



# Sundo: We, Once Mortal

The Second Flight. A game about death, rebirth, memories, and letting go

Designed by Pammu, Illustrated by Xrystina

# Chapter 0

A Chapter That Will Stop Existing Once Sundo is No Longer  
in Beta Mode

# Welcome to the Open Beta Playtest of Sundo!

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**THIS IS THE OPEN BETA VERSION OF SUNDO - THE SECOND FLIGHT: WE, ONCE MORTAL.** If you're reading this, then that means that:

- ❖ You received an exclusive copy of this before its public release
- ❖ I gave it to you myself in the hopes that you could provide feedback
- ❖ You went out of your way to buy it when we went live
- ❖ You availed of one of the community copies from Itch

Either way, thank you for your interest, love, and support!

**Everything here is subject to change.** I would deeply appreciate feedback of all kinds - critique, system questions, issues in the design, and so forth. I would also love reviews, hype, ratings, and chatter on how your own sessions of **Sundo** went! This is the first "major" RPG release that I have ever put together, and my first attempt at design that utilizes the Apocalypse Engine as its main framework. I'm keenly interested in improving this product in any way that I can.

**Please contact me with your feedback.** The best way to reach me if we don't share contact details on Discord or email would be to directly message me over Twitter.

Follow the project page for **SUNDO - THE SECOND FLIGHT: WE, ONCE MORTAL** over on Itch.io. This page will have downloads for worksheets and other peripherals as the game's development continues.

<https://thedovetailor.itch.io/sundo-the-2nd-flight>

## Changelog

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### MARCH 2020

- ❖ **Changelog added in order to track edits, revisions and rehals from version to version.** Thank you for being here! All of your playtest feedback is super valuable to me. This full changelog will become its own document as we move from open beta/playtest phase to the "final" version of this game, barring any patches, supplements, and the like.
- ❖ **Divided things into chapters.** Have also thrown in more fluff, lore, and fiction for consideration.
- ❖ **Folded the "What is Powered by the Apocalypse?" section into the section "Powered by the Apocalypse x Sundo".** A good amount of the original copy for "What is Powered by the Apocalypse?" disappeared because it no longer felt necessary to elaborate on some of the points that were presented there.
- ❖ **Moved copyright stuff, important notes, and Patreon stuff into Chapter 0.** Once this game shifts from open beta to a finalized product, though, Chapter 0 will disappear. Pertinent sections will be revised and shuffled into other parts of the book.

- ❖ **Started including text boxes throughout the document.** These blurbs will be directed towards Players and Facilitators. They'll cover tips, suggestions, and recommendations.
- ❖ **Added page numbers.** Why did we forget this? It's a mystery.
- ❖ **Made various cosmetic changes to the formatting of this document.** Design-wise, it is being treated as a version of the book that is accessible to the public.
- ❖ **Removed some of the more repetitive instructions in Chapters Two and Three.** Received feedback before that the repetitions made things boring and detracted from the text. Also seemed to assume players were total idiots, which is not good.
- ❖ **Added the section "Things I Need Help With" for playtesters.** This is where I'll be highlighting particular aspects of Sundo as stuff that I, as designer, am unsure about. Playtesters are encouraged to zone in on these things and give feedback.
- ❖ **Rehauled the token economy for Keystone Memories, and revised the system for Keystones.** Now, a Keystone Memory activates at ten tokens rather than five. Tokens have also become narrative triggers rather than a passive event, to further facilitate storytelling.
- ❖ **Rehauled the Player Moves section.** Major changes beyond formatting include:
  - **Added clarification text to each Move on how and when the Moves can be triggered.** This is following feedback that it isn't entirely clear when something can be a Move and when something doesn't have to be.
  - **Added a new category: "Solace".** This is part of our efforts to bake safety, consent, and aftercare Moves directly into the design of Sundo. The first batch of Moves has been created for our tables.
  - **Changed the mechanics for the Reaper Move "Stealing the Sun".** I found it to be too redundant with "By the River". We needed an "attack" Move anyway.
  - **Changed the mechanics for the Shepherd Move "Reach Out".** This is an attempt to gamify social mechanics better while enabling more agency for players.
  - **Changed the mechanics for the Reaper Move "Do as You Wilt".** This is also an attempt to gamify social mechanics better while enabling more agency for players.
- ❖ Added the section **"Corpus: Harm, Dematerialization & Rebirth"**.
- ❖ Added some new Principles under **"Facilitator Principles"**.
- ❖ Added some new Moves under **"Facilitator Moves"**.
- ❖ Put down more Placeholders for future sections.

## Copyright & Other Attributions

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**SUNDO – THE SECOND FLIGHT: WE, ONCE MORTAL** and **SUNDO: THE FIRST FLIGHT** are both copyrighted to me, **Pamela Punzalan**. The **Powered by the Apocalypse** game engine, however, is attributed to **Meguey and Vincent Baker**. I built off of their systems and made this game my own with their permission. It may be worth noting that I have also done my own spin on systems that can be found in **Forged in the Dark** games. **FitD** as a game engine was developed by **John Harper**.

This minimalist, image-light version of the book was designed using Microsoft Word. The header font we used is Shigoto Memogaki. The typeface we used for everything else is Akrobat.

The art of **SUNDO** exclusively belongs to **Xrystina Marcos**. We possess the right for the art to be attributed solely to **SUNDO** for purposes of design, layout, and promotions for a limited period of five (5) years, between 2019 and 2023. After this period has lapsed, any third party interested in the art must contact Xrystina if they wish to use it for purposes other than tabletop roleplaying games and creative work under their copyright or licensing. If you're interested in commissioning her or supporting her stuff, consider following her on Twitter: <https://twitter.com/SweetCyanid3>

**If you wish to create a game inspired by Sundo, by all means: go right ahead.** All I would like to ask for is that you credit my game as a source of inspiration. I'd also love supplements for my game, in any form that suits you. Please let me know about it too, so that I can check your work out! I'd love to promote anything you do.



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Furthermore, never hesitate to charge for your creations. Your labor deserves to be compensated.

**If you want to support me and my work, check all the reference links I've listed below.**

## Thank You to My Patrons!

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Evan Arnold	Anthony Nomo
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## Other Acknowledgments

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Thank you to readers like **Mahar Abrera Mangahas** and **Jeremiah Monk** for your invaluable input. It made **Sundo** a whole lot better, and it was also what pushed me to want to change the game up and make it what it is now.

Thank you to **Caro Asercion**, **Paul Czege**, **Amr Ammourazz**, **Nanawrote**, **Sin Posadas** and **Adira Slattery** for helping me immensely with all of the random generation tables in **Sundo**! You all didn't have to do the Thing, yet you did the Thing and more.

Thank you to my fairest kitty **Gouto** for constantly stepping all over my keyboard and interrupting productivity days. This inevitably led to taking breaks and not hurting myself too much over releasing this project.

Thank you to the **Sword Dream** and **Dreamseas** communities, most especially **Erich Lichnock**, **BJ Recio**, **Joaquin Saavadera**, **Jack Graham**, **Michael Lombardi**, and **Kazumi Chin** for all of the love, feedback, ideas, and support.

## Things I Need Help With

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These are aspects of **Sundo's** design that I would appreciate feedback on the most. They're usually stuff that I'm unsure about on a mechanical or systematic level. If you're playtesting my system, I'd really appreciate it if you took a look through these items and tested them out.

### Bonds

Am very open to suggestions on how to further gamify Bonds in Sundo. I've thrown in some mechanics and tied them a little to the token economy, but I really feel like I could do more with this. Am just not sure what, or how right now.

### The Countdown System

I don't know how to make it less convoluted, as it has been cited as a clunky aspect of the design. I also don't know a good way of dividing it up for short, mid-tier, or long games. I know that the only way to be certain would be to playtest things extensively, but even some perspective from a probability or mathematical standpoint will help immensely while I'm gathering feedback from a more hands-on approach.

### Facilitator Moves & Principles

I've gamed a lot, but everyone has their blind spots. Please let me know if I should revise, rehaul, or add anything to these sections. Specifically, I would like to be able to equip Facilitators well, and also provide some practical tips and tools for newer Facilitators.

### The Keystones

The original system had a five token pool, and not a lot of description on how to manifest memories and truths for psychopomps. I've increased the pool to ten, named the narrative effects of receiving a token as "fragments", and elaborated a bit more via examples on how to put them into play. Now I need to know if this works out well, or if the fragments prior to receiving a Keystone should be shortened or not.

### Solace Moves

This is one of my first attempts at baking safety and consent tools directly into the game. Please let me know how they work, what can be improved on, and if I am missing anything at all.

# Chapter One

## The Game

SUNDO, a Filipino word meaning “to fetch, to find, to meet, to chaperone, to bring home.” The word also refers to ghosts who act as psychopomps for Death, fetching people who are about to die.



## The Premise

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**Sundo: We, Once Mortal** is a roleplaying game about death, memories, what our dearly departed leave behind in their wake, and letting go. It is loosely designed under **Powered by the Apocalypse (PtBA)** and it requires someone to take on the role of Facilitator. **Players will get to take on the role of psychopomps under the command of Death. What complicates this situation is that psychopomps were once mortals, and do not remember their past.** Ferrying the dead to where they Belong, occasionally dislodges memories of What Once Was. To remember one's self, however, is against the Rules. Death always comes for those who break the Rules, even if the Breakers belong to Them.

**At one point in the game, the players will be called upon to choose.** Will they let go of who they were and stay as they are, or will they hold their memories close even if it could mean their destruction? Of course, it may be possible for their psychopomps to make their own Way. Tables are encouraged to be open to anything, especially since players of **Sundo** build everything about the game for themselves.

If you want some nice music for your campaign – as inspiration, or for use at your tables – check out the playlist that we've made for **Sundo** over on Spotify. We don't own any of the music, so this is about as "official" as it will get. These can function as touchstones, inspiration, ambient noise, themes, and background music.

<https://open.spotify.com/playlist/6EBzr7uAaW4aK6MWNQMXjB?si=rHT9SvXeRZmyVleU07bz6A>

## Remember

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**This is a game that focuses on personal relationships and experiences of loss, regret, grieving, the importance of memory, reclaiming one's self, identity, and rebellion.** Depending on what you are after, **Sundo** can focus on big, overt conflicts, or internal worlds. What you wish to pursue on your Journey is up to you and your table.

**Sundo is best played with a Facilitator who is nominally familiar with how PtBA games work.** We have, however, included some basics on the system here in case there are Facilitators who wish to make this their first attempt at running PtBA.

**Prepare safety tools.** The realities of death and the human realities around its occurrence sit at the core of **Sundo's** design. You will inevitably touch upon themes of grief and loss, and how such experiences can be traumatizing. **Make sure to have the full consent of your table before describing anything in graphic detail or touching upon heavy topics.** In an attempt to facilitate responsible, empathetic play, we have baked some safety and consent techniques that we feel work best with our setting into Moves. (see **SOLACE MOVES** and ??, under pages ?? and ?? respectively.)

Given the nature of **Sundo**, making use of the safety tools like **the Luxton Technique**, or **Lines & Veils** may fit best. We've included things you can print out for both near the end of this book. Barring that, check the TTRPG Safety Toolkit out for more useful references and guidance. This was assembled by **Kienna Shaw** and **Lauren Bryant-Monk**: <https://drive.google.com/drive/folders/114jRmhzbpdqkAlhmveis0nmW73qkAZCj>

We would also highly recommend Monte Cook Games' Consent in Gaming guide. **It's available for free download on their website.**

Safety tools, however, are not supposed to exist in a vacuum. **At the core of consent and safety is the mutual understanding that everyone has an equal stake at a roleplaying game table, and that no matter how good intentions are, roleplaying can never be completely safe.** The first step to avoiding failures in consent and safety is to put mindfulness, compassion, and empathy first, most especially if one or more of your friends is "an other" – someone whose lives are different from "the norm" in your locale, and potentially involve traumatic or triggering experiences due to who they are versus who you are, what they have been through versus what you've been through, and so on. **These tools and techniques exist not as band aids to shotgun wounds or defaults, but to catch what can be missed during play.**

**In light of this, beyond using safety tools and techniques, we'd highly recommend having regular mini-Session Zeroes. Check up on each other.** Discuss the events of the game; talk about how you are all doing as people, not as players. Adjust everything. Tabletop roleplay narratives are flexible: they exist to be altered, revised, reclaimed, especially if something is not working.

## How to Read This Book

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**"Chapter 1: The Game"** talks about the basics of **Sundo**. Both Facilitators and Players should read this.

**"Chapter 2: The World"** talks about the premise of **Sundo** with a little more depth. It also has the systems you need in order to start your Journey. Both Facilitators and Players should read this.

**"Chapter 3: Guides"** is the character creation section of **Sundo**. This is the missing half to Chapter 3. Both Facilitators and Players should read this.

**"Chapter 4: Player Moves & Other Things" to Remember** has all the Moves that Players can make, and also goes into other systems that are relevant to participants in a Journey. Both Facilitators and Players should read this.

**"Chapter 5: To Our Dearest Facilitators"** is devoted to people who wish to run **Sundo** for themselves. Only Facilitators have to read this.

**Occasionally, we will have some notes to Players and Facilitators in text boxes.** We'll give you an example below.

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### Here we are!

The content of these blurbs won't be hard rules. What they *will* be, though, are tips, suggestions, and recommendations that we would like to give people who want to play Sundo.

Occasionally, we'll have blurbs that go into design elements and the logic behind them. Some of this is meant to be further guidance for players and Facilitators of Sundo. They may also be directed at people looking to create their own game, whether it's Sundo, a game using a PtbA framework, or a game that is its own animal entirety.

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Read this book in its entirety if you intend to play, but don't feel pressured to understand everything in one go.

## Powered by the Apocalypse x Sundo

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**For a game of Sundo, you'll need at least four people, with a table of six people being "ideal".** One of you will have to take the role of **Game Facilitator**, and the rest of you will be **Players**. It's possible, of course, to run a game with more than six players, but that's entirely up to your comfort levels as a group, and if your elected Facilitator is all right with managing more than five people. Character sheets, overviews for Facilitators and players, and other peripherals have been developed for the game, and can be found on **Sundo's** project page. Have some paper and some pencils or erasable pens on hand for noting things down.

**The systems Sundo uses for resolving conflict, dealing with risks, determining effects and consequences, and pushing the narrative forward are all taken from the Apocalypse Engine (PtbA).** Facilitators describe what is happening, and – through commentary, negotiation, and going back and forth with questions and responses – build the fictional situation of the game with their Players. Most times, it will be enough for Players to describe what they would like to achieve, and their Facilitator will tell them if it's possible or impossible. Facilitators will also ask their Players, at times, to tell the table how things go down. **The dice come in, though, when there's some sort of risk involved, or when it seems narratively interesting for things to be left up to fate.** As such, **Sundo** has a set of Moves that Players can trigger at the table.

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## What is a Move?

*"To do a thing, name it. Declare it. Then, you'll do the thing."*

Moves in PtbA games are triggered by decisions and responses made by Players and Facilitators alike. For something to be a Move, there has to be an expressed intent or approach, a desired outcome, and – in a lot of cases – obstacles that have the potential to hurt or hinder the characters involved in the situation. Other times, the results of Move have an effect on the narrative. These effects can be positive.

Moves are all about providing PtbA players and Facilitators with tools to make things interesting and fun in their game. They can be useful as guides, giving people ideas on how they might get what they want for their characters or for themselves as players participating in a tabletop roleplaying game.

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**In addition to using PtbA's usual dice system and Move Sets, Sundo runs on a token economy.** As such, you'll need 2d6, and we'd highly recommend that everybody has their own set. You'll also need a handful of tokens – preparing 5-8 per person is best, just to be on the safe side. You can use anything you like as tokens: objects that are designed as game tokens (like what *Magic: The Gathering* players use), coins, stones, more dice... whatever suits your fancy, and seems easy enough for everyone to track.

**Tokens are an integral part of the experience in Sundo.** As characters in the game have minimal attributes, no stats, and don't technically "level up", tokens take the place of character advancement – and character advancement is directly tied to the recovery or denial of memories. This process will then reveal the world and the story that your table has chosen to explore together. We will go into this at length later.

**Everything in Sundo is modular.** You will, as a group, build everything about the world of your game together. However, there are some quick start scenarios and one shots available in this book and other supplements for groups who want to "plug and play" this game rather than build things from the ground up.

**The Setting is comprised of four elements: Death, the Flock, Psychopomps, and the City.** Checklists and prompts have been provided under each section, to serve both as guidelines and inspiration. We also have some tables to help you along.

After that, each player will create their psychopomps with three things in mind: who they are as psychopomps, who they were in their previous life, and their Memento Mori. Once that is done, the table can work on their Bonds, which represent relationships between characters, between characters and NPCs, and between characters and the City at large.

The final thing that the table must consider is their Story, which consists of two elements: **the Truths**, and **the Countdown**. The Truths will determine the “bigger conflict” that your psychopomps will end up confronting as they wrestle with the revelation of their nature. The Countdown represents the building tension that comes with your psychopomps slowly becoming entities that their own world seeks to reject. **Please note, though, that if your table has no interest in pursuing an overarching plot with this sort of theme, you can disregard building the Truths and a Countdown completely.**

The basic breakdown for what constitutes a Miss, a Hit, a Strong Hit, or Going Too Far in **Sundo** is as follows:

**2-4: Miss.** The Move does not work at all, OR the Move works but not in the way that the character intended. There will be some sort of missed opportunity or effect that the entire table will feel as a result.

**5-7: Hit.** The Move works, but the results could have been better. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to their character.

**8-9: Strong Hit.** The Move works as intended. The player will often be encouraged to describe how things work out in their favor, or in their krewes’s favor.

**10+: Going Too Far.** The Move works extremely well, OR the character overshoots. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to the entire table as a result.

**To use a Move, roll two six-sided dice together (2d6) and combine the result.** Occasionally, the results of Moves or things triggered by the token economy itself will change how you roll the dice, or the final result itself.

- ❖ “Add +x” means adding x to the final result. “Add +1” would mean adding one to the result you got.
- ❖ “Subtract -x” means subtracting x to the final result. “Subtract -1” would mean subtracting one to the result you got.
- ❖ “Rolling at advantage” means rolling 3d6 and combining the results of the two highest dice.
- ❖ “Rolling at disadvantage” means rolling 3d6 and combining the results of the two lowest dice.

The effects and consequences for each one will be different depending on the Player Move that you elected to try.

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## Failing Forward & Humanizing Gameplay

Players, remember that choosing to fail a Move is also an option. Sometimes, having your character not succeed at doing something will make things more interesting for everybody.

Facilitators, take note that some Facilitator Moves are directly tied to some Player Moves. Barring that, however, you can always change things up according to the sentiments of the table, and the needs at hand.

On that note, always remember that a tabletop roleplaying game is all about agency. Players are not computers, and neither is their Facilitator. Nothing is set in stone. Nothing should detract from the collective fun, safety, and comfort of the group.

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Worksheets for everything have been included for your use, and there is an overview for both players and Facilitators. They can all be found at the end of this book.

