

INDIE+

2014 ANTHOLOGY

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THE TALK BETTER CONVERSATIONS IN YOUR GAMES

We do a lot of talking when we play RPGs, but a lot of our talking isn't actually much like talking. Our characters speaking in the fiction of our games typically say what they mean. There's no subtext. Without subtext, our conversations get mechanical and rely on straight exposition pretty quickly.

Many RPG conversations feel more debate classes and less like how you expect people to talk in a story. Good stories have good character interaction, and good character interaction has interesting subtext. Characters talk about one thing, but they are actually talking about something else.

"The Talk" is a technique for framing scenes where the main action is conversation. There can be other action, but when you want to highlight a conversation between two or more characters, you use these techniques to put the dialogue at the center of the action.

We think of conversation as "fluff" sometimes or as a means of traversing from area of plot to the next, but conversation, when it is about something that matters and given text and subtext, can become an integral part of the story. Sometimes the conversation is simply worldbuilding, and other times it provides opportunities for growth for one or more characters. Maybe we just learn more about the characters talking. But talk can be action if you let it, and the Talk is here to help you do it.

USING THE TALK

When you want to set up a downtime scene, or highlight a character, you can call out: "I'd like for [character] to talk to [character] about X". X can be something that just happened, or it can be about something in your past or the other character's past. Whatever X is, it will be the subtext of the conversation. The subtext is what the conversation is really about. In contrast, the other party you are talking with chooses the surface of the conversation. This is the what you might pretend the conversation is really about.

Last, decide and announce how you want to initially convey the subtext. It's important to announce it so other players know what to look for and respond to in the scene. Some examples for conveying subtext:

- Physical Gestures
- Awkward Emphasis
- Code words
- Innuendo
- Metaphor

Once you've framed what the conversation is about, now you can start talking in character! I find that it's often best to have a timer set for a minute or two to bind the conversations and also provide motivation to keep the conversation flowing. Use this technique to quickly setup more interesting character conversations at your table!

EXAMPLE: Joe and Susan have just finished a combat against some hired thugs. In the downtime, Susan wants her character to talk to Joe's character about his approach to problems. "Joe, I'd like for Guyana to talk to Wellig about how he solves problems," she says.

Joe agrees. "That sounds fun. Let's talk about approaches in terms of weapons and combat moves." Susan thinks this sounds great. Both players agree that they will be talking about approaches to problems in terms of weapons and combat maneuvers. With this agreement in place, they start the scene.

"Guyana walks over to Wellig while he dresses his wounds," Susan opens. "She points at his axe and says 'Is this always your way? To split open anything in front of you?'"

"Wellig grunts. 'How would you it?'"

"Guyana pulls out her rapier. 'I prefer a more...precise approach' she says while stabbing the air with a short thrust..."

They carry on the in-character banter for a few more minutes and then back to their quest!

QUINN MURPHY

APOCALYPSE WORLD SETTING: SECTOR

Sector is an *Apocalypse World* setting that works best as a place for the players' characters to travel through or as a one shot, since AW campaigns work best when players create most of the world. *Sector* was originally created as part of an ongoing campaign called *Junk World*, a dustball of a planet in a future setting inspired by movies like *Aliens*, *Soldier*, and *Battle Angel Alita*.

Sector was once the hope of several small territories, a partnership of resources and smart folks banding together to create something special. Then the gardens went barren in the first season and the building materials got scarce, leaving houses half-done or merely framed. The alliance crumbled. Now Sector is a forgotten place between several larger settlements. What could have been a nexus point has become, at best, a waystation.

THE GANGS OF SECTOR

CANDY BARS

(3-harm gang small savage 1-armor)

The Candy Bars are an all-girl (or those who identify as female) biker gang. Each member of the gang has a candy bar they've "earned". Their bikes, clothing, weapons and armor will have wrappers or the bright colors of their candy bar. Girls who join the gang have to "blood in" by killing or maiming a target chosen by the Candies. The gang eat and live together in the Candy Bar Clubhouse, an oversized garage. Their culture is misandrist, referring to males by their body types or particularly noteworthy body parts. No man is ever considered equal to a Candy Bar. They are useful for labor, sometimes for pleasure, occasionally for procreation.

Sometimes, Candies will have "skins nights" where they walk around topless, and if some dumb guy hits on them or cat-calls, they will attack him viciously, cutting or killing him, usually emasculating him. It's rather horrifying.

Members who get pregnant are allowed to step out of the gang to bear and raise the child. If it's a male, they're expected to sell or give it away.

BIG HUNK: Born the only child of a blissed-out mother and abusive father, stole a bike and hit the road at fourteen, traveling and gathering more lost girls. She found a Big Hunk bar in the dump and started the Candy Bars. With each new girl, she gave them a candy bar name, too. The gang took on

a shape and form.

Thing is, Big Hunk's just making this Candy Bar legend up as she goes along. All her gang are devout followers of the tenets. Sometimes, Big Hunk will make a declaration that doesn't line up, and one of the Candies will call her on it. Hunk will create new rules or legends to cover the misstep, and the rules of the Candies become even more complex.

Big Hunk wants to take the Libs down hard (they killed her lover, the last Whatcha).

