleed out." It's true; I probably should have hit him with another 1-harm during the trip home, because his wounds are getting worse with time and exertion. Oh well. "First thing, I narcostab you. We all know you lose your shit under fire. I'm going to spend, oh, 2-stock to stabilize and heal you."*

*"Can I roll+Hx to help?" Uncle's player says.*

*"Not narcostabbed, you can't," I say. "I guess you could act under fire to help."*

*Uncle's player, Bish's player, in unison: "no!"*

*Bish's player rolls+2 and hits it with a 7–9. A 7, in fact, and he's glad he spent 2-stock not 1!*

*"Close one," I say. "What do you choose?"*

*"Am I required to say that he fights me and I have to narcostab him, since I already said that I did?"*

*"Not as far as I'm concerned. If you want to, do. If you want to choose something else, choose something else."*

*"Cool. He owes me for my time, attention, and supplies, and I'm going to hold him to it."*

*"Sure thing," I say.*

*Uncle erases harm segments back down to 6:00. He'll heal the last two segments over the next couple of sessions, if he keeps himself off the front line.*

Next up, the Hx-for-healing move:

*When you **heal another player's character's harm**, you get +1Hx with them (on your sheet) for every segment of harm you heal. If this brings you to Hx+4, you reset to Hx+1 as usual, and therefore mark experience.*

*Bish healed 2 segments' harm, so he gets +2Hx with Uncle. He had Hx-1 with Uncle, so it goes up to Hx+1.*

*"Well, okay, thanks," Uncle's player says. "I owe you one—"*

*"You wish. You owe me for the chillstabs, the bloodslower, the meatmesh, the coffee reddener, and my time. With the friend discount,*

*that's 3-barter, and that's before I help out Pallor and the rest of your shot-up gang. Dig?"*

## 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. Create her as a threat.

Don't give her an angel kit or play it out like you would with a PC angel. I usually just go with a 1-barter cost (make them buy) plus appropriate time and care per segment healed.

• ***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, 1 for 1. You should still give her a name, but don't create her as a threat until she develops into a real someone.

GEAR AND
CRAP

# GEAR AND CRAP

## BARTER

Things pretty, portable, and convenient to trade are called "oddments" or "jingle." In character creation, the players can describe what their characters' oddments are, or just list "oddments worth n-barter" and leave them to be described later on, if ever.

There are three ways for the characters to gain barter. The first is at character creation. All of the playbooks include some version of this:

> *You get:*
> *• oddments worth 3-barter*

The second is by working gigs:

> *If you **need jingle during a session**, tell the MC you'd like to work a gig.*

Gigs are in the basic moves chapter, page 153.

The third way for the characters to get barter is to strike an explicit deal with someone who has some, either an NPC or one of their fellow PCs.

There are four ways for the characters to spend their barter. The first is for their lifestyle:

> ***At the beginning of the session**, spend 1- or 2-barter for your lifestyle. If you can't or won't, tell the MC and answer her questions.*

This is in the basic moves chapter, page 151.

The second way for them to spend their barter is by striking an explicit deal with someone who has something they want. All of the playbooks include some version of this:

*As a **one-time expenditure**, and very subject to availability, 1-barter might count for…*

- *bribes, fees and gifts sufficient to get you into almost anyone's presence*
- *a few sessions' hire of simple labor*
- *a few sessions' maintenance and repairs for a hi-performance vehicle well-used*
- *a few sessions' tribute to a warlord*
- *the material costs for crash resuscitation by a medic*
- *a month's hospitality, including a place to live and meals in common with others*
- *a night in high luxury and company*
- *repair of a piece of hi-tech gear*
- *a session's hire of a violent individual as bodyguard, enforcer, or thug-on-hand*
- *any weapon, gear or fashion not valuable or hi-tech*

*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 third way for them to spend their barter is by using one of the barter moves:

*When you **give 1-barter to someone, but with strings attached**, it counts as manipulating them and hitting the roll with a 10+, no leverage or roll required.*

*When you **go into a holding's bustling market, looking for some particular thing to buy**, and it's not obvious whether you should be able to just go buy one like that, roll+sharp. On a 10+, yes, you can just go buy it like that. On a 7–9, the MC chooses 1:*

- *It costs 1-barter more than you'd expect*
- *It's not openly for sale, but you find someone who can lead you to someone selling it.*
- *It's not openly for sale, but you find someone who sold it recently, who may be willing to introduce you to their previous buyer.*
- *It's not available for sale, but you find something similar. Will it do?*

*On a miss, the MC chooses 1, plus it costs 1-barter more.*

*When you **make known that you want a thing and drop jingle to speed it on its way**, roll+barter spent (max roll+3). It has to be a thing you could legitimately get this way. On a 10+ it comes to you, no strings attached. On a 7–9 it comes to you, or something pretty close. On a miss, it comes to you, but with strings very much attached.*

These are in the peripheral moves chapter, page 160.

The fourth way for the characters to spend barter is for you to make an MC move against them, like ***make them buy*** or ***take away their stuff***.

If you ***make them buy*** and they don't have a choice but don't have the jingle, you can and should follow up with another, harder move. Taking away their stuff is an obvious choice, but not the only choice, and in severe cases you can even inflict ***d-harm*** (see page 218).

## 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. For instance, 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.

***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***, and ***far*** (*cf*).

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

***+narmor*** (+1armor, +2armor) (mechanical): adds n to the protection it affords.

***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.

***+nchoice*** (+1choice) (mechanical): allows the player to choose 1 more option from the move than her roll would normally give her.

***Alive*** (cue): it's a living creature.

***AP*** (mechanical): armor-piercing. It ignores its target's armor, inflicting its full harm.

***AV*** (constraint): anti-vehicle. It's intended to target vehicles or large structures, not individual human targets.

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

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

An area weapon used against a larger gang inflicts its full harm, provided that the gang is crowded into the area in question.

***Autofire*** (mechanical, cue, constraint): at the character's option, the weapon makes an area attack (cf), but must immediately reload (cf).

***Braced*** (constraint): It can't be fired while held, but must be braced in a stable position for firing.

***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.

***Emplaced*** (constraint): It's mounted on a vehicle or structure, and can't easily be moved or removed.

***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.

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

***Hi-tech*** (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, probably, 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, the character has another one, and another, and another; she has as many as she needs.

It's important to distinguish an infinite thing, as one item, from any one of its individual members. Take infinite valuable knives, for instance: the character can throw one knife away and have more, indefinitely, but if she throws all her knives away as an item, they're all gone. Similarly, it's all her knives as an item, not any individual knife, that are valuable. Treat any one knife as disposable, transient, not even really a thing.

***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*** (*cf*). Furthermore, 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.

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

***Reload*** (constraint): using it once means that 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."

***Slow*** (constraint): it has ***reload*** (*cf*). Furthermore, the character has to take specific action to load or ready it the first time, before using it.

***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***.

***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

***Common firearms:***

- .38 revolver (2-harm close reload loud)
- 9mm (2-harm close loud)
- Hunting rifle (3-harm far loud)
- Magnum (3-harm close reload loud)
- Sawed off (3-harm close reload messy)
- Shotgun (3-harm close messy)
- Sleeve pistol (2-harm close reload loud)
- SMG (2-harm close autofire loud)

***Other common weapons:***

- Big knife (2-harm hand)
- Crowbar (2-harm hand messy)
- Grenades (4-harm hand area reload messy)
- Kitchen knife (2-harm hand)
- Machete (3-harm hand messy)
- Many knives (2-harm hand infinite)
- Stun gun (s-harm hand reload)

I say .38 and 9mm but of course what I really mean is any revolver or semiautomatic handgun (respectively). I don't actually give a shit about caliber. Also, smg means submachine gun.

I'd just go ahead and let everyone in Apocalypse World have easy access to any or all of the above. If you feel like making them buy, 1-barter should cover it. Maybe 2-barter for a smg. I never make anybody buy a crowbar. Also, the hardholder playbook says "a few pieces of non-specialized gear or weapons from any character playbook"—any of these above certainly qualify.

***Armor:***

- Fashion worth 1-armor
- Armor worth 1-armor
- Armor worth 2-armor

These are all common too.

Fashion and armor worth 1-armor includes motorcycle jackets, chaps, layers of canvas and leather, armor plates made of plastic barrels, the like.

2-armor always looks like serious armor. It could be real body armor left over from the golden age, it could be homemade. Flak jackets, riot gear, welding masks, breastplates made of layered stop signs.

Bomb squad suits and the like would be armor worth 3-armor, if you feel like including such things, but they'd be pretty rare. Nobody gets them by default.

***Distinctive weapons:***

- 12" razor-sharp scissors (2-harm hand)
- Antique handgun (2-harm close reload loud valuable)
- Hidden knives (2-harm hand infinite)
- Ornate dagger (2-harm hand valuable)
- Ornate sword (3-harm hand valuable)
- Scalpels (3-harm intimate hi-tech)

None of these are more effective than their common counterparts, so they exist solely to give your characters character.

***Firearms to give you pause***

- AP ammo (applied) Add ap to all your guns.
- Assault rifle (3-harm close/far loud autofire)
- Grenade launcher (4-harm close area messy)
- Grenade tube (4-harm close area reload messy)
- MG (3-harm close/far autofire messy)
- Silenced 9mm (2-harm close hi-tech)
- Silenced sniper rifle (3-harm far hi-tech)

A grenade launcher is the kind like a gigantic revolver that lets you lob off several grenades without reloading. A grenade tube is either the kind that attaches to your assault rifle or else a single-shot breach-loading thing like a flare gun for grenades. MG stands for machine gun, of course, and it means a belt-fed but luggable thing like an M-60.

Serious stuff. Suitable for organized gangs with plenty of resources, and for uniquely serious individuals.

***Custom weapons:***

Battlebabes get these.

***Custom firearms:***
***Base (choose 1):***
• Handgun (2-harm close reload loud)
• Shotgun (3-harm close reload messy)
• Rifle (2-harm far reload loud)
• Crossbow (2-harm close slow)
***Options (choose 2):***
• Ornate (+valuable)
• Antique (+valuable)
• Semiautomatic (-reload)
• 3-round burst (close/far)
• Automatic (+autofire)
• 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*

It's possible to combine options to make head-scratchers, but that's on you. I don't really recommend it.

***A few large-scale weapons:***

- 50cal MG (5-harm far area messy braced)
- 50cal sniper (5-harm far loud braced)
- RPG (6-harm far area messy)
- Anti-tank missile (7-harm far loud av)
- Light mortar (7-harm far reload area messy braced)
- Heavy mortar (8-harm far reload area emplaced)

None of the playbooks include weapons like these, but you should know about them anyway. You can use these as models for any other large-scale weaponry you might create.