## Tokens in Sundo

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Every game of **Sundo** centers around a krew of psychopomps – controlled by the players – who are busy ferrying the dead of their City to their “rightful” destinations and protecting Mortals against dread creatures who go against the Wheel and its Rules. **However, fulfilling their roles awakens memories of their previous life as mortals in the City.**

**Players receive tokens as fragments of their characters' memories float to the surface.** On a system level, tokens represent mysterious bursts of power and influence that helps psychopomps fulfill their duties better. Every time they receive a token, their guide experiences disjointed, confusing echoes of a life that isn't their own.

**Once a character has ten tokens in their pool, one of their Keystones – important memories that form the cornerstone of their old identity – will activate.** Each activation will Change them in unavoidable ways. This will bring the attention of Death and other karmic forces at place upon them.

Players get to decide whether they destroy the Keystones (choosing to forget their previous life and remain as they were) or collect more Keystones (changing themselves forever with the knowledge of the truth).

Memories make a psychopomp more than what they are and are an integral part of their identity. The very City they are in, however, and the Wheel that governs their world as a whole view these truths as “dangerous”.

We have no recommendations how a story of Sundo should end. That is up to any group of players who wishes to take this Journey with us. Everything in **Sundo** can be modified for your group's benefit.

## Keystones, Changes, and Tokens

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Every time psychopomps in Sundo unlock one of their Keystones, they undergo Changes – physical, mental, or emotional – that illustrate the gradual return of their former identity into the present. These Changes also increase their powers as psychopomps, which permanently effects their dice rolls.

Collecting tokens have temporary effects on player rolls, and tokens can also be dispensed with to achieve additional effects during the game. Tokens are usually collected by failing to perform certain Moves, or because of events in the story, often related to the psychopomp's nature. Of course, players are welcome to choose to fail if they feel it is more interesting for their character, or for the rest of the table. They may also choose to collect a token if story circumstances seem to demand it, even if they would otherwise avoid collecting one entirely.

The moment a character has ten or more tokens on hand, these tokens “explode”. **This means that their players must immediately clear ten tokens, and mark down one Keystone.** The Facilitator and the player will then coordinate on how the psychopomp's memory is unlocked, and the Change they end up going through.

**Once a character has five Keystones, they fully remember who they were before the Wheel transformed them into psychopomps.** From here, we must assume that the character's story – or, perhaps, the story of the entire table – will take some dramatically different turns.

We'll touch upon this more later, after we've gone into the world of **Sundo** and how to build characters within it.

# Chapter Two

## The World

### The Rules

- I. These are the Rules all Psychopomps Must Follow.
- II. All Things Must Have Their Time.
- III. All Things Will Meet Their End.
- IV. All Souls Have Their Place.
- V. All Guides Exist to Show Souls the Way.
- VI. All Guides Must Remain Beyond the Living.
- VII. All Ways Are One Way.
- VIII. All Masks Stay On.
- IX. All Burdens Must Be Shed.
- X. All Memories Must Fade.
- XI. No Rule Must Be Broken.



## Life is Inevitable. Death Goes On.

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**Sundo** assumes that there is no afterlife after death – there is only **the Wheel**, which refers to the never-ending cycle of birth, death, transformation, and reincarnation that affects all things within the universe. The energies that constitute a “soul” occupy one form or another at any given point in time. They don’t necessarily occupy a “living” vessel either. Souls can, for example, be rocks, or islands, or inanimate objects. A soul’s vessel may actually be an ephemeral being or a force for a cycle or several– like, let’s say, a god, if gods or god-like beings even exist in the world that your play group has chosen to build.

If there is an afterlife, it is **the Way**, which is a transitory state that all souls must go through after their Time is up, and their old form has died or been destroyed. This is a period of “rest” as the cosmic forces of the world that the City occupies cleanses those energies as best as it can. The excess energy from these renewals is not lost. It bleeds into its surroundings, washing over other life forms and entities within the universe – and eventually mingling with them, becoming part of a different existence entirely.

Once this cleansing has been completed, the soul is ready to inhabit a new vessel. The turning of the Wheel determines what it becomes in its next cycle. Their Way transforms, shifting in order to suit itself for the new Journey that this soul will undertake for itself.

**The stewards, guides, judges, mediators, and – yes – executioners – presiding over this process are Death, and the psychopomps under Their command.** Invisible to the rest of the world unless they choose to Unmask themselves, psychopomps in **Sundo** collect the energies that get released after something dies. After that, they show these souls the Way to their next state.

Unsurprisingly, the hardest energies to collect are the souls from flora, fauna, and mortal vessels (or your human/mortal equivalent in your game). **Sentient creatures perceive and remember things in ways that non-sentient entities do not. With remembrance comes attachment to a life that they must let go if they’re to move on – and in order to keep turning, the Wheel needs them to let go.**

**As far as all psychopomps remember, though, they have always been psychopomps, and Death has always been Death.** Initially, before the Changes begin, the first memory of all psychopomps is their “birth” through Death’s power. What this birthing is like is dependent on your table’s conception of Death, something that you will build together in another section.

By their initial reckoning, psychopomps are the only creatures outside of the Wheel that are *allowed*, by the Rules, to exist outside of the Wheel. What they know is that they have to be beyond the reach of the endless cycles that govern everything in the universe, in order to be its Masters together with Death. Other anomalies such as Echoes and the Broken are abominations who share this common existence beyond the reach of the Wheel, and must be destroyed immediately. From what the psychopomps know, they are threats.

**Psychopomps also don’t remember who established the Rules or why.** All they know is that the Rules must be followed for everyone’s benefit. They also are not aware that the City they have been tasked to watch over is the place that they once inhabited as mortals.

## The Flock

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The City is born, breathes, dies, and is reborn every day of its existence. Even the most desolate spaces in this world have corners teeming with life. But the affairs of the living do not concern you. It is those who are dying or already dead who matter to you, for they must be shown the Way.

### THE DYING

These are mortals who are already at the end of their Time, yet their souls refuse to let go of their mortal coils. They lie within the shadow of Death's wings, sharpening their senses in their final moments. They may yet perceive what they would normally be unable to perceive or are able to bear witness to the miracles you could perform for them to help them find the Way.

### THE ECHOES

These are souls of the departed who refuse to go on their Way and avoid Death's stewards as much as they can. Some of them passed only yesterday. Others passed years – maybe even centuries – ago. Their inability to let go has caused them to become obsessed over their anchors – that is, things or entities in the City who meant a lot to them while they were alive. Sometimes, they possess powers and abilities that can cause some trouble for psychopomps.

### THE BROKEN

These are strange, shadowed anomalies brimming with chaotic energy. They fell from the Wheel, barred permanently from any sort of Way. As such, Death's stewards often have no other recourse but to Reap them and allow the energies they were made out of to return to the Wheel. The Broken possess a frightening sort of animalistic intelligence. Sometimes, they bear striking similarities to psychopomps.

## Building the Flock

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What are ghosts like in your City? Do mortals on the brink of death gain any sort of special power in their final moments? What are the Broken like? This section is where your table will answer these questions and then some. The Flock is a mirror of the psychopomps who serve Death, both similar and different from the guides who possess mastery over the Wheel.

Your table has two options:

- ❖ Go through all the items together
- ❖ Allow all other participants in the Journey can allow the Facilitator to build the Flock on their own.

Both options have their merits. Building everything together means participating in this aspect of bringing the world of your **Sundo** game to life, then getting to live out what you have created through your characters.

Conversely, leaving your Facilitator to handle this part will increase the mystery, as you as players will have to keep playing in order to discover what your Facilitator has in store for you here.

We have provided tables under each section as sources for quick inspiration, or if your table wants to take a chance and see what the dice will give them. Many of these tables are d66 tables. For the rest, you'll need just one six-sided dice to randomly generate a result from their entries.

**None of this is prescriptive. Make your own entries. Build your own City, and paint all the denizens in and beyond the Wheel with strokes of your choice.**

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### How to Use D66 Tables

Choose one six-sided dice to represent multiples of ten.  
 Choose another to represent the ones. It may be good to make them different colors. Roll them together. Check which number you got on the table.

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### The Dying

Write 3 to 6 superstitions/beliefs that Mortals have about Death & their Psychopomps.

Name beliefs or superstitions either about Death Themselves, Death's stewards, burial practices, funeral rites, souls, the Wheel... you name it. Your table can decide whether these are more than just superstitions or strongly held beliefs.

<b>11: If the loved ones of a murdered child wish for justice, place a chick on their coffin. The chick shall peck away at the souls of the guilty.</b>	<b>41: Winning a game against Death means being able to ask Them to grant you a wish. They say that the souls of the dead can Bargain this way for a second chance at life.</b>
<b>12: Spirits and gods can die as mortals do. Death is no exception.</b>	42:
13:	43:
<b>14: Butterflies and moths are messengers from Beyond. The ones they land on in a group tend to be the ones who will pass first among their own.</b>	<b>44: Whatever you burn in the form of paper effigies during a wake will appear in the new homes of the dead.</b>
15:	45:
16:	46:
21:	51:
<b>22: Families are expected to continue living with their dearly departed as though they never actually left.</b>	<b>52: Whenever someone passes, their next of kin, loved ones, or whoever is otherwise responsible for their</b>

<b>This means dressing them, attending to their new "needs", and making sure they always have a place during family meals and gatherings.</b>	funeral rites must sacrifice an animal and bury the creature alongside the dead. These animals are meant to serve as their companions along the Way. Mortals typically choose an animal with some emotional resonance to the dead, or an animal that best reflects their status when they were alive.
23:	53:
24:	54:
<b>25: Unmasking a psychopomp means binding them to your will. They must recover their mask in order to be free.</b>	<b>55:</b> The sudden scent of flowers marks the presence of the otherworldly. Sometimes, you may be able to tell who it is depending on which flower you can smell.
26:	<b>56:</b> Flowers gain their coloring by feeding on corpses. If one wishes for vibrant flowers, they must plant them on grave sites.
31:	61:
32:	62:
<b>33: Psychopomps are also family guardians. They watch over their bloodlines, and also ferry the souls of their dead personally.</b>	63:
34:	64:
35:	65:
<b>36: To die without being buried or cremated is to be condemned to an eternal existence of roaming throughout the world, unable to find peace.</b>	<b>66:</b> After coming from a wake, the grieving parties must dispel the pall of death from themselves by stopping elsewhere to eat and rest. If they do not, they will bring the souls of the dead home with them.

Write 3 to 6 things about the Mortals in the City.

Give two phrases or sentences that characterize the people who populate your City. Build a bit of the world that your psychopomps once moved through as mortals, and now watch over as Death's stewards. You don't need to decide on everything now. Just some nice details to get the ball rolling will suffice.

<b>11: There are more children than adults. (Did something happen? Has this always been the case?)</b>	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
<b>22: Queer mortals are more connected to the otherworldly and the spiritual than their heteronormative kin, for their existence on the fringes, walking the intersections of different</b>	52:

realities, makes them more sensitive to the supernatural.	
23:	53:
24:	54:
25:	<b>55:</b> Conversation as we players understand it is considered uncouth. True communication in the City is done through reciting poetry to each other, or singing verses.
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

Write 3 to 6 things that the Dying can do while they're under the Shadow of Death's Wings.

What special things can dying mortals do now that they're at the end of their life? These are tangible things that will affect the Rules of your world.

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	<b>66:</b> The Dying can perceive psychopomps clearly, forcing Death's Hands to go through greater pains to conceal themselves.

## The Echoes

### Echoes are called Echoes because...

- 1 They are poor shades of what they were when they were alive, their memories slowly fragmenting under the pressure of staying past their Time.
- 2 They are stuck in a loop of events right before their End, not knowing they are already dead.
- 3 They call, often without realizing, to the ones they have left behind, threatening to bring their End too soon.
- 4 They retain all their memories, most especially of how they died. With no way to return to the life they have lost, they fill the ears of those who hear them with their wails of despair.
- 5 Their burning desire to remain alive disrupts the turning of the Wheel, creating an anomaly within the City. The Echoes carry on with their lives as though they never died, and those around them forget the event as well – yet, the illusion cannot hold forever, and the corruption will spread.
- 6 The trauma of their End has wiped them of their memories. They latch on to the first entity – a mortal, an animal, another entity within the City, a Broken One, a psychopomp – imprinting the way a baby animal might upon their mother, mimicking their behavior. This attachment, however, causes a great amount of psychic stress upon their victim.

### In general, Echoes look like...

- 1 How they were when they died.
- 2 Any other mortal on the street. Even psychopomps must check to be sure.
- 3 Their “best” self, whether it reflects them younger or older than they were when they died, or thinner or fatter, or wearing their favorite clothes and accessories.
- 4 A constant loop of how they were right before they died, then a walk through of their final moments – short and abrupt, or long and drawn out – then how they were after they breathed their last.
- 5
- 6

### Echoes can harm psychopomps by...

- 1 Threatening their corpus by unraveling it with their gaze, or their screams.
- 2 Possessing them the same way they can possess mortals.
- 3 Knowing that psychopomps are Echoes themselves – and not being afraid to share this information.
- 4
- 5
- 6

## The Broken

The truth is, the Broken are...

1	The "final" end, after a soul has reincarnated enough times within the Wheel.
2	Echoes who ignored the Way for so long that they can no longer find peace.
3	Creatures that formed from the residual energies of every Sending and Reaping – and slowly gain sentience as they "evolve".
4	Psychopomps who discovered the truth of their nature, and rebel against the Wheel and Death.
5	
6	

The Broken can harm psychopomps by...

1	Being extremely resilient to their powers.
2	Being able to copy some of the powers that Death has vested within their stewards.
3	Disguising themselves as other psychopomps.
4	Taking the form of mortals or living creatures significant to a psychopomp's lost memories.
5	Loosening old emotions, thoughts, and impressions with any sort of contact.
6	

## Death

If there was the equivalent of a supreme deity or force present in the narrative worlds of **Sundo**, it would be Death. This is not to say that there are no other deific entities or that they are the most powerful (that is something that your Facilitator or you and your entire table may have gone over with the Flock) – but notably, They are the figure (or figures) that influences nearly everything about the existence of your psychopomps. They are the Master (or Masters), and from what the psychopomps know, they would not be alive, much less possess the powers they do – were it not for Death.

Here are the seven things you'll have to consider while you're creating Death. Tables for random generation and inspiration prompts follow.

- I. **Death as One, or Death as Legion.** It's entirely possible that your world has more than one being who is Death.
- II. **Their Name and their Pronouns.** How do psychopomps and mortals refer to Death in your world?

- III. **Their Form.** Death doesn't have to be personified, nor does it have to have a form like anything known to mortals in your world. What if your table's Death is simply a force that makes itself known to your psychopomps? What if it is a place beyond the City?
- IV. **Their Mask.** This is important if your Death is personified or has some sort of tangible form. As with their psychopomps, Death must wear a Mask. It's in the Rules.
- V. **Their Countenance.** Assign 3-5 adjectives to describe what your Death is like as a "character". This will be a good guide for your GM, who will be handling Death as the major NPC of your campaign. This also ought to help the table outline its expectations a bit better.
- VI. **Their Quirks.** Jot down 3-5 phrases on any peculiarities your Death possesses, as more guidance to your GM. How do They speak? Do They have a signature smell?
- VII. **Their Domain.** How do psychopomps meet with Death? Where do they go? What is the place like? Does it even exist outside of, let's say, their dreams?

Death Is...

1	
2	
3	
4	
5	
6	

We Call Death...

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:



36:	66:
-----	-----

### The Form Death Takes Is...

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

### Death's Mask Is...

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

## Their Countenance

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

## Their Quirks

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

## Their Domain

11:	41:
12:	42:
13:	43:
14:	44:
15:	45:
16:	46:
21:	51:
22:	52:
23:	53:
24:	54:
25:	55:
26:	56:
31:	61:
32:	62:
33:	63:
34:	64:
35:	65:
36:	66:

## The City

**THE CITY** is where your krewe of psychopomps perform their dread work in Death's Name. It is assumed that this is not the *only* City in your world – but it is *your* City. Groups can do as they please when they conceptualize this City: name a real location or make something entirely new.

Explore possibilities that appeal to you and your table. You don't even have to assume that you're on Earth to begin with. We personally imagined **Sundo** settings to be close to human realities, and for them to be modern or contemporary.

## Our City Is...

- 1 A shining metropolis, bright as the future its citizens dream of.
- 2 A patchwork of cities, villages and towns, rich with history; a strange blend of the old and the new.
- 3 A war-torn capital. Its grave-like hush is occasionally interrupted by shocks of gunfire and missiles screaming across the skies.
- 4 A grand old city, coquettishly revealing its secrets to those who have the patience to lose themselves in its winding streets.

- 5 A sleepy enclave that grew well beyond anyone's expectations – but it has never stopped being the place where people come to live a quiet life, counting down the days.
- 6 A city that never sleeps, scarred and weary like many of its residents, its various districts and resources the booty over which crime lords, government, and elites fight over with little regard for the common citizen.

*The Mortals in Our City Are...*

- 1 Human the same way us players are human, with Earthling-like experiences.
- 2 Human the same way us players are human, without Earthling-like experiences.
- 3 A different thing entirely from humans as we understand them. Elves, perhaps, or dwarves, or orcs, or some other race of our choosing.
- 4 Plant creatures with "human" feelings and traits.
- 5 Anthromorphic creatures with "human" feelings and traits.
- 6 Robots or machines who possess what we would call "humanity".

*Our Krewe Is...*

- 1 One of the countless krewes of psychopomps in our City. It is impossible for us to know all of our own kind in this place.
- 2 One of the few krewes of psychopomps in the City. Due to the nature of our Work, it is easy for us to know all of our own kind in this place, and for them to know us.
- 3 The only krewe in our City. There were other krewes before us, and we know what happened to them. *Tell the story in a sentence or several.*
- 4 One of the many krewes of psychopomps in our City. It is possible for us to know all of our own kind in this place, with some effort.
- 5 The only krewe in our City. There were other krewes before us, but we do not know what happened to them. As players, though, note down what happened. You may wish to consider weaving this into one of your Journey's Truths.
- 6 The only krewe in our City. As far as we know, we are its first Shepherds.

## Psychopomps

In the same way that your table may have conceptualized the Flock or Death, together you'll have to decide what psychopomps are like in your City. As a group, determine the following items together. Alternatively, you and other players can decide to leave most, if not all, of the details behind the psychopomps in your game world to your Facilitator.

- I. **Title.** Angels? Sundo? Shinigami? Watchers? Shepherds? Banshees? Reapers? Daena?
- II. **Base Look.** Long robes? Military-like uniform? No clothes at all? Do they radiate light? Are there items or gear that they carry as part of their ensemble?

- III. **Birth.** The first memory of any psychopomp is how they came into existence. What is it generally like for all psychopomps? Where does it seem to take place? What does it feel like? Do they “grow” the way mortals do, or do they spin into existence fully formed?
- IV. **Dematerialization.** When a psychopomp’s Corpus has been reduced to zero, what happens to them? Do they burst into ash or photons of light? Does the ‘corpse’ melt, get whisked away? Does Death sweep them up Themselves?
- V. **Rebirth.** After a psychopomp has been Returned from dematerialization, what takes place? Where does it take place? What does it look like, or feel like?
- VI. **Physical Features.** How different or similar are they to what they once were? Are they more “inhuman”, for example? Are they “too perfect”?
- VII. **Eyes.** Are they still like the eyes of the Living, or do they look like oceans of stars – or even oceans themselves? Alternatively, are they alight with flame? Reflect the sway of whispering leaves of a vibrant forest?
- VIII. **Voice.** How do psychopomps speak, if they speak at all? What does it sound like, or look like? How do they communicate with each other? How do they communicate with Death?
- IX. **Masks.** Are they ornate or crude? Made of wood, metal, or something else? Do they cover a psychopomp’s whole face, or just part of it? How different or similar are their Masks from the one worn by Death?
- X. **Portents.** Butterflies? Ravens? Crows? Cats? Dogs? Horses? A mythological creature? Some creature unique to the game world you’ve built together?
- XI. **Wings.** Feathered? Mechanical? Insectoid? Light?

