

## SUPPLEMENTAL: WALKINGSUIT

A walksuit has two operational modes: **baseline** and **charged up**. In baseline, it can walk at moderate speeds, lift and carry moderate loads, manipulate things with its hands, and use its basic comms and sensor systems. In order to sprint, leap, fly, exert powerful physical force, or use most of its systems, including its targeting and weapon systems, it must charge up. The charge countdown on your walksuit sheet represents the reactor energy that these actions consume. When the charge countdown reaches 12:00, the walksuit has reached the operational limits of its reactor and needs to be cooled back down to baseline to recharge. The process of charging a walksuit up from baseline, or cooling it back down to baseline, takes only a second or two.

### WALKINGSUIT MOVES

**When your walksuit is in baseline**, erase 1 charge segment for each hour that passes.

**When you charge up a walksuit**, roll+weird. On a 10+, mark no charge countdown segments. On a 7–9, mark 1 charge countdown segment. On a miss, mark 2 charge countdown segments.

**Once your walksuit's charge countdown has reached 12:00**, it cools automatically down to baseline. To charge it up again, you'll need to charge it up again.

**When your walksuit goes into hard shutdown**, roll+agility. On a 10+, all 3. On a 7–9, choose 2. On a miss, choose 1:

- *Your walksuit slows to a stop instead of freezing immobile at this precise moment.*
- *Your walksuit lands in a stable, balanced position instead of falling awkwardly.*
- *Your walksuit maintains its baseline comms and sensor activity instead of leaving you deaf and dumb.*

**When you use your walksuit to cover ground**, name your route and roll+agility. On a 10+, choose 3. On a 7–9, choose 2. On a miss, choose 1:

- *Do not mark a charge countdown segment. Otherwise, you must mark 1.*
- *You cover the ground very quickly. Otherwise, you cover it only at human running speed.*
- *You avoid impact with the ground or obstacles. Otherwise, your passage is noisy and you leave an unmistakeable trail of battered scenery.*
- *You keep to the available cover. Otherwise you expose yourself to enemy attention and fire.*

**When you use your walksuit to force an entrance or exit**, name your route and roll+power. On a hit, sweet, you're there, and anything that stood in your way has suffered whatever harm or impact necessary (MC's call). On a 7–9, mark 1 charge countdown segment. On a miss, mark 1 charge countdown segment, and you're hung up somewhere midroute or on some difficult threshold.

**When your walksuit's ammo countdown reaches 12:00**, you're out of ammo. Do not use any of your weapon systems until you use resupply (or some other means, such as a savvyhead's workspace) to erase ammo countdown segments.

Remember the optional battle moves: **provide covering fire**, **maintain an untenable position or course**, **stay the fuck down**, **follow through on someone else's move**.

## WALKINGSUIT

A walksuit is a vehicle. By default, your walksuit has power+2 agility+1 2-armor. Choose a configuration and then systems.

- **Assault configuration:** Panspecial comsuite, 1 armor system, 1 targeting system, 1 weapon system, 1 system of your choice.
- **Incursion configuration:** Panspecial comsuite, 1 flight system, 1 stealth system, 1 weapon system, 1 system of your choice.



### Armor systems

- Heavy armor (+1armor)
- Point-hardened laminate armor  
*Counters ap ammo.*
- Ultra-light armor (+1agility)

### Communication systems

- Panspecial comsuite (loud-optional)  
*Allows communication with humans.*
- Surveillance array (close/far)  
*Allows surveillance through walls & darkness, eavesdrops on electronic comms.*

### Flight systems

- Jumpjets (loud)  
*Add +2 to any movement move (after the roll, if you like), but mark a charge countdown segment.*
- Microresponsive parawings  
*Allows high, silent, slow-speed flight.*

### Reactor system

- Improved Reactor (+1power)

### Stealth systems

- Add +1 to all rolls to avoid notice.*
- Adaptive camo surfacing  
*When an enemy reads a situation by looking or asking other people, remove “what is my enemy's true position?”*
  - Contact-deflective surfacing  
*When an enemy reads a situation by listening or using electronics, remove “what is my enemy's true position?”*

