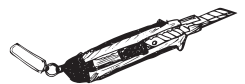


☆ velvet
glove ♡



♥♥ Thanks ♥♥

All the feels, you beautiful people.

Ariana Ramos
Avonelle Wing
Ben Kaser
Brendan Conway
D. Vincent Baker
Emily Care Boss
Hannah Shaffer
Marissa Kelly
Mark Diaz Truman
Megan Pederson
Nathan Paoletta

and most especially, Mark Malone.

Credits



Writing & layout by Sarah Richardson

Editing by Mark Diaz Truman

Additional development by
Brendan Conway, Marissa Kelly, & Mark Diaz Truman

Cover art direction by Marissa Kelly

All art procured through Creative Commons
Fonts used include LRT Chickenhawk, Sabon, Xiomara,
Ill October, and LRT Sweet Nothings.

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Chapter 0: Introduction

Welcome to Velvet Glove

Disco. Bellbottoms. *Star Wars*. Vietnam. Superman. Nixon. *The Brady Bunch*. Funk. Ambrosia salad. The 70s, man.

Fuck all that. That's not **Velvet Glove**.

Velvet Glove is the 1970s that didn't get shown in trendy pop culture—stories about the lives of lower class girls caught up in gang violence in inner city neighborhoods. They wore bellbottoms and listened to funk or disco, but they saw their brothers, fathers, and lovers get caught up in the newly declared “War on Drugs”. Their mothers were too busy working multiple jobs to worry about Henry Fonda's latest needlepoint design or serving the salad course at the correct time, and their sisters either worked their own set of jobs, or got an early start on their own families. The girls may have joined marches for civil rights and listened to lectures on second-wave feminism, but many lived through the intersection of race and gender without a college course, their lives played out over the background of their own sexual coming-of-age and through the noise of their poverty.

That doesn't mean their lives were boring. On the contrary, **Velvet Glove** takes a page from exploitation movies like *Faster, Pussycat Kill! Kill!* or *Switchblade Sisters*, exciting films in which gangland drama meets feminine wiles. **Velvet Glove** is all about the crimes these girls pull off, the tensions between gang members, and the struggle against the Man. In the end, these girls are just people, as confused about love, sex, and what they want out of life as any other teenager. They just get to wear gang colors and do drugs while trying to figure out where life is taking them.





The Notebook Edition

While you can play *Velvet Glove* with the book you're holding, the *Notebook* edition isn't the finished game. This is just a taste of what the full game will be like, after it gets put up on the lift, stripped for parts, and reworked to spec. I'm still hard at work ironing out all the problems and shining up the pieces that work, but I need your feedback to do the job right. As you try out *Velvet Glove*, email me at velvet@maggiegames to tell me what worked for you, and what didn't. I really appreciate it.

Velvet Glove is based on another game, *Apocalypse World*. The author, D. Vincent Baker, made this—and other games like *Dungeon World*, *Monsterhearts*, and *Urban Shadows*—possible by encouraging other designers to use his mechanics and ideas. Even if you try *Velvet Glove* and decide it's not for you, you should check out *Apocalypse World*. It's fun times, and Vincent is a pretty awesome cat.

This also means that *Velvet Glove* is written with the assumption that you are familiar with story games, and Powered by the Apocalypse games in particular. If this is your first time, though, you should still give it a go. I don't have enough room here to explain everything you might want to know, but don't let that stop you! As long as you and your friends are having a funkadelic time, anything else can be picked up later.

What You Need to Play

In order to play *Velvet Glove*, you'll need: 3-5 players, a Master of Ceremonies (MC), playbooks, dice, pencils and paper, and around 3-4 hours per session.

There's advice and recommendations in this book that don't fit on the playbooks, so you probably want to have it on hand while you play. All you strictly need, however, is the playbooks. And probably some munchies.





Chapter 1:



Girl Gangs in the 70s

This Ain't Your Momma's 70s

The '70s of *Velvet Glove* is writ large—neon colors dripping across wet pavement still warm from an illegal drag race, the tense air at a roller rink right before fight breaks out, frying dough and powdered sugar wafting across a summer night—but it's also isolated warehouses full of graffiti, unused bridges that drip water and rust into the potholes and sewers, and the girl's bathroom with flickering lights, filled with the nauseating mix of floral airspray, pot, and shit.

It's also the a different era entirely: no cellphones, no internet, and no debit cards. It means big gas-guzzling muscle cars, smoking everywhere, and phone books and gas station maps. But some things never change: teenage mothers struggle to make ends meet, dealers hustle through the unseen business of buying and selling drugs, and most women do everything they can to get by in a world built for men.

The Big Bad City

Velvet Glove takes place in a medium-sized city—think St. Louis rather than Chicago—and has at least one notable natural feature like a river or caverns designated during the first session. You're concerned with the inner city, not the suburbs, and it has racial divides in the form of informally segregated neighborhoods. Each neighborhood is controlled by a gang, either teenagers or adults, and most cities have a few neutral territories where gangs can meet up to negotiate, socialize, and fight. There's more info on how to set up the city in the MC's section.

School's In Session

Some of the action takes place in the girls' school, either during or after the school day. These schools are in bad neighborhoods, constantly stretched for money, and filled with terrible adults—or at least that's how it seems to the girls. There's not a lot of resources to go around, and not a lot of compassion, either.

Some of the school officials are truly awful, but others are determined to not let the girls go down the same path they've seen swallow others. And some view their access to young women and girls as something to take advantage of. The boys in the school view the girls as either threat or conquest, and the other girls are scared and probably a little envious. There's also the resident fuzz. The school's security officer didn't have what it takes to be a real cop, so he'll take it out on anyone with less power than him.

The girls are mostly delinquents who skip class and give the teachers lip, but a few may buckle down and see their studies as a ticket out of their current lives. The schools should be set up to allow the girls to slip out when appropriate—as well as to give ample opportunities for them to be caught up in some bad situations. Check out The MC's section for more on setting up the school.



Teenage Girls

The girls in *Velvet Glove* range between the ages of 14 to 18 years old, all from lower class homes. They may have siblings (who might also be involved in gangs), one or two parents, and possibly a large extended family. They come from a variety of racial backgrounds and have had different experiences with authority than a typical suburban white kid. This may mean a cousin in prison for a gang directed murder; parents who are recent immigrants who don't understand the rules this new society imposes; an economic fall from grace that landed their family in a bad neighborhood; or maybe they just never got out at all.

Yet these girls are just as confused about who they want to be as any teen. They want things outside of the situation they're in, and balk at any restriction, even if it's for their own good. They are creatures of instinct and impulse, and are learning that violence may be a solution to problems they face. And other assets can work in a pinch, as well...

Shagadelic, Baby!

Teenage girls are really into sex. They're curious about it, scared of it, tantalized by it—and are just learning the power it gives them. Some of them have been sexually abused, and some have had relationships with older men. Some are queer, and some hide their female form beneath baggy clothes. Some haven't had sex yet, but more have than you'd like to think.

Most of them will have already started puberty, and with that comes the attention of men. Even at 14, girls get catcalled and propositioned, and are told “if there's grass on the field, it's fair play.” Although they may not be ready for sex, girls are treated as sexual from a young age, and start having talks with mothers and sisters over which men to avoid, which relatives not to hug for too long, what to do if you were followed while walking home from school. They are aware of sex as something dangerous before they're aware of precisely what *it* is.