All psychopomps in **Sundo** possess a **Memento Mori** – we’ll go into what this is in a bit. **Also, all psychopomps must also have been mortal in their previous life before becoming Death’s steward.** They *cannot*, for example, have been an animal before, or a tree, or a rock, or any equivalent thereof of a “lesser” species from the established mortals in your setting.

**In general, a psychopomp’s physical appearance mirrors their mortal selves.** If they had brown, curly hair and angular features when they were mortal, for example, they’ll end up carrying that over as Death’s steward. They may look healthier or may be a little too “perfect” or otherworldly depending on the tastes of the table, but the similarities should be uncanny enough such that if they were spotted by a someone in the City who knew them when they were alive, that mortal may recognize them. (There’s a reason why the Rules require that psychopomps where a Mask.)

**Players are encouraged to determine minor details that set their psychopomps apart a bit more from each other.** All psychopomps in your City may have butterfly wings, for example, but perhaps one of you has black wings. Another may have blue.

**Psychopomps can be hurt by other creatures of the Wheel.** They are only a little more resilient than the Flock that they watch over. Mortals are perfectly capable of harming psychopomps when they’ve materialized in physical forms. Echoes and the Broken can injure psychopomps, and – yes – psychopomps are perfectly capable of hurting each other.

**While psychopomps cannot die, they can temporarily dematerialize.** Death Themselves has to resurrect them, and reform their Corpus. Suffice to say, the entire experience can be harrowing for the psychopomp in question.

## They Lied About Death

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This next section is where the Facilitator, the players, or the entire table determines Three Truths for their game of **Sundo**. These are, in essence, the hooks that you're going to build your game around. They can revolve around the Wheel, Death Itself, the nature of psychopomps, the City, the Rules, the Memento Moris, the Echoes, the role of memories in your game... anything goes.

**Your table doesn't have to have Three Truths. One or two can do. You also don't need to feel restricted by having "just" Three.** It all depends on the play experience you and your table wish for, and how long you would like your game of **Sundo** to last. One Truth, for example, may suffice for a single session of **Sundo**. Three may be best for a game that you'd like to stretch across several sessions.

**The only requirement to consider in order to keep things interesting is that these Truths are hidden from the psychopomps at the beginning.** They are dangerous Truths, ones that Death and the forces of the Wheel will punish the psychopomps for knowing. Consider who or what knows these Truths as well. The Death in your world might not even know them for Themselves.

We've given some examples of Truths that you can consider for your own games:

- ❖ Death secretly encourages the recovery of memories in psychopomps. It waits for the stewards to grow in strength – then steals the power they have accumulated for Itself.
- ❖ The "end" of a psychopomp is not their destruction. They "end" by becoming the new face of Death.
- ❖ Echoes are psychopomps who refuse to let go. They want you to join them.
- ❖ Memories are dangerous because all Ways are One Way. You'll be the End of Us All by refusing to let go.
- ❖ The Wheel is falling apart. This is why you are all beginning to remember what you should not.
- ❖ The City was never real in the first place.

## And So Comes the Night

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Every game of **Sundo** has a Countdown, which is a tracker that your Facilitator will construct after everyone has created their characters. This tracker advances forward, falls backward, or remains the same depending on actions taken by the table. To create the campaign's Countdown:

- ❖ Add two ticks on the tracker for every psychopomp in the krewe.
- ❖ Add two ticks on the tracker for every Truth determined by the players.

For example: if you had 5 psychopomps in play (5x2 = 10), and Three Truths (3x2 = 6), you'd have a Countdown Tracker with 32 Ticks.

**The more psychopomps and Truths there are, the longer your campaign ends up becoming.** You can adjust this final number according to the expectations of your table, especially if you don't want a campaign to have too many sessions – or, conversely, if you'd like to play **Sundo** together for a while. You may, for example, wish to multiply the total number of ticks you came up with by two for an even longer game.

**The Countdown is meant to serve as a story guide for the table, most especially your Facilitator.** It reflects how the world, most especially Death Itself, is starting to react to the way that the psychopomps are changing. When the Countdown ends, the campaign must proceed to the Finale. At that point, the table will determine the sort of fate their krewe will face.

We've listed the conditions for a Countdown advancing or receding below. Facilitators are free to add other conditions at their leisure.

The Countdown Advances When...	The Countdown Falls When...
<ul style="list-style-type: none"> <li>❖ A Rule is broken. Mark one tick.</li> <li>❖ A Keystone is formed. Mark one tick.</li> <li>❖ A Truth is discovered. Mark one tick.</li> <li>❖ The Psychopomp's actions threaten the City. Mark one tick.</li> <li>❖ The Psychopomp's actions threaten mortals. Mark one tick.</li> </ul>	<ul style="list-style-type: none"> <li>❖ A soul is Sent along its Way. Mark one tick.</li> <li>❖ One of the Broken is Reaped. Mark one tick.</li> <li>❖ A Keystone is destroyed. Mark one tick.</li> <li>❖ A Rule is defended at cost to the krewe. Mark one tick.</li> </ul>

### The Countdown & Building the Tension of Unraveling Lies

**The Countdown is both descriptive and prescriptive.** It is prescriptive in the sense that the Facilitator is tracking the effect of the players' actions in a concrete, tangible way, on the assumption that after the last tick has been marked off, it is time for the players to move on to the final stages of play. It is descriptive in the sense that the Countdown can give everyone, especially the Facilitator, the signal that things are changing within the game world that they have created.

**We assume that the closer your table is to the end of the Countdown, the more there are greater shifts in the City and its surroundings.** Changes may have been subtle and near undetectable at first – days shortening out of season, adverse weather conditions becoming strangely harsher, a slight increase in crime within the City. As things progress, the changes could become impossible to ignore – daylight hours disappearing, constant calamities, pandemonium within the City. Anomalous events may also occur: an uptick in Broken Ones, eerie occurrences like the color draining out of the environment, the natural laws shifting or breaking.

You could make the changes manifest within the environment, within the Flock, within the Wheel, or a mix of all of that and then some. Get creative. The main goal is to establish a sense of foreboding, as the krewe's world cracks under the pressure of the psychopomps "threatening" the order of things.

**Of course, Death and other NPCs will respond to how things are changing.** Given that the Countdown advancing is directly tied to breaking the Rules, those who consider themselves protectors of the Rules will try to deal with whatever threatens them, whether it is because they believe it is the right thing to do or because they are acting out of self-preservation. It's entirely possible, though, that psychopomps among the player characters may share similar sentiments – a story hook that the table should definitely discuss among themselves.

### How might a Finale play out in Sundo?

**This is exactly what the word means: the Finale is the end of your table's campaign of Sundo, played out within a session (or several).** All of the decisions that your psychopomps have made and the actions that they have taken because of them culminate in some dramatic, likely fatal moments as the world that their City is in responds to what they done.

**How the Finale plays out is dependent on how your entire table or your Facilitator has built the elements of their Story.** We imagine that a Finale could be where the krewe – armed with the Truth – confronts Death and challenges Their hold on them. It could also be where the krewe decides that they want to return to the "status quo", where they forget their past – thus preserving the so-called natural order of things.



# Chapter Three

Guides

## Making a Psychopomp in Sundo

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Consider the following questions when you make a psychopomp in **Sundo**. We've arranged things to follow the flow of our character sheets. Conversely, if you're stumped or feel like leaving things up to the luck of the dice, we have random generation tables at the end of this section.

### What is the Name that Death gave you?

This is the name that your character goes by as a psychopomp. Psychopomps have no first name or last name. Any naming convention that suits the setting you've built will do. *At this point, it may be good to consider your pronouns.*

### What was your True Name?

This is the name that your character had when they were alive and may eventually remember if they collect their Keystones. Any naming convention that suits the setting you've built will do. *At this point, it may be good to consider your pronouns.*

### What is their Look?

What do you look like as a psychopomp? Remember: even with the otherworldly features that come with being one of Death's, you're still the splitting image of your mortal self. You just don't know it yet.

Part of your Look is something that sets you apart from other psychopomps in the City. Maybe your Mask, for example, is gold while everyone else's is silver. Maybe your butterfly wings are blue, while one krewemate has white wings, and another has yellow.

### What are your Quirks?

What are some of the things you do, say, or like as a psychopomp? This may or may not be like how you were when you were mortal.

### What was your End?

Choose what kind of Rider you are out of the Four Ends. Also determine how you died in your previous life.

### Who were you when you were mortal?

This is where you can go into your previous life. Write down as many details for yourself as you like. Consider what is different between your mortal self and your current self, and consider what has actually stayed the same. This will help you when you create your Memento Mori and your Keystones. This will also help you with determining your Changes, and other story triggers for your game.

### What is your Memento Mori?

This is an object, physical trait, habit, figure of speech or quirk that is a "carry over" from your mortal life. It has, as far as you know, always been a part of you. Check the section on Memento Moris if you want to learn more before you start conceptualizing this.

## The Four Ends

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Psychopomps in **Sundo** can be divided into four “types”. As they don’t remember that they were once mortal, they’re unaware of this. They are similarly unaware of the fact that their former death gives them two things: **an affinity for the dying who are suffering from a similar fate as they, and frailties related to what the fragments of their own soul recalls, even if they themselves do not.** These frailties may prompt a player to take a token (or more) for their character.

**When you create a psychopomp, decide what their End was.** Once that’s done, take note of their affinity, and their frailties.

### The Crimson Riders

Psychopomps reincarnated from mortals who died due to mortal injustice or violence: war, conflict, crime. **Their soul recalls the evil done upon them by those they should have been able to trust or perhaps love.**

The Crimson Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves “Reap a Soul” and “Do As Thou Wilt”.
- ❖ They act in anger, bitterness, or vindictiveness.
- ❖ They act to right some sort of wrong on behalf of a krewe mate, in accordance with their duties, or in order to protect the Wheel.

### The Viridian Riders

Psychopomps reincarnated from mortals who died due to natural causes, or forces of nature themselves: illness, old age, natural calamities. **Their soul recalls the strange ambivalence they faced as they found themselves succumbing to forces beyond their control.**

The Viridian Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves “Spread My Shadow” and “Unmask”.
- ❖ They jeopardize themselves or their connections with others by acting aloof or callous.
- ❖ They act in defense of the Rules, the Wheel, their krewe, and Death Itself.

### The Pale Riders

Psychopomps reincarnated from mortals who died due to neglect, or by their own hand. **Their soul recalls the deep, choking helplessness they felt over their situation – or the quiet resolve to find the Way for themselves.**

The Pale Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Ride" and "Reach Out".
- ❖ They act out of sadness or despair.
- ❖ They ease another's emotional burden by showing empathy and care.

### The Gold Riders

Psychopomps reincarnated from mortals who died due to ill fortune, or completely by chance. **Their soul recalls the white hot flash of shock or suddenness they experienced before their End.**

The Gold Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Flight" and "Come to the Altar".
- ❖ They form a new Bond with Death or psychopomps from another krewe, or one of their preexisting bonds in these directions change.
- ❖ They stumble upon something related to the Truth.

### A Final Note About the Four Ends

**At the end of it all, these conditions are guides, not hard rules.** Your table is welcome to change things up by adding or removing items to each list, or even create your own Ends that might suit the sort of world and City that you have built for your Story.

Remember that you will die.

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**A soul in Sundo is a sum of parts across all its previous life cycles.** These parts remember even if the souls themselves do not. The residual energies from these buried memories resonate with each other and form a Memento Mori. These manifested facets of the psychopomp's old self follow them into their current existence as Death's Hands, resisting the cleansing energies of the turning of the Wheel, defying the Way, returning to the City with their oblivious owner. They lie within the psychopomp's hands or heart, silent and forgotten – that is, until contact with entities and experiences in the City unearth them from the depths of ignorance and apathy.

**Memento Moris are things that reflect who the psychopomp was during their previous life – a cycle that they start the game not remembering.** Why Death would be so cruel as to have remnants of an existence lost to them attached to Their stewards is a mystery. Alternatively, the Memento Moris might exist due to the machinations of the Wheel, and even Death cannot prevent them from forming. The reasons could be something that your table will choose to explore during your Journey.

**Memento Moris can be objects, like accessories that psychopomps wear or things they carry on their person while they shepherd the City.** Perhaps it's a necklace of heavy gold. Maybe it is a dagger that you use as a focal point for the duties you perform. It could be a simple clip in your psychopomp's hair, or a silver ring on one finger.

**Memento Moris may also be a distinguishing physical characteristic.** A peculiar scar, the way your hair's been styled, a distinct mole, eyes that stand out against all other psychopomps in the City. **It could be a habit, or a figure of speech that your psychopomp often uses.** You always steal away to read a book in one specific Library after a Sending, or you've a fondness for the phrase *"When it rains, it really pours."*

**While Memento Moris are special, they can be harmed, erased, or destroyed.** Their power comes in their initially unknown significance for the psychopomp, and the sleeping truths and memories layered within them. These memories afford Memento Moris no real protection. Memento Moris that are objects can, therefore, break. Peculiar physical characteristics or figures of speech that have carried over for the psychopomp can be changed or transformed in ways that the psychopomp may instinctively reject without truly understanding why. Habits or routines that are throwbacks to the psychopomp's past can be interfered with, causing the psychopomp great pain. These events have the potential to cut deep – which, in turn, may rip the veil of not knowing from a psychopomp's eyes, bringing them closer to the truth of who they once were.

**Each Memento Mori has Five Keystones that are attached to it.** A Keystone is an important memory of their previous life; it may be viewed as a cornerstone of their identity. Once they have been collected, these Keystones make up the highlights of the psychopomp's Story. These Stories are centered around a significant person or group, place, or event in their previous life. Keystones are formed when your psychopomp's tokens explode.

## More on Memento Moris

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Here are some guidelines that players may wish to consider while they are conceptualizing the Memento Moris of their psychopomps. The random generation tables that we have at the end of this section are some quick options that you can choose from or roll for as well, especially if you're feeling lost, stumped, or adventurous.

Facilitators are free to modify any of the information we've presented, especially if the world that their tables have conceptualized isn't really compatible with what we've put down.

### Memento Moris that are objects...

- **Can get lost, albeit temporarily.** Psychopomps are attuned to their own Memento Mori's energy. Using Moves like "Psychometry" or "Spread My Shadow" can help a psychopomp locate their Memento Mori. The loss of the Memento Mori, however, will feel a bit like losing one's limb. *Your Facilitator may consider having you roll at a disadvantage while you're compromised. Perhaps the loss of a Memento Mori may even merit a psychopomp receiving a token.*
- **Can be damaged, broken, or even destroyed completely.** Fixing a Memento Mori requires expending a great amount of energy. On a mechanical level, you or a krew mate will have to spend Tokens for it. A

damaged or broken Memento Mori is as bad as the psychopomp suffering from an enemy themselves. A destroyed one is even worse. *Your Facilitator may consider having you roll at a disadvantage while you're hurting. The damage, breaking, or destruction of a Memento Mori may even merit a psychopomp receiving a token.*

### Memento Moris that are distinguishing physical characteristics or a notable figure of speech...

- **Are peculiarities that even other psychopomps will find strange.** It can be written off, perhaps, as "flaws" in a guide's design or some sort of mystery of the Wheel, but they ultimately feel like something "mortal" present on something that is NOT mortal. As many other psychopomps seem to have these, it may yet be something that can be written off by your characters – up to a point, anyway.
- **May make a psychopomp recognizable to any mortals who knew them for who they were before.** It is, in essence, a walking story hook. *Unmasking or otherwise revealing yourself to mortals, then, may be riskier if there is a distinguishing physical characteristic that can tie you to who you were.*

### Memento Moris that are habits or routines...

- **Consider how your psychopomp may feel if they are unable to go back to this habit or indulge in this routine for an extended period.** How will it make them feel? How will this affect them? *Your Facilitator may consider having you roll at a disadvantage while you're compromised. Perhaps being barred in a lasting or permanent way from your Memento Mori may even merit a psychopomp receiving a token.*
- **May be treated like a "sixth" Keystone.** You can, for example, build your five other Keystones around this one. It may also appear or be alluded to in the fragments of memories that you recover throughout the game.

## Sample Memento Moris

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### Object: The Ring

The ring is a simple, unobtrusive piece. Ciri has observed that she wears it, instinctively, on a different finger than the mortals she has seen with similar jewelry. She does not know why she can't bear to change it, though, or remove it completely.

**The Story:** the ring matches the family heirloom from the mother of the fiancé she had in her previous life. It was their engagement ring. They were supposed to get married in secret (neither of their families approved of their union), but Ciri – or the woman she was before she became Ciri, the psychopomp – became terminally ill.

## KEYSTONES

- I. The first time they met: huddled together by chance under the leaking roof of the same, isolated bus stop.
  1. Fragments
  2. Go
  3. Here
  4. Make
  5. Sure
  6. There
  7. Are
  8. Ten
  9. In
  10. Total
- II. Eyes meeting over some shelves in a bookstore close to home. She gets coffee; she gets tea.
  1. Fragments
  2. Go
  3. Here
  4. Make
  5. Sure
  6. There
  7. Are
  8. Ten
  9. In
  10. Total
- III. A year of courtship hidden from the harsh, judging eyes and wagging tongues of both their families. Don't wear the ring where it ought to be, but don't ever take it off.
  1. Fragments
  2. Go
  3. Here
  4. Make
  5. Sure
  6. There
  7. Are
  8. Ten
  9. In
  10. Total
- IV. The diagnosis. They try everything. Hope becomes hard, and then it runs out.
  1. Fragments
  2. Go
  3. Here
  4. Make
  5. Sure

6. There
  7. Are
  8. Ten
  9. In
  10. Total
- V. The warmth of those hands holding hers as it starts to grow dark, as it begins to get very, very cold.
1. Fragments
  2. Go
  3. Here
  4. Make
  5. Sure
  6. There
  7. Are
  8. Ten
  9. In
  10. Total

Physical Characteristic or Trait:

Notable Figure of Speech:

Habit or Routine:

## Keystones at Play

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**The Keystone Memories of a Guide are the cornerstones on which their souls rest.** Remembering who you once were means coming into power that you did not know you possessed. After all, the Wheel is a cycle, constantly churning all of the energies of the City and the wider world the City is in.

**Every time the player of a psychopomp receives a token or takes one for themselves, their character experiences a surge of power, emotions, and sensations.** They may initially seem disjointed, confusing, or strange. But each one brings the psychopomp closer to the truth of who they once were, before the Wheel cycled them out of their mortal existence and into their current life as the Hands of Death.

**Think of the ten tokens that it takes to form a Keystone Memory as puzzle pieces.** These fragments fit together to form whole one picture of an old life. Every time players gather ten tokens in their pool, the entirety of



the cornerstone memory is revealed – all of the impressions and sensations they had will hang together, and make sense in a way that they did not when they were taken on their own.