## SPECIALTY GEAR

Hardholders and savvyheads both get "non-specialized" or "normal" gear and weaponry. These are the kinds of things that they might not get. (Honestly though I never quibble with what they want, life's too short.)

When someone uses specialty gear they aren't accustomed to—a non-angel using an angel kit, a non-brainer using brainer gear—it's reasonable to say that it counts as acting under fire.

***Angel kit:***

An angel kit has all kinds of crap in it: scissors, rags, tape, needles, clamps, gloves, chill coils, wipes, alcohol, injectable tourniquets & bloodslower, instant blood packets (coffee reddener), tubes of meatmesh, bonepins & site injectors, biostabs, chemostabs, narcostabs (chillstabs) in quantity, and a roll of heart jumpshock patches for when it comes to that. It's big enough to fill the trunk of a car. When you use it, spend its stock; you can spend 0–3 of its stock per use. You can resupply it for 1-barter per 2-stock, if your circumstances let you barter for medical supplies.

A full-size angel kit is big enough to fill the trunk of a car; its capacity is 6-stock. A stripped-down kit has a capacity of 4-stock and fills a big backpack. A first aid kit might count as an angel kit, if it's high enough quality, but with a capacity of 2-stock or even 0-stock. Whatever the case, it probably oughta come into play fully stocked.

*To use it to **stabilize and heal someone at 9:00 or past**: roll+stock spent. On a hit, they stabilize and heal to 6:00, and choose 2 (on a 10+) or 1 (on a 7–9):*

- *They fight you and you have to narcostab them. How long will they be out?*
- *The pain and drugs make them babble the truth to you. Ask them what secret they spill.*
- *They respond very well to treatment. Recover 1 of the stock you spent, if you spent any.*
- *They're at your complete mercy. What do you do to them?*
- *Their course of recovery teaches you something about your craft. Mark experience.*
- *They owe you for your time, attention, and supplies, and you're going to hold them to it.*

*On a miss, they take 1-harm instead.*

*To use it to **speed the recovery of someone at 3:00 or 6:00**: don't roll. They choose: you spend 1-stock and they spend 4 days (3:00) or 1 week (6:00) blissed out on chillstabs, immobile but happy, or else they do their time in agony like everyone else.*

*To use it to **revive someone whose life has become untenable**, spend 2-stock. They come back, but you get to choose how they come back. Choose from the regular "when life is untenable" list, or else choose 1:*

- *They come back in your deep, deep debt.*
- *They come back with a prosthetic (you detail).*
- *You and they both come back with +1weird (max weird+3).*

*To use it to **treat an NPC**, spend 1-stock. They're stable now and they'll recover in time.*

See the harm & healing chapter for more details, page 219.

A ***supplier*** is an NPC who can reliably deliver medical supplies. If the character has a supplier, then at the beginning of every session, they gain 1-stock, to a maximum of their angel kit's capacity.

Be sure to create the supplier as a threat, or include them in an existing threat.

***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 (1harm 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 your eyesight 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

***Bikes:***

By default, your bike has speed=0, handling=0, 0-armor, and massive=0.

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.

Battle Option (choose 1): +1speed, +1handling.

> *Hooch the chopper is creating his bike. For its strengths, he chooses huge and responsive. For its looks, he chooses roaring and muscular. For its weakness, he chooses guzzler. For its battle option, he chooses +1handling. Its final stats are speed=0, handling=1, 0-armor, and massive=0.*

***Cars:***

By default, a car has speed=0, handling=0, 0-armor, and the massive rating of its frame.

Choose its frame:
- Compact, buggy (massive=1, 2 battle options)
- Coupe, sedan, jeep, pickup, van, limo, 4x4, tractor (massive=2, 2 battle options)
- Semi, bus, ambulance, construction/utility (massive=3, 2 battle options)

Strengths (choose 1 or 2): Fast, rugged, aggressive, tight, huge, off-road, responsive, uncomplaining, capacious, workhorse, easily repaired.

Looks (choose 1 or 2): Sleek, vintage, pristine, powerful, luxe, flashy, muscular, quirky, pretty, handcrafted, spikes & plates, garish.

Weakness (choose 1 or 2): Slow, loud, lazy, sloppy, cramped, picky, guzzler, unreliable, rabbity.

Battle options (choose according to frame): +1speed, +1handling, +1massive, +1armor.

You can double up on battle options if you choose.

*Keeler the gunlugger got a vehicle as an improvement and is creating it. For its frame, she chooses a coupe. For its strengths, she chooses aggressive and rugged. For its looks, she chooses powerful and garish. For its weakness, she chooses cramped. For its battle options, she chooses +1handling and +1armor. Its final stats are speed=0, handling=1, 1-armor, and massive=2.*

***Specialized battle vehicles:***

To create a specialized battle vehicle, create a vehicle as usual, and then choose 2:

- +1 battle option (*+1speed, +1handling, +1massive, or +1armor*)
- Mounted machine guns (*3-harm close/far area messy*)
- Mounted grenade launcher (*4-harm close area messy*)
- Ram or ramming spikes (*as a weapon, vehicle inflicts +1harm*)
- Mounted 50cal mg (*5-harm far area messy*)
- Mounted boarding platform or harness (*+1 to attempts to board another vehicle from this one*)

*Audrey the driver chooses **my other car is a tank** as one of her moves, and is creating her specialized combat vehicle. She chooses a construction/utility frame and says it used to be a tow truck. For its strengths, she chooses huge and uncomplaining. For its looks, she chooses spikes & plates. For its weakness, she chooses slow. For its battle options, she doubles up and chooses +2armor. Its final stats are speed=0, handling=0, 2-armor, and massive=3. For its specialized battle options, she chooses mounted machine guns (3-harm close/far area messy) and a ram (+1harm). She's not fooling around.*

***Stats, strengths, looks, and weaknesses:***

The road war moves use vehicles' stats. They're in the battle moves chapter, page 176.

Vehicles' strengths, looks, and weaknesses are all cue tags, for you to use in what you say. Bring them into play when you make your moves and in your misdirection. Your move to ***activate their stuff's downside*** in particular means bringing their weaknesses into play. Consider it whenever anybody misses a basic move in a vehicle.

It's possible to use these rules to create stumpers, like a bike with the slow tag but +1speed. Use your best judgment.

***Other Vehicles:***

A savvyhead with a proper workspace can create more extreme vehicles than cars and bikes, with who knows what all different kinds of frames and what's attached to them. Driver or chopper + savvyhead with a garage, that's a fun game.

As MC, you can create more extreme vehicles yourself, too.

By default, any vehicle has speed=0, handling=0, 0-armor, and the massive rating of its frame.

Name its frame and assign it a massive from 0 up. Use these examples to guide you:

- Massive=0: bike, jetski, canoe, ultralight. 1 battle option.
- Massive=1: trike or big 4-wheeler, tiny car, rowboat. 2 battle options.
- Massive=2: car, small speedboat, autogyro. 2 battle options.
- Massive=3: huge road vehicle, speedboat, yacht, small helicopter, small prop plane. 2 battle options.
- Massive=4: huge construction vehicle, an actual tank, tour boat, helicopter, small jet, single train car. 3 battle options.
- Massive=5: large tour boat, large helicopter, small passenger plane or jet. 4 battle options.
- Massive over 5: for each 1massive over, add +1battle option.

Name 1 or 2 strengths, 1 or 2 looks, and 1 weakness. You can choose from the lists for bikes and cars or invent your own.

For specialized battle vehicles, add 2 specialized battle options, as above, plus additional mounted weapons as appropriate. See especially the large-scale weaponry in this chapter, page 233.

***Using a vehicle as a weapon:***

When a character's behind the wheel, she can ***sucker someone***, ***go aggro*** on them, or make a battle move, using her vehicle as a weapon. It's her vehicle that inflicts and suffers harm, not she herself.

***Creating a vehicle as a threat:***

Whenever anyone creates a vehicle, including the bikes and cars that choppers and drivers make during character creation, you should also create it as a threat. The vehicle threat types are:

- Relentless ___ (impulse: to keep moving)
- Cagey ___ (impulse: to protect what it carries)
- Wild ___ (impulse: to defy danger)
- Ferocious ___ (impulse: to outrun)
- Vicious ___ (impulse: to kill and destroy)
- Bold ___ (impulse: to dominate the road)
  *Choose: bastard, bitch, devil, fucker, beast*

For vehicles that you create, just choose. For vehicles that the players create, you can ask them to choose between likely possibilities: "Audrey, would you say that your car is ferocious or bold? When you're pissed off at it, are you more likely to call it a devil or a fucker?"

See the threats chapter for complete details, page 113.

## PROSTHETICS

One thing that is for certain: sometimes people break. Busted ribs and heads can heal, given the right set of circumstances. Same for bullet holes and knife wounds. Sometimes it's unfixable, and you get left for dead or figure out how to go on living, down a kidney or what-have-you. Arms, legs, eyes—those you can maybe replace.

The purpose of a prosthetic is just to make it easier or possible for you to do what you need to do, when without one it'd be difficult or impossible. Thus, prosthetics don't give you superpowers, they don't give you stat bonuses, and they don't give you penalties.

Prosthetics say things about the world, its resources, and what people value. Ask a couple questions so everyone has some sense of the answers.

***Creating a prosthetic:***

***Choose a body part***: hand, ½ arm, arm, foot, ½ leg, leg, eye, ear, jaw, other.

***Strengths*** (choose 1 or 2): fine-tuned, responsive, comfortable, formidable, easily maintained, interchangeable components, integrated with the meat, strong, untiring.

***Looks*** (choose 1 or 2): handbuilt, mechanical, smooth, utilitarian, grotesque, ornate, straps & buckles, showy, scars, startling, fragile, organic.

***Weakness*** (choose 1 or 2): slow, heavy, itchy or hot, complicated harness, needs constant tinkering, slips, locks up, insensitive, requires fuel, loud, whispers to the world's psychic maelstrom.

Wheelchairs might count as vehicles, and tools like glasses, hearing aids or crutches may just need a workspace to manufacture them.