A Magic Pill

Safe sex is a new thing, so there's a lot of girls having sex without condoms or birth control pills. They rely on urban legends to try to avoid pregnancy, like shaking up Cokes and using them as douches. For some girls, pregnancy is one way out of gang life. They're sure they'll have new problems, but a baby doesn't sound like a bad thing, if they choose to have it. Although abortion is legal, it is not easy to access or cheap, so it's not really an option for many lower class women. This means that some of the girls may have had illegal abortions or they know someone who did. They may know someone who died from a poorly performed illegal abortion, or were harmed themselves while obtaining one.

Up Against The Wall, Motherfucker

This was the time of the American Indian Movement and the Black Panthers, the end of the Vietnam War and American-Arab Anti-Discrimination Committee. The rise of housing projects as well as crime altered the face of cities, and demonstrations and protests continued as the changing laws failed to enact the social change promised by the idealistic '60s. Tensions were made worse by a rising unemployment rate and the end of the postwar boom that had sustained the American economy.

Being a teenage girl is hard, but being a teenage girl of color puts another layer of difficulty on it. Girls of color have to figure out sex with racial stereotypes, such as African American women characterized as hypersexual beings barely above animals or Asian women portrayed as submissive geishas who have mysterious Oriental methods of pleasing a man. The boys they like may throw around racial slurs, and the pressure to smile and be "one of the good ones" can be overwhelming. Adults and other teens may disapprove of both friendships and relationships between persons of different races, and may voice this disapproval in very ugly ways.



In *Velvet Glove* you have the option to be part of a gang comprised of multiple races or one made of girls of all of the same race. You can also play a girl of a mixed-race background. This can introduce some additional racial tension into the game, as interracial marriages had only been declared legal a few years before *Velvet Glove* takes place.

First and Fifteenth

These girls don't get to put on a floofy dress and go to prom; they put on slinky outfits and go to house parties. They don't live in nice houses in the suburbs; they're crammed in tiny apartments with the rest of their extended family. They don't get part-time jobs to pay for fashion magazines and new hair treatments; they get full-time jobs to help their family buy groceries.

When you're poor, it's hard not to think about money all the time. It's a series of choices: if you buy groceries, will you have enough to pay the electric bill? If you pay the electric bill, what will you do when rent is due? For someone below the poverty line, a big expense—a broken-down car or a busted air conditioner or an unexpected medical bill—is catastrophic. And poverty also means not having access to certain things: savings account, healthy food, doctor visits, dental care, or other necessities. The families of the girls you're playing may get housing assistance or food stamps, patronize food pantries or use housing shelters, even if all of the adults have one or (more likely) multiple jobs.

Poverty is a good motivation for joining a gang. Being a poor teenage girl doesn't give you a lot of power; having a gang at your back makes your life safer in some ways. It also opens up more lucrative criminal gigs, like dealing drugs or offering protection, as well as the resources to make pulling off those gigs easier. The gang lifestyle of sex and violence can also seem glamorous when compared to the worn down adults at home who are constantly worrying when they're not working.

Can You Dig It?

If you're worried about portraying the experience of a teenage girl of color incorrectly, don't let that stop you from trying. There are a ton of books and articles out there you can read about this time period (if you didn't live through it), but don't stress over getting it perfect. As long as you're aware of what you're doing, you'll be fine.

And know that I chose teenage *girl* gangs for a reason, just as I put in options to play as different races for a reason as well. These are stories that don't get told very often, and the blend of budding sexuality and violence is a potent one, especially when mixed with the cultural and social powder keg that is this version of the 70s. Can you dig it?

Your Gang

The gang you'll be a part of isn't a satellite of a bigger gang run by men; it stands on its own. That isn't to say that you can't be part of a bigger organization that exists in several cities or states, but the girls you will be playing are low-level foot soldiers.

Your gang does not own the entire city; parts of it are dangerous for you and your crew to venture into. Take a long look at which gangs you're friendly with and where their territory is in relation to yours—that may be very important knowledge.

Taggin' Turf

You have a known area that is considered your gang's turf. It is marked by graffiti, and usually has some natural boundaries like highways or rivers. It may be the neighborhood populated by a specific ethnicity, or cross over a few different ones.

This means you can tell when someone from another gang is on your turf—they don't fit in, either racially or because you know them. Keep an eye out, cats. It's a rough world out there.





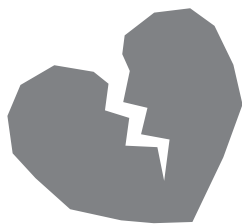
Chapter 2: Creating Characters



Choosing a Playbook

In *Velvet Glove*, there are several archetypes you can play called playbooks. Each of these are a collection of abilities, physical characteristics, and details meant to help you flesh out the particular teenage girl you are playing. No playbook is better than the other, and no one set is needed to play the game. The playbooks included with the *Notebook* edition are: the Gearhead, the Maniac, the Newbie, the Radical, the Stoner, and the Valkyrie.

These playbooks are meant to inspire, not limit you. If there are details that occur to you, such as how many siblings the Radical has or why the Newbie was thrown out of her old school and had to transfer, feel free to add those as well. These playbooks are meant to be broad strokes, with you filling in the important missing details. My Maniac would not be the same as your Maniac, for example. The playbooks are merely tools to help you build interesting characters that feel at home in fictional '70s teenage girl gangland.



Name, Age, Look, and Gear

After you've chosen your playbook, pick a name from the list. All of the names are either traditionally female or unisex, and come from a variety of backgrounds. Your name and race doesn't have to match—the story of how an Iranian girl happened to have a Vietnamese name could be an interesting backstory—but now is a good time to start thinking about how your girl looks, including her race. Feel free to consult with the other players before choosing—you should coordinate if you all want to play a gang with a specific racial makeup.

Once you have a name, choose your age. All of the girls in *Velvet Glove* are between the ages of 14 and 18. This is high school age, and give some thought as to whether you're comfortable playing a 14 year old engaging in sex and violence, or if you'd be more okay with being 17 or 18. It's fine either way, just keep in mind that even if you choose to play a 14 year old who doesn't have sex, some of the male NPCs may still refer to her in a sexual manner, or even insist that she should have sex with them.

Next choose the rest of your look, such as whether you read as a girl, a woman, or somewhere between, and what kind of clothes, makeup, and hairstyle you wear. You can be an 18 year old who looks like a girl, or a 15 year old who looks like a woman; every girl matures differently.

The last thing you should do is to pick your gear. Everyone has the option of a switchblade as a weapon, but if you think of something else small and concealable that suits your character more, that's fine to carry instead. Just don't go immediately to a gun; they were much harder for teenage girls to get a hold of in the '70s. In addition, carrying one would signal that you're ready to do violence on an adult level—and that comes with adult consequences.



Stats

Each playbook has four Stats: Brains, Heart, Muscles, and Pussy. Each time you trigger a Move in Velvet Glove, you will be asked to roll some dice and add a stat. These numbers reflect how good you are at different types of actions. During the game, you will gain xp, which you can use to strengthen those stats or get new Moves entirely. (I talk more about Moves and how they work over on page 19.)