## Creating Keystones

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**The intensely personal aspect of memories and identity mean that there can be no hard, fast rules for developing Keystones.** In many ways, what you're doing when you put together these memories for your character is that you're writing out the story of a human life in five parts. What we've written out here are possible steps to take, not necessary ones. Overall, the content in this section is meant to guide players, not restrict them.

**If you and your Facilitator are willing, you may opt to leave some of the spaces for your psychopomp's Keystone Memories and their Fragments blank.** This could leave some room for your Facilitator to surprise you regarding your character. It also means that you don't have to have everything fleshed out immediately, which leaves room for you to play to discover new things about your psychopomp and who they once were.

### General Questions

- ❖ **Return to the questions in the section "Making a Psychopomp in Sundo".** Is there anything from the details you've outlined about your previous life that leaps out at you? That could be a good starting point for your Keystone.
- ❖ **The form of your Memento Mori is meant to be symbolic.** One good way of framing your Memento Mori is to think of it as their identity embodied, or a core aspect of who you are. Step out of your psychopomp persona a moment, return to being a player, and consider your own life. If you could name one thing that makes you, *you*, what would it be? If you could name one thing or belief that means a lot to you, what is it?
- ❖ **The "limitation" of five significant Keystones means that there are entire swathes of a story unwritten or untold between each point, even if each Keystone has ten fragments attached to them.** It may help to write out the entirety of the piece of your character's life that you want to focus on – or, barring that, all the details you have in mind. That will likely help you pick the "most important" stuff afterward.

### For Memento Moris that are objects

- ❖ **Is the object a personal possession of yours, or did it actually belong to someone important from your previous life?** Both provide interesting possibilities. If it was a personal possession of yours, return to the question on the things or thing that make you, *you* – and why. If it belonged to someone important from your previous life, why is it with you now?
- ❖ **Was your Memento Mori a gift?** People receive many gifts from those around them all throughout their life, with varying degrees of significance. People give gifts for varying reasons as well. There are times when the gifts we get mean a lot more to us than the giver could ever guess at. Conversely, there are times when gifts are given out of mere obligation, or have otherwise heavy feelings attached to what should have been freely given out of good faith.
- ❖ **Does this Memento Mori mark a significant event?** The sample of the Ring was a direct reference to the engagement of the psychopomp Ciri, and the fact that she never lived to marry the woman she loved the most. Perhaps a pair of baby boots could symbolize a child your psychopomp has left behind or lost at

one point in her life. Maybe the dagger your psychopomp wields takes the shape of your father's pocketknife.

## For Memento Moris that are distinguishing physical characteristics or figures of speech

- ❖ **Peculiar physical marks that we carry always have a story behind them.** A scar could mark an old injury, a surgery, a birth mark or mole that people used to always comment on, a particular style of wearing one's hair could have been something that your partner always loved.
- ❖ **If the City your table has built has ethnic disputes, you retaining the skin tone or features of your race as a mortal can already be loaded with enough psychic weight for it to be your Memento Mori.** The diasporic experience for many people of color, for example, leaves them vacillating between a sense of belonging and a sense of isolation – an experience that tends to define who they are. Particularly traumatic or harrowing experiences of racism, especially if such incidents contributed to your death, can also be things to consider.
- ❖ **If you've chosen a figure of speech, is it something you used to say a lot, or was it something you picked up from someone important?** The things we tend to say a lot are much like distinct physical features in that there's always a story behind them. Sometimes, we are given the words that we use the most often. Other times, they are things we may have had to tell ourselves as a coping mechanism.
- ❖ **These physical characteristics, traits, or figures of speech may be symbolic rather than actual carry overs from a psychopomp's mortal life.** If your psychopomp has animal-like features, could this be traced back to something in their personality, an event, their mortal trade, or a manifested fear? Or, is there something within the lore of the City that these features allude to?

## For Memento Moris that are habits or routines

- ❖ **Is it less about the routine in question, and more about the place that it leads you to?** And why does this place in the City matter to you? What used to happen there? How does the habit or routine in question reflect the particularly significant events or emotions that are tied to this place?
- ❖ **Did this habit or routine belong to your old self, someone who mattered to your old self, or to both you AND somebody you loved?** The process of reincarnation and the birth of a psychopomp involves the confluence of many energies. At times, other people who are close to our hearts live on in the stories we have of them, and in things that we pick up from them.
- ❖ As with physical characteristics, traits and figures of speech, **a habit or routine may be symbolic rather than actual carry overs from a psychopomp's life.**
- ❖ **Habits or routines may actually be old, manifested desires or fears.** Perhaps your fascination for toys comes from never having any of your own. The need to offer food and drink to others despite psychopomps having no need to eat or drink anything to survive may be rooted in an intense, mortal need to be liked by others, with food as a bridge for conversation and connections.

## Identity Tables

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### Our Death Names Its Psychopomps After...

<b>11: Colors or the shades of a particular color</b>	<b>41: Insects or the particular species of an insect</b>
<b>12: Emotions or the range of a particular emotion</b>	<b>42: Mythical creatures or the equivalent of such to the Flock of your City.</b>
<b>13: Trees or the species of a particular kind of tree</b>	<b>43: Sounds, Onomatopoeia</b>
<b>14: Stones and Minerals</b>	<b>44: Angels or the equivalent of such to the Flock of your City.</b>
<b>15: Crystals</b>	<b>45: The name of the mortal whom the psychopomp loved the most – or was loved by the most, even if they never knew it while they were alive.</b>
<b>16: Flowers, or the species of a particular family of flowers</b>	<b>46: Planets and heavenly bodies</b>
<b>21: Names for Rain, Showers, and Storms</b>	<b>51: Names for Bodies of Water</b>
<b>22: Names for the Wind</b>	<b>52: Names for Light, Shadows, Darkness – or just one of those categories</b>
<b>23: Saints or the equivalent of such to the Flock of your City</b>	<b>53: Titles or phrases that hint at the psychopomp's mortal life, or their End. ("River Walker", "Lightning Crashes")</b>
<b>24: Weapons</b>	<b>54: Birds or the species of a particular bird</b>
<b>25: Musical Instruments</b>	<b>55: Gases or chemicals, natural or made by mortal hands.</b>
<b>26: Numbers</b>	<b>56: Stars or constellations</b>
<b>31: Reptiles or the species of a particular reptile</b>	<b>61: Mortal professions or trades (Seamstress, Dancer, Smith)</b>
<b>32: Allusions to one of the seasons (Spring, Summer, Autumn, Winter – or, if such seasons are not your table's reality, things that are closer to your hearts and lived experiences.)</b>	<b>62: Devils or the equivalent of such to the Flock of your City</b>
<b>33: Titles or phrases that reveal a bit of who the psychopomp is, what they are like, or what they have done for Death. ("The Faithful One at His Feet", "Eyes Like Storms")</b>	<b>63: Mammals or the species of a particular mammal</b>
<b>34: Psychopomp names are no different from the names of mortals in the City.</b>	<b>64: Names for landscapes, terrain, and other earthy things</b>
<b>35: Names inspired by wordplay and language</b>	<b>65: The mortal name of the psychopomp, only written in reverse or with the letters jumbled up.</b>
<b>36: Fish or the species of a particular fish</b>	<b>66: Musical Terms</b>

## How Did I End?

The prescriptions we have made in parentheses under each of these items are merely recommendations. Your story when you were mortal may match another End more closely.

<b>11: Murdered by someone I loved. (Crimson Rider)</b>	<b>41: Opted out, overpowered by my inner demons. (Pale Rider)</b>
<b>12: Drowned in a river or lake. (Viridian Rider)</b>	<b>42: I am one of the casualties of a massive accident. (Gold Rider)</b>
<b>13: Froze to death on the streets. (Pale Rider)</b>	<b>43: The innocent target of someone's hatred for another whom I was close to or am blood relations with. (Crimson Rider)</b>
<b>14: At the wrong place at the wrong time. (Gold Rider)</b>	<b>44: Victimized by a lovely flower, a fascinating vine, or a beautiful tree. Their leaves/petals/bark/seeds were poison. (Viridian Rider)</b>
<b>15: Killed in a large-scale conflict, like a war. (Crimson Rider)</b>	<b>45: Opted out, for there was nothing left for me to do. (Pale Rider)</b>
<b>16: Passed peacefully of old age. (Viridian Rider)</b>	<b>46: Sent on their Way prematurely because of a Broken One, or a gaffe from a psychopomp. (Gold Rider)</b>
<b>21: Opted out, for I was tired of the abuse. (Pale Rider)</b>	<b>51: Abandoned by someone who was supposed to take care of me. (Crimson Rider)</b>
<b>22: Accidentally poisoned by something I ate or drank. (Gold Rider)</b>	<b>52: Defeated by a wild place that I sought to conquer or tame. (Viridian Rider)</b>
<b>23: Robbed, beaten, left for dead. (Crimson Rider)</b>	<b>53: Passed well before my Time, because the very systems that this City have in place for benefit those in power, not those in need. (Pale Rider)</b>
<b>24: Lost during a storm. (Viridian Rider)</b>	<b>54: Fell from a great height. (Gold Rider)</b>
<b>25: Died of a condition that could have easily been treated, had things been different/had people been kinder. (Pale Rider)</b>	<b>55: I was a victim of a hate crime due to my gender. (Crimson Rider)</b>
<b>26: Killed due to an accident while I was traveling. (Gold Rider)</b>	<b>56: Ended by the very creatures or wild place that I considered myself a steward of. (Viridian Rider)</b>
<b>31: The violence of my end is exactly proportionate to the violent life I led. (Crimson Rider)</b>	<b>61: Used and abused by those in power. (Pale Rider)</b>
<b>32: Buried in a landslide. (Viridian Rider)</b>	<b>62: Caught a light sneeze that was not so light, completely by chance. (Gold Rider)</b>
<b>33: Died alone, abandoned by family. (Pale Rider)</b>	<b>63: They made an example out of me. (Crimson Rider)</b>
<b>34: Murdered because they thought I was somebody that I was not. (Gold Rider)</b>	<b>64: Taken by disease. (Viridian Rider)</b>
<b>35: I was a victim of a hate crime due to my race. (Crimson Rider)</b>	<b>65: Opted out, for the pressure of being born into the wrong body became unbearable. (Pale Rider)</b>

<b>36: Devoured by beasts. (Viridian Rider)</b>	<b>66: Sent on their Way prematurely, because of the lure of an Echo. (Gold Rider)</b>
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### Memento Mori: Object

<b>11: A blade (Plain? Decorated?)</b>	<b>41: A bracelet or anklet</b>
<b>12: A religious book</b>	<b>42: A compass</b>
<b>13: A fountain pen</b>	<b>43: A scarf, shawl, or poncho</b>
<b>14: A watch (pocket watch, or wristwatch)</b>	<b>44: A flask (Plain? Decorated?)</b>
<b>15: A portable game console. It still works.</b>	<b>45: Shoes or boots</b>
<b>16: A mobile phone. It still works.</b>	<b>46: An old coin</b>
<b>21: A stuffed toy</b>	<b>51: A necklace</b>
<b>22: An old gun (or a pair of old guns)</b>	<b>52: A pair of binoculars or a telescope</b>
<b>23: Headphones or earphones. Nothing to plug them into though.</b>	<b>53: A sketchbook</b>
<b>24: A heavy, fancy lighter</b>	<b>54: A pill bottle or box (does it have anything in it?)</b>
<b>25: A deck of playing cards. May or may not be missing cards / A single playing card.</b>	<b>55: A camera. It still works. (If it is digital, does it have any photographs stored in it?)</b>
<b>26: A keychain or a key</b>	<b>56: A hat, or a hair accessory (or accessories)</b>
<b>31: A ring</b>	<b>61: Earrings</b>
<b>32: A cane or walking stick</b>	<b>62: A bottle of perfume or cologne</b>
<b>33: A musical instrument</b>	<b>63: A toolbox (what does it have in it?)</b>
<b>34: A collar. The kind that a pet might wear.</b>	<b>64: A makeup bag (what does it have in it?)</b>
<b>35: Spectacles</b>	<b>65: A bottle opener</b>
<b>36: A pair of dice (or a set)</b>	<b>66: A novel</b>

### Memento Mori: Distinguishing Physical Characteristic or Trait

<b>11: Different biological sex from their mortal selves.</b>	<b>41: Distinctly larger than other psychopomps</b>
<b>12: A distinct scar or several</b>	<b>42: Missing a limb (or more)</b>
<b>13: A mole or several</b>	<b>43: Fingers are not arranged conventionally on their palms</b>
<b>14: Heterochromia</b>	<b>44: Their face or body type match not their mortal selves, but the mortal whom they loved the most in their previous life – or the mortal who loved <i>them</i> the most in their previous life, whether they knew it or not.</b>
<b>15: Distinctly shorter than other psychopomps</b>	<b>45: Smooth palms, distinctly no fingerprints</b>
<b>16: A tattoo or several. They may or may not move with lives of their own.</b>	<b>46: Completely hairless everywhere</b>
<b>21: Unnatural eye colors that change regularly</b>	<b>51: Distinctly smaller than other psychopomps</b>
<b>22: Animal eyes</b>	<b>52: Multi-chrome skin</b>
<b>23: No wings at all, unlike other psychopomps</b>	<b>53: Filled with piercings and jewelry</b>

<b>24: Feathers on certain parts of the body</b>	<b>54: More wings than most psychopomps.</b>
<b>25: Cracks on the skin, as if it were made of glass or old stone.</b>	<b>55: Mouth is sealed or sewn shut, but somehow their words can be heard anyway.</b>
<b>26: Nails painted in different colors</b>	<b>56: Scales on certain parts of the body</b>
<b>31: Paws, claws, or fins instead of hands and/or feet</b>	<b>61: Extra eyes or mouths</b>
<b>32: Lizard-like or snake-like tongue</b>	<b>62: A burn mark or several</b>
<b>33: Has doll-like, porcelain skin</b>	<b>63: A Siamese twin, attached to your body. Is it dead, or merely dormant until more of your Keystone Memories are unlocked?</b>
<b>34: Eyes are sealed or sewn shut, but somehow, they can see anyway.</b>	<b>64: A peculiar hair style or hair color from other psychopomps</b>
<b>35: Missing a finger (or toe) - or several</b>	<b>65: A birthmark</b>
<b>36: Distinctly taller than other psychopomps</b>	<b>66: Bears the characteristics or traits of another race.</b>

### Memento Mori: Figures of Speech

<b>11: Sings or whistles at random.</b>	<b>41: Likes terms of endearment, such as "dear", "love", "sweetheart" or similar</b>
<b>12: Stutters often.</b>	<b>42: Speaks in verse or poetry (limerick, haiku, etc)</b>
<b>13: Swears a lot.</b>	<b>43: Drops certain verbs from sentence</b>
<b>14: Has a distinct accent. It may or may not match a language within the City.</b>	<b>44: Has a very distinct laugh</b>
<b>15: Adds a specific word to the end of each sentence</b>	<b>45: Drawls or has the tendency to eat their words</b>
<b>16: Speaks in a sing-song voice</b>	<b>46: Tendency to ramble on and on and on and...</b>
<b>21: Mumbles or whispers</b>	<b>51: Addresses everyone with honorifics unless they are close</b>
<b>22: Deep, deep voice, like the rumbling of thunder</b>	<b>52: There will always be a certain topic that you will always insert into the conversation</b>
<b>23: Makes similes and metaphors for everything</b>	<b>53: Mimics the last animal they heard</b>
<b>24: Fixates on certain words and how they roll off the tongue</b>	<b>54: Hiccups at every other sentence</b>
<b>25: Tone or pitch changes when emotional: stressed, overjoyed, angry, and so on.</b>	<b>55: Uses baby talk for when nervous</b>
<b>26: Gives everybody they love a pet name</b>	<b>56: Their laughter sounds like a chorus.</b>
<b>31: When angry, their voice sounds like heavy rain</b>	<b>61: Tries, as much as possible, to only speak when they are spoken to.</b>
<b>32: Communicates with their hands and through gestures as much as they do with their words.</b>	<b>62: Comments frequently on the physical features and traits of others: psychopomps, the Flock, the other entities that populate the City, and so on.</b>
<b>33: Downplays their contributions and achievements on instinct.</b>	<b>63: Exaggerates their contributions and achievements constantly.</b>
<b>34: Comments frequently on the weather.</b>	<b>64: Respectful and courteous in their way of speaking to everyone, especially people whom they do not actually respect or feel like being courteous to.</b>

35: There are particular words or a particular word that you cannot bring yourself to speak.	65: Gives everybody they despise a nickname
36: Another voice can be heard beneath their own when they are emotional. It is not a voice they recognize – not yet, anyway.	66: Does not actually communicate with words, but with sign language. (Decide if they know how to speak or if, by some fluke of the Wheel, verbal language escapes them.)

### Memento Mori: Habit or Routine

11: Offers a prayer after every Sending or Reaping.	41: Goes to the library once a week.
12: Diligently follows current events and news in the City.	42: Loves making things with their hands. (Decide on what, and how)
13: Maintains a small garden somewhere in the City.	43: Loves to swim.
14: Eats food even if psychopomps do not need to eat.	44: Gets nervous around weapons or objects that can be used to inflict violence
15: Attends religious services in the City.	45: Enjoys playing or walking around in the rain.
16: Sketches or paints anything that interests them in the City.	46: Folds tiny animals, plants, or figures out of paper in their spare time.
21: Puts on makeup.	51: Paces a lot. The more they are preoccupied with their thoughts, the more they pace.
22: Drops by the arcades (or perhaps one particular arcade) in the City.	52: Drinks after every Sending or Reaping.
23: Watches movies at cinemas (or perhaps one particular cinema) in the City.	53: Observes the animals at the local zoo, aquarium, or animal sanctuary in the City.
24: Extremely affectionate to their loved ones.	54: Shamelessly flirts with... (is this gender bound? Do they have "a type"?)
25: Loves listening to a particular kind of music (or perhaps just one artist, or a particular set of songs, or only one song in all the City)	55: Gets nervous or stressed over loud noises
26: Wanders the train stations, bus stations, airports, ferry stations, or docks in the City – or perhaps there is one in particular that they like to hang around in.	56: Observes the children in the City at play.
31: Watches over stray animals in the City.	61: Fixes their hair in fancy ways.
32: Bites their nails or pulls at their hair when they are nervous, anxious, or upset.	62: Rides around in vehicles, boats, or aircrafts in the City, undetected by their mortal passengers.
33: Despises getting dirty.	63: Cross dresses.
34: Takes photographs in their spare time. (Of what or of who do you like to take pictures of?)	64: Takes walks in the parks or gardens (or one particular part or garden) in the City.
35: Visits cemeteries (or a particular cemetery) in the City.	65: Watches the sunset or sunrise (or both)
36: Smokes after every Sending or Reaping.	66: Keeps a diary.

## Keystone Memory Fragments

See a prompt that could work for you if you just hacked away at a few things? Do it.

