



**HEATHER FLOWERS
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EXTREME MEATPUNKS FOREVER

**THE ROLEPLAYING GAME
QUICKSTART EDITION**

BE GAY. PILOT MECHS. KILL NAZIS.

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COMING TO KICKSTARTER JUNE 2021

Meaty as this proud document is, this is only the quickstart version of **Extreme Meatpunks Forever: The Roleplaying Game**, a tabletop roleplaying game based on the videogame series of the same name by Heather Flowers. **The full version will be coming to Kickstarter June 1st 2021**, assuming we all live that long. We're hoping you'll read and / or play this, think it's rad AF and back the full KS when we launch. **Sign up at meatpunksrpg.com for a reminder when the campaign launches!**

Even though this is the quickstart, you've got everything you need to run the game right here. The full version will include rules for creating your own characters (we've made some for you so you can leap straight in), more options for customising your mechs, a heap of more beautiful art (by the artists below and others including Kasha Mika, JeCorey Holder and Jenna Yow), more scenarios for you to play, expanded rules and guidance, and a whole heap of information about Meatworld and the bizarre shit you'll find there.

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This game is Powered by the Apocalypse, so it's inspired by the work of Vincent and Meguey Baker and those that followed them, notably Avery Alder, Brendan Conway and Michael Sands. Some of the introductory texts in parts 1 and 2 feature elements from the text of Masks, licensed for our use under a Creative Commons 4.0 Licence. This game is still in development and does not necessarily represent the final text or layout of Extreme Meatpunks Forever: The RPG.

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PART 0 Welcome to Meatworld.

IN THE BEGINNING, THERE WAS MEAT

A decaying chunk of flesh from a dying god, hurtling through the void of space, thousands of miles wide. A million eyes, a billion hands grasping for purchase against nothingness itself. If it had a mouth, it would scream. A terrified, lonely monster, separated from itself for the rest of eternity, paying some sort of penance for the act of being alive.

This is the creature upon which we all live.

Our scientists estimate that the flesh god (known as **Meatworld** to its inhabitants) came into orbit around the now-stolen sun several billion years ago. Its surface covered with space debris and, eventually, life, one would be surprised to find the difference in origin between our world and yours. We have dirt, forests, mountains, deserts. None of it seems particularly unusual. It's when you get into the details that you notice the differences.

You see, we Meatworlders are resourceful people. While your world was rich in metals, ours was not. We were given flesh, and so flesh we used. We became skilled in the act of **meatallurgy**, bending the living forces of nature to our will. It is a dangerous art, and an unnerving one to behold, but I think you'll find the results to be worth it. After all, we live in a dangerous world. It's only right that we become dangerous ourselves.

The crown jewel of Meatworld, its capstone, is the **mech**. A half-dead mound of flesh that a human can pilot by connecting their nerve systems together. Mechs can range from meaty suits of armor to mountain-crushing mile-high monstrosities, but the average size of a personal mech is roughly 12-20 feet tall. A mech is a deeply personal thing: it responds to your soul, becomes a part of you as much as you become a part of it. You must impart your deepest secret to it before piloting: your mech name, your true name. The thing that ties you to yourself. Never speak it to another.

The other thing you should know about Meatworld, is... There's no good way to put this. **A while back, the sun disappeared.** There one day, gone the next. Instead, we have **the Bright**, a glowing firmament sky with mysterious origins. It gets bright and dark seemingly at random, and it can turn any color of the rainbow. It sounds dystopian, but wait until you see a hot pink brightfall over the Fleshland spires. There's nothing like it.

This world is wild and beautiful, and while it bears the scars of our mistakes, I hope you can learn to love it. Not in spite of those scars, but because of them. The groves of bioluminescent trees, the mutated ratwolves lurking in the shadows, the doublecrows and murderhorses and... All of it. It's wonderful and terrible all at once, and I love it dearly.

Welcome to Meatworld. We hope you enjoy your stay.

Dora Godkiller's first cross-dimensional transmission, 1993

PART 0: WELCOME TO MEATWORLD





PART 1

How to Be Gay & Kill Nazis.

THIS IS WHAT YOU'RE IN FOR

In this game you'll play as part of a gang of queer antifascists in a strange place called Meatworld. All of the technology here is made of meat harvested from the dead god we're spinning through space on. That tech includes meatmechs, giant flesh golems you can pilot. You've got one of these mechs, which is just as well, because Meatworld is full of monsters, old gods, a land that wants to eat you alive and so, so many fucking Nazis.

You'll play to fight fash, explore the weirdness that is Meatworld, attack and dethrone god, solve mysteries like a gore dripping Scooby Gang, deal with trauma, and if you're lucky, make out with your friends. **All of that sound good?** Sweet. Grab two to four friends, three regular six sided dice, and we'll tell you how to play.