- * **Brains** measures not just how booksmart you are, but how streetsmart you are as well. It allows you to calculate what advantage you have in a given situation, and how to get out when you have none.
- * **Heart** measures how well you connect with other people. It allows you to exercise empathy in order to find out more about other people, as well as how to maintain your cool in difficult situations.
- * **Muscles** measures not just the actual brawn on your frame—it's also how willing you are to hurt other people physically. It allows you to be tough when others are giving you lip, and demonstrate that you're not to be messed with.
- * **Pussy** measures your overall sex appeal and how well you manipulate people with your body. It allows you to add a well timed flash of cleavage to a plea for a favor or a bit of sisterly authority when a man goes too far.

A stat line is listed on each playbook, and you get a starting bonus of a +1 to one of these. Keep an eye on the **basic moves** as well as your playbook Moves when assigning that +1. For example, a lot of the Gearhead's Moves use Heart, so that may be where you want to up your stats.

Picking Girl Moves

Start out by choosing two **Girl Moves** from your playbook. These Moves allow you to focus in on how you want to play your character, or what kind of activities you know you'll want to do. If you choose **that's the joint** and **best buds** for the Stoner, for example, you'll probably end up throwing more parties, while a Stoner with **smoke it up** and **best buds** may spend more time one-on-one with NPCs.

Some Girl Moves have additional options for you to choose from, such as the Gearhead's workspace. Go ahead and choose those options now, and mull over any ideas you've come up with for your character's background.

Introductions and Ties

When everyone is done filling out their playbooks, go around and introduce your character. Keep in mind that you come from a poor background and belong to the same gang as the other players, but pretty much everything else is fair game. The MC and other players might ask you a few questions to help fill in any blank spaces, but relax, man—you'll get to know both your character and everyone else's better over the course of the session.

After everyone has been introduced, go back around the table and fill out your **ties**, which explain the relationships you have with the other girls in your gang. Fill in each tie with the name of another character and answer the question with it. This isn't your first go-round as a gang together, and the ties help us fill in some of those stories.

Choosing a Gang

Finally, choose what gang you are a part of, and what is your main type of criminal activity. Think about how the gang colors translate into your own personal style, and what you do to help the gang with its gigs. I've provided some suggestions, but you can come up with some radical ideas of your own.



Gangs:

- * Black Rose Gang - white dreadlocked anarchists
- * The Jezebels - afro girls with untouchable style
- * Las Carmelitas - chicas rocking day of the dead face paint
- * Purple Yarn Gang - gái hu in all black with purple string ties
- * Southside Rollers - retro kittens with roller derby grit
- * Alley Cats - suburban outcasts with stompy boots

Criminal Activities:

- * Petty theft - liberate belongings from chain stores and rich cats on the wrong side of town
- * Sweet, sweet drugs - sell a custom drug of your choice to those who are down
- * Candy man - resell illicit goods that fell off a truck, such as records, band paraphernalia, designer bags and clothing, and beauty treatments.
- * Protection - extort money from local shopkeepers in return for keeping violence off their doorstep

Once you decide on the particulars—congratulations, you’re a teenage girl in a teenage girl gang! You’re ready to play.



Chapter 3: Playing the Game



Game as Conversation

Roleplaying is telling a story together, with everyone speaking as their characters, describing the actions they take, and sometimes telling us how they feel. In order to share the spotlight, everyone should take turns listening and talking, adding bits that push the narrative further. The rules in this book will help you structure the story you tell together.

One way structure helps is when there is uncertainty in the story, such as when you try to convince Josy the drug dealer to front you some extra product by flirting with him. The bit of mechanics we use to resolve this uncertainty is called a **move**. You don't need to use a move to do everyday things like get ready for school unless there's something going on to make it uncertain in the story as to whether you actually do the thing or not.

Pay close attention to the phrases used in the moves. These phrases, or **triggers**, tell you what needs to happen for the move to happen. You can't **tell a man to cool it** by hitting him, just like you have to beat a specific person up if you **call someone out**.

*Mark is playing Santana, the Stoner, and he wants Mr. Williams, the shop teacher, to give her keys to the school. Mark tells Sarah, the MC, that Santana leans over, giving Mr. Williams an eyeful of underage cleavage. Sarah agrees that Santana is **using the goods**; she has Mark roll to see how Mr. Williams reacts.*

Once a player's decisions trigger a move, it's time to roll some dice to find out what happens.





Dice

If a Move asks you to roll, you two six-sided dice (2d6) and add the result together. You should also add whatever stat it has listed; for example, if it says +brains, add your brains score to the total.

Marissa is playing Harper, the Valkyrie, and is trying to get the skinny on a rival gang member to see if there's a chance for the two gangs to team up and take out a new gang that's trying to muscle in on their turf. She rolls 2d6 and gets a 7, then she adds her Heart of 1, giving her a 8. Both Marissa and the MC look at the move to figure out what happens next.

There are three kinds of outcomes you are looking for when rolling the dice:

- * a 10+ is a **hit**
- * a 7 to 9 is a **mitigated hit**
- * a 6- is a **miss**

Sometimes the move will tell you what happens on each of these, or give you choices to make, but generally you want to roll high. On a 10+, you get most of what you want. On a 7-9, you get what you want, but something happens that makes the situation interesting or complicated. On a 6-, things have turned upside down for your character, and the MC will tell you what happens next.

The MC doesn't roll dice. They describe what happens and respond to what your characters do. They also act as referee if there's any disagreement on what a move means or does, especially when it's between two players, one of whom is using a move on the other. There are two types of moves: basic moves and gang moves.



Basic Moves

In order to help you understand the basic moves, I've provided an explanation, expanded on its options and when it triggers.

call someone out

When you **call someone out**, roll +muscles. On a hit, you prove how bad you are by messing them up and choose 1. On a 10+, add 1 rep.

- * you force them to book it
- * you don't mark angst

On a 7-9, they choose 1 as well.

- * they fight back hard
- * they suffer little harm

So you're hanging with your girls, and some airhead starts running her mouth about how you ain't no good. You know that what comes next is a fight, so you **call someone out** and get that brawl started. This is just between two people, so it won't trigger **rumble with another gang**.

On a hit, you beat them up while everyone else watches and you have to choose to either avoid marking an angst, or force them to book it. If you choose to make them book it, you have to mark 1 angst (see page 26 for more on angst.) On a 10+, you choose 1 from the list plus gain 1 rep. On a 7-9, they can choose to either fight back hard or they suffer little harm. If they fight back hard, you're going to **get hurt real bad**, and face the consequences of that move; if they suffer little harm, then no matter the situation, they don't **get hurt real bad**.

You can't make someone else **get hurt real bad** by **calling someone out** unless you escalate the violence in the situation—bring some brass knuckles to a fist fight, keep punching them even when they're down, and so on. If you escalate the violence, it means the consequences of a miss are even higher—things can go way worse when there's a knife or a gun involved, for example.





get the skinny

When you **get the skinny** on someone, roll +heart. On a hit, choose 2. On a 7-9, their player gets to ask 1 of you as well.