<b>11: Sitting in the hospital hallway, staring at my shoes, waiting and waiting and waiting.</b>	<b>41: Running water makes me antsy, like I forgot to turn off the faucets again.</b>
<b>12: I could hear the adults talking and telling jokes out in the yard. I wondered why my parents were never invited to the parties.</b>	<b>42: The food was terrible. A sectioned tray of soft peas, applesauce, cheese cubes, and tofu.</b>
<b>13: We would hunt for lazy snakes sunning themselves by the railroad tracks. We could sell them to the pet store.</b>	<b>43: I remember the taste of the truck driver's tongue in my mouth, and thinking my mother would never forgive me for my wicked ways.</b>
<b>14: The boy who had a crush on me would give me tokens to play the claw machine.</b>	<b>44: Their hand was cool, firm, and certain upon my lower back, against my spine.</b>
<b>15: The dog would lay next to me in my bed. I think it knew how sick I was.</b>	<b>45: I thought they liked me, but they asked me to dance on a dare.</b>
<b>16: I liked to drive at night, with the windows down, feeling the cool air</b>	<b>46: I heard the monkeys scream as the trees were consumed by fire.</b>
<b>21: I wore lipstick, and a pantsuit from the thrift store, and I got the job.</b>	<b>51: I should never have had sex with my therapist.</b>
<b>22: The conditions were perfect for a burial.</b>	<b>52: My mother sang me to sleep.</b>
<b>23: We passed a bottle of wine back and forth.</b>	<b>53: The sound of a lover's voice on the wind, whispering a long forgotten nickname.</b>
<b>24: I used to stare into the window of the wig shop, wishing for beautiful hair.</b>	<b>54: I still remember the waves rushing to meet me, the sun shining bright on a day that I didn't know could, and would, end poorly.</b>
<b>25: We slurped hot noodles on a rainy day, with other strangers at a hidden alley stall.</b>	<b>55: Not bad for a last meal.</b>
<b>26: Laughing, I lay on my back in the grass as your head resting on my chest moves up and down with my breathing.</b>	<b>56: I missed who I used to be.</b>
<b>31: Haggling is an art: I had to balance between caring for my already-too-thin finances and empathizing with old stall runners trying to survive on a meager sale.</b>	<b>61: I sing in front of an audience, to terrifying applause.</b>
<b>32: Pounding music, pulsing movement, and our eyes lock for a moment across the room.</b>	<b>62: There is something about the intersecting smells of fresh-squeezed orange juice and brewing coffee that makes me feel safe.</b>
<b>33: The simple, unquestioning companionship of a pet brings unspeakable comfort in a time of sorrow.</b>	<b>63: And we try, every time we come together, to crawl beneath each other's skin and hide there until sunrise.</b>
<b>34: Looking out across the street to my neighbor's children playing in the yard, I smile with coffee in my hand.</b>	<b>64: Whenever I bask under the sun, I feel a warmth not meant for me. Like I've been living in a cubicle half of the time.</b>



<b>35: The machine's constant beeps become a flatline, and the nurses let me weep in the room for 20 mins after they had already been wheeled out.</b>	<b>65:</b> Masks give me security, like I've been wearing one since I was born.
<b>36: Can't let the sun catch you crying.</b>	<b>66:</b> Hands around a coffee cup, the din of the café rising around us.

## Bonds

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Death's stewards never work alone. When a table of players come together for a game of **Sundo**, they assume that all their characters are known to each other. Death has also required them to work together for reasons that they may not know or understand.

This section contains the Bonds that players consider during character creation. You don't have to fill out all the listed Bonds, but you *must* make sure that your psychopomp possesses at least one Bond with another psychopomp under "The Krewe". They also don't have to be the same Bond between the characters in question.

Each player must fill out "**The Krewe**" and "**Do Not Fear the Reaper**" sections on their own – although, you're always welcome to ask your tablemates or GM for suggestions. "The Krewe" represents the psychopomp's personal connections with the rest of the table. "Do Not Fear the Reaper" represents the psychopomp's personal connections with Death.

The table must fill out the "**In Their Shadow**" section together, perhaps with one player filling out one Bond each for the group. These Bonds represent the Krewe's relationship with Death and other krewes in the City as a group.

Communicate with each other and come up with fun and interesting things together. If there isn't something apt on any of the lists presented here, feel free to make your own.

### The Krewe

\_\_\_\_\_ and I work well together. We both understand how important our Work is.

I don't approve of \_\_\_\_\_. They do not respect the Rules.

It is hard to be around \_\_\_\_\_. I feel like I let them down because of \_\_\_\_\_.

\_\_\_\_\_ makes me feel strange. My \_\_\_\_\_ around them. I don't understand why.

One time, I covered for \_\_\_\_\_ because \_\_\_\_\_. They owe me one.

### Do Not Fear the Reaper

I am \_\_\_\_\_ to be a psychopomp because \_\_\_\_\_.

My most significant encounter with Death is \_\_\_\_\_.

The Rule I respect the most is \_\_\_\_\_ because \_\_\_\_\_.

The Rule I question the most is \_\_\_\_\_, but I have not told anyone why.

Sometimes, when I am guiding souls along their Way, I feel \_\_\_\_\_ because \_\_\_\_\_.

### In Their Shadow

The area of the City our krewe handles is \_\_\_\_\_. We like it here because \_\_\_\_\_.

Mortals \_\_\_\_\_ us because \_\_\_\_\_.

Other krewes think we are \_\_\_\_\_. Perhaps it is because \_\_\_\_\_.

We gelled together over this one time where \_\_\_\_\_. Even with our differences, nothing can shake our bond now.

Our krewe's biggest failing was \_\_\_\_\_, yet Death has not punished us for it.

## Tokens: The Fragments of Keystone Memories

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**As the players of the psychopomps who are wrestling with memories of their previous life, you collect Tokens that are meant to reflect the building revelation of your nature.** They also reflect that your psychopomps are going through *actual* changes as these fragments resonate within their soul, affecting everything they touch.

**Depending on how they died in their previous life, psychopomps possess "unique" conditions that trigger the acquisition of tokens.** On top of that, there are general circumstances that will prompt your Facilitator to give you a token. We go into the general circumstances on the next page. Unique conditions that you can take note of are listed under "The Four Ends".

**The more tokens you have, the more powerful your psychopomp is.** However, having ten or more will reveal a Keystone, and will also Change your psychopomp permanently. You can choose to manage your Tokens very well by collecting and dispensing them as you need – or, perhaps, you can invite the Change, and see where it takes you.

**Conversely, you can use tokens to destroy Keystones, and reject the incoming Change for yourself or for a psychopomp in your krewe.** Not everyone is ready to face the Truth of things, most especially if it is the truth written into their own souls. Besides: who can blame anyone – even a psychopomp – for being afraid of the End?

### You Take a Token When...

- ❖ **When your Memento Mori is compromised.** See the guidelines for this under "More on Memento Moris".
- ❖ **When you have broken one of the Rules.**
- ❖ **When you are Sending or Reaping a soul whose death closely mirrors or exactly mirrors your own psychopomp's last death.**
- ❖ **When you form a new Bond, or when a pre-existing Bond changes.**
- ❖ **When you, as player, decide that an event or scene during the game has stirred something up within your psychopomp, jostling the memories sleeping within them.**

- ❖ **A Bond of theirs mirrors aspects of their previous life or is like one of their Keystones.**
- ❖ **Whenever your psychopomp dematerializes**
- ❖ **Whenever your psychopomp is resurrected by Death.** The harrowing experience confers 2 Tokens on the get go.

With Tokens, you can...

- ❖ **Dispense a token to add +1 to your roll.** You can only dispense one token at a time.
- ❖ **Dispense tokens to Subtract -1 to your roll.** You can only dispense one token at a time.
- ❖ **Change the individual pools of tokens you and the players of your character's krewe have.** You can't make each other's tokens disappear, but you can, for example, opt to take somebody's token into your own pool, or they can take one of your tokens and put it in theirs.
- ❖ **Repair a Memento Mori. Shifting its status takes 1 Token per level.** If there is no single piece of the Memento Mori left, however, no amount of spending Tokens can bring the Memento Mori back.
- ❖ **Destroy your own Keystone. This takes 4 Tokens.** Any advancement that your character possessed is lost, and the Change you underwent disappears together with the memory.
- ❖ **Destroy another psychopomp's Keystone.** This takes 4 Tokens. Any advancement that the character possessed is lost, and the Change they underwent disappears together with the memory. When considering this move, however, make sure you have the full consent of the table.

## Changes

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As your psychopomp collects Keystones and draws ever closer to remembering who they really are, they mysteriously grow stronger as a shepherd/reaper under Death's command. It is almost as though they are less of who they supposed to be, and these "forbidden" memories complete them.

In addition to advancement, your psychopomp changes in a visible or tangible way, appearing or acting less like they did as a guide and more like they were when they were mortal.

**The advancements listed below stack.** They don't get replaced as your character collects more memories.

- ❖ **1 Keystone.** Choose one Move. Permanently add +1 to all your rolls for that Move. Add one point to your Corpus. List down a Change that reveals more of who you once were.
- ❖ **2 Keystones.** You may add +1 to the roll of a krewe mate as long as you're within the vicinity. Add one point to your Corpus. List down a Change that reveals more of who you once were.
- ❖ **3 Keystones.** Choose between the Shepherd Move Set and the Reaper Move Set. Permanently add +1 to all of your rolls for that set of Moves. Take a permanent -1 to all of your rolls for the other set of Moves. Add one point to your Corpus. List down a Change that reveals more of who you once were.
- ❖ **4 Keystones.** A krewe mate of yours can make a roll at an Advantage as long as you're within the vicinity. Add one point to your Corpus. List down a Change that reveals more of who you once were.

- ❖ **5 keystones.** Your chosen Move Set now rolls at Advantage. Add one point to your Corpus. List down a Change that reveals more of who you once were.

# Chapter Four

Player Moves & Other Things to Remember

## How Do Moves Work Again?

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We'll bring down what we've already talked about when it comes to Moves here, for quick reference. Moves in *Powered by the Apocalypse* games are triggered by decisions and responses made by Players and Facilitators alike. **For something to be a Move, there has to be an expressed intent or approach, a desired outcome, and – in a lot of cases – obstacles that have the potential to hurt or hinder the characters involved in the situation. Other times, the results of Move have an effect on the narrative. These effects can be positive.**

Moves are all about providing PtBA players and Facilitators with tools to make things interesting and fun in their game. They can be useful as guides, giving people ideas on how they might get what they want for their characters or for themselves as players participating in a tabletop roleplaying game.

### HOW DO YOU USE A MOVE?

**To use a Move, roll two six-sided dice together (2d6) and combine the result.** Occasionally, the results of Moves or things triggered by the token economy itself will change how you roll the dice, or the final result itself.

- ❖ **"Add +x" means adding x to the final result.** "Add +1" would mean adding one to the result you got.
- ❖ **"Subtract -x" means subtracting x to the final result.** "Subtract -1" would mean subtracting one to the result you got.
- ❖ **"Rolling at advantage" means rolling 3d6 and combining the results of the two highest dice.**
- ❖ **"Rolling at disadvantage" means rolling 3d6 and combining the results of the two lowest dice.**

### RESOLUTION IN SUNDO

Results are divided into **Miss, Hit, Strong Hit, and Going Too Far.**

- ❖ **2-4: Miss.** The Move does not work at all, OR the Move works but not in the way that the character intended. There will be some sort of missed opportunity or effect that the entire table will feel as a result.
- ❖ **5-7: Hit.** The Move works, but the results could have been better. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to their character.
- ❖ **8-9: Strong Hit.** The Move works as intended. The player will often be encouraged to describe how things work out in their favor, or in their krewe's favor.
- ❖ **10+: Going Too Far.** The Move works extremely well, OR the character overshoots. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to the entire table as a result.

## Player Moves

Player Moves in **Sundo** have been divided into three types. **Shepherd** reflects the actions of a psychopomp that focuses on tending to the Flock, exploring connections, providing guidance, and helping the lost find their Way on their own. **Reaper** reflects the actions of a psychopomp who is an impartial judge, embodying Death Itself as they deal with those who insist on ignoring that it is their Time. **Solace** is a special set of Moves that are built, specifically, as safety and consent tools available for our players.

A roll of 2-4 is always a Miss. Your Facilitator is free, at that point, to make a Move of their own. The usual option would be "The Tower Crumbles", or "Knocking on Heaven's Door".

**This table was presented as a quick reference, and to show how the Shepherd and Reaper Moves are two sides of the same coin.** You can read the full description of each move under their respective sections.

SHEPHERD	REAPER
<b>FLIGHT.</b> You spread your wings, draw from your internal reserves, and take flight, moving speedily from one point to another. Also used for traveling between worlds, and guiding souls along the Way. (page ??)	<b>RIDE.</b> You step into the skin of a living creature, possessing them as though they were a ghost or spirit, occupying the spaces between their thoughts, seeing through their eyes. (page ??)
<b>PSYCHOMETRY.</b> You extend your senses, sifting through the energies around you, trying to catch echoes of the past and present through impressions, and lingering emotions. (page ??)	<b>SPREAD MY SHADOW.</b> You spread your will through the City, letting the cacophony of mortals reach your ears, seeking to connect with energies that are similar to yours. (page ??)
<b>FUNERAL RITES.</b> You push a dying mortal in subtle ways, influencing their environment – their surroundings, the mortals around them – in order to make them turn towards you and seek the Way for themselves. (page ??)	<b>UNMASK.</b> You remove your Mask, revealing you for what you are in all your glory, for dying mortals cannot resist the siren pull of where they must go when they see it for what it truly is. (page ??)
<b>AVERT YOUR GAZE.</b> Rather than put yourself in the line of fire in a situation, you choose to defend yourself, attempt to evade the situation entirely, or move to de-escalate things. (page ??)	<b>LEAP OF FAITH.</b> Rather than defending yourself against the danger at hand, evading the sticky situation, or moving to de-escalate things, you choose to rise to the occasion and face things head on. (page ??)
<b>PERFORM A SENDING.</b> It is Time. You take a willing soul by the hand and show them the Way. (page ??)	<b>REAP A SOUL.</b> It is Time, even if they refuse to acknowledge it. You grasp at a soul and show them the Way. (page ??)
<b>HELPING HAND.</b> You lend another psychopomp assistance. (page ??)	<b>COME TO THE ALTAR.</b> You invite Death to lend you some of Their strength. (page ??)
<b>BY THE RIVER.</b> You draw upon the reserves of power within you, channeling it into life energy that can be used to heal those around you – including one of the Flock. (page ??)	<b>STEALING THE SUN.</b> You manifest your will into the form of a weapon. You can wield this against a target of your choice with the intent to intimidate or harm. (page ??)
<b>REACH OUT.</b> You attempt to emotionally connect to another krewe mate or NPC. (page ??)	<b>DO AS YOU WILT.</b> You force your will with another krewe mate or an NPC. (page ??)

## Shepherd Moves

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### FLIGHT

**You spread your wings, draw from your internal reserves, and take flight, moving speedily from one point to another.** This Moves allow psychopomps to travel long distances at a far faster pace than normal. Normally, guides would only be able to move at the same speed as mortals do if they were on foot, and regular flight over prolonged periods can tire them out. This sort of Flight is also necessary for traveling between worlds, or going along the Way as psychopomps guide souls from their City.

**You trigger "Flight" when there's an immediate desire or need to get somewhere, and get somewhere very fast.** Guides in **Sundo** can always fly, and – short of injury – always walk to wherever they need to go in the City. This is the Move that you trigger when time is of the essence, where you're willing to risk consequences – overextending yourself, disturbing the equilibrium of the City – in order to reach a destination of your choice.

### Resolution

**5-7 (Hit): You succeed, although by mortal eyes, you're not entirely invisible to them.** They perceive Portents and know that an eerie presence is about. Find a way to hide yourself better or distract the mortals, or risk the Facilitator Move, "Piercing the Mask".

**8-9 (Strong Hit): You blend perfectly into the space around you and move with alacrity.** Add +1 to your roll if your next Move is "Avert Your Gaze" or "Leap of Faith".

**10+ (Going Too Far): You succeed, but the waves of energy from your flight threaten the veil between mortal eyes and the invisible realm of the City.** Choose one:

- **Reaching for your wings doesn't quite work.** You are stuck in an in-between form for the day, visible to mortal eyes. The Facilitator may use "Pierce the Mask".
- **The raw power from you taking flight blows over an area of the City, doing a bit of damage.** The Facilitator may use "Turn the Hourglass".
- **The brush of your wings stirs up Echoes within the City.** The Facilitator may use "The Wheel Spins".

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

### PSYCHOMETRY

**You extend your senses, sifting through the energies around you, trying to catch echoes of the past and present through impressions, and lingering emotions.** Describe how you do this and the sort of impressions you gravitate towards. *Touch? Sound? Color?*



**You trigger “Psychometry” when you are reaching past what typical perceptions can afford you, and grasping at the power at your disposal to extend your senses, or perceive what would otherwise be invisible to you.** This Move does not have to be used when you just want to know what’s happening in your surroundings, or if there’s anything of immediate interest. This is a psychopomp’s equivalent of tapping into a “sixth sense” or “opening their third eye”. Being a guide means being fine tuned to the supernatural energies of Creation: one only needs to knock.

## Resolution

**5-7: You’re getting something, but you’re not sure what.** Your Facilitator will give you two truths, and one lie based on the impressions you’ve chosen.

**8-9: You succeed. Ask your Facilitator one question.** They will describe their answer to you using the impressions you’ve chosen.

**10+: You extended too far.** Choose one:

- **It is not this present nor the past of this area that you are getting.** You’re peering into other memories and other emotions entirely. The Facilitator may use “Walk into the Garden”.
- **There is too much of you in this ritual, manifesting the echoes of your energy as Portents for mortals in the vicinity.** The Facilitator may use “Pierce the Mask”.
- **You’ve overloaded your own perceptions.** Everything in the City now possesses multiple layers of sensation to you, cutting and stinging by simply existing within the vicinity. It can manifest differently per psychopomp: perhaps for you it is synesthesia, or “simply” an overload”. Another psychopomp or Death Themselves will have to help you re-center.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven’s Door”.

## FUNERAL RITES

**You push a dying mortal in subtle ways, influencing their environment – their surroundings, the mortals around them – in order to make them turn towards you and seek the Way for themselves.** Describe your plan.

*Know, though, that this Move can only be used if it is truly the soul’s Time.*

**You begin the Funeral Rites for a soul when you’re using the powers at your disposal to convince a mortal that they need to let go. Your efforts are focused around setting the stage around them, so to speak.** This could involve a whole host of things: using your energy to summon what the Flock in your City would recognize as Portents, attempting to instill a sense of calm upon the dying soul, influencing the thoughts of the dying mortal’s friends, subtly changing the weather conditions in the immediate vicinity. In essence, you’re leaning into your supernatural abilities as a guide, and casting spells on your surroundings in an attempt to get what you want.

**The reason why a guide is discouraged from doing this unless they are guiding a dying soul towards the Way is because it is wielding undue influence over the City.** By the Rules of Creation, only Death is allowed to be

so vainglorious. His Hands are expected to be humble, know their place, and perform their duties with deftness and elegance unless they have absolutely no choice.

## Resolution

**5-7: You don't succeed as much as you would have liked.** A bit more of a push is needed, although it can no longer come from you – unless you wish to risk breaking the Rules. The Facilitator may also use the Move “Piercing the Mask”.

**8-9: What you've chosen to do is exactly what the soul needed to be ready.** Gain +1 to your next Move if it is “Perform A Sending” or “Reap A Soul”.