THE CONVERSATION

Playing Extreme Meatpunks Forever is having a conversation. That means it's easy! You sit at the table with dice and pencils and sheets of paper (or more likely at the moment you sit on a Zoom call with an online dice roller and a blank Google doc), and you talk with each other. One of you will be the **Gamesmaster** or **GM**, who controls the world and all the side characters (**NPCs**). The rest of you will control one main character (**PC**) each. For the most part, the conversation revolves around the PCs. You say what they do and how they react. Since the other players don't live in your head, you convey your character's thoughts, emotions, and feelings to the other players and the GM.

There are times in the conversation when you slip directly into your character's shoes, no longer narrating but actually taking on your character's persona. You make the gestures your character makes; you say things your character says. Most people do this without thinking much about it. It's pretty natural to become your character while you're playing, to want what they want, to fear the outcome of the dice at crucial moments.

The conversation in a roleplaying game evolves naturally over the course of the session. But it's your job as a group to keep the conversation interesting. The rules, the techniques, and everything you bring to the table is about driving that conversation toward interesting places. Explosive fights! Emotional confessions! Heroic sacrifices! Wherever the fiction takes you.

MAKING MOVES

Sometimes, you'll say something that triggers a special rule called a Move. Moves are like the programming language of the game—"When you do x, then y"—shaping and defining the fiction when your characters take action. The basic moves are the core of the game, and any PC can trigger them from the start of play. Each character also gets their own moves, more specific pieces of programming language that point the characters in their own cool and interesting directions. The PCs might add more moves over the course of play, too. In general, the basic moves cover situations that come up all the time in EMF stories, while the special moves cover situations that are character specific or much more rare.

Triggers and Rolls

Every move has a specific trigger, the "**When you do x**" part of the program. They aren't triggered whenever, or when you feel like they should be, but **only** when your characters are in situations that trigger the move. If you want to trigger a move, you have to do the thing that triggers it. (You can also avoid a move by avoiding its trigger.)

Triggers are almost always tied to the fiction, which means all moves are governed by the same principle: if you do it, you do it. If you want to trigger the basic move **Fuck Around and Find Out**, then you have to tangle with a bunch of assholes. And if you pick up a bar stool and smash it across the back of the Fash who's getting up in your friend's face, you're **Fucking Around and Finding Out**, whether you want to trigger that move or not.

When a move asks you to roll dice, pick up two six-sided dice (hereafter referred to as 2d6) and roll them. You'll probably be asked to roll with something or "+" something, like **Guts**, **Awkward**, **Sinew** or **Love**. That means add that number to whatever comes up on the 2d6. So if you have Chill +2, you add 2 to the results on the dice. If you have Guts -1, you subtract 1 from the results on the dice.

The GM doesn't roll dice in Extreme Meatpunks Forever, ever. The GM just says what happens, making moves when a player rolls a miss, when the conversation gets boring, or when a move tells them to contribute. These limits ensure the GM sets up situations in which the PCs are forced to react. For more about GM moves, check out page 28.

Hits and Misses

A total result of 7 or higher is a **hit**, while a 6 or lower is a **miss**. A 10 or higher is a **strong hit**, while a 7, 8, or 9 is a **weak hit**. Most moves give some results and changes to the fiction between strong hits and weak hits, and some may say what happens on a miss. In general, a hit means you largely keep control of the situation and get some version of what you want. On a weak hit (7-9), you might get a distorted version of what you wanted, or you might get some major costs attached. Some moves have a 12+ result for when things go super well.

A miss, 6 or less, isn't necessarily the same as a failure. It just means the GM gets full say over what happens next, and chances are you won't like it. The GM will probably make things worse for you in some way, but it doesn't have to be the worst possible thing that could happen. Some of the most interesting misses give you exactly what you wanted, in the worst possible way. The important thing is a miss **never** means "nothing happens". The GM keeps the fiction moving forwards.

Advantage and Disadvantage

Sometimes you'll be told to roll with advantage or disadvantage, usually as the result of a move, a status or because the GM thinks it fits the fiction. **When you roll with advantage**, roll three dice and only count the two highest. **When you roll with disadvantage**, roll three dice and only count the two lowest. You either have advantage or you don't. If you already have advantage and another rule would give you advantage, you still just roll with 3 dice and choose the best, you don't get, like double advantage. Same for disadvantage. If you have advantage and disadvantage at the same time, they cancel each other out and you're back to just rolling two dice like a regular schmuck.