- * what do they really think of me?
- * what is their biggest weakness?
- * what secrets are they hiding?
- * how could I get them to _____?

So you want to know more another gang member. You can go straight to them or their bestie, and if you're not sure who to ask, tell the MC. They'll make sure there's someone to talk with.

On a hit, you get to choose 2 of the questions from the list, and the MC or player will answer honestly. On a 7-9, they'll ask one of you; you should answer honestly as well.

get the lowdown

When you **get the lowdown** on a situation, roll +brains. On a hit, ask 2 from the list below. On a 7-9, ask 1. Take +1 when you act on the answers.

- * which cat is really in charge?
- * what's the best way to peel out in a hurry?
- * who here is gunning for me?
- * what here is useful or valuable to me?

So something's going down—maybe Suzanne is acting shifty. Figuring out if she is really in charge—or if it's actually the girl behind her being real quiet—can save you some grief. It's always good to have an escape route, and useful or valuable things can run the gamut from a hidden stash of drugs to a shotgun under the bar to an unhappy gang member. Tell the MC exactly what you're doing to trigger this move.

On a hit, you get to ask 2 questions, and on a 7-9, you get to ask 1. You get to add a +1 to any rolls you make while you're in this situation, if you're reacting based on the MC's answers.



use the goods

When you **use the goods**, tell the MC what you want from someone and roll +pussy. On a 10+, you can get by on promises alone; clear 1 angst. On a 7-9, they'll only do it if you give them a taste right now.

So there's a skeezy man or a hot chick or a hunk that you need something from—and you're pretty sure they've been checking you out. All you have to do is use your body to promise a little—or a lot. Tell the MC exactly what you do with your body to trigger this move.

On a hit, the person you're targeting agrees to do you a favor. On a 10+, clear 1 angst, plus a promise: a future kiss, a future date, maybe some future shaggin'. It's on you whether or not you're going to keep that promise, although know if you break it, they're probably going to react in a bad way. On a 7-9, you're going to have to do more than promise; you're going to have to give them a little some-some to get them to do what you want.

tell a man to cool it

When you **tell a man to cool it**, roll +pussy. On a 10+, he'll leave you alone—for now. On a 7-9 take +1 forward against him, but he can choose to get in your face, come on even stronger, or escalate to violence.

So there's this dude giving you trouble. Maybe he's just coming on strong, maybe he's mouthing off about what a bitch you are—you wanna shut this down before it gets worse. Tell the MC what you say to shrink his ego.

On a hit, the dude knows you don't like what he's selling. On a 10+, he'll take it elsewhere, although he'll remember you and the bruising you gave his ego. On a 7-9, his masculinity has been challenged, so he'll insult you, use crude come ons, or get violent. But you get a +1 forward against him, if you feel like taking it further.





keep on truckin'

When you **keep on truckin'** in a bad sitch, tell the MC what you want to avoid and roll +heart. On a hit, everything's groovy; clear 1 angst. On a 7-9, you cause collateral damage, lose something important, or face an ugly choice.

So something's gone real wrong—maybe you've been cornered by three of the Blue Crows, a rival gang, or maybe you've been caught breaking into Principal Solorzano's office. This is when you take a deep breath and rack your brain for a way out of the mess you made. When you make this move, you're probably going to be trying to find some way out of a tight spot before it gets worse.

On a hit, what you were afraid was going to happen—a beatdown, getting arrested—doesn't happen. On a hit, you get to clear 1 angst. On a 7-9, the worst thing you mentioned doesn't happen, but the MC will tell you what other challenges you face.

help or interfere

When you **help or interfere** with someone who's making a roll, roll +ties. On a hit, they take +1 (help) or -2 (interfere) now. On a 7-9, you also expose yourself to danger, retribution, or cost.

So you're watching Diamond, the Radical, act all sweet on Josy the drug dealer in order to convince him to let your gang use his pad to ambush another gang. He's not biting (Diamond's player rolls a 6 on her **use the goods** move), so you slide in with an offer to really make it worth his while—a threesome.

You can jump in after another player has made a move, provided you can give a justification in the fiction for exactly how you weaken or strengthen their efforts. This only works if their roll is close enough to the edge to make a difference and you have to be able to do something fictionally. If you can't think of a way to help or hinder, then you can't trigger the move.





get hurt real bad

If you **get hurt real bad**, roll. Add one for each true statement:

- * they weren't really trying to hurt you
- * you didn't get shot or knifed
- * your girls were there to bail you out

On a hit, you'll live. On a 10+, you have a cool scar and the story to go with it. On a 7-9, you choose one and the assailant chooses one:

- * It's **nearly fatal**; you'll die without some kind of medical aid.
- * it's **totally disfiguring**; this is more than a cool scar; it's going to get you attention.
- * it's **fucking painful**; -1 ongoing until you get some good drugs or medical help.

On a miss, you're pretty much done for. The MC will tell you how you go out.

You're rumbling with another gang, and someone brought a knife to a fist party. Or you cross one of the adult gangs, and those freaks have guns. Getting beat up might cause the MC to tell you to mark **angst**, but this is way more serious. You're bleeding, and everyone around you looks really scared.

On a hit, you get to live. On a 10+, it was a dramatic moment, but you'll be fine. Work out what your new cool scar is with the MC. On a 7-9, though, you're not completely in control. Sure, you can choose it's **fucking painful** and hope the Stoner has some extra drugs, but whoever hurt you gets to pick one too, like **totally disfiguring**. Look who's not pretty anymore.

Keep in mind you're playing teenagers. Although the Maniac can choose to have bandages, none of you are medical professionals, and if you go to the hospital, cops, and parents are going to get involved. You also have some bad impulse control and worse common sense, so your characters might decide "medical help" means anything from blackmailing a vet to pouring 80 proof vodka over a gunshot wound and hoping for the best.





Gang Moves

In order to help you understand the gang moves, I've provided an explanation for each move, and expanded on its options and when it triggers.

The **gang pool** represents how your gang is stronger together than each individual girl is alone, and how your emotional ties bolster you in the face of danger or uncertainty. Your gang pool exists until you deplete it. You can enter into another rumble while you still have gang in the pool, and it will stack.

rumble with another gang

When you **rumble with another gang**, add 2 to the gang pool.

- * if someone has stepped up to be in charge, add another gang.
- * if everyone has the same goal in the rumble, add another gang.
- * if the rumble isn't on your turf, remove a gang.
- * if they outnumber you, remove a gang.

So your gang is face to face with another gang—and it might only be fists, or switchblades, but someone's getting carried out in a stretcher tonight. Gather all your girls up, and go through the list to find out how much **gang** you have. You can not trigger this move without all available gang members, so if someone has been taken out by injuries or say, kidnapped, you can't trigger the move without them. And if someone has stepped up to be in charge, they're also the one who will answer when the MC asks what the goal is.

help out another gang member in a tight spot

When you **help out another gang member in a tight spot**, say what you do to help and spend a gang out of the pool to give them a +1 on their roll, after they've rolled. Multiple gang members can help at the same time, but each can only spend one gang out of the pool.