**10+: Your methods do not quite suit the situation at hand, or you inadvertently push too hard.** Choose one:

- **Whatever you thought would help really didn't.** The soul resists the Way even more. The Facilitator may use the Move “The Howling”.
- **Whatever you thought would help has actually helped the “wrong” person.** A strange transference of power and the machinations of Fate has occurred, bringing someone connected to the soul you were attempting to guide closer to the Way. We note that this does not manifest, per se, as a desire for death. It can actually manifest as the new soul falling ill with a terminal disease – or getting into a freak accident. The Wheel has turned “properly”, but Death has realized what has happened. The Facilitator may use the Move “Turn the Hourglass”.
- **What you've chosen to do is exactly what the soul needed to be ready – but parts of it felt all too familiar to you.** The Facilitator may use the Move “Walk into the Garden”.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven's Door”.

## AVERT YOUR GAZE

**Rather than put yourself in the line of fire in a situation – whether it is against a hostile Broken One, a brewing confrontation within your krew, or there's an obstacle or obstruction that could harm you – you choose to defend yourself, or you're attempting evade the situation entirely, or you move to de-escalate things.** *This Move may also be used to intervene in the affairs of mortals. Be warned, though, that this is against the Rules.*

**“Avert Your Gaze” triggers when defending yourself, attempting to de-escalate a situation, or attempting to get yourself out of harm's way comes with a notable amount of risk.** Anyone can try to protect themselves from harm if they sense that it's coming for them and their own. Hands of Death have many tools at their disposal, which makes them even more capable than most of avoiding nasty situations. The Flock cannot harm its Shepherd, and belonging to Death makes guides particularly resilient. Psychopomps also have magical abilities that they call upon to aid them when they need to.

However, there will inevitably be times when you'll misjudge the circumstances or your own abilities, or your decision to do nothing – for inaction is STILL an action – was precisely the wrong stance to take. Such oversight can be painful, especially when you're facing an entity that possess more power, prowess, or cunning

than you. And, when it comes to more social situations, it is sometimes important for a psychopomp to take a stand rather than step aside.

That said, psychopomp interactions can be as messy and as entangled as mortal affairs. Sometimes, there's no such thing as the "right thing to do".

## Resolution

**5-7: You've avoided the danger at hand or managed to defend yourself, but you remain "marked".** Work the details out with your Facilitator. For example: if this was a battle between you and a Broken One, perhaps it is even more invested in striking at you again. Conversely, if this was a brewing argument, your intervention (or lack thereof) has been noted by the parties at hand, and may change your Bonds with them in a negative way.

**8-9: You successfully keep yourself out of the line of fire for now.**

**10+: You avoid danger to the detriment of those around you.** Choose one:

- **The consequences – attention from the adversarial creature you're facing, the ire of your krewe, or so on – will transfer to another within your krewe.** Discuss this with your table.
- **The consequences will have a direct effect on a particular part of the City, or a group of people in it.** If this was a full-scale battle, perhaps the fell power of the Broken One manages to destroy a block. Perhaps your decision to disengage rather than find a way to pull your arguing friends apart has escalated the situation, and their negative energies are manifesting in a way that has emotionally influenced the mortal Flock, even if the Flock cannot perceive them. The Facilitator may use the move "Turn the Hourglass".
- **The consequences have an effect on your Memento Mori.** Perhaps the fell power of the Broken One manages to damage, break, or dislodge it. Perhaps the heated argument between your fellow psychopomps has awakened some of the residual sympathetic energies residing within it, leaving you full of emotions you do not understand or physically ill without explanation.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## PERFORM A SENDING

**It is Time. You take a willing soul by the hand and show them the Way.** Describe how this happens, and build a beautiful Journey along the Way together with your Facilitator. *Know, though, that this Move can only be used if it is truly the soul's Time.*

**You trigger this Move only when YOU, as player, want to see how things will go if you leave it up to the luck of the dice.** Sendings are as easy as breathing for psychopomps. You're a Hand of Death, Shepherd to the Flock of the City. You were built to gather up the souls of your charges, show them the Way, and restore their place on the Wheel. Willing souls put up no resistance whatsoever – that only makes your job easier. As such, "Perform A Sending" is a narrative trigger that you can use to make things interesting, or push the Story of your psychopomp along. Maybe you are disoriented from your own injuries, or harrowed over how difficult it was to get

this mortal soul prepared for their Journey. Perhaps you've gathered plenty of Fragments, and the power humming within you is something you're not accustomed to. Or maybe the mortal you're trying to guide is too much like your old self, even if you may not fully know it yet.

## Resolution

**5-7: The lingering echoes of the soul you've sent off surround you, leaving you reeling.** You know they will Return, as all things are part of the Wheel, but something is off. Describe these feelings to your table, and what you do about them. The Facilitator may use the Move "Walk into the Garden".

**8-9: The lingering echoes of the soul you've sent off surround you, giving you power.** Describe your feelings over this, and the kind of empowerment you are feeling. Gain +1 if your next Move is "By the River" or "Stealing the Sun".

**10+: The power you poured into your Sending has spilled over.** Choose One:

- **You guide the soul along the Way. However, the residual energies of your sending have unsettled the Flock, most especially those connected to the soul you've sent off.** The Facilitator may use the Move "Piercing the Mask".
- **You guide the soul along the Way. However, you've attracted the attention of some of the anomalies present in the City.** They must be dealt with as soon as possible. The Facilitator may use the Move "The Wheel Spins".
- **The soul believed that it was ready to meet its End, but facing the full reality of the fact that its Time has run out is making it resist your guidance.** Now the energies you have summoned are being siphoned by the soul, transforming it into something darker. The Facilitator may use the Move "The Howling".

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## HELPING HAND

**You lend another psychopomp assistance.** Perhaps you intercede on their behalf, or you're coming together with them to complete an important task.

**You trigger this Move when you want your krewes to gain the upper hand in a tricky situation.** Most of the time, you'll be able to tell your Facilitator "Can I join in that action and make this work for us?" and your Facilitator will let you have your way. The trigger for Helping Hand happens if your Facilitator decides that there are possible consequences, or higher stakes, or that leaving things up to fate just holds better with the fiction.

## Resolution

**5-7: You help well enough, although it comes at a cost to yourself.** Your krewes mate gets +1 to their next roll. Speak to your Facilitator about whether the consequence affects you physically, or if it will affect your Memento Mori.

**8-9: Things turn out wonderfully. Your krewes mate gets +1 to their roll.** If this is between players, the players must describe how this plays out, and how it makes their characters feel, in addition to deciding whether it affects the

Bonds between them or not. If this is between the player and an NPC, the Facilitator will decide if this affects the Bonds between them or not.

**10+:** **You both achieve your goal, but there's a bit of a risk that they'll overshoot.** The character you assisted gets an extra dice to their next roll. If they end up Going Too Far, they must blend two consequences on the list rather than selecting just one. If you were assisting an NPC: you will get an extra dice to your next roll. If you end up Going Too Far, you must blend two consequences on the list rather than selecting just one.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## BY THE RIVER

**You draw upon the reserves of power within you, channeling it into life energy that can be used to heal those around you – including one of the Flock.** It is a difficult conversion to make, and may put yourself at risk. *Have a care: laying your hand upon mortals cannot often be justified to Death.*

**This Move is always triggered whenever you want to heal a target of your choice using your powers, and not through mundane means.** The Corpi of psychopomps shares a lot of similarities to the mortals they watch over. Even though their rebirth as Hands of Death has made them extremely hardy, and resilient or outright immune to most mortal diseases, they can still suffer from injury or illness. They do require rest and care in order to heal, although they do regenerate much faster than mere mortals of the Flock do. Sometimes, however, you may feel like you can't afford to wait to get better.

**Whenever you are attempting to heal one of the Flock, this Move almost always triggers.** Using such overt magic tests the Rules of Creation. You may be able to justify it to your krewe or to Death depending on the circumstances. Discuss this with your Facilitator.

## Resolution

**5-7:** **You successfully gather enough energy to heal your chosen target. However, you've inadvertently injured yourself.** Take 1 point of damage to your Corpus.

**8-9:** **You successfully gather enough energy to heal your chosen target.**

**10+:** **You successfully gathered enough energy to heal your chosen target, but there are some aftereffects.** Choose one:

- **There are residual memories or emotions from your target that resonate with you in an unnerving faction.** The Facilitator may use the Move "Walk into the Garden".
- **The leftover resonance from the healing swirls around you, and your memento mori ends up taking the brunt of it.** Roll 1d6. On a 1-2, the memento mori is broken; on 3-4 it is damaged; on 5-6 it is lost.
- **The residual healing energies in the air leave their mark upon that area of the City, disturbing the Flock.** The Facilitator may use the Move "Piercing the Mask".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## REACH OUT

**You attempt to emotionally connect to another krewemate or NPC.** Perhaps it is because they need it – or perhaps you are. Or maybe you both are. *Remember: if you're using this Move, get the full consent of the players involved. Name your expectations, even when you're using this Move with your Facilitator. Take liberal OOC pauses to hash things out if you have to. Consent is key.*

**You trigger this Move only when you want to, and when it makes sense in the fiction of your krewemate's Journey.** Not all interactions between player characters and between players and NPCs have to constitute Reaching Out. Lean into this Move when there are hooks you can lean into, relevant to your psychopomp's previous life, or to the previous life of the krewemate or krewemates they are speaking to.

### Resolution (Krewe)

**If you're interacting with somebody from your krewemate, there's no need to roll.** Instead, all participants in the scene will choose one from this list:

- Take 1 Token, but your next Move gains +1.
- Take 1 Token, and change the nature of your Bond.
- Take 2 Tokens, but the next time you trigger the Move "Helping Hand" and it involves this krewemate, it'll automatically be ruled as a Strong Hit
- Take 2 Tokens, but the next time you trigger the Move "By the River" and it involves this krewemate, it'll automatically be ruled as a Strong Hit
- Take 3 Tokens, but roll for your next Move with Advantage.
- Take 3 Tokens, but the next time you assist this krewemate, they will roll at Advantage.

In every case, describe what it was about your interactions that shook memories of your past life loose.

### Resolution (NPC)

**5-7: You mean well and it shows, but it's a little awkward.** Work out what happened, and describe how this may or may not have changed things. Take 2 Tokens, and describe how your interactions with this NPC shook memories of your past life loose.

**8-9: What you did or said was precisely what the other character needed.** Work out what happened. Illustrate how this has changed things, and adjust any of your pre-existing Bonds that will get affected by this exchange. Take Tokens at your option. If you decide to take Tokens, describe how your interactions with this NPC shook memories of your past life loose. Furthermore, choose one:

- **You may ask this NPC for one big favor.** When you need some information or a vital opportunity and it makes sense in the fiction for this NPC to provide it, your Facilitator will let it happen.

- **This NPC will be able to assist you in a powerful way during a sticky situation.** If the NPC is present and if it makes sense in the fiction for this NPC to be with you, you'll gain Advantage to your next Move.
- **This NPC will heal some sort of harm or prevent you from suffering from some sort of trauma once.** If it makes sense in the fiction for this NPC to provide it, your Facilitator will have this NPC heal your Corpus, repair your Memento Mori when it gets damaged, or find your Memento Mori when it gets lost.

**10+: Things don't go as planned.** Choose one:

- **What you did or said was precisely what the other character did NOT need. At all.** Work out what happened and why it went horribly wrong. Change the nature of the Bond that you possess with this NPC. Lose a vital opportunity of the Facilitator's choice.
- **Although things are better now between you and the other party, something in this situation has mirrored experiences from your mortal life.** The Facilitator may use the Move "Walk into the Garden".
- **While things are better now between you and the other character, the shift in the dynamics between you has displeased another NPC.** Change the nature of all relevant Bonds, or add another Bond reflecting what happened. Lose a vital opportunity of the Facilitator's choice.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## Reaper Moves

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### RIDE

**You step into the skin of a living creature, possessing them as though they were a ghost or spirit, occupying the spaces between their thoughts, seeing through their eyes.** You cannot control what they do or where they go, but there may be some value in perceiving things as mortals do.

**You trigger "Ride" when you're willfully attempting to blur the boundaries between your soul and the soul of another in pursuit of knowledge, perspective, and insight that would be difficult – if not impossible – to acquire quickly without cheating.** It's usually enough for a psychopomp to be able to follow the flock of the City from afar. There are dangers, as well, to becoming too close to the souls you are watching over. Furthermore, guides aren't supposed to interact with their mortal charges in this fashion on a whim: it's against the Rules.

And yet, some psychopomps have spoken about how going on a Ride feels... comforting. Like returning to a place they once called home, or slipping into a pair of clothes that are practically second skin. Perhaps the karmic forces beyond your City know that allowing you and your krewes to bond their energies with mortals will let you reach for power that they do not want you to have.

## Resolution

**5-7: You succeed, although your chosen vessel can instinctively feel like something is “off”, and that they are not alone.** Pull away as soon as you can, or risk the Facilitator Move “Piercing the Mask”.

**8-9: You succeed and can remain within the vessel for one full day.** You can only perceive what your vessel perceives, and cannot influence where they go, what they’re feeling, or what they are thinking. Add +1 if you use the Move “Psychometry” while you are in your vessel.

**10+: Your touch upon this soul is too powerful.** Choose one:

- **Perhaps you were too forceful in your approach, for the vessel has rejected you.** The both of you are shaken. The Facilitator may use “Pierce the Mask”.
- **You succeed, but the spiritual wires between you and your vessel have gotten tangled up.** Sometimes you can feel their emotions as though they are your own. Sometimes, they feel yours. The Facilitator may use “Walk into the Garden”. Another psychopomp or Death Themselves will have to extricate you from the vessel.
- **You succeed, but this taste of your majesty has left the vessel with a longing for the Way, even if it is not yet their Time.** The Facilitator may use “Turn the Hourglass”.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven’s Door”.

## SPREAD MY SHADOW

**You spread your will through the City, letting the cacophony of mortals reach your ears, seeking to connect with energies that are similar to yours.** This Move can reveal Echoes and Broken Ones within the City, or their influence on the Flock.

**You trigger this Move when you’re reaching not for the energies and fingerprints of the past around you, but for the living, breathing energies of the Flock – and the death energies of other psychopomps, of Echoes, and of Broken Ones. It is also used when you wish to see whether it’s “time” for a mortal.** Spreading Your Shadow works like a radar. By reaching into your own reserves as a Hand of Death and flinging it as far as you can over the City, you’ll be able to tell when the Way is close for another, and you’ll be able to locate the spirits of denizens like yourself. Like attracts like, after all.

By doing this, though, you are pushing *yourself* upon your surroundings. You’re also temporarily breaking off bits of your own essence, and sending them out across wide distances in the City – that is the only way to get the scrying to work. This could put you at risk, precisely because like attracts like: Echoes and Broken Ones are a psychopomp’s strange cousins, as capable of leaving a mark upon the Hands of Death as guides are capable of reaping them. It may also alert the Flock to the presence of a powerful, alien Other.



## Resolution

**5-7: There's strong resonance in several places within the City, but you're uncertain whether they are merely dying mortals or something far graver.** Your Facilitator will use "The Wheel Spins" and give you three options. Only one of them is important. Not getting to the "real" issue in time may have ramifications on the City. If this occurs, your Facilitator may use "Turn the Hourglass".

**8-9: You know exactly where you must go, to mitigate any danger posed towards your City.** Your Facilitator may use "The Wheel Spins".

**10+: You've put too much of yourself into your scrying.** Choose one:

- **You find the dark that is plaguing the Flock, all right, but by connecting with them, they know where you and your krewe are – and they will be ready for you.** All Moves related to handling your current adversaries will be rolled at -1 until the situation is handled.
- **Your influence leaves its mark upon the Flock of the City, leaving many of them shaken, stirring up a dark within their souls.** The Facilitator may use "Turn the Hourglass".
- **You've overloaded your own perceptions.** Everything dies a little every day, and the noise and smell of their decay burns through your mind. Another psychopomp or Death Themselves will have to help you re-center.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## UNMASK

**You remove your Mask, revealing you for what you are in all your glory, for dying mortals cannot resist the siren pull of where they must go when they see it for what it truly is.** Describe the comforting miracle or vision you wish to perform. *Know, though, that this Move can only be used if it is truly the soul's Time.*

**When you Unmask, you're using the powers at your disposal to show a dying mortal that there is, indeed, an afterlife that awaits them.** There is no subtlety to this approach. You're using your magic to make miracles for a member of the Flock. You're showing them the light at the end of the tunnel, coming to them in the skin of a dead relative, revealing your true form... the works. It could be intimidation; it could be divine intervention. In all cases, it is an overt show of your power.

To Unmask yourself is to reach beyond your stature, and attempt to present yourself as more than you already are. Death is the ultimate karmic force of Creation, and the master of the Rules that you are bound to. They do not recognize many cases where it would be acceptable for one of their own to be so uncouth or bold.

## Resolution

**5-7: You don't succeed as much as you would have liked.** A bit more of a push is needed, although it can no longer come from you – unless you wish to risk breaking the Rules.

**8-9: You succeed.** The use of your power has been subtle and timely. Gain +1 to your next Move if it is "Perform A Sending" or "Reap A Soul". Death is willing to let your indiscretion slide.

**10+: Your methods match the fearsome majesty of Death Themselves too much.** Choose one:

- **You enthrall the soul completely, but you went a bit too far with the miracle you've performed.** Discuss with the Facilitator what you inadvertently revealed of yourself and your true nature to the City. The Facilitator may use the Move "Piercing the Mask."
- **You were guided, in a way, by something deep within you to choose this particular miracle for the soul.** Parts of it felt all too familiar to you. The Facilitator may use the Move "Walk into the Garden".
- **While you may have succeeded in reaping this soul, the amount of power you used has ended up attracting one of the dark anomalies in the city.** You will have to deal with it immediately. The Facilitator can offer suggestions on whether it is Echoes or Broken Ones that come after the psychopomps and the mortals in the area. They may also use the Move "The Howling".

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## LEAP OF FAITH

**Rather than defending yourself against the danger at hand, evading the sticky situation, or moving to de-escalate things, you choose to rise to the occasion and face things head on.** You strike back against the Broken One, or intervene in a hairy discussion between your krewes. *This Move may also be used to intervene in the affairs of mortals. Be warned, though, that this is against the Rules.*

**Taking the Leap of Faith means that you are facing the circumstances head on, even if the odds are stacked against you.** Even a Hand of Death has their limits. You may overestimate or overextend yourself against an opponent who is more powerful than yourself, or knows how to get around your defenses, or how to take advantage of your limitations. Most times, you're perfectly capable of handling a threat to you and your own – and your Facilitator will tell you as much. This Move triggers when those threats are capable of harming you back. When it comes to social situations, this Move triggers when you're putting yourself out there with your krewes and NPCS – intervening, taking a stand, speaking your mind – and there's a chance that it could backfire on you badly.

**A Leap of Faith can also be a direct intervention: rushing to the defense of a mortal against a Broken One, mediating between members of the Flock, revealing one's self in order to speak to somebody in the City.** Psychopomps are charged to watch, to guide, to influence. They are NOT supposed to turn the Wheel themselves by moving among the Flock as though they belonged to it, or by using their powers to affect mortal lives. Critical disobedience can lead to better things for Creation. You could argue, perhaps, that you had no other choice but to Unmask in order to pull an innocent out of that fire. You may say that the Broken One you were facing left you no choice, and you had to reveal what you were to the mortals it was stalking. The Rules, however, are the Rules. Death's judgment of your actions may remain harsh and unyielding.