## WORKSPACES

*Choose which of the following your workspace includes. Choose 3: a garage, a darkroom, a controlled growing environment, skilled labor (Carna, Thuy, Pamming), a junkyard of raw materials, a truck or van, weird-ass electronica, machining tools, transmitters & receivers, a proving range, a relic of the golden age past, booby traps.*

A workspace might also include (a) life support, which allows the character to work on people in them, following the same rules as for working on tech; and (b) a component or arrangement of components that comprise a powerful psychic antenna, which gives the character access to the ***augury*** peripheral move (for which see page 162).

Carna, Thuy and Pamming are just name suggestions. If you already have some suitable NPCs, feel free to use them instead.

***Using a workspace:***

*When you **go into your workspace and dedicate yourself to making a thing**, or to getting to the bottom of some shit, decide what and tell the MC. The MC will tell you "sure, no problem, but…" and then 1 to 4 of the following:*

- *It's going to take hours/days/weeks/months of work.*
- *First you'll have to get/build/fix/figure out __ .*
- *You're going to need __ to help you with it.*
- *It's going to cost you a fuckton of jingle.*
- *The best you'll be able to do is a crap version, weak and unreliable.*
- *It's going to mean exposing yourself (plus colleagues) to serious danger.*
- *You're going to have to add __ to your workplace first.*
- *It's going to take several/dozens/hundreds of tries.*
- *You're going to have to take __ apart to do it.*

*The MC might connect them all with "and," or might throw in a merciful "or."*

*Once you've accomplished the necessaries, you can go ahead and accomplish the thing itself. The MC will stat it up, or spill, or whatever it calls for.*

For the easiest projects, you can choose just 1, but consider choosing 2 and connecting them with an "or." "Sure, no problem, but you're going to need Marie to help you with it or else it's going to mean exposing yourself to serious danger while you experiment."

Stringing 4 together all with "and" would make a project really, really hard, so hard that you probably ought to just say no instead. For the hardest realistic projects, 4 with an "or" in the mix should be hard enough: "Sure, no problem, but first you'll have to figure out how the brain-pulse isolator works, and then it's going to take months of work plus either you'll need Marie's help or else you'll have to take Ba's brain apart. I'm up for it if you are!"

"You're going to have to add __ to your workspace first" is for those projects where the character's workspace includes a junkyard, machining tools and a proving range, but the character wants to probe Ba's brain

or whatever. "Sure, no problem, but you're going to have to add a brain-proborium to your workspace first." Fortunately for the character, expanding a workspace is just a project in the workspace: "Sure, you can add a brain-proborium to your workspace, no problem, but you're going to need Marie to help you, and assembling the components is going to cost you a fuckton of jingle."

Remember your agenda when you're making all these conditions, though. Your job is to make Apocalypse World seem real and to make the characters' lives not boring, not to deny them what they want or could use.

When it comes time to write up a savvyhead's new creations:

• If it's a weapon or gear, use the descriptive tags for weapons and gear, and add a custom move if it calls for one.

• If it's a vehicle, use the vehicle creation rules above, page 236.

• If it's something else, you should almost certainly create a custom move or two to give it its function. For details about creating custom moves, see the advanced fuckery chapter, page 270.

## GANGS

***Gangs' descriptive tags:***

***Sizes*** (mechanical): when different-sized gangs fight, the larger inflicts more harm and gets more armor against the smaller. Each step's difference is worth +1harm and +1armor. The sizes, in order, are: a guy or two, a small gang (10–25 people), a medium gang (25–50 people), a large gang (over 50 people), and you can improvise larger sizes at need. See the harm & healing chapter for details, page 211.

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

***+narmor*** (+1armor, +2armor) (mechanical): adds n to the gang's armor.

***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 gets +3harm and +3armor against a guy or two, +2harm and +2armor against a small gang, +1harm and +1armor against a medium gang, and normal harm and armor against another large gang.

***Medium*** (mechanical, a size): the gang gets +2harm and +2armor against a guy or two, +1harm and +1armor against a small gang, and normal harm and armor against another medium gang. A large gang gets +1harm and +1armor against them.

***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.

***Small*** (mechanical, a size): the gang gets +1harm and +1armor against a guy or two, and normal harm and armor against another small gang. A medium gang gets +1harm and +1armor against them, and a large gang gets +2harm and +2armor against them.

***Unruly*** (cue): the gang has internal factions that dislike one another and some of its members are ambitious beyond their loyalty. Create these factions and ambitious bastards as separate threats and sometimes have them make threat moves against one another. See the threats chapter, page 106, for details.

***Vulnerable***: [specify] (cue, constraint): when things go badly for the gang, this is how they react. A character with ***leadership*** or ***pack alpha*** can give them orders or impose her will upon them to make them overcome.

- ***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 be 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 gang's victims and enemies murder the gang's members by 1s and 2s.

***A chopper's 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 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.*

*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.*

Here's a gang belonging to a chopper named Hooch. It consists of 30 or so well-disciplined bastards, but it's loose-knit. *2-harm gang medium 1-armor vulnerable: desertion*.

***A hardholder's gang:***

A hardholder's gang is part of her holding. To create and describe it, see below, under holdings, page 250.

***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, use these following rules:

*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? are they fucking stupid?). It gets -1armor.*
- *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.*

Here's a new gang, it belongs to Keeler. It consists of 30 or so bastards and it's self-sufficient, but it's lax about security and it sure does love to drink and brag: *2-harm gang medium 1-armor rich vulnerable: reprisals*.

***Using a gang as a weapon:***

When a character has a gang, she can ***sucker someone***, ***go aggro*** on them, or make a battle move, using her gang as a weapon. She rolls the dice and makes the choices, but it's her gang that inflicts and suffers harm.

*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, Pellet, 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, from the gang's listing, for 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 turns into a fight, here's how much harm III will 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.*

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.

*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 **pack alpha** 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's not there, but she's still making the move, she's just using her gang to do it. She hits a 7–9. "Shit," she says.*

*I make like a walkie talkie. "Boss, we're in, but… Shit boss this is pure double ass. Please advise."*

*Keeler's player and I do quick calculations. Here's how much harm she's inflicting:*
- *2-harm, from the gang's listing, for its weapons;*
- *-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 pretty much exactly like a weapon and armor, but has its NPCs' personalities, and they're the ones who suffer the harm.

For the nitty-gritty of what happens when a gang suffers harm, see the harm & healing chapter, page 211.

***Creating a gang as a threat:***

Whenever anyone creates a gang, including the gangs that choppers and hardholders create during character creation, you should also create it as a threat. The obvious threat type for a gang is a brute:

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

For gangs that you create, just choose. For gangs that the players create, you can ask them to choose between likely possibilities: "Uncle, would you say that your gang is more your hunting pack or more your enforcers?" (Uncle's player: "are those my only choices? How about they're loyal, good-hearted, upright boy scouts?" Me: "oh, so like, a cult? That's cool.")

During play, as individual gang members distinguish themselves, you can choose to create them as individual threats in their own right, as grotesques or warlords.

See the threats chapter for complete details, page 106.

## SURPLUS AND WANT

These are the rules for holdings and followers who come to be in 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

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

***Surplus:***

***Augury***: when your people are in surplus, you get access to the ***augury*** peripheral move. See page 162 for details.

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

***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 access to the ***insight*** peripheral move. See page 161 for details.

***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 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: they act on their various threat impulses. See the threats chapter for details, page 106.

***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.

***Strangers***: when your people are in want, their security becomes lax and you lose track of who's coming and who's staying. You find people you don't know—maybe enemies—in places you don't expect them.

## FOLLOWERS, HOLDINGS, AND ESTABLISHMENTS

***Followers:***

The hocus starts with followers. Some of the other characters can get followers and ***fortunes*** as an improvement.

> ***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, and 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.
- Your followers are joyous and celebratory. Surplus: +party.
- Your followers are rigorous and argumentative. Surplus: +insight.
- Your followers are hardworking, 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 rely 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.

*Here are the followers of a hocus named Dust, a sun-and-wind desert prophet. They're his cult. They're dedicated to him and they constitute a powerful psychic antenna, but they're few and they disdain fashion, luxury and convention: fortune+1 surplus: 1-barter augury want: hunger disease.*

*At the beginning of the session, when Dust makes his* ***fortunes*** *roll, here are the possible outcomes:*

*On a 10+, Dust gets 1-barter and augury.*

*On a 7–9, Dust gets 1-barter and augury, but has to choose either hunger or disease.*

*On a miss, Dust gets no barter and no augury, but Dust's followers are both hungry and diseased.*

***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. Your gang gets +1armor when fighting in its defense.
- an armory of scavenged and makeshift weapons
- a gang of about 40 violent bastards (2-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: +strangers.
- your gang is large instead of medium, 60 violent bastards 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 bastards.
- 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 no armor bonus when fighting to defend it.

*Here's the holding and gang of a hardholder named Uncle. The holding is large, it conducts lucrative raiding, it has a bustling public market, and its compound is tall, deep and mighty. However, its population is filthy and unwell and his gang is a pack of fucking hyenas. Holding: surplus: 4-barter want: hungry disease x2 reprisals strangers savagery. Gang: 3-harm gang medium unruly 1-armor (3-armor defending the holding).*

*At the beginning of the session, when Uncle makes his wealth roll, here are the possible outcomes:*
*On a 10+, Uncle gets 4-barter for the session.*
*On a 7–9, Uncle gets 4-barter for the session, but has to choose one: hungry, disease, reprisals, strangers, or savagery.*
*On a miss, Uncle gets no barter, but gets hungry, disease x2, reprisals, strangers, and savagery, all six.*

***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.
- 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.

*After some sessions of play, Marie gets a small holding and wealth. Its population is tiny, they're eager recruiters, and they're decadent and perverse. Surplus: 0-barter growth want: savagery.*

*At the beginning of the session, when Marie makes her wealth roll, here are the possible outcomes:*

*On a 10+, Marie gets no barter from her holding, but its population grows.*

*On a 7–9, Marie gets no barter gets no barter from her holding, but its population grows, but they're also savage.*

*On a miss, Marie gets no barter and her holding doesn't grow; they're savage instead.*

***Holdings' gigs:***

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

***Establishments:***

The maestro d' starts with an establishment. Some of the other characters can get an establishment as an improvement.

Your establishment features one main attraction supported by 2 side attractions (like a bar features drinks, supported by music and easy food). Choose one to be your main act and 2 for lube:

- *Luxury food*
- *Lots of food*
- *Easy food*
- *Drinks*
- *Sports*
- *Music*
- *Sex*
- *Games*
- *Coffee*
- *Fights*
- *Fashion*
- *Spectacle*
- *Art*
- *Drugs*
- *Scene (see and be)*

For your establishment's atmosphere, choose & underline 3 or 4: *bustle, intimacy, smoke, shadows, perfume, slime, velvet, fantasy, brass, lights, acoustics, anonymity, meat, eavesdropping, blood, intrigue, violence, nostalgia, spice, quiet, luxury, nudity, restraint, forgetting, pain, kink, candy, protection, grime, noise, dancing, chill, masks, fresh fruit, a cage.*

Your regulars include these 5 NPCs (at least): Lamprey, Ba, Camo, Toyota and Lits.