NAMES: Big Hunk, 100 Grand, Abba-Zaba, Blow Pop, Charleston Chew, Chunky, Clark, Gobstopper, Goo Goo, Heath, Hershey, LaffyTaffy, Mamba, Mr Goodbar, Oh Henry, Payday, Reggie Bar, Sky Bar, Spree, Spunk, Starburst, Sweetart, Take5, Tootsie Roll, Whatchamacallit, Whopper, Yankie Bar, York, Zagnut

QUESTIONS:

- Which one of the Candies is pregnant right now? Who knows?
- What happened during the last "skins night" that nobody is talking about?

LIBERTY GANG "THE LIBS"

(2-harm gang medium rich 1-armor)

The Libs settled inside Sector, handling "security" for the Hardholder Upper10. Their names are titles, meaning each Lib name was owned by a Lib before them. This acts as population control as well as a pecking order. However, only the Libs know the order exactly, it seems to shift around through ongoing politics and squabbles.

JONAMAC: Currently considered the leading Lib, Jonny wears a handlebar mustache and a smug smile. He'll compliment you then stab you in the back. His only concern is staying in power and comfortable. Anything that costs him effort will gain his hateful attention. He murdered Big Hunk's Whatcha while drunk and is pinning it on Gala. Or maybe a PC, if they make it easy for him.

NAMES: Baldwin, Braeburn, Cortland, Crispin, Empire, Fireside, Fortune, Fuji, Gala, Ginger Gold, Golden Delicious, Golden Russet, Granny Smith, Gravenstein, Honeycrisp, Idared, Jonagold, Jonamac, Jonathan, Lodi, McIntosh, Northern Spy, Paula Red, Pound Sweet, Red Delicious,

Spartamac, Stayman, Twenty Ounce, Yellow Transparent, York

QUESTIONS:

- What notable name is up for grabs? Why is that name so potent?
- Whose barter supports the Libs' lifestyle?

OTHER RESIDENTS OF SECTOR

BRILLO - mutant librarian, almost thirty or so? He was once a father in The Order.

BUTTER NUT: the famous cook at Pip's, earnest and hard-working.

CHEETOS: a biker, passes for a guy, ferries folks, offers protection on the cheap. works with his best buddy **ROLO**. They're the Sector Ferryman.

PILGRIM BORLICKS: traveling biker who set up a small temple to the Oracle.

RYE: attractive grifter who hangs out at Pip's Bar, a smooth talking charmer who's real good at cheating at cards.

TRENCH: tinkerer. Clumsy digits, lazy ocular globe. They were going to be The Technician. But they flaked out or had a breakdown, or fell in love or some kind of nonsense.

UPPER10: elderly Hardholder, five feet tall, a little doughy and maybe sixty. He's all smiles, self-satisfied and "I own all this, check it out". made a deal with the Libs for protection, and now they're tightening the noose.

VIRGINIA SLIMS: Upper10's wife, was in love with Philco, a scrounger, recently murdered. Virginia bought vengeance with her body. Now it's done, she's stuck.

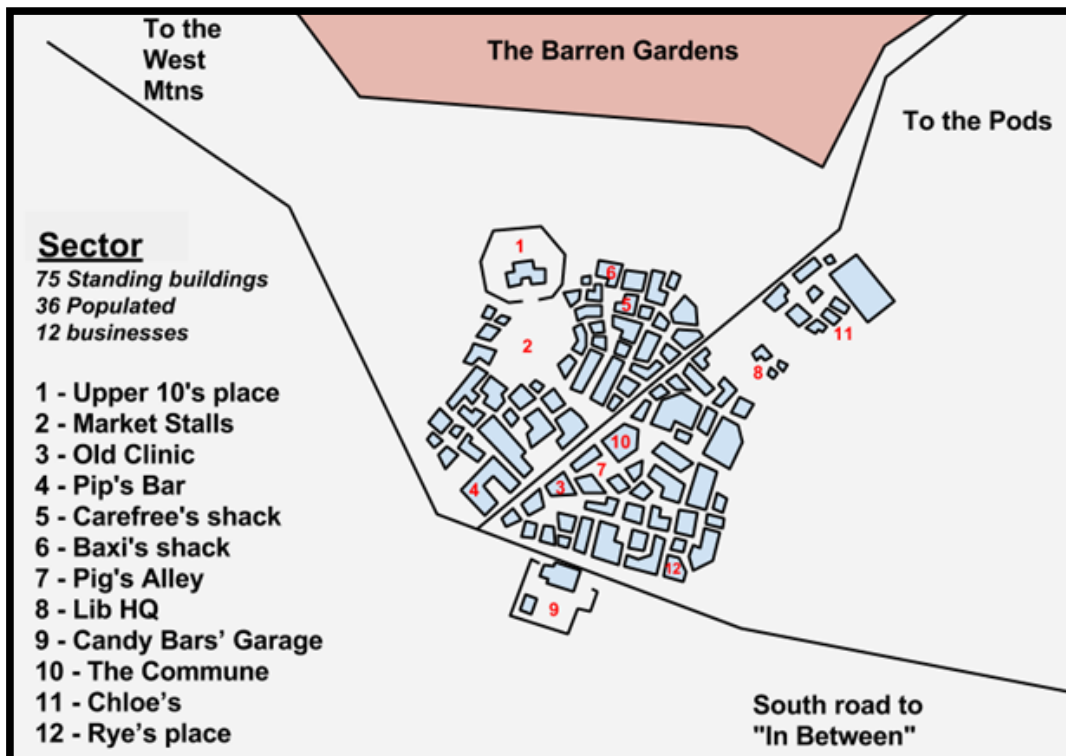
Questions:

- What hold do the Libs have over Upper10?
- What keeps the Candybars at bay? Who pulls their strings?
- Where is The Oracle? Is she hidden or gone?
- What happened to The Order? Who does Brillo hold responsible?