If you have NPC gang members, PCs can spend gang on their behalf. You also still have to be able to explain how you can help fictionally; there's no telepathy among the girls, no matter how close they are.

do something heavy

When you **do something heavy**, say what you're after and roll +gang you're spending. On a hit, you get it. On a 10+, choose 2. On a 7-9, choose 1.

- * you get away clean
- * you leave no evidence
- * you get a little extra
- * you gain 1 rep

Your gang has an opportunity to do a little crime—maybe you're intercepting another gang's drug shipment, or you heard that fat cat asshole that runs the local dive bar has been stashing his take at home instead of taking it to the bank—and it sounds solid. Trigger this move when you want to do bad.

make someone back down

When you **make someone back down** without a beatdown, roll +gang you're spending. On a hit, you cow them into submission. On a 10+, choose 2. On a 7-9, choose 1.

- * they'll go along with what you want
- * they'll keep their mouth shut
- * they'll let you take what you want
- * they'll lie to another gang for you

So there's a shopkeep on another gang's payroll but he's on your turf. That won't do. Trigger this move when you want to intimidate someone without having to get so violent they'll call the cops. When someone's outnumbered and faced with credible threats, even teenage girls are scary as shit.





Angst, Harm, and Rep

You can get hurt in this game—both mentally as well as physically. You don't track harm like in other PbtA games; instead, you track angst or the emotional harm you feel from doing bad things, and having bad things done to you. The only time you concern yourself with harm is if someone hurts your character with a gun or a knife and you have to refer to the **get hurt real bad** move (page 23). Otherwise it's all in your character's head.

Angst

When your **angst track fills**, you've reached the end of the road.

Choose 1:

- * You pull a crazy or insane stunt, and it lands you in juvie
- * You explode at a parent/guardian, and you are sent away for "help"
- * You piss off a bigger gang than yours, and you pay for it with your life

When a move tells you to clear angst, erase a box you've previously marked. If you don't have any boxes marked, take +1 forward.

You mark angst when a move or the MC tells you to. You have moves on your playbook to clear angst, as well as some options for **use the goods** or **keep on truckin'**. You should keep an eye on your angst track, for once it fills, your girl is done for and you'll end up picking a new character to play.

If your track fills, you have three choices of an ending for your girl. You get to describe the stunt your character pulls, but getting locked up in juvie means you've got other cares. Your parents might even know you're in a gang, but you push it too far, and there's not much you can do for the gang from within a mental institution or boarding school. And if you do something really dumb, like get in the crosshairs of one of the adult gangs, they might use you to send the message that they're not playing around.





Rep

Rep is a way of measuring how other gangs view you, and whether the “normals” have heard of your gang. You can use it to intimidate people into submission without violence, help out gang members in a bad spot, or find criminal opportunities.

You **gain rep** by:

- * getting a 10+ when you **call someone out**
- * putting your tag up in another gang’s territory
- * beating down someone in another gang in a public fashion
- * stealing something important from another gang and brandishing it in public
- * getting in a brawl with the fuzz or other heavy authority figure

When you **spend rep** (1 for 1), choose 1:

- * make another gang back off—for a time
- * discover an opportunity to **do something heavy**
- * take over a local shop for a few hours to conduct business
- * force another gang to parley in a neutral location

Advancing

When you roll a miss, **mark a box on your XP track**. When your track fills, choose 1 of the following:

- * take a new Move from your playbook
- * take a Move from another playbook
- * add +1 to a stat (max +3)

Every time you advance, add a new box to the end of your XP track—you now require one additional XP to gain another advancement. So if you are are 5 boxes when you advance, you’ll clear the track—and then draw in another box. Next time you’ll have to fill 6 to advance.





Chapter 4: The Playbooks



List of Playbooks

Below is a list of the available playbooks for the *Notebook* edition, along with a description and their high and low stats. Future editions of *Velvet Glove* may include more playbooks, but these six are the core ones you need to play the game.

The Gearhead, page 43

Clever, resourceful, and empathetic. The Gearhead can hotwire a car in no time flat, fix up a beater into something that hauls ass, and talk shop with anyone who'll listen. She's a bit of a showoff when she's behind the wheel.

High stats: Brains and Heart. **Low stat:** Pussy.

The Maniac, page 44

Dangerous, protective, and lucky. The Maniac will cut someone without blinking, lick her own blood off a knife because it gets her off, and hurt someone just for kicks. She may not be the biggest bruiser, but don't get between her and one of her girls.

High stats: Heart and Muscles. **Low stat:** Pussy.

The Newbie, page 45

Eager, naive, and sexy. The Newbie always has her eye out for something everyone else missed, can talk a man into baring his heart, and brings the sexytime vibes. She plays dumb when it benefits her.

High stats: Brains and Pussy. **Low stat:** Muscles.



The Radical, page 46

Clever, determined, and bold. The Radical doesn't hesitate to tell a man he's crossed the line, loves messing with the patriarchy and stating her message loud and clear. She is tuned into her instincts and can size up a situation pretty quick.

High stats: Heart and Pussy. **Low stat:** Muscles.

The Stoner, page 47

Empathetic, resourceful, and sexy. The Stoner can turn a gathering into a real party with a phone call, listens like nobody else, and is a bit of a burn out. She gets a little mystical when she's high, but sometimes that pays off.

High stats: Heart and Pussy. **Low stat:** Brains.

The Valkyrie, page 48

Clever, resourceful, and responsible. The Valkyrie always has a plan (or is on the edge of coming up with one), usually has something useful tucked away, and knows how to make herself heard. She is a good judge of when a fight is worth it, or when it's better to try another day.

High stats: Brains and Heart. **Low stat:** Muscles.





Chapter 5:



The Master of Ceremonies

Running Velvet Glove

As the Master of Ceremonies, or MC, your job is to balance the **agendas** and **principles** of the game while also making the alternate '70s world of **Velvet Glove** seem real. I have included some **MC Moves** to help you figure out the best way to respond to your player's actions. You should also check out *Apocalypse World* or *Urban Shadows* for MC advice. And if this is your first time MCing a PbtA game, take a deep breath and remember to have fun!

Problematic Content

I don't use racial or homosexual slurs at my gaming table, and you should not feel like you have to in order to be "authentic" to the time period. I do use gendered insults in character, and am aware that being a woman gives those words a different feeling than if a man uses them. You also do not have to bring in racial or gender discrimination if you or your players find that will ruin your fun, and talk about it before the game to make sure everyone is on the same page. Sometimes we all just want to play a game to enjoy ourselves, and that's great!



Agenda

- * Make their lives a little too interesting
- * Make men central to their activities
- * Play to find out what happens

So, what does all that mean, exactly? Agendas are guiding rules—the high level goals—for the MC to follow as you describe what happens to your players. Here’s a breakdown for you.

Make their lives a little too interesting

When they’re not in school (and sometimes even then), the girls of *Velvet Glove* spend their time pulling off crime, doing drugs, and looking for the next gig. These girls transgress the boundaries of acceptable behavior, so the Man is always looking for a way to punish them. They shouldn’t ever be bored—if they are, they need a little more interesting added to their lives.