- Who's your best regular?
- Who's your worst regular?

These 3 NPCs (at least) have an interest in your establishment: Been, Rolfball, Gams.

- Who wants in on it?
- Who do you owe for it?
- Who wants it gone?

For security, choose this:

- A real gang (3-harm gang small 1-armor)

Or else choose 2 of these:

- A convenient shotgun (3-harm close reload messy)
- A bouncer who knows his biz (2-harm 1-armor)
- Plywood & chickenwire (1-armor)
- Secrecy, passwords, codes & signals, invites-only, vouching, etc.

- Everybody's packing: your cast & crew are a gang (2-harm gang small 0-armor)
- A warren of dead-ends, hideaways & boltholes
- No fixed location, always new venues

*Here's the establishment of a maestro d' named Anika. Its main attraction is easy food, supported by spectacle and fights. Its atmosphere includes bustle, lights, noise, and a cage.*

*Its best regular is Mifflin, a member of Uncle's gang. Its worst regular is Lits. Rolfball wants in on it, she owes Gams for it, and Been wants it gone.*

*For security, it has a bouncer who knows his biz, and absolutely everybody's packing.*

IMPROVEMENT

# IMPROVEMENT

## PRESCRIPTIVE AND DESCRIPTIVE

The players' character sheets are both prescriptive and descriptive. Prescriptive: changes to the character's sheet mean changes to the character's fictional circumstances and capabilities; that's the game's experience and improvement rules, following. Descriptive too: when the character's fictional circumstances or capabilities change naturally, within the character's fictional world, the player can and should change her character sheet to match.

> *Bran bolts a machine gun onto his jeep. I tell his player its stats.*
>
> *The holding takes in refugees, and some of them naturally gravitate to Keeler's gang, doubling its size. I tell Keeler's player to change the gang from small to medium.*
>
> *Uncle invests time and scratch in improving his holding, building up and armoring its walls. I give his gang the appropriate 2-armor bonus when they fight to defend it.*

Fair's fair, though!

> *Keeler hits her* ***fuck this shit*** *roll with a 7–9 and I tell her she can ditch out but she'll have to leave her new bike behind. She's, "easy come, easy go."*

*Uncle's manufactory workers rise up, overthrowing their overseers and seizing the manufactory for themselves. I tell Uncle's player he's lost the gig and its surplus.*

*Anika's best regular was Mifflin from Uncle's gang, but Mifflin didn't come back from a scouting mission. I tell Anika to choose a new best regular, now that Mifflin's gone.*

## EXPERIENCE

***A player marks experience when:***

- ***She rolls a highlighted stat***.
- ***Her Hx with someone resets*** from Hx+4 to Hx+1 or from Hx-3 to Hx=0.
- ***A move tells her to***. One of her own, someone else's, or a custom move.

At the end of character creation, you went around the circle and everybody highlighted two stats on their character sheet. Whenever a player rolls one of her highlighted stats, she marks experience. That means that she fills in one of the little experience circles on her character sheet.

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 -3, she resets it to +1 or 0, respectively, and she marks experience too.

A couple of the moves call for someone to mark experience. ***Seduce or manipulate*** does, a savvyhead's ***oftener right***, a hocus' followers' ***insight***. Custom moves can too.

## CHANGING HIGHLIGHTED STATS

*At the **beginning of any session**, or at the end if you forgot, anyone can say, "hey, let's change highlighted stats." Any player, and you can feel free to say it too as MC. When someone says it, do it. Go around the circle again, following the same procedure you used to highlight them in the first place: the high-Hx player highlights one stat, and you as MC highlight another.*

When you're highlighting stats, highlight one that you genuinely think will be interesting—and you can tell the players this, it goes for them too. If the character never rolls, or can't roll, a stat, it's obviously not going to be interesting to highlight it, so don't. You probably won't remember the details of which characters have moves to substitute which stats for which, so be sure that all the players know to speak up.

Now, MC, you're the characters' fan, right? You aren't highlighting stats to screw them over, you're highlighting stats so that they can shine. My personal rule is, unless I have a specific reason to highlight a specific stat, I highlight sharp, weird, or their best stat.

As a group, you can negotiate highlighted stats as explicitly as you like. "Hey, would somebody highlight my cool? I'm sick of having my hot highlighted when I'm not into anybody that way." "Oh, yeah, sure thing. And I think we're about to get serious with Dremmer, so MC, would you mind highlighting my hard?" "Nah, but I'll highlight your cool. I think you'll get to roll it just as much." "Gee, what a pal."

## CHARACTER IMPROVEMENT

*Whenever a player **fills in her fifth experience circle**, she improves her character and erases all her circles.*

Each of the character playbooks lists that character's available improvements. Most of them are self-explanatory, maybe all of them, but here are some notes anyway.

*__ get +1[stat] (max [stat]+3)*
*__ 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 outgrown 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 an establishment (detail)*

Establishments are in the maestro d's playbook, page 56, and in the crap chapter, page 250.

__ *get an ally (cf; detail with the MC)*

Allies are below, under advancing ***seduce & manipulate***, page 266.

__ *get followers (detail) and* ***fortunes***

Followers and ***fortunes*** are in the hocus' playbook, page 52, and in the crap chapter, page 250.

__ *get a gang (detail) and* ***leadership***
__ *get a gang (detail) and* ***pack alpha***

Gangs are in the crap chapter. Use the rules for creating a new gang, page 242, not the rules for a chopper's or hardholder's gang. ***Leadership*** is in the hardholder's playbook, page 47, and in the character moves chapter, page 192. ***Pack alpha*** is in the chopper's playbook, page 35, and in the character moves chapter, page 187.

__ *get a garage (workspace, detail) and crew*

Workspaces and their crews are in the savvyhead's playbook, page 60, and in the crap chapter, page 240.

__ *get a holding (detail) and* ***wealth***

Holdings and ***wealth*** are in the hardholder's playbook, page 47, in the character moves chapter, page 192, and in the crap chapter, page 248. Use the rules for creating a new small holding.

For this last batch, just have the player go back into her playbook, everything she needs is in there.

__ *get a new vehicle (you detail)*
__ *get a supplier (detail with the MC)*
__ *choose a new option for your gang*
__ *choose a new option for your holding*
__ *erase an option from your holding*
__ *choose a new option for your followers*
__ *add a security to your establishment*
__ *resolve somebody's interest in your establishment*

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.

Some improvements can happen immediately, in that very moment of play, like the +1stat ones. Others, like getting a gang or a new holding, feel free to tell the player that it'll come true between sessions.

## THE UNGIVEN FUTURE

Once a player's improved her character five times, it's time to open up some new options. Lift your eyes and take new bearing on the horizon.

You can keep choosing the improvement options in your playbook as long as you like, or until they run out. Starting with your 6th improvement, though, you can choose from these options too:

__ *get +1 to any stat, to a maximum of +3.*
__ *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 basic moves and advance them.*
__ *advance the other 3 basic 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.

## 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?

Characters belonging to the same player don't have Hx with one another and can't help or interfere with one another. Long experience has taught me that if you're going to play multiple characters, you should play each others' friends, not your own.

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...

## NEW CHARACTERS' HX

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, by name, look and outlook.

• She goes through her Hx rules—it's "her turn."

• Everybody else just writes Hx+1 if their characters are acquainted, Hx-1 if they aren't.

• Highlight stats as usual.

Use this procedure whenever someone creates a new character.

When a new player joins a game already underway, everybody else will have to introduce their characters too, naturally.

## CHANGING CHARACTER TYPE

__ *change your character to a new type*

The player keeps her old character playbook for reference, and transfers her character into the new playbook.

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, she leaves her holding behind. (Maybe that's the point.)

• ***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.

## ADVANCING MOVES

*__ choose 3 basic moves and advance them*
*__ advance the other 3 basic moves*

You can choose to advance six of the basic moves:

- ***Do something under fire***
- ***Go aggro***
- ***Seduce or manipulate***
- ***Read a situation***
- ***Read a person***
- ***Open your brain to the world's psychic maelstrom***

When you advance a move, you unlock a new clause to it, for when you hit with a 12+.

The advanced moves:

> *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. On a miss, be prepared for the worst.*
>
> ***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 **go aggro on someone**, roll+hard. On a 10+, they have to choose 1:*
> *• Force your hand and suck it up.*
> *• Cave and do what you want.*
> *On a 7–9, they can choose 1 of the above, or 1 of the following:*
> *• Get the hell out of your way.*
> *• Barricade themselves securely in.*

- *Give you something they think you want, or tell you what you want to hear.*
- *Back off calmly, hands where you can see.*

*On a miss, be prepared for the worst.*

***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, manipulate, bluff, fast-talk, or lie to someone**, tell them what you want them to do, give them a reason, and roll+hot. For NPCs: on a 10+, they'll go along with you, unless or until some fact or action betrays the reason you gave them. On a 7–9, they'll go along with you, but they need some concrete assurance, corroboration, or evidence first. For PCs: on a 10+, both. On a 7–9, choose 1:*

- *If they go along with you, they mark experience.*
- *If they refuse, erase one of their stat highlights for the remainder of the session.*

*What they do then is up to them.*
*On a miss, for either NPCs or PCs, be prepared for the worst.*

***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** (impulse: to back you up)*
- ***ally: lover** (impulse: to give you shelter & comfort)*
- ***ally: right hand** (impulse: to follow through on your intentions)*
- ***ally: representative** (impulse: to pursue your interests in your absence)*
- ***ally: guardian** (impulse: to intercept danger)*
- ***ally: confidante** (impulse: to 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 threat she's in, wherever she appears on the threat map, and list her in a whole new place. *In the character's corner*.

Furthermore, stop looking at this NPC through crosshairs. She has been set apart, safe from casual 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+, ask 3. On a 7–9, ask 1:*
- *Where's my best escape route / way in / way past?*
- *Which enemy is most vulnerable to me?*
- *Which enemy is the biggest threat?*
- *What should I be on the lookout for?*
- *What's my enemy's true position?*
- *Who's in control here?*

*On a miss, ask 1 anyway, but be prepared for the worst.*

***On a 12+**, ask any 3 questions you want, not limited to the list.*

And...