People who helped out: Cary Rogers (listening), Kelley Vanda (Candy Bar genius), Marshall Miller (questions) and Paul Edson (advice)

Junk World players: Adam Robichaud (who made this awesome map!), Jenn Martin, Kelsey Speer, Rustin Simons, Ryan Shelton, Scott White, Trevis Martin

RICH ROGERS



ME AND VITTORIO, DOWN BY THE GRAVEYARD

Brother Vittorio was a renowned and well-connected scholar, but was expelled from the priesthood for his half-mad, heretical views. Since defrocking, he's survived by doing favors for clergy, nobles, and criminals.

Recently, his research revealed a terrible secret. Over a century ago, the Santelli family rose to power using evil magic. They were discovered and ruined. Now, according to prophecy and astrological conjunction, the time is right for the necromancer Dante Santelli to rise from the dead.

Vittorio was going to the cathedral archives to locate Dante's grave, when he broke his leg. The evil will rise at midnight unless Vittorio performs the right ritual. He's called in markers to get the help he needs—your markers.

VITTORIO'S ROOMS

An older tattered man, in a battered wood chair, a wrapped leg propped on a stool, and one hand holding an ornate cane, good clothes now mended and threadbare. Room is small and crowded; star charts cover walls, small, wired skeletons hang about, and every surface is covered by tomes, papers, and curios.

"Ah good, you're here. You all owe me, and I'm calling it in. I want you to sneak into the Cathedral archives to find where Dante Santelli is buried. Then, get his body and bring it here. Before midnight!"

GOING TO THE CHAPEL

CATHEDRAL ARCHIVES

Characters can sneak (1 each vs below average, average & above average) OR bribe (above average) OR fast-talk (average) their way past clergy & guards. On failure, guards attack (above average) OR they can sneak through the sewers (average local knowledge). Safest route, but time passes. Once in, they must search records to find the right grave. Literacy required (average). On failure, time passes.

AIN'T NO GRAVE

Everyone knows where the graveyard is and that it's guarded. Characters can bribe (hard), beat up (hard), or sneak past (average) the guards. OR, find resurrectionist (average) and bribe them for help (below average).

Find the plot of Dante Santelli (easy if research completed; otherwise, hard)

ZOMBIE JAMBOREE

When exhumed, coffin pulses with unlife (fear check, average) & up to 24 undead emerge from nearby graves.

Coffin is sealed with sigils pressed in lead; If seals break, anyone within range must resist poison gases. Characters must leave graveyard with coffin. Seals **MUST** remain intact. 2 average strong PCs to carry, 4 below average. Two hands, so no weapons/shields. Characters will hear commotion & then a distraction spell, lights & noise, and someone (a resurrectionist) dashes by them. Anti-resurrectionist patrol follows, characters fight/evade.

BACK TO VITTORIO

Carrying body through town; Combat: either patrol or resurrectionists trying to get rid of competition (average).

VITTORIO'S ROOMS

Everything shoved aside for white and black candles. Center cleared for coffin. No room for PCs, they watch from door. Vittorio lights candles, opens coffin, performs ritual (hard difficulty to follow). Dante screams and fades to echoes.

.....
This adventure can be a stand alone or part of a campaign. The adventure takes place in a large, cosmopolitan city with a strong church. Scale the combats to match the adventuring party. Take into consideration that carrying the coffin will potentially remove the most combat-oriented characters from the fight. Brother Vittorio is a plot hook, someone to get the characters involved. He may either serve as an intermediary or as a direct patron in a campaign.

ARLENE MEDDER

DUNGEON WORLD MONSTER: THE HOARD

What is the terrible affliction that pushes someone to “adventure,” the malady that leads a person to hunt out other living (and unliving) creatures, so that one might claim treasures? There are a few variations—righteousness, moral self-assurance, heroism—but one of the most common motivations is the simple mutation of a common ailment: greed.

It starts small. *You don't make anywhere near the amount of money you deserve*, it whispers on your way home from work at the farm. *Remember tales of the dragonslayer Aamonikas? She could live like an empress on the money she collected from the dragon's hoard.* You dismiss the thought shortly after—you're no dragonslayer—but there's some nagging part of it that sticks. And again, later—*Cole Rand, the dumb farmer's boy from two towns over? He became a knight of the realm. Bought himself a keep with the spoils of war. If he can do it, so can you.* Once more, you shake your head and move along, but it's getting worse. Harder to ignore.

And so it goes, until one day, pitchfork in hand, you set out to make your fortune by spilling the blood of others. Most of the infected die long before the virus takes its final form. After all, most *are* just farmers or stableboys or smiths or librarians or what have you.

Those that don't die can't help but pour their wealth upon themselves. They gather jewels and endlessly touch them, staring into the facets of each stone for long nights on end. They caress and fondle and speak to magical items they claim from the corpses of their foes. They sally forth on more adventures, and come back with more loot, losing themselves in the joy of treasure until the ache returns and they need *more*.

And then one day, they cease to exist. They are no longer an adventurer—their body becomes just another part of their hoard, and their hoard becomes their body. The whole becomes them, now filled with a malicious intelligence. They will protect themselves at all cost, never letting the hoard be depleted ... and they will do anything to grow.

INSTINCT:

To add to the hoard.