Make men central to their activities

Teenage girls have very little power. Adult men, on the other hand, walk through the world as if they own it, and teenage boys pretend they own the world. These men and boys have things to offer the girls: sex, money, a tiny bit of power, opportunity. They also want things, like sex the girls may not want, or a different kind of sex than the girl wants, or to parade the girl around on their arm like an accessory they have sex with. Sex, basically. Try as they might, the girls in the gang just can’t get away from men.

Play to find out what happens

The story you’re telling with your players is small and intimate, with occasional breaks into a bigger narrative. The players are invested in the girls they’re playing; they will surprise you with their actions, and you should reward that creativity by using it to direct the story. Use your moves when it makes senses. They will tell you what kind of game they’re interested in playing; as long as that syncs up with your desires, you’re golden.





Principles

- * Ground the story in poor, segregated neighborhoods
- * Treat gang life honestly, but never forget the world
- * Ask provocative questions and build on the answers
- * Make the players' characters' choices meaningful
- * Fill the character's lives with the realities of gender
- * Address yourself to the girls, not the players
- * Be a fan of the player's characters
- * Never let them forget their choices
- * Treat all NPCs as potential casualties
- * Reward the girls for using sex

Here's a little expansion on the principles for you; these are like the minute-by-minute rules you should keep in mind while you play. These are just a taste to help out; an in-depth explanation of them will be included in the full version of *Velvet Glove*. Think of these as guidelines for what to do or say whenever your players turn to you.

Ground the story in poor, segregated neighborhoods

Graffiti, boarded up windows, and stripped cars are what you see here, not nicely manicured lawns or shiny new paint. When your girls go somewhere beyond their turf in a group, they should feel like outsiders. It will be noted if they are of a different racial background than the residents. If your players ignore the turf boundaries of other gangs, those gangs will plot to do something about the slight.

Treat gang life honestly, but never forget the world

Gang life is not easy. The girls will get hurt, physically and emotionally, and will make bad choices that push them further away from a safe future. Sometimes the dream of getting out and having a different life will seem impossible, undesirable, or wrong. Remind them of the safety and hope that lies outside their experiences.



Ask provocative questions and build on the answers

Players are one of your best resources for their own trouble. When Diamond the Radical starts hedging on whether or she thinks her second cousin, Alejandra, is also in a gang, don't pull back on your questions. Ask her "So you've had this rivalry with Alejandra since you were a girl, right? What is it that she does better than you?" or "This gang of hers, the Blue Crows, how long have they been edging into *your* territory?" Ask them about anything that seems like it could be interesting, and then build those answers into the fiction.

Make the players' characters' choices meaningful

The girls in *Velvet Glove* are trying to figure everything out: who they are, what sex is to them, how far the gang life can take them. Give the players choices that will affect their characters in substantial ways: if Santana the Stoner tells the rest of the gang about the time she kissed Ariana the Newbie, will they blow it off as a one-time drug thing, or will they listen when she tells them she has real feelings for Ariana, and she's not the first girl she's crushed on?

Fill the character's lives with the realities of gender

Teenage girls are constantly being made aware of their gender; they're mocked for how they speak and act, derided as shallow, and treated as sex objects. Men and boys have freedom to do things they don't; make sure this awareness is everywhere. When the girls push against the boundaries of what's expected of their gender, someone should be there to push back.

Address yourself to the girls, not the players

Addressing players by their character's name (as if they are that girl) will help both you and your players get in the groove. Using some '70s slang will help too, as will filling in details of NPCs with '70s specific nicknames and clothing.





Be a fan of the player's characters

The characters are some pretty bitchin' chicks, and seeing what they can get up to is most of the fun. You're playing this game *with* the players, not against them, so don't bum them out by taking what makes them unique or take away a success they worked for. That doesn't mean to make their life easy—just give them consequences that make their life more interesting, instead. Make them work for riches.

Never let them forget their choices

Each man they seduce, or boy they shut down, remembers that interaction the next time they see the girls. Each gang member they jumped earlier, or gave a bad batch of drugs, will remember. Each teacher they promised an 10 minute session in the janitor's closet? Oh, they remember, no matter how badly the girls wish they'd forget.

Treat all NPCs as potential casualties

The girls are going to have some NPCs they like a lot, like a cousin or a customer or a crush, and all of those NPCs are potentially on the chopping block. Collateral damage is where the real pain starts in gang life; these girls can take getting hit, stabbed, or beat down, but kill their baby sister with a stray bullet? Now you're telling a story with some weight to it. Don't always go for the easy target either; sometimes the fiction will tell you that a particular person should die now, and that death will have a ripple effect that can change everything.

Reward the girls for using sex

Pop culture tells these girls they're sexual creatures, with such power over men. Give 'em something nice when they fulfill the role our society has written for them. Something with strings attached.

MC Moves

Moves are what you use when you need to push the story forward, someone misses a roll, or there's space in the fiction for it. There's also a dial you can use, to fine tune your moves. A **soft move** is like a warning, a nudge to let the player know what's coming. A **hard move** is a shove either after that warning—or without one at all. You can use either as you like, but hard moves are always appropriate when a player rolls under a 6—or just does something plain stupid.

- * Send in the authorities
- * Reveal the presence of a another gang
- * Pit two gang members against each other
- * Encourage, reject, or challenge their sexuality
- * Remind them how little power they have
- * Put someone in an uncomfortable spot
- * Separate or isolate someone
- * Take away one of their possessions
- * Turn one of their moves back on them

Describe one of these moves, and then ask your players, "What do you do now, man?"

Other Gangs and NPCs

During the game, you act as all of the NPCs. Here are some tips on how to keep track of all these groovy cats.

- * Use index cards for lists or for each one, and make a note of anything distinctive, like a funny verbal tick or their business.
- * Give them juice. Each NPC should *want* something from the girls, and possibly have something the girls might want.
- * Ask the players provocative questions. It's ok to have players establish relationships or ties with NPCs you're just introducing.





Long Example

The Jezebels are chillin' at the local roller rink, waiting for Varla, their Second-in-Command, to show up with their new pot hookup. Things are a might tense as a rival gang, the Fallen Angels, has also arrived and is glowering at them from across the rink.

"What're they doing here?" Marissa, playing Harper the Valkyrie, asks. "Those Fallen Angel chicks are such heads. They better not be here after our hookup!"

"Sounds like you're trying to get the lowdown on a situation, Harper," Sarah, the MC, tells her. "Roll plus brains."

Marissa gets a 7, and chooses her 2 questions. "What's the best way to peel out in a hurry? And who here is gunning for me?"

"Well, you can see from here that the fire exit is chained shut, probably to keep people from sneaking in. So that's no good. But you see Ajax is working the counter. He'll probably let you out through the employee entrance if you ask right," Sarah says. "One of the Fallen Angels looks familiar, Harper. It's that moofy girl you saw leaving Tyler's place."

"Tyler? My Tyler?" Brendan is playing Ruby the Gearhead. "Tyler loves me. He wouldn't shag some grody Fallen Angel."

Sarah shrugs. "Maybe, but that girl, the one with the belly shirt and legs-up-to-here is smirking at you. She leans over and whispers something to the short Korean girl next to her, and all of the Angels crack up. Now they're all smirking at you."

"Oh, screw that," Brendan looks over his playbook. "My muscle isn't very good, but we've got 2 in the gang pool, and my girls have my back. I'm going to call someone out."