## Resolution

**5-7: Your attempt is not as effective as you would have hoped.** Perhaps attack you attempted against the Broken One is a glancing one instead of a powerful strike, or the heated conversation you're now a part of isn't showing any signs of improvement or playing out in the way you're hoping it will yet.

**8-9: You get what you want for now.**

**10+: Your actions are too much of something – too reckless, too careless, too powerful – or you're spot on, but the circumstances around you cause some sort of mishap to occur.** Choose one:

- **You end up doing too much damage, or destroying your target when you did not mean to.** The Facilitator may use the Move "The Wheel Spins", "Piercing the Mask", or "Turn the Hourglass" as is appropriate to what is happening in the Story right now.
- **The consequences will have a direct effect on a particular part of the City, or a group of people in it.** If this was a full-scale battle, perhaps your attack hits not just your target, but the housing block full of mortals behind it. If this was a heated argument between your fellow psychopomps, perhaps your intervention has manifested in a way that has piqued the preternatural instincts of mortals in the area, threatening to unravel the Veil between them and you. The Facilitator may use the move "Turn the Hourglass".
- **Things escalate well beyond your control due to what you've chosen to do, and it is obvious that you're at fault.** Work the details out with your Facilitator. For example: if this was a battle between your krewe and some Broken Ones, the wrath of those anomalies is now focused solely on you. If this was a heated discussion between parties, your Bonds with them may change in a negative way.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## REAP A SOUL

**It is Time, even if they refuse to acknowledge it. You grasp at a soul and show them the Way.** Describe your plan. Together with your Facilitator, paint a picture of how your target bore the full weight of your Hand as one of Death's own. *Have a care: this Move can be used even if it is not the soul's Time. If that occurs even if you do not mean to, it's a violation of the Rules.*

**You Reap A Soul whenever you have no other choice but to open the Way for Stray of your Flock.** Death does not always come easy, and the dying have been known to cling to the vestiges of life until you pry it from their grasping fingers. Whenever you are attempting a Sending on a target that is not willing, you're leaning into this Move. Because you have to force them, you have to exert more effort than usual towards opening the Way, and restoring their place in the Wheel. If your touch is too soft, they may steal some of your power and step up their resistance. If your touch is too hard, you could do undue damage to yourself and the City around you.

## Resolution

**5-7: You succeed, but the lingering energies foul up the area.** They will hover around you for a day or more, affecting you or the powers you choose to wield as you serve as one of Death's stewards. Until another psychopomp or Death Themselves successfully heal you, suffer -1 to all of your rolls.

**8-9: The lingering echoes of the soul you've sent off surround you, giving you power.** Describe your feelings over this, and the kind of empowerment you are feeling. Gain +1 if your next Move is "Spread My Shadow" or "Unmask".

**10+: The power you poured into your Reaping has spilled over.** Choose one:

- **The force of your Reaping has marked that soul in a way that will carry over until its next life.** Death is displeased. How do you feel about this? The Facilitator may use the Move "Turn the Hourglass".
- **The violence of the Reaping leaves you reeling.** Perhaps there was something familiar in its resistance to you, or the soul's lingering feelings have resonated with you even if they should not. The Facilitator may use the Move "Walk into the Garden".
- **The violence of the Reaping has traveled through the ties of fate between the soul you've taken and drawn another towards the Way, even if it was not supposed to be their Time.** The Wheel has turned "properly", but has left an anomaly in its wake. The Facilitator may use the Move "The Wheel Spins".

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## COME TO THE ALTAR

**You invite Death to lend you some of Their strength.** This may be in the form of Them giving you access to some of Their power, or Them speaking to you directly, offering you some perspective. *Have a care: Death remembers each instance where Their own stewards seem over reliant upon Them.*

**You Come to the Altar when you decide that a situation is going out of control, but rather than try to handle it yourself or trust in your krewe, you ask Death to intervene directly.** This Move can only happen when players want it to happen. Psychopomps are extensions of Death's will, and Death has left matters of Creation in your hands. When they call on Them for direct assistance, they risk showing Death that they cannot be trusted to do what they were essentially made to do.

We imagine, of course, that some Deaths will be kinder than others. Facilitators: consider the sort of Death that you're portraying for this Journey. Perhaps in some Cities, Death's direct interventions are a normal thing, and it is acceptable for Their Hands to seek their counsel and aid. In other Cities, Death may be a distant, terrible force that Hands know better than to bother unless it's extremely important.

## Resolution

**5-7: Death responds, but the connection between you is turbulent.** Gain +1 to your next action, but you are, for the day, full of odd, disturbing memories of a mortal life. The Facilitator may use the Move "Walk into the Garden".

**8-9: Death responds.** Your Facilitator will describe how Death assists you. Gain +1 to your next roll.

**10+:** You end up biting off more than you can chew. Choose one:

- **What you are asking for from Death is too much, by Their assessment.** They are displeased with you. The Facilitator may use the Move "Build the Storm."
- **You've opened yourself up to a bit too much of Death's power.** Gain an extra dice to your next roll. If you end up Going Too Far, you must blend two consequences on the list rather than selecting just one.
- **Death's mark upon you has left you with a powerful shadow upon your soul, disturbing the equilibrium of your Flock.** The Facilitator may use the Move "Turn the Hourglass" or "The Wheel Spins".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

## STEALING THE SUN

**You manifest your will into the form of a weapon. You can wield this against a target of your choice with the intent to intimidate or harm.** Describe what your weapon looks like, and how you wield it. If you are attacking a target, tell the table how you do it. *Have a care: laying a hand upon mortals cannot often be justified to Death.*

**You're Stealing the Sun whenever manifesting your weapon, wielding your weapon, or attacking someone may end in failure, or may have lasting consequences for you or your krewe.** Normally, your Facilitator will let you summon your weapon without issues, and let you attack a target of choice successfully. However, if a modicum of risk is reflected in the fiction of your Journey, they'll ask you to roll, and play to find out what happens.

We've talked about how Memento Mori can come in the form of weapons or offensive gear already. At your discretion, you can say that whenever you Steal the Sun, you're pouring your intent to harm or kill into your memento mori.

## Resolution

**5-7: Something goes wrong.** Choose one:

- **You manifested your weapon, but pulling at the energies around you has stirred up a small, cutting vortex of power in your area.** Take 1 point of damage to your Corpus. Describe what happened. Were you shaken, overwhelmed, compromised? Did the Broken One you're facing now interfere?
- **You manifested your weapon and attacked, but it was ineffective, causing you or your krewe to miss a vital opportunity.** Describe what happened. You may leave it to your Facilitator to decide on what the missed opportunity was, or you can give suggestions that seem to make sense in the fiction.
- **You manifested your weapon and attacked, but your adversary was able to attack you back. Take 1 point of damage to your Corpus.** Describe what happened.
- **You manifested our weapon and attacked, but the retaliation of your adversary or the circumstances in the fiction lead to your memento mori getting lost or damaged.** Describe what happened.

**8-9: You get what you want for now.** Together with your Facilitator, weave the fiction of how things play out. Your opponent must choose one from this list:

- They will take considerable harm

- They will lose a vital opportunity
- You will gain a vital piece of information on the target. *Ask one question, and your Facilitator will answer honestly.*
- You will gain +1 on the next Move that you use against them
- A krewe member of your choice will gain +1 on the next Move that they use against your target

**10+: You go too far.** Together with your Facilitator, weave the fiction of how things play out. You must choose one from this list:

- **You end up destroying your target when you did not intend to.** If the target is a dying mortal, an Echo, or a Broken One, choose a consequence under “Going too Far” from the “Reap the Soul” Move. If the target is something in the City, your Facilitator may use the Move “The Wheel Spins” or “The Howling”.
- **You’ve dealt considerable harm upon your target, but the energies you have gathered around you are unstable and strange.** Elect to miss a vital opportunity for yourself or your krewe as you take some time to stabilize the forces you’ve stirred up, or take 1 point of Damage to your Corpus by electing to direct the energies unto yourself in an attempt to contain them.
- **The force of your attack rebounds against you.** You automatically dematerialize. The surge of energy, however, will let one of your krewe roll with Advantage on their next Move. The rest will gain a +1 to their next Move.
- **The force of your attack destroys your Memento Mori.** Immediately take 3 Tokens. The surge of energy, however, will let one of your krewe roll with Advantage on their next Move. The rest will gain a +1 to their next Move.

**...Or you may take 1 Token and drop the result of this roll to a Strong Hit.** Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven’s Door”.

## DO AS YOU WILT

**You force your will with another krewe mate or an NPC, because you believe they need it – or perhaps you’re the one who needs to act out a little.** *Remember: if you’re using this Move, get the full consent of the players involved. Name your expectations, even when you’re using this Move with your Facilitator. Take liberal OOC pauses to hash things out if you have to. Consent is key.*

**You use this Move only when you want to, and when it makes sense in the fiction of your krewe’s Journey.** Not all interactions between player characters and between players and NPCs mean triggering “Do as You Wilt”. Lean into this Move when there are hooks you can lean into, relevant to your psychopomp’s previous life, or to the previous life of the krewemate or krewemates they are speaking to.

## Resolution (Krewe)

**If you’re interacting with somebody from your krewe, there’s no need to roll.** Instead, all participants in the scene will choose one from this list:

- Take 1 Token, and your next Move gains +1. However, change the nature of your Bond to reflect any ambivalent or negative feelings you may have as a result of this last interaction.

- Take 2 Tokens, and the next time you trigger the Move “By the River” and it involves this krewe mate, it’ll automatically be ruled as a Strong Hit. However, the negative feelings that your krewe mate harbors over this interaction will bleed into the City. The Facilitator may use the Move “The Wheel Spins”.
- Take 3 Tokens, and roll for your next Move with Advantage. However, the next time you trigger the Move “Helping Hand” and it involves this krewe mate, it will automatically be rolled as Going Too Far.

In every case, describe what it was about your interactions that shook memories of your past life loose.

## Resolution (NPC)

**5-7: You do have a point, or your actions can somehow be justified even if the other character doesn't like it or approve.** Work out what happened, and Change your bond with this NPC to reflect the ambivalent or negative feelings that are now harbored by the both of you or one of you over this exchange. Take 2 Tokens, and describe how your interactions with this NPC shook memories of your past life loose.

**8-9. You get your way this time.** However, the next time you attempt to force your way with this NPC, they will outright refuse to help you or entertain you.

**10+: Things don't go as planned.** Choose one:

- **What you did or said made things worse.** Work out what happened and why it went horribly wrong. Take 1 Token. Until it makes sense in the fiction for accountability or forgiveness to be had, this NPC and you have irreconcilable differences between the two of you. You will not be able to ask for favors, request an intervention, or interaction with them in an even neutral fashion for the duration of your Journey.
- **You got your way, but something in this situation has mirrored experiences from your mortal life.** The Facilitator may use the Move “Walk into the Garden”.
- **What you've chosen to push for or how you chose to do it is something that displeases Death, or violates the Rules.** The Facilitator may use the Move “Turn the Hourglass”.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven's Door”.

## Solace Moves

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### AND, CUT!

*This is a companion Move to “Perchance to Dream”. Make sure to read that one first.*

Deep immersion and investment into the Journey may cause us to forget about the boundaries that we all agreed upon. **There may be times when pretending that the scene in question was a dream or some other strange event won't be enough, and it must be entirely erased from the fiction.** We decided to take the safety tool “Script Change” and make a Move out of it for **Sundo**.

To use “And, Cut!”, use the pre-determined Out of Character Pause gesture at your table, or immediately express your need to pause the scene. Tell everyone what you’d like to remove from the fiction. The scene(s) in question will be cut out completely. Basically: they never happened. No ifs, no buts. They’re just gone. The rest of the table is then expected to adjust all other aspects of the fiction around this removal. “Rewind” or dial back to significant points as needed.

Once again: Players are under no obligation to explain why they want to redo anything, and nobody should pressure anyone to talk about it. If a break is needed, call for one. If the session must be halted immediately, do so.

## MAY I HAVE THIS DANCE?

Journeys are better with friends, and actively trying to include each other in all of our plans. The best way to build an inclusive table is to practice consent from the get-go. Frame your tabletop session like a group dance. There will be times when you’ll be swaying to the music with just one partner, then times when you’re expected to trade, then other times when you will all come together.

**Use this Move when there’s something happening between table mates of yours, and you would like to participate. Make the ask.** Politely express that you would like to be included, and wait for their enthusiastic, clear consent. If this is not given, respect your table mates’ decision. They are under no obligation to explain themselves to you. If it is given, everyone involved may – if necessary – take a moment out to work on details like how your character gets involved (i.e. “Maybe I can walk in when...” or “Oh, can we say I was just there?”), then continue with the scene.

Players are all encouraged to be mindful of each other. To smooth things out all around, be proactive in including your table mates in things rather than expecting that your friends will be in the head space to ask you, or express their desires clearly. If it looks, by your perception, like a member of your krewe seems interested in joining but isn’t saying anything, make the ask yourself. It never hurts to check.

**Nobody likes feeling left out of the fun.** You’re all storytellers, and you can edit in or edit out whatever you like, at any time.

## PAUSE BUTTON

**It’s impossible to stay 100% engaged in a session. Everyone should recognize this fact, and not judge anybody for being unable to focus on everything, all the time.** Sometimes, this part of the Journey doesn’t involve your psychopomp. Other times, the scene itself may wind a little bit, and attention spans end up wandering. You may, perhaps, need to take an important call, click around online, grab a snack, hydrate, stretch your legs, or just need to sort out your headspace.

**To use this Move, quiet take off the prop that your table recognizes as your In Character Symbol or submit it to your Facilitator, or physically disengage from the table as quietly as possible to prevent from disturbing any ongoing scene.** Your table is expected to recognize that you need a moment, and must adjust the



fiction of the scene around your absence. When you return, you can all take a break and sort out any hanging details before continuing the session.

## PERCHANCE TO DREAM

**There are times when – despite best efforts, consistent check-ins, and established boundaries on topics and dramatic situations – you and your table may find the fiction carrying everyone into areas that they no longer feel good about.** Remember that consent can be retracted at any time, and that the beauty of tabletop roleplaying games is that we can change what we like. This is a Journey where we get to decide everything for ourselves: who we're with, where we'd like to go, and what we'd like to see on the way. Since a total removal of a scene or two may cause discomfort or embarrassment, you may want to consider writing it into the fiction in a way that doesn't put pressure on anyone.

**To use "Perchance to Dream", use the pre-determined Out of Character Pause gesture at your table, or immediately express your need to pause the scene. Tell everyone what you'd like to redo. The scene(s) in question are hence removed from the Journey itself. Instead, they'll become strange dreams that your psychopomp had the night (or day) before.** If there are multiple participants, you can consider the scene(s) a shared dream. The rest of the table is then expected to adjust all other aspects of the fiction around this removal.

Player, don't feel obligated to explain why you'd like to redo anything. Facilitator, do not pressure your player to explain themselves. If they wish to talk about it, they can discuss it at their leisure. If they never want to touch on the matter for the duration of your Journey together, then consider it closed for discussion. If they need a break, give them time to step away from the table, or halt the session immediately.

## SMELL THE ROSES

Because of how the fiction plays out at the table, you'll inevitably have moments where a cool idea involving one or more of your krewe mates will strike you. Maybe you'll want a follow up to the exchange that took place between your Guides before the latest Sending. Perhaps your last encounter with a particular NPC was something your psychopomp wants an opinion on with a krewe mate they trust with these matters. However, if there's another event unfolding at the table that currently involves other players, it'd be hard for you and your friend(s) to discuss how things might play out. **Rather than wait on things, it may be possible to take your friend or friends aside and huddle away from the table. That way, you'll be able to take a breather or plot things out as you like without disrupting the momentum of the session.**

**Use this Move if you are not engaged in the current scene of the session, but need to do any of the following: take another player or two aside for discussing some ideas you have about this session or the next, process things that have occurred in your game with a friend, or give yourself a break in good company.** Use the pre-determined Out of Character pause gesture at the table, then excuse yourselves as discretely as you can. Try to "cap" your partners for this move to two people. The absence of a large number of players at the table can make people – especially your Facilitator – uncomfortable, embarrassed, or anxious.

It needs to be said again: if you don't have anything to talk about and just want chill out with a small group from your table, it's perfectly okay to use this Move.

## Corpus: Harm, Dematerialization & Rebirth

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Guides are immortal. They no longer age, and have full control over their bodily functions. However, they are still capable of getting injured and falling ill. If they are harmed enough or if their vessels are ruined past the point of functionality, psychopomps will temporarily shut down. Their souls will fly through the Way, ride the Wheel to the realms of Death, and return to the birthing chambers: where they first awakened to their existence as Hands of Death.

**Your Corpus is your physical form.** It is what your soul – which now bears the mark of Death – inhabits. It shares much of its physiology with the mortals of the Flock. Here are a few things to keep in mind:

- ❖ While you don't bruise or cut as easily as mortals, you can still get hurt
- ❖ You heal a little faster than your mortal counterparts. Small injuries almost instantaneously disappear. Lost limbs will eventually regenerate.
- ❖ Mortal illness and mundane diseases cannot touch you, but things that directly attack your soul can – like, let's say, the magic of an Echo or a Broken One
- ❖ You don't have to eat or drink, but you can if you want to
- ❖ You don't have to defecate, fart, or even have things like periods – but you can choose to, if you wish
- ❖ Sleep is how psychopomps replenish their energy

**Psychopomps always start with 5 "hit points".** As you unlock Keystone Memories and undergo Changes, you will also be able to take more harm. Each Advancement gives you one extra point of Corpus, to a maximum of 10 "hit points".

**Most things in a Sundo game will – if they can hurt you – only deal one point of damage.** You'll be able to see the tracker for this on your character sheet. If that tracker fills, or if you take damage that exceeds the points of the tracker, your psychopomp immediately dematerializes. This is not too different from dying as a mortal, and it certainly won't feel much different to your guide either.

### What happens next?

**For your krewe mates, your psychopomp is effectively removed from the Journey for the next twenty-four hours.** How this looks was, depending on what you decided on, determined by the entire table or by your Facilitator. Your psychopomp may have disappeared into ash, or burst into a cloud of butterflies. Death Themselves may have recovered the body. At any rate, you're functionally dead for a day.

**After the twenty-four hours are up, you'll wake up in the birthing chamber – the first place you remember from the start of your existence as one of Death's.** How this goes down is also something that your table may have decided, or maybe left to your Facilitator.

**Once you have wrapped up whatever business you may have in Death's Home, you'll return to your krewe mates.** Returning to the City means flying through the Way. Unless the situation calls for it (or unless you want to), your Facilitator won't trigger the "Flight" Move this time around. (You can check page ?? for this if you want to review.) So, we can safely assume that you're back with your krewe mates, right as rain.

**...Or as right as you can be, given that dematerialization is a harrowing event.** You did, after all, get killed. **Furthermore, don't forget that you take a token every time you dematerialize.** It's entirely possible that you will unlock a Keystone Memory because of the event, and will thus emerge from the experience Changed.

### A little more on Harm

Just in case it needs to be said again: you're tougher than the Flock. **So, most of the time, whatever harm you take or consequences you suffer don't count as "damage".** Your Facilitator or the fiction itself will show you when it's plausible for something in the City to injure you enough for it to matter.