MOVES:

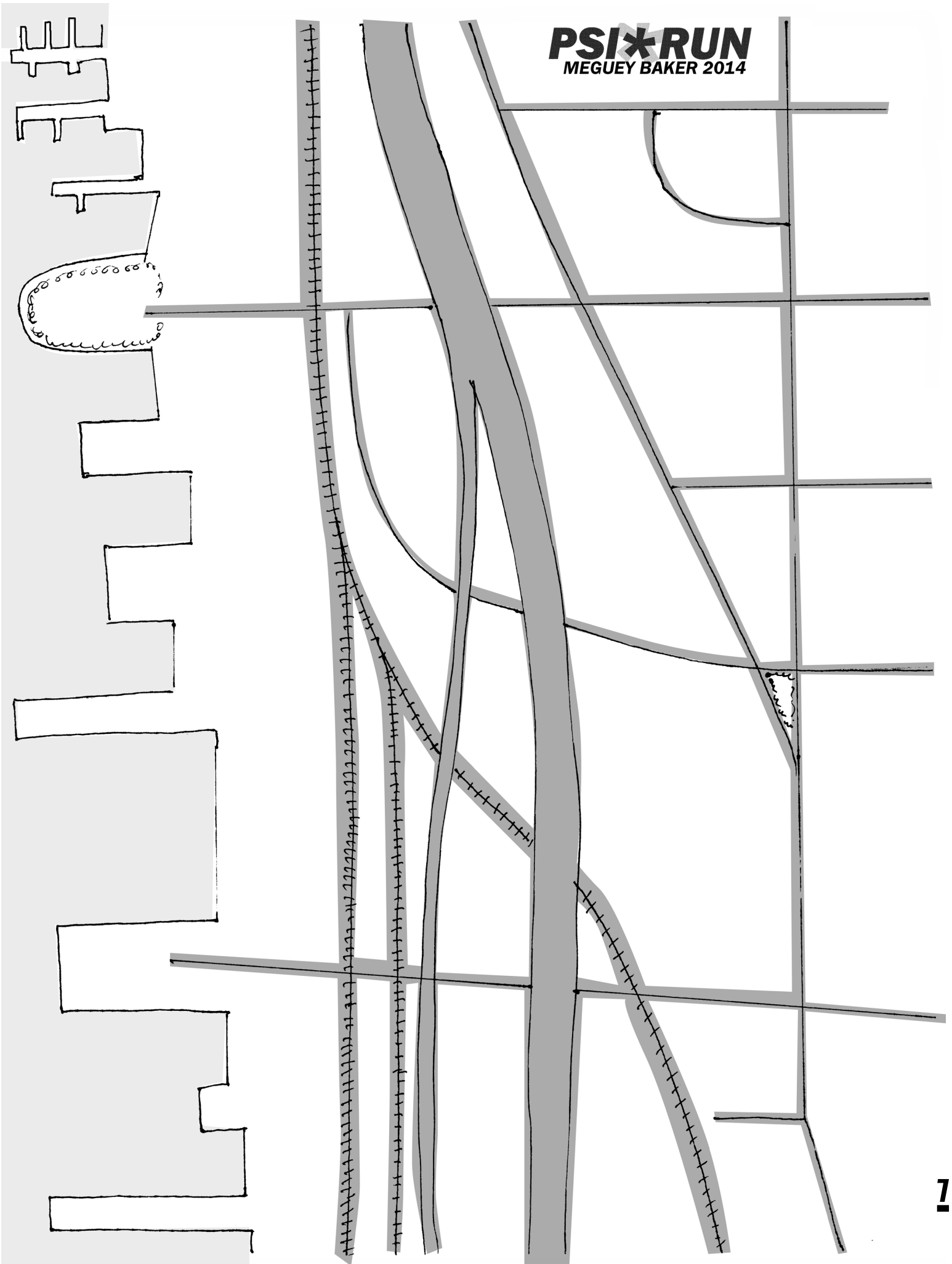
- Leap up with surprise.
- Overwhelm with massive weight
- Steal magical items or abilities.

15 hp, 4 armor, b[2d8] damage, hand, close, intimate, messy, rich, valuable

BRENDAN CONWAY



PSI*RUN
MEGUEY BAKER 2014



I EXPECT YOU TO DIE

WELCOME TO THE AGENCY!

In “I Expect You to Die,” you’ll take on the role of Agency superspies like James Bond, Jason Bourne, and Simon Templar, trying to serve your country in the face of rogue states, corporate espionage, and terrorist goons. This is a game for up to 5 players: one of you will be the Spymaster, the player responsible for portraying the larger world and the Agency itself, and the rest of you will be superspies.

SPY TEMPLATES

Each spy chooses a template. Higher numbers on skills indicate weakness in those areas; lower numbers indicate strength.

THE TALKER	THE KILLER	THE DRIVER	THE TECHIE
Physical: 6+	Physical: 4+	Physical: 5+	Physical: 6+
Mental: 5+	Mental: 6+	Mental: 4+	Mental: 4+
Social: 4+	Social: 5+	Social: 6+	Social: 5+

In addition to a template, each spy also selects one expertise from the list:

Burglary, explosives, fast talk, forgery, gambling, guns, knives, languages, parkour, seduction, sleight-of-hand, stealth

THE MISSION

Before starting play, the Spymaster rolls three six-sided dice and matches them up in the table below to form a mission for your Agency squad.