"Great!" Sarah tells him. "What do you say to her?"





“I skate out into the center of the roller rink. I wait until there’s a pause in the music, and then I tell that no-good stella to bring her smirk over here, unless she’s chicken.” Brendan rolls for his move. “Ha! I got a 10. Take that, smirky girl. Ruby doesn’t mess around.”

“Make sure to mark a rep,” Sarah reminds Brendan. “OK, so do you want her to book it, or do you want to not mark angst?”

“I want her to book it. You said they outnumbered us, right? I want to even things up,” Brendan marks the changes on his playbook.

“Great. So you go all beat down on smirky girl while the Fallen Angels watch, and you break her nose. She’s off for the bathroom, sobbing about how she’s bleeding, and Ruby, you flinch a little. You remember how bad it hurt when your stepdad broke yours. But she’s gone, and the Fallen Angels look a little nervous. They edge back from the rink.”

“Way to go, Ruby!” Marissa laughs. “OK, now that we’ve had some fun, I want to make sure our escape route is ready in case we run into problems. I sidle up to Ajax and tell him I’m sorry my friend got that piece of work’s blood all over his nice floor.”

“Ajax laughs, but doesn’t take his eyes off your cleavage,” Sarah tells her. “Sounds like you’re all set up to use the goods.”

“That’s just fine,” Marissa says. “I lean in close and ask if we can use the employee entrance, just in case things get a little hot.” She rolls her dice, and her face falls.

“A 4? Sounds like trouble, and that’s too low for anyone to help you out,” Sarah tells her. “Ajax looks past you and freezes, like he just saw a ghost. He pushes you back and goes back behind the counter. When you look behind you, here comes Varla—she looks pissed, and the smirky girl is right beside her, a wad of paper towels jammed under her nose. I wonder how they know each other....”





About These Girls

Before you start playing *Velvet Glove*, explain each of the playbooks and what kind of girl they are. What they choose tells you a lot about the kind of game they want to play. Make sure you give them a chance to shine at the things they want to do; create NPCs and problems that will showcase what each girl is good at.

The Gearhead

The Gearhead has a workshop and a need to fix things or make them better. She shines when there's work involving her hands and oil to be done.

The Maniac

The Maniac has weapons and a need to put them to use. She is happiest when there's bones to break and blood to spill.

The Newbie

The Newbie has a lot of questions and a need to be useful. She's at her best when there's work involving seducing or talking.

The Radical

The Radical has a world to change and men to tell how it is. She's good when there's work involving men and their weaknesses.

The Stoner

The Stoner has a pocket full of drugs and a need to see the world in far out ways. She rocks when there's work involving socializing and heavier socializing.

The Valkyrie

The Valkyrie has a plan and one eye out for her girls. She kills it when there's work involving keeping her cool or avoiding an unnecessary complication.

The First Session

Here are a few tips for playing the first session of *Velvet Glove*, aside from putting on a little music and setting out some snacks.

Before you start

- * Pick and fill out playbooks
- * Go around the table and meet the girls
- * Make the city together
- * Do any start of session moves

Making the city

You make the city together with your players. Tell them that they live in a medium-sized city. Here are a few questions to get you started, but feel free to improvise your own.

- * What natural feature is your city known for?
- * Which neighborhood do you live in? What is it like?
- * What neighborhoods are around it?
- * Where is your school?
- * What's your favorite class?
- * What way do you take to sneak out of school?
- * One part of the city is known to be dangerous. What is it?
- * What other gangs are nearby?

Make sure to ask leading questions to ensure the answers will add to the fiction. You want your players to have a part in creating the city, and asking them to add to the different parts is a great way to do that.

Wrapping up

If you're playing a one-shot, your game will be over once you solve the problem presented, such as winning a street race or getting revenge on another gang. You can tie up loose ends and give each character a bitchin' ending by going around the table and asking each player to do a short epilogue of what their character does next. Can you dig it?





The Gearhead



Name (choose 1): Discordia, Banji, Zamora, Gulshan, Thao, or Ruby

Age (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Eclectic clothes, dirty clothes, or functional clothes

No makeup, heavy makeup, or mechanic's makeup

Long straight hair, ponytails, cornrows, or shaved

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____

Gear (choose 2): Switchblade, toolbox, beat up hatchback, portable 8 track player, unending pack of smokes

Stats (Add +1 to one stat): Brains +1, Heart +1, Muscles +0, Pussy -1

Which of the following describes your workspace? (choose 1): school's workshop, family's garage, friendly shop owner, or eccentric neighbor's basement

It also has (choose 2): helpful labor with a crush (Donna, Freedom, or Tyler), easy access with no oversight, electronic junk, scrap metal, dangerous chemicals, high-end tools, still, or lab

Tics:

You and _____ don't like each other, but you have each other's backs. What do they do that reminds you of this feud?

_____ has known you since you were tiny. What embarrassing thing are you praying they don't let slip?

_____ is pretty in a way you're not. When do you let her "fix you up"?

Girl Moves (choose 2):

Got a gig: When you **go into your workspace** and dedicate yourself to making or repairing a thing, tell the MC what you want. They'll tell you "sure, no problem, but..." and then tell you 1 to 4 of the following:

- * first, you're going to have to build _____.
- * you're going to need _____ to help you with it;
- * it's going to cost you a ton of bread;
- * the best you'll be able to do is a crap version, weak and unreliable;
- * it's going to mean exposing yourself (plus other gang members) to serious danger.

Shaggin' Wagon: When you're in a car when you **use the goods**, roll +Heart instead of +Pussy.

Candy, baby: When you **hotwire a ride**, roll +heart. On a hit, you're cruising. On a 10+, you didn't scratch a thing; you can return the car without the owner knowing a thing. On a 7-9, you botched it a little, but at least it runs - for now. On a miss, it's a hack job. The MC will tell you how bad you're in for it now.

Angst Move:

When you **show off your greater knowledge of cars to a man**, roll +angst. On a hit, clear 1 angst. On a 10+, the dude is so impressed he gives you something useful: information, tools, etc. On a miss, he smirks and points out a serious mistake you made in your work.



The Maniac



Name (choose 1): Antigone, Angel, Ramona, Fairuza, Linh, or Toby **Age** (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Punk clothes, butch clothes, or practical clothes

No makeup, heavy makeup, or punk makeup

Long straight hair, wedge haircut, braids, or spiked

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____

Gear (choose 2): Switchblade, chain, brass knuckles, rollerskates, bandages (counts as medical help) **Stats** (Add +1 to one stat): Brains +0, Heart +1, Muscles +1, Pussy -1

Ties:

You hurt _____ the first time you met. Did you try to make up for that? _____ and you pulled off an epic job. What went wrong right after? _____ has seen your softer side. What do you do when they bring it up?

Girl Moves (choose 2):

Hard core: When you **call someone out**, they can't choose to suffer little harm on a 7-9. On a miss, you're not taken out of commission, no matter how badly they hurt you.

Scary baby: When you **use the goods** by showing off how **wacked out and sexy dangerous** you are, roll +muscles instead of +pussy.