### Targeting systems

- Target recognition-reflex system  
*Add +1 to all attack and combat moves.*
- Pinpoint targeting system  
*Add +1harm to all weapon systems.*

### Weapon systems

- Mark 1 ammo countdown segment for each firing.*
- Biodisruption Impulse projector (5-harm close/far area loud)
  - High-energy resonator (“tuna in a can”) (3-harm close/far loud)  
*Target a vehicle. Vehicle takes no harm. Full harm blows through to passengers.*
  - Magnefusion projector (6-harm far)  
*AP against vehicle armor.*

## LARGE-SCALE WEAPONS

- **50cal mg** (5-harm far area messy braced)
- **50cal sniper** (5-harm far loud brace)
- **rpg** (6-harm far area messy)
- **anti-tank missile** (7-harm far loud av)
- **light mortar** (7-harm far reload area messy braced)
- **heavy mortar** (8-harm far reload area emplaced)

## NEW TAGS

**AV:** It's intended to target vehicles or large structures, not at individual human targets.  
**Braced:** It can't be fired while held, but must be braced in a stable position for firing.  
**Emplaced:** It's mounted on a vehicle or structure, and can't easily be moved or removed.

## HARM & BUILDINGS

Harm to buildings and other structures is non-cumulative. Don't bother tracking a building's harm on a countdown. Shooting a building 3 times with your 3-harm shotgun doesn't add up to 9-harm and make the building collapse.

When a building or structure suffers...

**1-harm – 3-harm:** cosmetic damage. Bullet holes, broken glass, scorch marks, chipped surfaces. o-harm can blow through to inhabitants.

**4-harm – 6-harm:** severe cosmetic damage. Many holes or large holes, no intact glass, burning or smoldering. 2-harm can blow through to inhabitants.

**7-harm – 8-harm:** Structural damage. Strained load-bearing walls or pillars, partial collapse, raging fire. 4-harm can blow through to inhabitants. Further structural damage can lead to full collapse.

**9-harm and more:** destruction. Full harm can blow through to inhabitants, plus they can suffer additional harm as the building or structure collapses.

Again, whether harm blows through to a building's inhabitants depends on the MC's judgment of the circumstances and the building.

## SUPPLEMENTAL: MYSTERIES AND CLUES



## SUPPLEMENTAL: WALKINGSUIT



# SUPPLEMENTAL: MYSTERIES AND CLUES CRIME

There are no laws in Apocalypse World. “Crime” has to mean something other than lawbreaking. (This is fine! Ask Dashiell Hammet, Elmore Leonard, Walter Mosley — those dudes don’t care about lawbreaking any more than we do.)

A crime is when someone does something bad to someone who doesn’t deserve it, and is getting away with it.

Most crimes are just crimes. Dremmer smashed Lits’ head in and is getting away with it because nobody meaner than Dremmer cares. Shigusa is forcing people to give her their jingle and goods, and she’s getting away with it because she controls the medical supplies. Barnum deals with his problems by murdering their symptoms, and he’s getting away with it because he’s the fuckin hardholder and his enforcers will fuck your shit up.

Crimes of this sort don’t demand any special attention from you, the MC, in prep for play. They’re just a natural part of how threats interact with threats, characters with characters. I bet your game is already full to bursting with head-smashing thugs, corrupt extortionists, and people who throw their weight around without pausing to consider the justice of the situation.

Some crimes are mysteries, though.



## MYSTERIES

A mystery is a crime, and they’re getting away with it because the facts aren’t yet clear.

Someone’s bashed Toyota’s head in — Toyota, of all people! Who? Someone’s been stealing medical supplies from the infirmary and now with the scab rot people are dying because of it. Who? Someone’s murdered Barnum’s new squeeze and left her in his bed, and shit, it wasn’t Barnum this time. Who?