ACTION DICE

At the start of each game, each superspy rolls 5d6 and sets them aside. These dice are called **ACTION DICE**. During the game, superspies resolve challenges by spending these action dice to succeed, succeed with complications, or fail. Spent action dice go to the Spymaster and are removed from the game.

SUCCESS: Spend an action die equal to or higher than the required attribute to succeed on an action.

Ex: When trying to outmaneuver a rival Agency team, the Driver spends a 4 action die to succeed on a Mental action, leaving the other team in the dust by turning down a hidden alleyway.

SUCCESS WITH COMPLICATIONS: Spend an action die greater than 1 or 2 to succeed with complications on an action.

Ex: When trying to outmaneuver a rival Agency team, the Driver spends a 4 action die to succeed with complications on a Mental action, turning down an alleyway and blowing out two tires.

FAILURE: Spend a die showing a 1 or 2 to fail on an action, but get two dice back. Roll these dice and add them to your other action dice.

Ex: When trying to outmaneuver a rival Agency team, the Driver spends a 1 action die to fail on a Mental action. The other team catches up with them, but the Driver gets two dice from the Spymaster.

YOUR MISSION IS TO...

d6	A MISSION	A TARGET	A COMPLICATION
1	Assassinate...	a billionaire oil tycoon...	before another Agency team.
2	Steal sensitive data from...	a scheming double agent...	under the eye of local police.
3	Locate and retrieve...	a megalomaniacal media mogul...	without support from the Agency.
4	Destroy a weapon possessed by...	a corrupt head of state...	without leaving evidence.
5	Sabotage research belonging to...	a rogue terrorist leader...	by infiltrating international negotiations.
6	Recover a device stolen by...	an insane ecoterrorist...	against incredible odds and obstacles.

ASSIST ANOTHER AGENT

Rather than fail by using a 1 or 2, you can give these dice away to other agents to assist them:

ASSIST ANOTHER AGENT: Give a die showing a 1 or 2 to turn your action into an assist for another agent. Narrate how your response to a challenge assists. The agent you helped rerolls the die and adds it to their pool of action dice.

Ex: When trying to outmaneuver a rival Agency team, the Driver gives the Killer a 1, narrating that they fishtail the car to give the Killer a good shot at the other team. The Killer takes the 1 and rerolls it, adding a 6 to their action dice pool.

EXPERTISE

When spending action dice, you can use your expertise to add +1 to any die used in an action affiliated with your specialization.

Ex: When trying to outmaneuver a rival Agency team, the Driver throws a grenade out the car window. Since the Driver chose “explosives” as an expertise, they only need to spend a 6 instead of a 7 to succeed on the Physical action.

COMPLETING THE MISSION

The spies must complete the mission before running out of dice. If they do not accomplish their goal in time, the mission goes south and they have to return to Agency HQ for more instructions. They may be called upon to clean up their own mess.

MARK DIAZ TRUMAN



CHESS: THE ROLEPLAYING GAME



A game for one GM and many players.

This game requires a chessboard and a full set of pieces (black and white). Additional sets accommodate additional players.

The GM declares a setting for the game. This could include a battlefield, a court, a party or a world-wide espionage conflict or any other setting that invokes a struggle between two Sides. The GM and players decide on the details of the Setting.

Each player picks a side: black or white. You should have an equal number of players on both sides.

Then, each player picks a “set” of pieces. That is, a player takes the roles of the Knights, another player takes the roles of the Bishops, another takes the roles of the Rooks and a player takes the roles of the King and Queen. A player may only control his Set.

All players on a Side control that Side’s Pawns.

Each Side picks a Goal based on the GM’s setting. The Goal represents the consequences of their Side winning. If it is a battle, their Side takes the battlefield. If it is national espionage, it represents acquiring important information. If it is a party, the Goal represents social victory.

Each player picks a Motivation for her Pieces. Motivations should be keyed to capturing other players’ Pieces. A Motivation could include revenge for a family member, an old family vendetta or a personal rivalry.

One by one, each player takes a turn moving one of their Pieces. Each move should include a description of how that Piece is moving closer to its Side’s Goal or its own personal Motivation.

When a Side captures an enemy’s Piece, it represents that Piece being removed from the Setting, whether by injury, political pressure, kidnapping, etc.

Any player on a Side may move that Side’s Pawns. If a Pawn reaches the opponent’s back row, it may be exchanged for any Piece, representing that Piece returning to the Setting.

When a Side puts his opponent’s King in checkmate, that represents victory. Reset the board and begin again. Each player may choose to change their Motivation or Goals.

JOHN WICK

THE LAST TEN MINUTES

The Last Ten Minutes is a short LARP meant to be played in thirty to forty minutes. In it, participants play through the last few minutes just before the bombs drop and their lives end.

MATERIALS NEEDED

Index Cards for character creation. Name tags for in game play. Drinks to stand in for alcohol and cups. Laptop with speakers with soundtrack music and sound effects for explosions. A closed room with comfortable party seating. Pens.

SETTING OF THE GAME

It's an end of the world party and you're invited. They say that there's a rogue nation with bombs pointed at your doorstep. Most people are taking this opportunity to lose their minds, or find religion, or just go have sex. Those that could have fled the city have gone, but you and your neighbors are trapped with no means of escaping. So you've decided to throw a get-together in the hopes of spending your last few moments with other people.

CHARACTER CREATION

Each player gets a name tag for themselves, and an index card. On the card, the player writes their name and a two sentence description about who they are. For ease of connecting with characters, players are encouraged to play "close to home," or incorporate elements of themselves into the characters so they might become emotionally connected faster.