*When you **read a person** in a charged interaction, 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?*
- *How could I get your character to —?*

*On a miss, ask 1 anyway, but be prepared for the worst.*

***On a 12+**, hold 3, but spend them 1 for 1 to ask any question you want, not limited to the list.*

If your players are like mine, they'll be excited to expand these two 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.

Finally…

> *When you **open your brain to the world's psychic maelstrom**, roll+weird. On a hit, the MC tells you something new and interesting about the current situation, and might ask you a question or two; answer them. On a 10+, the MC gives you good detail. On a 7–9, the MC gives you an impression. If you already know all there is to know, the MC will tell you that. On a miss, be prepared for the worst.*
>
> ***On a 12+**, you reach through the world's psychic maelstrom to what's beyond it.*

I envy your finding out.

ADVANCED
FUCKERY

# ADVANCED FUCKERY

Custom threat moves are great and good, but the power of custom moves goes far beyond "if you go out into Dremmer's territory, roll+sharp to notice the ambush before it happens."

## CHANGING THE ACTION

Here's a custom threat move. People new to the game occasionally ask me for this one. It's general, it modifies nearly every other move:

> ***Things are tough***. *Whenever a players' character makes a move, the MC judges it normal, difficult, or seriously difficult. If it's difficult, the player takes -1 to the roll. If it's seriously difficult, the player takes -2 to the roll.*

Several groups in playtest wanted this move or one like it. All of them abandoned it after only one session. It didn't add anything fun to the game, but did add a little hassle to every single move. So it's a legal custom move, of course, and you can try it if you like, but I wouldn't expect you to stick with it.

Here's a similar custom threat move, still quite general, but focused at least upon the characters involved:

> *Whenever a player's character* ***makes a move against an NPC where the NPC is strong****, the NPC can interfere. Treat it as though the NPC had hit a roll+Hx with a 10+: the player takes -2 to the roll.*

This one is for when, like, you're in a fist fight with Rolfball, with his fists like big wedges of stone, or you've been tied to a table by Grome, who is really very practiced at tying people to tables.

Custom threat moves linked to particular threats are naturally the most focused yet:

> *If you're **in a fist fight with Rolfball** and you take harm, you take s-harm (ap) in addition to the usual harm.*

s-harm means stun harm, recall. The effect is: if you just stagger around in a concussed daze, cool; if you do anything else you're acting under fire.

Or:

> *If **Grome gets his hands on you**, he ties you to a table and you know he's really fucking good at that. If you try to escape, roll+hard. On a hit, you can escape, but at a cost. On a 10+, choose 1; on a 7–9, choose 2:*
> *• It takes you over an hour and leaves you exhausted. Take s-harm.*
> *• You suffer for it; your arms and legs are torn bloody before you're done. Take 1-harm (ap).*
> *• Ultimately you need to bribe Ipe, Grome's sister, to help you. It costs you 1-barter.*
> *On a miss, choose 1—take s-harm, take 1-harm (ap), or give 1-barter to Ipe—but you still don't escape.*

• Custom threat moves can be general or specific, broad or focused.

• Custom moves can be legal but nevertheless not fun in play. Ditch them if they aren't contributing.

## FILLING SPACES IN THE WORLD

Here are a couple of mirror-image custom peripheral moves by Johnstone Metzger, who found the game's basic treatment of stealth ("you're acting under fire, and the fire is, do they notice?") insufficient:

*When you **infiltrate a place by stealth**, roll+cool. On a 10+, both. On a 7–9, choose 1:*
*• You get in.*
*• you go unnoticed.*
*On a miss, neither.*

*When you **try to steal something**, roll+cool. On a 10+, both. On a 7–9, choose 1:*
*• You get it.*
*• you get away clean.*
*On a miss, neither.*

Here are a handful of custom peripheral moves by John Harper, designed to play up the scarcity in his Apocalypse World:

***After you go into battle** with your vehicles, guns, and gear, roll+sharp. On a 10+, you conserved your resources. Good job. On a 7–9, choose 1:*
*• You're running dangerously low on fuel.*
*• You're running dangerously low on ammo.*
*• Your gear needs maintenance and repair.*
*On a miss, the MC makes a hard move as usual (or says it's all three, or says you're flat out of one thing).*

*When your **gang or followers are besotted on their particular pleasures**, take +1 ongoing when rolling against them.*

*When you **scavenge in the ruins**, roll+sharp. On a 10+, choose two and find an oddment worth 1-barter. On a 7–9, choose one and find an oddment worth 1-barter:*
*• You find it quickly.*
*• You find it with relatively little trouble.*
*• You find an item that is valuable.*
*• You find an item that is hi-tech*

• Create custom peripheral moves to bring out your own vision of Apocalypse World.

## ...AND IN THE CHARACTERS

Here's a custom character move by John Harper and Brandon Amancio. It was character improvement time for Brandon's driver-turned-gunlugger Drake, and Brandon wanted a new move for her, but he wanted a NEW new move. So:

> ***Assassin**: When you attack from hiding or from a circumstance prepared by you in advance, your harm is armor piercing.*

Here's a custom character move by Ben Wray. Same kind of deal, with a brainer named Smith:

> ***Chamber of Fun**: You've got a place set up somewhere (a cold slab, intimidating equipment) in which you can figure out and make adjustments to captive and helpless people's minds, using the savvyhead workspace rules.*

Both of those served as character improvement. I don't happen to know in either case whether the player marked an improvement option in his playbook, or if so which one. If you create custom character moves like this, you can handle it however makes sense to you at the time.

But custom character moves mightn't count as improvement at all. Here's one I created for Harry Lee's angel Gabe. Gabe had just used healing touch for the very first time ever, trying to help his friend Jessica, a savvyhead, but Harry blew the roll. By the rules, he'd just opened both of their brains to the world's psychic maelstrom, unprepared.

The world's psychic maelstrom in that game was all about love.

"Now, I'm not going to tell you that you fall in love with her," I said. "That's up to you. But":

> ***Close to Jessica's soul**: whenever you do anything that puts Jessica's interests above your own, mark an experience circle.*

Gabe was already a white-knight angel, not a bitter hard angel, and he took to it enthusiastically.

• You can create custom character moves for the players' existing characters.

• They can count as character improvement or not, depending on the function they're to serve.

## NEW CHARACTERS

Here are some possible character moves for some new character types:

***Mercurial**: whenever you want, change any or all of your looks. Those who know you can still recognize you, but only if they look closely.*

***Disciplined engagement**: when you inflict harm, you can choose to inflict any amount of harm you like, less than or up to your harm as established, including s-harm. Decide at the moment you inflict the harm; you need not tell anyone in advance how much harm you intend to inflict.*

***Blood Rage**: whenever you take harm, roll+harm taken. On a 10+, take +1 ongoing until you heal any harm. On a 7–9, take +1 forward. On a miss, take 1-harm or take -1 ongoing until you heal any harm, your choice. [by Ben Wray]*

***Vindicated**: whenever another player rolls to interfere with you, fill an experience circle. [by Ben Wray]*

***It's not just murder, it's an art**: whenever you have some time off-screen, name an NPC, say briefly how you'd kill her, and roll+cool. On a 10+, it's happened, just as you said. On a 7–9, choose 1:*

- *You've killed her, but you haven't gotten out. You're in kind of a spot.*
- *You've killed her and gotten out, but that means you had to ___ as well (the MC will tell you what).*
- *Instead, you abort early. You get out safely, unnoticed, and having left no evidence.*

*On a miss, you're caught vulnerable, in the act.*

• When you make new character moves, play up the characters' strengths. Don't try to protect other characters from them, especially NPCs.

## LOVE LETTERS

Here's a batch of custom setup moves. They're from a game I ran where we missed several weeks in a row. Our collective memory was running dim and we'd lost collective momentum, so when we finally came back together to play I passed these out. They refer to people and events we'd already established in play:

***Dear Keeler**, please roll+cool. On a 10+, choose 1. On a 7–9, choose 2:*
*• The headaches are getting seriously worse.*
*• You're missing time, sometimes hours out of a day, more and more.*
*• You've been eating some really weird-ass stuff.*
*On a miss, I'll choose 2 for you.*

*Love and kisses, your MC*

***Dear Lafferty**, please roll+sharp. On a 10+, choose 2. On a 7–9, choose 1:*
*• You've found someone else to work with, now that Corwin's gone missing.*
*• You've organized a charged battery for the helicopter, you have it in a box.*
*• As yet, you know more about Scanner than he knows about you.*
*On a miss, choose 1 anyway, but not the one about Scanner.*

*Love and kisses, your MC*

***Dear Rose**, please roll+hard. On a 10+, choose 1. On a 7–9, choose 2:*
*• your mother has people hanging around your place, keeping a watch out for Keeler.*
*• Aitch has started doing what Ell tells him to do.*
*• you've been totally relying on Gams for fresh veg.*
*On a miss, yeah, pretty much all 3.*

*Love and kisses, your MC*

***Dear Vega**, please roll+hard. On a 10+, choose 1. On a 7–9, choose 2:*
- *Rolfball's people have sprung him, inflicting some casualties.*
- *The 1st-comers in your marketplace aren't taking the best spots. They're saving them for people Kettle likes. Everybody wants to be someone Kettle likes.*
- *Your newest steady, Cola, was just murdered in your rooms.*

*On a miss, all 3, ha ha.*

*Love and kisses, your MC*

They worked perfectly. They reminded us what had gone on, and kicked us into the new session with shit already happening.

• Custom moves can be large-scale, situational, personal, and single-use. You can use "love letters" to kick off a session.

## PLAYING WITH THE FORM

Here's a pretty interesting custom peripheral move:

*When you **declare retroactively that you've already set something up**, roll+sharp. On a 10+, it's just as you say. On a 7–9, you set it up, yes, but here at the crucial moment the MC can introduce some hitch or delay. On a miss, you set it up, yes, but since then things you don't know about have seriously changed.*

This is for times when the player springs things on you in the moment, like "say Rolfball, see that red dot on your chest? That's the sniper I brought with me" or "oh, of course I gassed the beast up before we left Hatchet City." This move lets you as MC go with it, but without always giving the player her way. Sometimes you have to say "wow, so you did! A sniper!" but other times you get to say "yeah, about that? You've been waiting for that dot to appear, but it hasn't yet. What do you do?"