# Chapter Five

To Our Dearest Facilitators

## Facilitator Principles

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The best tabletop roleplaying sessions are ones that treat the game as a respectful, compassionate conversation between loved ones or friends. Consider reading through some of the items we've put down here before you run sessions of **Sundo**.

### SET THE STAGE FOR YOUR PLAYERS. DO NOT UPSTAGE THEM.

Empowered players respond to events in the game all on their own – they simply need to be given the means to take control, and realize their own agency. Remember that it is about giving them the floor through describing, as vividly as possible, what is happening to their characters. Don't tell them how to feel. Let them decide that for themselves.

### AGREE ON PROPS AND GESTURES THAT YOUR PLAYERS CAN USE TO DISENGAGE FROM THE TABLE, OR TAKE A BREAK.

The Solace Moves we have listed for Players, and some of the Facilitator Moves of **Sundo** allude to this. Make sure everyone agrees on an "Out of Character (OOC) Pause Gesture" – a gesture that will signal that the player in question needs a break. This could be anything from raising their hand to pinging you on chat to slipping you a note. Whatever works best for your table, as long as it is clear to everyone that it signals a need to disengage, and that it **MUST** be respected.

Having wearable props will also help a lot too. In the same way that actors wear costumes in order to play a role, your Players may have something on their person that says, to you and the rest, "Hi, right now I am not Pam, the player, but Ciri, a Hand of Death". By utilizing props, you're helping your players get into the mindset – and also offering them a clear, non-intrusive, low impact way of telling their table that they need a moment.

### DELIVER EVERYTHING WITH HONESTY

While some games encourage a little cloak and dagger between Facilitators and Players, **Sundo** is not one of them. Do away with the old parameters of making players do Skill checks to make sure their characters are safe. Drop hints. Have them participate in fleshing the area out with you. Give them strings to tug at and tug at until they can grasp at all the interesting things you have prepared for them.

Ask questions of your Players, and answer their questions in return with as much honesty as possible – unless, of course, a Move calls for it, or it would be more interesting to delay a big reveal. Implicitly trusting your

players makes your work as a Facilitator easier, and can be a lot more fun than assuming that you are part of a system that is out to “get them”.

## DO NOT LET THE DICE CONTROL YOUR TABLE

Dice can be extremely unkind in their judgment of how things go down. Leaving everything up to dice rolls can make for a poor story. Acknowledge that your players invested just as much as you did for your Journey. You may have done the work of preparing things and trying to make it all hang together, but they offered their perspectives on how this Journey may pan out on top of creating a character they can believe in, all in the interests of walking through the City you're portraying. Use Moves as they ought to be Moved – and, if the results of the roll don't seem interesting or friendly, be ready to do away with them. And when something is not a Move, don't make it one.

## TREAT DEATH AND ITS REALITIES WITH DIGNITY.

While it is a fact that people die every day and that death in itself is simply unavoidable, this should not mean that we should be less empathetic since we can't do anything about it. Death is a topic that ought to be taken seriously. Portraying it together with what happens in the aftermath of the passing of a living creature should be tempered with empathy.

## THIS SOUNDS IRONIC, BUT: BRING DEATH TO LIFE FOR YOUR PLAYERS.

Your table outlined the sort of NPC or force they wish Death to be. As Death is sort of the god figure in Sundo and stands at the center of your game, it's important to flesh out how Death is. Find ways to build upon the characteristics your group outlined.

## THE CITY IS BOTH SETTING AND CHARACTER FOR YOUR GAME.

The City is as equally significant as Death is, especially since all the action in the campaign – including its finale – will take place within its bounds. Focus on the small things that identify the City for what it truly is. Talk about the sights, the smells, the way its denizens are, how its skyline is under different seasons, under different conditions. It is a character just like the psychopomps.

## FIND TIME FOR TEMPERATURE CHECKS

Temp Checks are sessions where you and your players don't actually game. Instead, you all focus on asking how everyone is, how they find the Journey so far, re-affirming boundaries, evaluating expectations, and discussing next moves. Of course, you can also do this after every game to make sure everybody is on the same page. We find that ultimately, it is productive to do a post-game rundown of things, a pre-game recap (the Facilitator Move "Welcome the Dawn" is our baked in tool for this), and Temp Check sessions all at the same time.

## YOU ARE MERELY MORTAL.

Nothing stresses an already busy Facilitator out more than having to handle all the other meta-table issues like meal logistics, transport, scheduling games, and keeping track of how the Journey is going. If your players don't step up to offer to do these things for you, start delegating.

Also: safety and consent are also things that exist for you, as somebody who has their own agency, and is also a participant in this Journey. Communicate – and enforce – your own boundaries as you need to.

A final note: if you're not in the headspace to run a game, don't run one. Your Players will understand (and if they don't, maybe consider getting different Players). Facilitators need breaks too.

# Session Zero

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Still under construction!



## Facilitator Moves

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### Welcome the Dawn

**The “start a session” Move of Sundo.** This is the beginning of “the day” for the krewes. If it’s the first session, establish the City and the world that the psychopomps live in.

- ❖ Where does the krewes usually stay in between Sendings?
  - Where is it in the City? What are its surroundings like?
  - What details have your players provided about their “home”?
- ❖ Did anything significant happen to the krewes or any of its members before the start of play?
- ❖ Are there things in the Bonds between the krewemates that you feel may make a good launch-off point for your first session?

**If it isn’t, pick up where everyone’s left off.**

- ❖ What happened last session? How could these events effect the current session?
- ❖ Have any Bonds between players or between players and NPCs changed? How will these changes affect the current session?
- ❖ Has your Countdown advanced? How is this manifesting in the City?

### The Wheel Spins

**The introduction of new conflict into the Story – showing the psychopomps who or what they must attend to, as the Hands of Death.** In essence, this is about presenting what needs to be shown the Way: the Dying, Echoes, or Broken Ones within the Flock. This move can also be toggled in response to the Player Move “Spread My Shadow”.

- ❖ Is the conflict a widespread event within the City, like a natural calamity or an act of terrorism on the populace? Or is it ultimately, in the wider picture, a “small” matter?
- ❖ How is this particular conflict tied to what your players have chosen to do so far?
- ❖ Does this conflict have the potential to reveal parts of a Truth to the krewes?

### Piercing the Mask

Mortals in the City are not completely oblivious to the unseen powers of their world. **Piercing the Mask can be the Move that you can use to reflect building tension and possible consequences that come with Mortals or other entities Unmasking the psychopomps.**

**Consider describing things using sensory information.** Sight is an easy bet, especially with the Portents that your table established during the Creation process. Other alternatives, of course, would be scent (are there flowers that people in the City associate with their angels?) or tactile information (a mortal's hair could suddenly stand on end in the presence of a psychopomp). Anything goes.

**You don't immediately need to Unmask the psychopomps. Consider drawing things out.** Maybe you can make use of your own token system, with a cap of five or more tokens before a psychopomp is Unmasked. Alternatively, you could make use of a clock. Draw a circle, and decide between four, six, or eight segments depending on how you'd like to prolong things. Fill in a segment whenever something threatens to pierce a psychopomp's Mask. When the clock fills, the psychopomp has been Revealed against their will, which goes against the Rules.

## Save Point

**Use this Move when it's time for everyone to take a break.** Step away from the table, encourage your Players to stretch, get snacks, check on "real life" stuff, smoke if that's their thing, hydrate, go to the bathroom... the works. After that, take a little time for yourself to prep for your next moves as a Facilitator. Chat your players up also, just to see how they're doing.

**It is useful to treat Save Points in Sundo the way you'd treat save points in conventional games.** Use part of the break to give the floor for your Players to strategize before a big, potentially game-changing move. Check if you've been clear on all your details, and delivered everything with honesty. Ask any questions you may have for yourself from your Players, and take notes.

## Pull the Breaks

**This Move is a direct intervention from you, as Facilitator, on what you consider to be a situation at your table that necessitates a hard stop.** We've listed a few examples for your reference, but this list is, by no means, exhaustive.

- ❖ You have noticed that one of your players has been quiet for a very long time, but has not made any move to disengage using the gestures or props that your playgroup has agreed on
- ❖ You have noticed that one of your players looks uncomfortable, put out, or embarrassed
- ❖ You have noticed that one of your players is distracting themselves with things like their phone or computer, but has not made any move to disengage using the gestures or props that your playgroup has agreed on
- ❖ Two or more of your players are directly arguing with each other, or you suspect that they are arguing with each other through the IC actions or words of their characters
- ❖ There are micro-aggressions against you or another player
- ❖ Someone has crossed a boundary that the table agreed to respect

**Call for a time out, even if the momentum of the scene is high.** It is worth sacrificing the dramatic situation for the comfort and safety of your players. Better to be safe than to be sorry.

**If things get very tense or it escalates into a matter of safety, do not hesitate to end the session immediately.** Prior to the next session, make sure to do a Temp Check with your Players.

## Edit That Reel

This Move must be triggered in response to Solace Moves like "Perchance to Dream" and "And, Cut!". **Consider the scenes that have been removed, and take point on weaving everything back together in a cohesive, player-facing fashion.** Communicate openly with your Players, and continue to be honest. This may encourage anyone who is feeling uncomfortable or out of sorts to come forward with their own ideas, and settle back into the headspace for gaming.

## Knocking on Heaven's Door

The Move that can serve as an alternative to toggling the Facilitator Move "The Tower Crumbles", when a Move Goes Too Far – or whenever you think things might be more interesting if the Players considered another angle. This Move was inspired by the *Forged in the Dark* concept of A Devil's Bargain. **In essence, you as Facilitator offer an extremely appealing alternative at some sort of cost. The cost should always introduce new elements of the story – either the psychopomp's personal storyline, or the storyline of the krewes, or the Story itself – into play.**

The consequences of Knocking can manifest immediately, or it can happen later down the line in the story. They also don't have to be related to the circumstances that caused the Bargain to happen in the first place. An example for Knocking on Heaven's Door could be something like, "All right, how about you succeed with that Move – but then, at one point, I'll bring in a Mortal who remembers you for who you are?" Encourage the rest of the table to offer suggestions for Knocking, and always let the player have final say. If the player himself wishes to add more detail to things, or has an alternative in mind... all the better, yes?

## The Tower Crumbles

**The Move that serves as a response to every instance of a Miss roll, or when players willingly choose to Miss on a Move of their choice. It may help to think of a 2-4 representing as a character's intent or action falling short of what they hoped to do.** This is different from Going Too Far, in which the character overshoots or overdoes things.

Select one choice from the following list:

- **The Move simply fails.** Perhaps the psychopomp's power fizzles out, or whatever they are targeting is too strong or too quick. Maybe the psychopomp is starting to fall out of favor with Death, prompting Death to withdraw Their power from Their servant. *Consider pulling this if it is early on in the Story, or if you wish to keep things light and without too much blowback on the table.*

- **The Move's misfire or failure may have been caused by flashes of memory.** This can be useful as a Facilitator response to the Miss, especially if the situation at hand mirrors circumstances of the psychopomp's previous life. **Of course, doing this will result in the psychopomp receiving a Token.** You can consider using this in tandem with the Facilitator Move "Turn the Hourglass". *Don't forget to have a conversation with the Player in question before offering this as a possibility.*
- **The action causes some sort of missed opportunity for the entire krewe.** Perhaps the dying soul that the krewe was attempting to bargain with bolts. Maybe the Broken One they were fighting gets away. The psychopomp could also end up inadvertently harming herself rather badly, forcing her friends to pause and reconsider their options. *Consider pulling this if you're already midway through the Story.*
- **The consequences of the action effect the City.** Was it a tense showdown between the krewe and a powerful Broken One in a crowded area – and did the psychopomp missing their shot mean destruction to the City, with casualties? Did the psychopomp's power going awry inadvertently Unmask them, and make their presence known to mortals who should never see them for what they are? Remember: things that effect the City advance the Countdown.

## The Howling

**Here are pointers to consider when actions from the krewe have turned an NPC hostile. This is the Sundo equivalent of combat.** Adjust things according to how you and your players have built Echoes, Broken Ones, and other similar entities in your Story.

- **Try to plan out the entire combat scene and its goal with your players before you dive in.** Make sure that you're able to answer the following questions: What do you all wish to happen? What do you hope to achieve? How will this push the Story forward? From there, you can all decide what will occur without question and what can be changed according to how the roll of the dice play out (if any of you will roll any dice at all), and what can be changed according to what is said in character between the PCs and NPCs.
- **There's no formal initiative roster.** If you will have a combat scene that will involve some rolling, make sure that it is a "give and take". A character from the krewe acts, and your NPC responds, then someone else from the krewe acts, and your NPC responds again.
- **Facilitators do not need to roll for their NPCs.** How they manage to endanger or compromise the psychopomps all depends on how Player Moves go down at your table.
- **Use a progress clock whose segments are determined by your needs to determine how many "hit points" your NPC has.** Fill these segments out as the psychopomps "hurt" the NPC or manage to do actions that go towards resolving the conflict. Four segments count as easy, six as difficult, and eight as powerful.

## During the Wake

**The move that tracks the aftermath of a Reaping or Sending, especially after the use of "The Wheel Turns".** Here is where the Facilitator must answer the question *"What happens to those who have been left*

*behind?*. This is also where the table will take stock of how their actions affected the situation on hand, or the City as a whole.

**How you choose to present this should, as much as possible, involve player participation.** The temptation to do outtakes similar to cinematic cutscenes can be very real, especially since you, as a Facilitator have your own stakes at the table that you're managing, and may have developed your own emotional attachments to the NPCs. If there's no conceivable and immediate way to show how things are in the City after the psychopomps have completed their duties that cannot involve the psychopomps themselves in some capacity, wait and see. Other opportunities for a more direct reveal may come up during play.

## Bring the Night

**The "end of session" move of Sundo.** This is where you can give space to your psychopomps to interact with each other and explore how things are after the events of the in-game time covered by the session (i.e. the day, the week). Story hooks brought about by Moves like "During the Wake" and "Walk into the Garden" can be put front and center here.

**Don't forget to have an OOC sit down with your players afterward!** This is best conducted in person, but if you can't manage that, try to arrange for a chat session online. Many people talk about the importance of having a session zero. In a way, building the habit of having semi-regular discussions on the many aspects of your game. How are your players doing as players? What would they like to see in the succeeding sessions? How were you as Facilitator?

Always remember that you and your players are human beings before they are participants in a narrative, and the best way to have fun is to make sure that people feel comfortable and safe. We've said this before, but the topics that naturally end up getting covered during play have the potential to be harrowing or heavy. It is also possible that you or any one of your players have had IRL experiences with the deaths of loved ones. These experiences must be approached with compassion and respect, if there is any healing to be had or a sense of safety and refuge to be built through play.

## Walk into the Garden

**The "total recall" move of Sundo, triggered when memories or experience relevant to the psychopomp's past life rise to the surface in some fashion, a psychopomp takes a token (and thus receives a fragment of a Keystone), or Keystones are revealed by a psychopomp, or a Change occurs.** Remember to set the stage for your players. Describe, with as much vivid detail as you can, what their characters perceive as their soul recalls what their minds and hearts do not yet know.

**Don't determine their feelings for them.** Let them respond on their terms. Ask them questions, especially if you feel like they are struggling to articulate things – and don't pressure anybody to perform. People don't have to be "good" roleplayers in order to roleplay.

## Build the Storm

**The “fallout” from the Facilitator Move “Walk into the Garden”.** The tension and strangeness of characters realizing that not all is well within them or the City – the “wrongness” of no longer knowing who they may really be – is something that must be explored at the table. This is also where Facilitators should establish how the acts of self-actualization – or in some cases, the denial of personal truths and memories – are affecting the krewe.

**This is yet another narrative, emotional, and performative space for your players to shine.** Let your game be a conversation that you’re picking up after what they have shared with you during “Walk into the Garden” and other similar Moves. Play upon sensory information.

This Move may also be used in tandem with “During the Wake” or “Bring the Night”.

## Turn the Hourglass

**The advancement or fall of the Countdown in your game of Sundo, as the psychopomps behold the Truth or Truths of their game.** Here is where the Facilitators must answer the question *“How will Death, the Wheel, and other external forces respond to the psychopomps now?”* The psychopomps are becoming disruptors of the established status quo. Any sort of disruptive element in any kind of environment – even in real life situations – always receives some sort of blowback.

Recall some of the points we raised during *And So Comes the Night*. We’ll place them down here again for easy reference.

**The Countdown is both descriptive and prescriptive.** It is prescriptive in the sense that the Facilitator is tracking the effect of the players’ actions in a concrete, tangible way, on the assumption that after the last tick has been marked off, it is time for the players to move on to the final stages of play. It is descriptive in the sense that the Countdown can give everyone, especially the Facilitator, the signal that things are changing within the game world that they have created.

We assume that the closer your table is to the end of the Countdown, the more there are greater shifts in the City and its surroundings. Changes may have been subtle and near undetectable at first – days shortening out of season, adverse weather conditions becoming strangely harsher, a slight dip in crime within the Flock. As things progress, the changes could become impossible to ignore – daylight hours disappearing, constant calamities, pandemonium within the City. Anomalous events may also occur: an uptick in Broken Ones, eerie occurrences like the color draining out of the environment, the natural laws shifting or breaking.

You could make the changes manifest within the environment, within the Flock, within the Wheel, or a mix of all of that and then some. Get creative. The main goal is to establish a sense of foreboding, as the krewe’s world cracks under the pressure of the psychopomps “threatening” the order of things.

**Of course, Death and other NPCs will respond to how things are changing.** Given that the Countdown advancing is directly tied to breaking the Rules, those who consider themselves protectors of the Rules will try to deal with whatever threatens them, whether it is because they believe it is the right thing to do or because they

are acting out of self-preservation. It's entirely possible, though, that psychopomps among the player characters may share similar sentiments – a story hook that the table should definitely discuss among themselves.

## Draw the Curtains

**The “end of game” move of Sundo.** This brings your campaign to a close, where the table will explore the sort of end that the players will witness given all of the revealed Truths, the Countdown, and the personal decisions of the krewe.

Recall some of the points we raised during *And So Comes the Night*. We'll place them down here again for easy reference.

This is exactly what the word means: the Finale is the end of your table's campaign of **Sundo**, played out within a session (or several). All of the decisions that your psychopomps have made and the actions that they have taken because of them culminate in some dramatic, likely fatal moments as the world that their City is in responds to what they done.

**How the Finale plays out is dependent on how your entire table or your Facilitator has built the elements of their Story.** We imagine that a Finale could be where the krewe – armed with the Truth – confronts Death and challenges Their hold on them. It could also be where the krewe decides that they want to return to the “status quo”, where they forget their past – thus preserving the so-called natural order of things.

## Expanded Systems: Clocks

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We will talk about Forged in the Dark Clocks in here.

## Player vs. Player in Sundo

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We will discuss PvP and how to GM it effectively in Sundo.



## The Endgame

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Tips, tricks, suggestions and the like for the Endgame. Likely will have content when Sundo playtests actually have campaign things, or when Pammu has Ideas.

## Variant Rules & Hacks for Sundo

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More stuff!

### Running Sundo Oneshots

Alternative systems for doing single session stuff with this game.

### Running Sundo Online

Tips, tricks and the like for running Sundo online.

## Facilitator Tools

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Random generation tables and other useful things will go in here.