Next, all players stand or sit in a circle. They go around once and describe their character. Once everyone has spoken, each player chooses one character to be their *connection*—a best friend, lover, etc—and another to be the *regret*—the one you never asked out, the target of your bullying. Record those relationships.

Finally, all players must answer one question: *what worries you about the end of the world?* The answer could be a personal worry ("I never had children") or one connected to the other characters ("I never told Julia I loved her").

THE GAME

The game is called *The Last Ten Minutes* but that's a bit of a bait and switch. The game is played in thirty to forty minutes, plus an additional twenty to thirty minutes of prep and debrief. The goal of the time progression in game is to drive characters to share their feelings with one another before the end.

The first twenty minutes of game, players are left to their own devices while the storyteller acts as DJ and monitors the game. The players mingle, drink, talk to each other, and

explore their feelings about the end of everything. The music should be upbeat party music for this last hurrah, but kept low enough that players can speak to one another easily.

Once twenty minutes has passed, the storyteller initiates the sound effects for the bomb warnings. This can be something as simple as the Emergency Broadcast System, a recorded voice talking about a fake newscast, or just radio static. The last two minutes, however, should be just air raid sirens, the warning that the bombs are on their way.

At the end of the last five minutes, the explosions should occur. The end has come.

IN-GAME MECHANIC - THE TOAST

Players are encouraged to avail themselves of the pretend alcohol during play. For each drink, the player must increase their level of inebriation and become looser lipped about their feelings.

Once during the game, each player may raise a glass and declare "A Toast!" Each player must stop what they're doing and raise a glass as the player toasting says something meaningful about the situation- or else drops the proverbial bomb about their regret. After all, alcohol loosens inhibitions, and nowhere is that more appropriate than the end of the world.

SUGGESTIONS FOR PREPARATION AND DEBRIEFING

The Last Ten Minutes can bring up intense, very quick emotions. Before play, take the time to introduce everyone and ask each player why they're playing the game. Introduce the notion of safety words in the game: a word (such as "break") that can help a player disengage should the scene become too intense. Players are encouraged to use the safe word without fear of having to explain why they are using it, and the two players roleplaying deescalate the play and can either negotiate what the level of comfort and what to do next or disengage from one another.

The debrief at the end of the game is equally important. Players are encouraged to talk about their scenes with one another and any intense feelings that came up. Should there be any negative feelings, players are encouraged to communicate them in a non-accusatory manner and share only if they feel comfortable.

SHOSHANA KESSOCK

URBAN SHADOWS: THE ANGEL

A MEMBER OF WILD

The fist of the lord ... or his messenger? Angels don't belong in the sullied streets of the city, but they are here- urging sinners to repent and pulling the faithful from temptation. They are a light in the darkness, one that may burn the whole city down.

CHARACTER CREATION

NAME: Liraz, Uriel, Nakir, Ilaniel, Maalik, Nuriel, Tennin, Sariel, Cassiel, Azrael, Akathriel, Israfel, Melliel, Hazael, Elaziel, Jael, Akiva

LOOK (choose one from each list)

- Androgynous, Female, Male, Transgressing
- Asian or South Asian, Black, Caucasian, Hispanic/Latino, Indigenous, Middle Eastern, _____
- White clothing, black clothing, casual clothing, formal clothing, trenchcoat

DEMEANOR: Curious, Faithful, Gentle, Haughty

WINGS (choose one from each list)

- bone, feathers, fire, shadow, smoke, other _____
- fragile, flightless, hard to hide

When you **DISPLAY YOUR WINGS TO A BELIEVER** (MC's call), they respond by giving you money, shelter, companionship, trust, a Debt, or any small thing you need, generously or grudgingly according to their nature.

When you **DISPLAY YOUR WINGS TO A SINNER** (MC's call), they respond by spreading the lord's name everywhere they go, to everyone they meet, with awe, belief, madness or fear, according to their nature.

When you **DISPLAY YOUR WINGS TO AN INNOCENT** (MC's call), give them a Debt or mark 1 harm (ap) to contain your jealousy. The lord has always loved them most.

Note that all three of these (or none of them) may apply to a single NPC. None of them apply to other player's characters.

STARTING CHARACTER STATS (add 1 to one of these)

Blood 1, Heart 0, Mind -1, Spirit 1

STARTING FACTION STATS (add 1 to one of these)

Mortality 0, Night -1, Power 1, Wild 1

INTRO

- Who are you?
- How long have you been in the city?
- What drove you from your home?
- What does it cost you to be here?
- Who is beyond saving?

GEAR

- A bed in a church/hostel/abandoned building, a cell phone
- A symbol of your faith (jewelry, apparel, tattoo, other)

DEBTS

- You are working to save someone from temptation. They'll tell you what calls to them. They owe you two debts.
- Someone is doing genuinely charitable work. You owe them a debt.
- When you arrived, someone gave you a meal and a place to sleep. You owe them a debt.

ANGEL MOVES

You get this one move and choose 2 others:

- ☒ **MIRACLE:** When you lay your hands on the suffering and petition your lord for relief, roll with Spirit. On a hit choose 2:

- It is witnessed
- It is permanent
- It pleases your lord

On a 7-9 choose 1:

- You take 1-harm
- You mark corruption
- You cannot perform another miracle for three days

- ☐ **DIVINE PLAN:** When you *Get In Someone's Way* or *Lend a Hand* to prevent someone from sinning, roll with Spirit instead of their Faction.