A mystery is a new kind of threat.



A supplemental trifold for Apocalypse World, ©2k+13 by D. Vincent Baker.  
This goes along with the Marmot and Space Marine Mammal limited edition playbooks.  
*Take this material to supercede NONE of your MC agendas, principles or moves.*

To create a mystery:

1. Choose **who** did **what** to **whom**, **where**, and **why**.
2. Imagine the scene pretty carefully, and note down any details that’ll help you remember it.
3. List the other people present or implicated, either as accomplices or witnesses.

1. Choose so that it’s reasonable for the facts to be, as of now, unclear. Murder is good because it doesn’t leave a living victim. Robbery is good only if the victim can’t identify the robber — if it’s obvious who stole the crap, that’s just a crime, not a mystery. Same with assault, rape, extortion, and other kinds of face to face brutality.

It’s also important to come up with a motive for the crime that isn’t obvious, for the same reason. If everybody knows that Crine has good reason to bash Toyota’s head in, and he did, it’s not much of a mystery. Remember too that for it to be a crime in the first place, the victim shouldn’t deserve it. Somebody bashes *Dremmer’s* head in, that’s not a crime, that’s just what he gets, and it’s about time too.

Finally, choose accomplices and witnesses who won’t just go spill to everyone who’ll listen. *Implicate* them: give them practical reasons to keep quiet. Accessory for the accomplices, of course, but for witnesses maybe fear, doubt, complacency, or some guilt of their own.

2. Imagine the crime in pretty good detail. Spend a few minutes on this. Picture the environment, the walls and door and windows and furniture, or the spaces between the buildings, or the cars and spike-studded trucks nearby. Picture the light — is it strong or weak, harsh or clear, shadowy and dark, blue with reflected glow? Picture the faces of the people, their expressions; imagine what they say to one another, and how their hearts race or skip. If it’s a murder, think concretely about the murder weapon and the moment of murder.

This scene is the basis for the clues you’ll give later. You don’t have to imagine every detail, but do imagine it in enough detail that you’ll be able to improvise more when you need to.

Spend a minute imagining what the scene looks like now, when someone finds it, too.

And finally 3. List the names of any accomplices, witnesses and survivors, with notes to yourself as you think you might need them.

## CLUES

A clue is just a detail that casts light on the mystery’s unclear facts. Here are the four main clues:

- [Character] was at the scene at the time of the crime.
- [Character] was capable of committing the crime.
- [Character] had a reason to commit the crime.
- [Character] is lying about something important.

If you come up with a perfect clue that doesn’t fit these, by all means use it.

3–6 clues, no more, should solve a mystery. Smill says that she saw Mox force Lamprey’s door, the replacement drugs in the infirmary aren’t right and only Mox had access to them, her duffel is stained from the rotten seep under Lamprey’s shack, maybe something comes back up from Towerhatch, maybe Mox’s prybar surfaces — 5 clues, parcel ’em out and...

## CASE CLOSED

## A MYSTERY

WHO:

DID WHAT:

TO WHOM:

WHERE:

WHY:

SCENE:

ACCOMPLICES & WITNESSES:

## EXAMPLE

## A MYSTERY

WHO: Mox

DID WHAT: SNUCK IN & STOLE FOOD STORES

TO WHOM: FROM LAMPREY'S FAMILY

WHERE: UNDER THEIR SHANTY

WHY: TO SELL, TO REPLACE THE DRUGS SHE'S BEEN SKIMMING FROM THE INFIRMARY.

SCENE: SHE WATCHED UNTIL LAMPREY & FAMILY WENT OUT TO MESS TO EAT, THEN FORCED THEIR DOOR, KICKED OVER THEIR BEDS, & FOUND THE TRAPDOOR.

ACCOMPLICES & WITNESSES: SHE SPOKE THE FOOD TO TOWERHATCH DOWN IN THE MARDIANIS. SMILL, A NEIGHBOR KID, SAW HER SNEAK IN. → HER DUFFEL BAG.