It's not out of the question to have a move follow what's happening at the table in the real world, not what's happening in the characters' fictional world, like this one does. After all, a hardholder's wealth move—"at the beginning of the session"—does the same, with no problems. I will note though that this move in particular changes the creative dynamic of the game. It's small but fundamental. It means that the players have to be a

little less careful what they launch their characters into, and you as MC have to be a little more willing to reimagine situations as you go. It's not for everyone's Apocalypse World.

Anyhow, making it a roll+sharp is fine, but here's another way:

> *When you **declare retroactively that you've already set something up**, roll+barter spent…*

Making it a roll+barter spent means that it's both more democratic—anybody might have a couple loose barter, but not everybody gets sharp+2—and more harsh, more cynical. You get to play with retroactivity because you're rich, not because you're smart.

Or check this shit out:

> *When you **declare retroactively that you've already set something up**, roll+Hx…*

Now knowing someone well means not only that you can help and interfere with their dice, it means that you can help or interfere with them *like this*. Retroactively and in serious I-brought-a-sniper or I-remembered-to-fill-up-the-tank ways. That's a pretty exciting use for Hx, isn't it?

It leaves a hole though—NPCs. This custom basic move adds a section to reading a person:

> *When you **read a person** in a charged interaction, 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?*
> *• How could I get your character to __?*
>
> *If you're **reading an NPC**, on a 10+, in addition to your hold, you can:*
> *• Give yourself Hx=0 with them, if you have no Hx with them.*
> *• Add +1 to your Hx with them, if you do have one (max Hx+3)*

So now PCs have Hx with NPCs. Better pass out the notepaper!

This makes a second small but fundamental change to how the game plays. Now the players can have their characters take retroactive precautions, and now the players can invest mechanically in NPCs. The subtle effect of either is to expand the player's, like, area of involvement: into the past and the off-screen, into the MC's characters. They move toward a new game, a game based on, but no longer, Apocalypse World.

• Custom moves can change or replace existing moves.

• Custom moves can refer to what the characters do, or what the players do, or both.

• Custom moves can add and use new stats.

• Custom moves can change the game's creative dynamics in subtle ways. Be thoughtful.

## POWERED BY THE APOCALYPSE

So, yeah, based on Apocalypse World, but Apocalypse World no longer? Fuck yeah.

Here's a new setup move by Ben Wray, for use in an Apocalypse World-based zombie game:

> *Whoever is **in charge**, roll+hard. How callous are you about allowing liabilities into the group of survivors? On a 10+, pick 1. On a 7–9, pick 2. On a miss, you've got all 4 automatically, sucker.*
> *• A pregnant woman*
> *• A couple, totally in love, irrational about the other going into danger*
> *• A douchebag who'll screw you all over to save their own skin*
> *• Someone hiding the tiniest of bites. You don't know who.*
> *For each extra one you pick beyond the ones you have to, everybody in the group marks an experience circle.*

Here's a new basic move, for use in an Apocalypse World-based Iron-age Celtic fantasy game I'm thinking about:

> *When you **sit in council**, roll+good. On 10+, hold 3. On 7–9, hold 2. Whenever anyone proposes a course of action, spend your hold 1 for 1:*

*• Bank +1 in that course of action.*
*• Bank -1 in that course of action.*

*At the end of counsel, any course of action can have at most +4 or -4 banked, so discard the excess.*

*When you're taking a course of action, you can spend its bank 1 for 1 to take +1 to a roll.*

Here are a couple of basic moves by Matt Wilson, for use in an Apocalypse World-based spaceship adventure kind of game:

***Schmooze or Impress Someone**: Schmoozing takes time. Important people and aliens aren't likely to welcome you as an ally. Roll+smooth.*
***On a 10+**, take +1 rapport with them at the end of the conversation.*
***On a 7–9**, take +1 rapport with them at the end of the conversation, but your schmoozing draws the attention of their enemies.*
***On a 6-**, the MC makes an appropriate hard move.*

***Call In a Favor**: As you accrue favor with NPCs, you can spend it to gain favor from them in return. When you call in a favor, roll +rapport.*
***On a 10+**, the NPC provides the favor, no problemo.*
***On a 7–9**, the NPC provides the favor, and the MC picks one:*
*• The NPC is annoyed and demands +1 favor more than usual.*
*• The NPC can't immediately provide the favor because of a little problem they're having.*
***On a 6-**, the MC makes an appropriate hard move.*

Here are a few new character moves by Tony Dowler, for use in an Apocalypse World-based old-school dungeon crawl game:

***Magic User: Cast a spell** (intelligence). Arcane magic comes from the use of formulae, ritual, and the magic user's own life force. Roll 7–9: Player chooses 1. Roll 10+: Player chooses 2.*
*• The spell is not forgotten*
*• The spell has a powerful effect (maximize dice)*
*• The spell has a large effect (double range, duration, or number affected)*
*• The spell does not misfire*

***Ranger: Hunt and Track*** *(wisdom). The ranger may hold and spend so long as he/she continues to track. As long as the ranger holds, he/she may not be ambushed or misled from the trail (though spending may be required to keep the trail). Roll 7–9: Player chooses 2. Roll 10+: Player chooses 3.*

- *Follow the creature's trail until there's a significant change in its direction or mode of travel*
- *Gain an impression of the target as accurate as if the ranger were able to observe them briefly from several yards away*
- *Determine what direction the creature took when it changed its mode of travel, tried to escape pursuit, or made a major change of direction*

***Cleric: Turn Undead****. The Cleric may use Go Aggro on undead using Wisdom instead of Strength (this is called turning). The damage associated with such an action is equal to 2d6 per Cleric level and may be divided any way the cleric wants among the affected undead.*

Here are some new basic moves by John Harper, for an Apocalypse World-based parkour game:

*When you* ***traverse with parkour****, roll+quick. On a hit, you get Flow. On a 10+, three Flow. On a 7–9, one Flow. While you're running, spend your Flow on the following:*

- *Avoid harm.*
- *Bypass an obstacle.*
- *Use your speed and momentum to take +1 forward to your next move.*
- *Maintain your speed and momentum when you otherwise wouldn't.*
- *Make less noise than you should.*

*When you stop running, you lose all your Flow.*

*When you need to* ***haul ass****, roll+quick. On a 10+ you gain distance or catch up. On a 7–9, you gain distance or catch up, but you need to* ***keep your shit together*** *or* ***push yourself****, depending on the circumstances. On a miss, you lose distance or fall behind and the MC will make a hard move as usual.*

*When you're tired but you need to **push yourself**, roll+rough. On a 10+, you're a little winded but can keep going. On a 7–9, take a short break now or suffer -1 ongoing until you do.*

*When you **take violent action**, roll+rough. On a hit, you inflict harm (as established), make noise, expend your energy, stop moving forward, and must recover before acting again. Also, on a 10+ choose one thing to be true:*

- *You inflict terrible harm.*
- *You inflict harm to every target you choose within reach of your weapon.*
- *You suffer little harm in return.*
- *You recover quickly and can act again right away.*
- *You conserve your energy.*

Cool stuff.

• Making a new Apocalypse World-based game means making custom moves. A game's characters, stats, crap, and whatnot all exist to serve its moves.

## MOVES' ARCHITECTURE

Here's a quick look at the structure of Apocalypse World's moves. All moves take the form "when __, then __." For example:

***Act under fire** [basic]*

***When** you do something under fire, or dig in to endure fire*

***Then** roll+cool*

***On a 10+** you do it*

***On a 7–9** you flinch, hesitate or stall*

***And** the MC can offer you a worse outcome, a hard bargain, or an ugly choice*

***On a miss** the MC can make as hard and direct a move as she likes*

## WHEN...

***When the character acts***. Examples: go aggro [basic], things speak [savvyhead], an arresting skinner [skinner].

***When the character acts, and circumstances dictate***. Examples: Act under fire [basic], deep brain scan [brainer], just give me a motive [maestro d'].

The circumstances might be in the character's world (deep brain scan's "when you have time and physical intimacy with someone"), in the real world, at the table, or both.

***When circumstances dictate, no action required***. Examples: session end [basic], touched by death [angel], wealth [hardholder].

Again, the circumstances might be in the character's world (touched by death's "whenever someone in your care dies"), in the real world, at the table (wealth's "at the beginning of the session"), or both.

***When the character uses a thing***. Examples: augury [peripheral], angel kit [gear], workspace [gear], skin & hair kit [gear].

***From now on***. Examples: merciless [battlebabe], NOT TO BE FUCKED WITH [gunlugger], fucking wacknut [hocus].

***Right now and done***. Examples: infirmary [angel], my other car is a tank [driver], reality's fraying edge [savvyhead].

## THEN...

***Roll***. Examples: seduce or manipulate [basic], when you take harm [peripheral], fortunes [hocus]. Use 10+ (strong hit), 7–9 (weak hit), and miss; or use 12+ (exceptional hit), 10–11 (strong hit), 7–9 (weak hit), and miss.

***Substitute stats***. Examples: unnatural lust transfixion [brainer], devil with a blade [maestro d'], spooky intense [savvyhead].

***Substitute or invoke another move***. Examples: give 1-barter to someone, but with strings attached [peripheral], direct-brain whisper projection [brainer], things speak (on a miss) [savvyhead], hypnotic (another PC) [skinner].

***Activate something's tags***. Examples: wealth [hardholder], fortunes [hocus], pack alpha (on a miss) [chopper].

***Change a stat, stat highlight, equipment, tags, etc***. Examples: seduce or manipulate (another PC) [basic], session end [basic], impossible reflexes [battlebabe], fucking thieves [chopper], collector [driver], insano like drano [gunlugger], reality's fraying edge [savvyhead].

***Inflict harm***. Examples: go aggro [basic], merciless [battlebabe], in-brain puppet strings [brainer].

***Heal harm***. Examples: angel kit [gear], healing touch [angel].

***Modify a roll or rolls***. Examples: read a sitch (when you act on the MC's answers) [basic], help or interfere [basic], perfect instincts [battlebabe], reputation [driver].

***Choose options***. Examples: seize by force [battle], go into a holding's bustling market [peripheral], augury [peripheral], pack alpha [chopper].

***Hold & spend***. Examples: read a person [basic], frenzy [hocus], bonefeel [savvyhead], hypnotic [skinner].

***Ask & answer***. Examples: read a person [basic], open your brain to the world's psychic maelstrom [basic], deep brain scan [brainer].

***Change circumstances directly***. Examples: act under fire [basic], seize by force [battle], dangerous & sexy [battlebabe], pack alpha [chopper], reputation [driver], lost [skinner].