- ☐ **SOULGAZE:** When you concentrate intensely on someone in your line of sight, roll with Spirit. On a 10+, hold 2. On a 7-9, hold 1. While you watch them, you can spend your hold, 1 for 1, to ask their player questions.

- What was the worst sin you have committed?
- What was your most selfless act?
- What would you sacrifice yourself to protect?
- What do you lust for in your lowest moments?

On a miss, inflict 1-harm (ap) on yourself or your subject (your choice), to no benefit.

- ☐ **HALO:** When you *Persuade an NPC* by offering a chance for redemption, roll with Spirit instead of Mind.

- ☐ **MESSENGER:** In the face of impending violence, ask your lord to speak through you and roll+Spirit. On a hit, your lord offers something useful and interesting to the problems at hand. On a 10+, the instructions are clear and cogent. On a 7-9, they are mired in symbolism and sacrifice. On a miss, your lord has nothing to offer but judgement; heal 2 harm and gain +1 armor if you act as his agent.

- ☐ **HEAVENLY GRACE:** You get +1 Spirit (max +3)

DRAMA MOVES

CORRUPTION ROOT: When you punish someone for their sins, mark corruption.

INTIMACY MOVE: When you share a moment of intimacy--physical or emotional--with someone, you can choose to erase one of their corruption boxes. If you do, permanently cross out an advancement option you haven't taken. Don't cross out "Give Up Your Wings."

END MOVE: When you die, your lord's light shines on those present. Sinners erase a corruption advance of their choice, others gain the move *Halo*. You judge who is a sinner and who is not.

CORRUPTION MOVES

- ☐ **MY WILL IS THE LORD'S:** Mark a corruption to choose all three options from the **MIRACLE** list instead of rolling.

- ☐ **BURN THE WORLD:** When you *Unleash* on a sinner, mark corruption to choose two in addition to your other choices:

- your attack inflicts +2 harm
- your attack has +area
- your attack inflicts s-harm

- ☐ **ON YOUR SHOULDER:** When you suggest to another PC they the act in accordance with their better nature or darker self, mark corruption and roll with Spirit. On a 10+, both. On a 7-9, pick one.

- if they do it, they take +1 ongoing to the task at hand
- if they refuse, they have to *Keep Their Cool* or owe you a Debt

- ☐ **REAPER:** When someone dies in your presence, heal 1 harm. If you had a part in it (MC's call), mark corruption.

ADVANCES

+1 blood, +1 heart, +1 spirit, + new angel move, + new angel move, + new other archetype move, + new other archetype move, erase a scar

6+ ADVANCES: +1 to any stat (max+3), erase a corruption move, erase a corruption move, join or lead a Choir of Angels, advance 3 basic, advance 3 basic, return to heaven, give up your wings (choose a Mortality playbook)

CONTRIBUTORS

QUINN MURPHY thinks about games constantly. When he's not ranting on twitter ([@qh_murphy](#)) or his blog (<http://thoughtcrimegames.net>), he is designing material for any number of game systems or designing the next great RPG (he hopes). What he most wants is to make RPGs as accessible and diverse as possible.

RICH ROGERS is a happy husband and father of one precocious son. He's also a lifelong tabletop gamer with a mic and webcam who talks to lots of interesting people and shares it with anyone who will watch or listen.

ARLENE MEDDER has been gaming since, um, when did *AD&D Dungeon Masters Guide* come out again? Since then. She's been running games since...um, *Shadowrun* came out in what year? Yeah. That one. She started running games at cons and writing for games in 2000. And she promises she will run a campaign again. Soon.

BRENDAN CONWAY has been working with Indie+ as their Games Wrangler since 2013, putting together Games in the Bar events and Exhibition Game events. He is also an assistant developer for Magpie Games, and he's written for the *Firefly* RPG by Margaret Weis Productions. Strange monsters dance like sugarplum fairies in his mind.

MEGUEY BAKER lives in New England with her husband and sons, making games and quilts and occasionally cookies. She started playing RPGs in 1978, has traveled through all 48 of the contiguous United States, staged one-woman shows of her quilts, and worked in Ethiopia designing games for social change among teenage girls. Most of Meguey's games involve storytelling and are designed to fit in the small spaces around a busy life. She has two cats, her favorite color is orange, and she has an extensive collection of *National Geographic Magazines* dating back to 1915.