A.F.A.: When you **step in to defend one of your sisters** against an NPC, roll +heart. On a hit, you get between them and the attacker. On a 10+, you redirect the violence to another target. On a 7-9, that violence is directed towards you. On a miss, you make the situation much, much worse.

Angst:

When you **beat down a man** who previously hurt you, roll +angst. On a hit, clear 1 angst. On a 10+, they apologise for their past offences. On a miss, they turn the tables on you.



The Newbie



Name (choose 1): Evie, Makalya,
Ariana, Bahar, Hao, or Annabelle

Age (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Hippie clothes, witchy clothes, or hard-as-nails clothes

No makeup, natural makeup, or goth makeup

Long straight hair, stack perm, straightened, or leopard print

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern,
White, _____

Gear (choose 2):

Switchblade, spraypaint, snacks,
polaroid camera, bicycle

Stats (Add +1 to one stat): Brains +1,
Heart +0, Muscles -1, Pussy +1

Ties:

_____ brought you into the gang. How did they help initiate you?

_____ shows you how to navigate the rules of this world. What do you know that they don't?

_____ and you have a side project going on. Where is it likely to bring trouble?

Girl Moves (choose 2):

Such a bunny: When you **get the lowdown** on a situation by **acting dumb**, you can always ask an additional question, even on a miss.

It's around here somewhere: When you **check for something** the gang needs in one of your secret stashes, roll +brains. On a hit, you have something. On a 10+, it's perfect. On a 7-9, it will do, but it might draw attention or fail at a bad time. On a miss, you had the thing but someone stole it.

Brick house: Get a +1 to pussy (max +3)

Angst:

When you **make a man admit to his real feelings**, roll +angst. On a hit, clear 1 angst. On a 10+, he reveals a vulnerability you can use against him later. On a miss, he gets angry at his own weakness and takes it out on you.



The Radical



Name (choose 1): Lolly, Diamond,
Rosalyn, Anh Dao, Shahrzad, or January

Age (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Revealing clothes, baggy clothes, or eccentric clothes

No makeup, natural makeup, or heavy makeup

Long straight hair, shag haircut, afro, or mohawk

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern,
White, _____

Gear (choose 2): Switchblade,
motorcycle, thigh holster with three
custom knives, college ID (fake),
pamphlets & other propaganda

Stats (Add +1 to one stat): Brains +0,
Heart +1, Muscles -1, Pussy +1

Ties:

You got _____ out of a bad situation with a man once. Why haven't
you told the other girls about it?

_____ blew you off to spend time with a boy instead. Who else does
this to you?

_____ helped you out of a tight jam. How do you let her know you
remember you owe her?

Girl Moves (choose 2):

Feminine intuition: when you **tell a man to cool it**, on a 7-9 he can't choose to
escalate to violence. On a miss, you get in a final word, no matter what happens.

Rise Up: When you **stick it to the Man**, roll +heart. On a hit, you cause
trouble for an authority figure. On a 10+, you cause your choice of collateral
damage, loss of something important, or a hard choice for the Man. On a 7-9,
things go bad for the Man, but they know you're the troublemaker. On a miss,
you're exposed and vulnerable. Mark 1 angst.

Pussy Power!: Get a +1 to pussy (max +3)

Angst Move:

When you **lecture a man about the patriarchy**, roll +angst. On a hit, clear 1
angst. On a 10+, he accepts your truth and is moved to action. On a miss,
he'll spread rumors that discredit your commitment to the cause.



The Stoner



Name (choose 1): Liberty, Jordan, Santana, Roksana, Tuyet, or Mae

Age (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Glam clothes, tomboy clothes, or casual clothes

No makeup, glam makeup, or weird makeup

Long straight hair, feathered haircut, natural, or messy

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____

Gear (choose 2): Switchblade, bong (wizard or skull), 2 doses of a drug, skateboard, lighter (for tricks)

Stats (Add +1 to one stat): Brains -1, Heart +1, Muscles +0, Pussy +1

Ties:

_____ has taken care of you when you had a little too much fun.

What annoying thing does she do afterward?

You kissed _____ once. How long are you going to keep that a secret from the other girls?

_____ can party almost as hard as you, but she has a meaner edge.

What do you do when she gets out of hand?

Girl Moves (choose 2):

Head change: When you **smoke it up**, roll +heart. On a hit, the MC will tell you something new and interesting about the current situation, and might ask you a question or two; answer them. On a 10+, the MC will give you good detail. On a 7-9, the MC will give you an impression. If you already know all there is to know, the MC will tell you that. On a miss, be prepared for a bad trip.

Best buds: When you **get the skinny** on someone by **packing a bowl** with them, you get to ask an additional question, even on a miss.

That's the joint: When you set up a party, you **know the cat to call**; name them and roll +pussy. On a hit, they show up with quality product, take +1 ongoing on any moves you make during the party. On a 7-9, the party is rockin', but it will either get out of hand, attract unwanted attention, or get busted eventually. On a miss, they're out of goods and your party is a bust. Mark 1 angst.

Angst Move:

When you **indulge in your vices at a bad time with a man**, roll +angst. On a hit, clear 1 angst. On a 10+, a golden opportunity to delve deeper presents itself. On a miss, the drugs are harder than you thought, and you wake up next to the wrong person.



The Valkyrie



Name (choose 1): Hannah, Zula,
Carmela, Trinh, Anahita, or Harper

Age (between 14 - 18):

Look (choose 1 from each line):

Girl, Woman, or Ambiguous

Bookish clothes, metal clothes, or camouflaged clothes

No makeup, heavy makeup, or metal makeup

Long straight hair, gypsy haircut, afro, or short spikes

Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern,
White, _____

Gear (choose 2): Switchblade, bicycle,
safe crash space, hookup for alcohol,
birth control pills

Stats (Add +1 to one stat): Brains +1,
Heart +1, Muscles -1, Pussy +0

Tics:

_____ is too impulsive. What are you worried they will do?

_____ got in a bad sitch she didn't even understand. How did you get through to her?

You took _____ for an abortion. How did their mom find out anyway?

Girl Moves (choose 2):

Girl Scout: When you **keep on truckin'**, you never lose something important on a 7-9. On a miss, you can't be separated from your girls.

Got your back: When you're trying to get your gang out of a **fight** you should **avoid**, take +1 ongoing to get yourself and the rest of your gang to safety.

Hairy eyeball: Get a +1 to brains (max +3)

Angst:

When you **push aside a man** in order to make your voice heard, roll +angst.

On a hit, clear 1 angst. On a 10+, he'll hush anyone who tries to quiet you.

On a miss, he'll put you back in your place.

Mediography

Movies

Death Proof
Faster Pussycat, Kill! Kill!
Foxy Brown
Grease
Switchblade Sisters
The Outsiders
The Warriors

Music

Bad Girls by Donna Summer
Free Your Mind...And Your Ass Will Follow by Funkadelic
Jazz by Queen
L.A. Woman by The Doors
Loaded by The Velvet Underground
Never Mind the Bollocks, Here's the Sex Pistols by Sex Pistols
Paranoid by Black Sabbath
Raw Power by Iggy & the Stooges
What's Going On by Marvin Gaye
Ziggy Stardust by David Bowie

Lines

Frontier #2 by Helen Jo
Ugly Girl Gang by Tuesday Bassen