***Mark an experience circle***. Examples: seduce or manipulate (another PC) [basic], session end [basic], insight [peripheral], oftener right [savvyhead].

***Call for specific details***. Examples: seduce or manipulate (tell them what you want them to do) [basic], session end (name another PC) [basic], in-brain puppet strings (plant a command inside their mind) [brainer]

fuck this shit (name your escape route) [gunlugger], artful & gracious (name an NPC) [skinner].

## NOTES AND ANALYSIS

A complicated character move might use quite a few of these options, depending on the results of a roll or a series of choices. For example:

***In-brain puppet strings*** *[brainer]*

***When*** *you have time and physical intimacy with someone [circumstances dictate]*

***And*** *you plant a command inside their mind [the character acts]*

***Then*** *roll+weird [roll]*

***On a 10+*** *hold 3 [hold & spend]*

***On a 7–9*** *hold 1 [hold & spend]*

***And*** *at your will, no matter the circumstances, you can spend your hold 1 for 1 [hold & spend]*

***To*** *[choose options]*

- *Inflict 1-harm (ap) [inflict harm]*
- *They take -1 right now [modify a roll or rolls]*

***Or else*** *when they fulfill your command [the character acts (for a PC) or circumstances dictate (for an NPC)]*

***Then*** *that counts for all your remaining hold [hold & spend]*

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

I don't recommend diagramming your own new moves out like this, by the way, unless you figure it'll really help you understand them. I never do.

A character move might also call upon different players to make its various decisions. For example:

***Reputation*** *[driver]*

***When*** *you meet someone important (your call) [player's decision]*

***Then*** *roll+cool*

***On a hit*** *they've heard of you, and you say what they've heard [player's decision]*

***And*** *the MC will have them respond accordingly [MC's decision]*

***On a 10+*** *you take +1 forward for dealing with them as well*

***On a miss*** *they've heard of you, but the MC will decide what they've heard [MC's decision]*

For moves that let one PC directly attack or control another PC, it's important to trade decision-making back and forth between the players. It's especially important to give the victim decisions to make or the power to influence outcomes when the attacker wins:

***Seduce or manipulate*** *[basic]*

***When*** *you try to seduce, manipulate, bluff, fast-talk, or lie to someone*

***Then*** *tell them what to do*

**And** *give them a reason*

**And** *roll+hot*

***For an NPC***

***On a 10+*** *they'll go along with you, unless or until some fact or action betrays the reason you gave them [MC's decision]*

***On a 7–9*** *they need some concrete assurance, corroboration, or evidence first [MC's decision]*

***And*** *do it if you provide some [player's decision]*

***For a PC***

***On a 10+*** *both*

***On a 7–9*** *choose 1 [attacker's decision]*

- ***If they go along with you****, they mark experience [defender's decision]*
- ***If they refuse*** *[defender's decision], erase one of their stat highlights for the remainder of the session [attacker's decision]*

***On a miss*** *the MC can make as hard and direct a move as she likes [MC's decision]*

Look through the moves, you'll see this pattern over and over. Pass decision-making to the victim, the defender, the loser. Nobody should get to win and win, nobody should have to lose and get cut out of the action.

# LUDOGRAPHY

# LUDOGRAPHY

## SPECIAL THANKS

The backers of the Apocalypse World 2ND Ed Kickstarter, and Luke Crane, for his support of the same, both professional and personal.

My Patreon patrons, for their generosity above and beyond.

## QUOTES

Mikael Honkala, Shreyas Sampat.

## EXAMPLE CUSTOM MOVES

Ben Wray, John Harper, Johnstone Metzger, Matt Wilson, Tony Dowler. Used with their kind permission.

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***2ND Ed***: Elliot Baker, Emily Care Boss, Epidiah Ravachol, F. Sebastian Baker, and the Baker House Band: Alix Janssen, Bridget Lowrey, Evan Janssen, Josh Savoie, Robin Williams, and Ruben Perkins.

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Adam Koebel, Alex Dunning, Alex Mitchell, Andrzej Jasinski, Avery Alder, Ben Wray, Brandon Amancio, Brendan Adkins, Brian Madore, Bryn Boese, Caitlynn Belle, Charles Perez, Chris Hannegan, Chris Goodwin, Conrad K, Crystal Ben-Ezra, Daniel Wood, Daumantas Lipskis, Dave, Dylan Boates, Elizabeth Shoemaker, Enrique De Jesus, Eric Hanson, Gabrielle Ben-Ezra, Geoffrey Beabout, Graham Walmsley, Grzegorz Osik, Guy Millner, Hans Otterson, Harry Lee, Jackson Tegu, Jan Laszczak, Jason Petrasko, Joe Budinich, Joel Shempert, John Aegard, John Harper, John Kelly, Johnstone Metzger, Jon Bogart, Jonathan Walton, Julian Michaels, Juliusz Doboszewski, Karina Graj, Karolina Lukasik, Keith Sears, Konrad Filipowicz, Kukka Vennamo, lio, Luis Casanovas, Mikael Honkala, Morgan Priestnall, Noah Bogart, Ola Samonek, Paolo Robino, Pasi Laitakari, Paul Riddle, Ralph Mazza, Raquel Mutton, Ryan Dunleavy, Ryu, Sabrina Sobczyk, Sage LaTorra, Sam Hawken, Sarah Mongiat, Sean Byrd, Seth Ben-Ezra, Shannon Riddle, Shaun Wittenburg, Shreyas Sampat, Simon Gough, Simon "Beastmaster" Rogers, Steve Dempsey, Thomas Lawrence, Tim Ralphs, Timo Newton, Todd Fuist, Tony Dowler, Tuomas Lähdeoja, Twyla Campbell, William Burke, Zach Greenvoss, Zachary Cramer.

## IMMEDIATE GAME INFLUENCES

*3:16*, Gregor Hutton
*Ars Magica*, Lion Rampant
*Bacchanal*, Paul Czege
*The Burning Wheel*, Luke Crane
*The Mountain Witch*, Timothy Kleinert
*Mouse Guard*, Luke Crane

*Primetime Adventures*, Matt Wilson
*Shadow of Yesterday*, Clinton R. Nixon
*Sorcerer; Sorcerer's Soul; Sex & Sorcery*, Ron Edwards
*Spione*, Ron Edwards
*Talislanta*, Bard Games
*Trollbabe*, Ron Edwards
*XXXXtreme Street Luge*, Ben Lehman

Character moves are based on secrets in *The Shadow of Yesterday*, by Clinton R. Nixon. Highlighted stats work very much like keys in the same.

Highlighted stats also follow fan mail in *Primetime Adventures*, by Matt Wilson.

Hx is based on trust in *The Mountain Witch*, by Timothy Kleinart.

Stakes questions are based on stakes in *Trollbabe*, by Ron Edwards.

Threat countdowns are based on bangs in *Sorcerer*, by Ron Edwards.

Holding creation (et al) is based on covenant creation in *Ars Magica* (2nd Edition), by Lion Rampant.

The character sex moves were inspired by *Sex & Sorcerer*, by Ron Edwards.

The character playbooks were inspired by *XXXXtreme Street Luge*, by Ben Lehman.

"Tell them the possible consequences and ask" and "offer an opportunity, with or without a cost" are based partly on "Taxi Service on Al Amarja" by Jonathan Tweet.

The entire game design follows from "Narrativism: Story Now" by Ron Edwards.

Online resources:
The Forge (`indie-rpgs.com`) (now closed)
The Game Design Studio (`glyphpress.com/talk/forum/`) (now closed)
Barf Forth Apocalyptica (`apocalypse-world.com`)
The G+ Powered by the Apocalypse community
The Apocalypse World subreddit (`reddit.com/r/ApocalypseWorld/`)
Story Games (`story-games.com`)

Book, illustration, and conceptual help and inspiration: Ben Lehman, Bret Gillan, Christopher Kubasik, Elizabeth Shoemaker, Jason Morningstar, John Harper, Joshua A.C. Newman, Keith Senkowski, Matt Wilson, Simon Carryer.

This 2ND Edition wouldn't exist without the enthusiasm and support of both Apocalypse World's fans and players and my many generous colleagues in the Powered by the Apocalypse game design movement.

Seanna Musgrave: "My experience with porn is that people's opinions on sex suck so trying to make a movie out of it will suck as well. Unless you're covered in mud and have a gas mask on. Then you will have loads of fun and make bus change."

Thank you all.

## IMMEDIATE MEDIA INFLUENCES

I'd recommend some of these enthusiastically, some reservedly, and some not at all. You know how it is.
*12 Monkeys* (1995)
*28 Days Later* (2002)
*Aeon Flux* (1991)
*American IV: The Man Comes Around*, Johnny Cash (2002)
*Beasts of the Southern Wild* (2012)
*Blindness* (2008)
*Blood Meridian*, Cormac McCarthy (1985)
*Bone Machine*, Tom Waits (1992)
*The Book of Eli* (2010)
*Centurion* (2010)
*Children of Men* (2006)
*City of Ember* (2008)
*The City of Lost Children* (1995)
*The Dead Lands* (2014)
*Deadwood* (2004–2006)
*Defiance* (2008)
*Dollhouse* (2009–2010)
*Domino* (2005)

*Doomsday* (2008)
"Ecce Homo," "Hydroxizinum City," Job Karma (2004, 2005)
*Empire of the Summer Moon*, S.C. Gwynne
*Engine Summer*, John Crowley (1979)
*Far North* (2007)
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*The Forest of Hands and Teeth*, Carrie Ryan (2009)
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"I Fink U Freeky," Die Antwoord (2012)
*Jacob's Ladder* (1990)
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*Lost* (2004-2010)
*Mad Max* (1979)
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*Mechanique*, Genevieve Valentine (2011)
*Nausicaä of the Valley of the Wind* (1984)
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*Princess Mononoke* (1997)
*The Proposition*, Nick Cave & Warren Ellis (2005)
*Red of Tooth and Claw*, Murder By Death (2008)
*The Road*, Cormac McCarthy
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*The Supernaturalist*, Eoin Colfer (2005)
*Until the End of the World* (1991)
*When There Is No Doctor*, Jane Maxwell (2013)

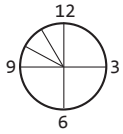
*Who Will Survive, and What Will Be Left of Them?* Murder by Death (2003)
*Witches, Midwives and Nurses*, Barbara Ehrenreich (1973)
*The Worst Hard Time*, Timothy Egan (2006)

## SEX ED

Curricula:
*About Your Sexuality*
*Our Whole Lives: Lifespan Sexuality Education* (uua.org/re/owl)

Books:
*Changing Bodies, Changing Lives*, Ruth Bell (1998)
*The Guide To Getting It On*, Goofy Foot Press (1999)
*It's Perfectly Normal: Changing Bodies, Growing Up, Sex, and Sexual Health*, Robie H. Harris (2009)
*It's So Amazing!: A Book about Eggs, Sperm, Birth, Babies, and Families*, Robie H. Harris (2014)
*Our Bodies, Ourselves*, The Boston Women's Health Book Collective (1973, 2011)

## THE COUNTDOWN CLOCK




If you aren't a child of the 80s, you might not know that we had a countdown clock then, the way that these days we have colorful alert levels. 12:00 midnight meant mutual US & USSR nuclear annihilation. Thing is, they never set the clock to any time before 11:45, just like they've never set the threat level cooler than yellow. The countdown clock, unlike a real clock, wasn't evenly distributed, 1 unit detail per 6º. Before 11:45 it was abstract, even notional; all the real details came after 11:45.