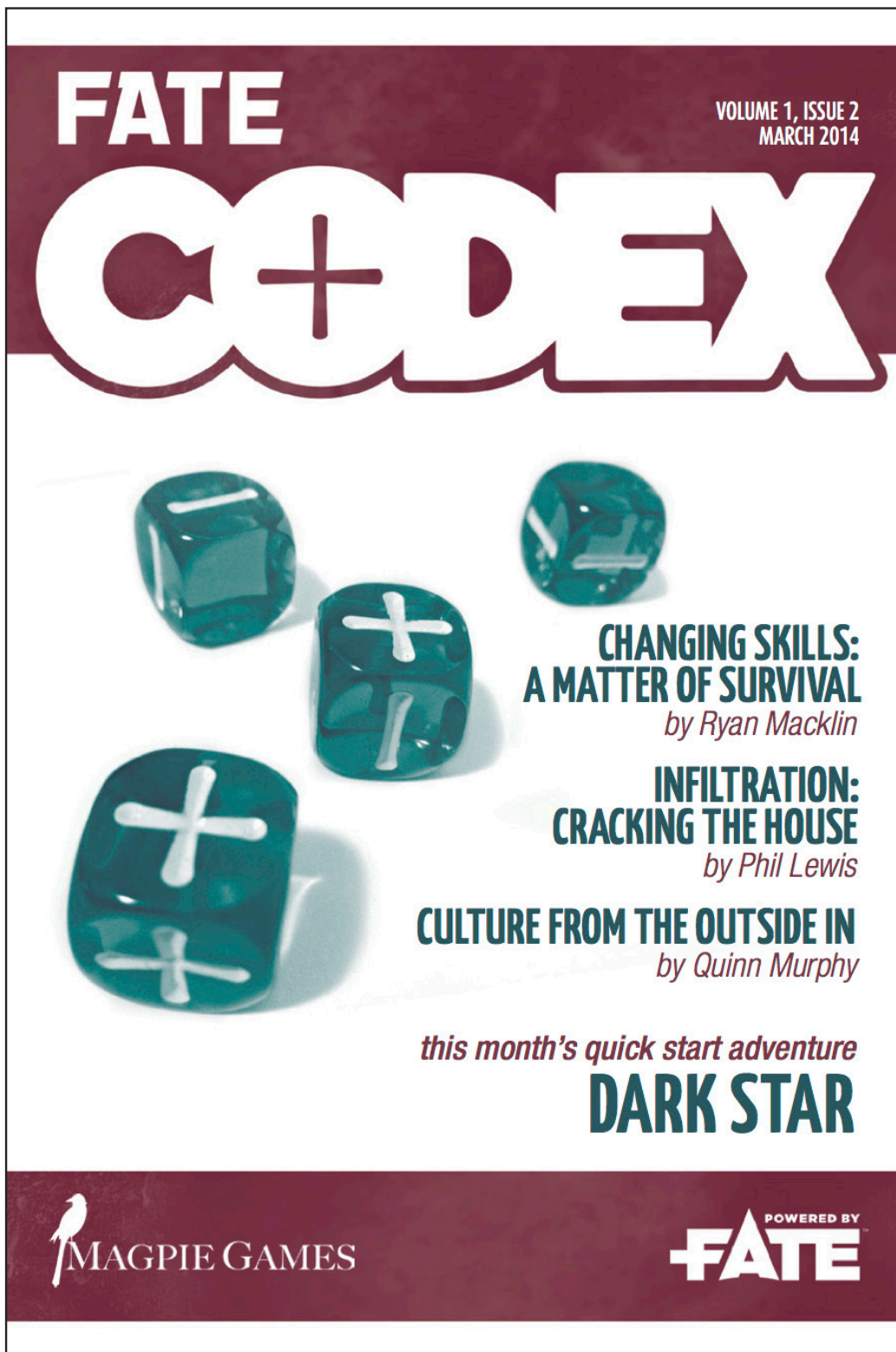
MARK DIAZ TRUMAN is an independent game developer, the co-owner of Magpie Games (magpiegames.com), and the Editor in Chief for *The Fate Codex*. Mark has authored two indie RPGs—*The Play's the Thing* and *Our Last Best Hope*—and has been working with Indie+ since 2011. You can find him on Twitter ([@trumonz](#)).

JOHN WICK ...is an author and game designer ... was raised to the sublime degree of Master Mason ...uses his knowledge of confidence games for good ...made love on the deck of a ship in a thunderstorm ...is a Discordian Double Agent ...died three times ...hates your favorite game ...was celibate for two years ...still has the first dollar he ever made telling stories ...used Qabalistic rituals to walk his friends up the Tree of Life ...has friends who are better game designers ...thinks Harry Potter and Bella Swann should mate and make little Mary Sue babies ...talks for Monsters ...calls himself an "omnitheist" (because you can't have too many messiahs) ...saw a man cut in half while working as a breakman on the Union Pacific Railroad ...is Johnjwick on X-Box Live ...beat the Devil in a game of riddles ...sings (but not well) ...fell asleep in a goth club ...plays drums ...spent a summer crossing the country telling stories ...collects orks ...still believes in Santa Claus ...shook the hand of Sherlock Holmes ...was healed by Harlan Ellison ...was too bashful to speak to Jewel Staite ...met and talked with characters he created ...wrote this bio. *And It's All True!*

SHOSHANA KESSOCK is a writer, game designer and scholar specializing in storytelling and narrative in multiple mediums. She is the co-founder of Phoenix Outlaw Productions, an independent role-playing game design company, and the founder of the Living Games Conference, the first academic conference in the US dedicated to live action role-playing games. She is the author of such games as *The Last Ten Minutes*, *Welcome to ReaperCon*, *Dangers Untold*, *Dresden Lives*, *The State versus Captain Wonder*, and *SERVICE*, which was a 2014 IndieCade finalist. When she isn't writing and organizing games, she interns for Kill Screen and blogs for other sites like Tor.com and The Mary Sue, and writes academically about games. She hails from Brooklyn, New York.

JENN MARTIN is just 'zis girl, you know? A member of the Indie+ leadership team and the (mostly) Chicago-based Jank Cast gaming podcast, she came to indie RPGs via Fiasco and Lady Blackbird in 2011 and hasn't looked back since. In her free time she writes, knits and geeks out about Loki/Tom Hiddleston. She enjoys inperson and hangout gaming as well as play-by-post campaigns and LARPing. This is her first foray into game design and she was greatly assisted by Rich Rogers and Mark Diaz Truman. Find her at geekINcognito.tumblr.com

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