That's why Apocalypse World's countdown clock is the way it is.

## GASOLINE

Someone pointed out to me, rather late in development, that gasoline evaporates like fft. 50 years after the apocalypse? Not a drop of refined gas left.

It turns out that I can live with it.

If it bugs you, pretend that I meant biodiesel all along. I guess that biodiesel doesn't evaporate like gas does, or something. So maybe in the preapocalypse we converted wholesale to bio, yeah? I guess it didn't save us after all.

## INDIE RPG PUBLISHING

This kind of RPG publishing was pioneered in large part by Ron Edwards and Clinton R. Nixon. Without their work, investment and support, I for one would still be fucking hand-collating my books on my living room floor.

## APOPALYPSE CORN

Make popcorn. Melt butter. To the melting butter, add sriracha hot sauce, a good squirt or two. Don't skimp, this is Apocalypse World.

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***Divine Protection*** [hocus] 51, 194, armor.

***Do something under fire*** [basic] 66, 136 [advanced] 265, hot.

***Escape a hunter*** [battle, subterfuge] 175, cool.

***Everybody eats, even that guy*** [maestro d'] 55, 195, hot.

***Eye on the door*** [driver] 39, 189, cool.

***Fingers in every pie*** [maestro d'] 55, 195, hot.

***Fortunes*** [hocus] 51, 193, followers.

***Frenzy*** [hocus] 51, 193, weird.

***Fuck this shit*** [gunlugger] 43, 191, hard.

***Fucking thieves*** [chopper] 35, 188, hard, gang.

***Fucking wacknut*** [hocus] 51, 194, weird.

***Give 1-barter to someone*** [peripheral, barter] 160, barter for hot.

***Go aggro on someone*** [basic] 66, 138 [advanced] 265, hard.

***Go into a holding's market*** [peripheral, barter] 160, sharp.

***Heal another character's harm*** [peripheral, harm & healing] 159, Hx.

***Healing touch*** [angel] 23, 183, weird.

***Help or interfere*** [basic] 66, 150, Hx.

***Hunt prey*** [battle, subterfuge] 175, cool.

***Hypnotic*** [skinner] 63, 199, hot.

***Ice cold*** [battlebabe] 27, 184, cool for hard, Hx for hard.

***Impossible reflexes*** [battlebabe] 27, 185, armor.

***In battle*** [basic, battle] 66, 141, 166, hard.

***In-brain puppet strings*** [brainer] 31, 186, weird.

***Infirmary*** [angel] 23, 182, workspace.

***Inflict harm on another character*** [peripheral, harm & healing] 159, Hx.

***Insano like Drano*** [gunlugger] 43, 191, hard.

***Insight*** [peripheral, followers] 161, bonus.

***Just give me a motive*** [maestro d'] 55, 196, hard, Hx.

***Keep an eye out*** [battle, tactical & support] 173, sharp.

***Lay down fire*** [battle, tactical & support] 171, hard.

***Leadership*** [hardholder] 47, 192, hard, gang.

***Lifestyle*** [basic] 67, 151, barter.

***Lost*** [skinner] 63, 198, weird.

***Make known you want a thing*** [peripheral, barter] 161, barter.

***Merciless*** [battlebabe] 27, 184, harm.

***My other car is a tank*** [driver] 39, 190, vehicle.

***NOT TO BE FUCKED WITH*** [gunlugger] 43, 191, harm.

***Oftener right*** [savvyhead] 59, 197, bonus.

***Open your brain to the world's psychic maelstrom*** [basic] 67, 148 [advanced] 268, weird.

***Outdistance or overtake another vehicle*** [battle, road war, vehicle] 177, cool, speed.

***Pack alpha*** [chopper] 35, 187, hard, gang.

***Perfect instincts*** [battlebabe] 27, 184, sharp.

***Prepared for the inevitable*** [gunlugger] 43, 191, angel kit.

***Preternatural at-will brain attunement*** [brainer] 31, 185, weird.

***Professional compassion*** [angel] 23, 182, sharp for Hx.

***Read a charged situation*** [basic] 67, 144 [advanced] 267, sharp.

***Read a person*** [basic] 67, 145 [advanced] 267, sharp.

***Reality's fraying edge*** [savvyhead] 59, 198, workspace.

***Reputation*** [driver] 39, 189, cool.

***Seeing souls*** [hocus] 51, 194, weird for Hx.

***Seduce or manipulate someone*** [basic] 66, 142 [advanced] 266, hot.

***Seize something by force*** [battle] 167, hard.

***Session end*** [basic] 67, 154, Hx.

***Shoulder another vehicle*** [battle, road war, vehicle] 178, cool, handling, massive.

***Single combat*** [battle] 170, hard.

***Sixth sense*** [angel] 23, 182, sharp for weird.

***Spooky intense*** [savvyhead] 59, 198, weird for cool.

***Stand overwatch*** [battle, tactical & support] 172, cool.

***Sucker someone*** [basic] 66, 140, hard.

***Suffer harm*** [peripheral, harm & healing] 158, harm.

***Things speak*** [savvyhead] 59, 196, weird.

***Touched by death*** [angel] 23, 183, weird.

***Turn the tables*** [battle, subterfuge] 175, sharp.

***Unnatural lust transfixion*** [brainer] 31, 185, weird for hot.

***Visions of death*** [battlebabe] 27, 184, weird.

***Wealth*** [hardholder] 47, 192, hard, holding.

***Weather eye*** [driver] 39, 189, cool for weird.

***Working gigs*** [basic] 153, barter.

***You call this hot?*** [maestro d'] 55, 195, hot for cool.

# CHARACTER MOVES BY STAT

## COOL

***Eye on the door*** [driver] 39, 189, cool.

***Ice cold*** [battlebabe] 27, 184, cool for hard, Hx for hard.

***Reputation*** [driver] 39, 189, cool.

***Weather eye*** [driver] 39, 189, cool for weird.

## HARD

***Battlefield instincts*** [gunlugger] 43, 191, hard for weird.

***Battle-hardened*** [gunlugger] 43, 191, hard for cool.

***Fuck this shit*** [gunlugger] 43, 191, hard.

***Fucking thieves*** [chopper] 35, 188, hard, gang.

***Insano like Drano*** [gunlugger] 43, 191, hard.

***Just give me a motive*** [maestro d'] 55, 196, hard, Hx.

***Leadership*** [hardholder] 47, 192, hard, gang.

***Pack alpha*** [chopper] 35, 187, hard, gang.

***Wealth*** [hardholder] 47, 192, hard, holding.

## HOT

***A devil with a blade*** [maestro d'] 55, 195, hot for hard.

***Artful & gracious*** [skinner] 63, 199, hot.

***Breathtaking*** [skinner] 63, 198, hot.

***Dangerous & sexy*** [battlebabe] 27, 184, hot.

***Everybody eats, even that guy*** [maestro d'] 55, 195, hot.

***Fingers in every pie*** [maestro d'] 55, 195, hot.

***Hypnotic*** [skinner] 63, 199, hot.

***You call this hot?*** [maestro d'] 55, 195, hot for cool.

## SHARP

***Perfect instincts*** [battlebabe] 27, 184, sharp.

***Professional compassion*** [angel] 23, 182, sharp for Hx.

***Sixth sense*** [angel] 23, 182, sharp for weird.

## WEIRD

***Bonefeel*** [savvyhead] 59, 197, weird.

***Casual brain receptivity*** [brainer] 31, 185, weird for sharp.

***Charismatic*** [hocus] 51, 194, weird for hot.

***Deep brain scan*** [brainer] 31, 185, weird.

***Deep insights*** [savvyhead] 59, 198, weird.

***Direct brain-whisper projection*** [brainer] 31, 186, weird.

***Frenzy*** [hocus] 51, 193, weird.

***Fucking wacknut*** [hocus] 51, 194, weird.

***Healing touch*** [angel] 23, 183, weird.

***In-brain puppet strings*** [brainer] 31, 186, weird.

***Lost*** [skinner] 63, 198, weird.

***Preternatural at-will brain attunement*** [brainer] 31, 185, weird.

***Seeing souls*** [hocus] 51, 194, weird for Hx.

***Spooky intense*** [savvyhead] 59, 198, weird for cool.

***Things speak*** [savvyhead] 59, 196, weird.

***Touched by death*** [angel] 23, 183, weird.

***Unnatural lust transfixion*** [brainer] 31, 185, weird for hot.

***Visions of death*** [battlebabe] 27, 184, weird.

## NO STAT CHARACTER MOVES

***An arresting skinner*** [skinner] 63, 199, effect.

***Battlefield grace*** [angel] 23, 182, armor.

***Bloodcrazed*** [gunlugger] 43, 191, harm.

***Collector*** [driver] 39, 190, vehicle.

***Combat driver*** [driver] 39, 189, vehicle.

***Daredevil*** [driver] 39, 190, armor.

***Divine Protection*** [hocus] 51, 194, armor.

***Fortunes*** [hocus] 51, 193, followers.

***Impossible reflexes*** [battlebabe] 27, 185, armor.

***Infirmary*** [angel] 23, 182, workspace.

***Merciless*** [battlebabe] 27, 184, harm.

***My other car is a tank*** [driver] 39, 190, vehicle.

***NOT TO BE FUCKED WITH*** [gunlugger] 43, 191, harm.

***Oftener right*** [savvyhead] 59, 197, bonus.

***Prepared for the inevitable*** [gunlugger] 43, 191, angel kit.

***Reality's fraying edge*** [savvyhead] 59, 198, workspace.

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