THE BASIC MOVES

Every player character gets the basic moves. They each also have their own playbook moves, which we'll get to on page 34. Basic moves divided up into **meat moves**, for your average day-to-day ass kicking and name taking, **pain moves** for when you get your ass beat or your heart broke, **heart moves** for dealing with evolving character relationships. They're all basic moves and they all work the same way, but it's easier to find them this way. Don't worry, we haven't forgotten about mechs, they get their own section on page 15.

MEAT MOVES

Get Shit Done

When you do something dangerous or dicey, roll +Chill. **On a hit**, you do it.

12+, you do it and look rad in the process. Pick someone present - if they're an NPC, they're impressed, scared or in awe, your choice. If they're a PC they can choose to **Catch Feelings** about you to mark XP.

7-9, The GM introduces a complication or hard choice.

Fuck Around and Find Out

When you tangle with an asshole or assholes outside of your mech, you get beat up pretty bad - take a physical status. Roll +Guts. **On a 10+**, hold 3. **On a 7-9**, hold 2. Spend your hold to:

- **2 hold** - Take out an enemy - they're knocked out, killed, whatever.
- **1 hold** - An enemy runs off but isn't taken out.
- **1 hold** - You kick more ass than yours gets kicked. Don't take a status.
- **1 hold** - Kicking ass can be cathartic. Resolve an emotional or mental status.
- **1 hold** - They let something slip in the fight. Ask the GM a question which they must answer honestly.



Figure Shit Out

When you try to form a plan by observing the situation, roll+Attention to ask questions. You can ask any question that you could discover the answer to in your immediate surroundings, and it can be about a person, a place, or a situation. If the question is about a PC, ask the PC directly. This doesn't have to be in character, but it's more fun and dramatic, so if you do, both mark XP. If it's about anyone or anything else, ask the GM. Either way, they have to answer honestly. If you act on the answers, roll with advantage.

10+, you can ask two questions.

7-9, you can ask one question.

Have it out

When you confront someone about a difficult subject, roll+Awkward for NPCs, or +Love for PCs. **On a 10+**, hold 3. **On a 7-9**, hold 2. Spend your hold to select options from the list below :

(Better for PCs)

- **1 hold:** They take get advantage on their next roll against me.
- **1 hold:** If they change their behavior in a way I want, they mark XP
- **2 hold:** If they really consider my words, they mark XP.
- **2 hold:** If they really consider my words, I mark XP.

(Better for NPCs)

- **1 hold:** I get advantage on my next roll against them.
- **1 hold:** They get sad, emotional, angry, whatever, and go away for a bit.
- **2 hold:** They really consider my words, and they're more likely to change their behavior.

Back Scratch

When you offer someone something to get something in return, roll+Awkward for NPCs. The GM should say whether or not you could get them to do it, and what it make take to make that happen.

On a hit, the GM decides if they do it or if they make their feelings about you and the situation quite clear. If they don't do it, live and learn: mark xp.

7-9, the GM chooses: they want else something in return, they do it but they're pissy about it, they want it done their way, or they won't give you everything you want. Pick two if it's a big ask.

For PCs: If you want to convince another PC to do something for you but they're not quite buying it yet, you can make this move but don't roll. Instead, they mark XP if they genuinely try to help you, but it's their call.

Get Organized

When you make a plan of attack, roll +Attention. Such devotion of time can't be spur of the moment, though it can be in flashback, and it always has a cost: the GM will tell you what that cost is after hearing how you planned. If someone has already used this for a given scene or situation, no one else can - plans are plans, they don't stack.

10+, hold 2

7-9, hold 1

On a 6-, the GM makes a move against you as always, but you still hold 1

Spend your hold 1 for 1 at any point to choose something from the list that you can apply to anyone directly involved in your preparations, as long as said prep could actually help them.

- they can bullshit their way around an obstacle or problem, or come up with a solution that they "pre planned" in flashback
- they can describe how they avoid taking a status
- they can ask a question about their immediate situation, anything their senses could tell them
- they can roll with advantage on their next roll

Get Up In Their Business

When you get involved with someone else's business, you can help or hinder one of their rolls (PCs). Say how you inject yourself and roll+Love.

On a hit, they roll with advantage or disadvantage, your choice.

7-9: If something bad happens to them, it happens to you too.



PAIN MOVES

You're stuck in a world that hates you and is trying to kill you. The land, the cryptids, the fash, the cops (cops love fash, ofc). Throw your own stupid brain and maybe, just maybe trying to find happiness into the mix, and it's kinda remarkable that you're still here at all. Good going, kid! Go you. You're still going to get hurt along the way, though. Here's how we deal with it.

Get Hurt

When you get hurt, physically or emotionally, the GM will give you a status that ties up with the fiction. A status is a kind of short term move that only affects you. Statuses are scary but you can get rid of them by resolving them.

Check out

If you ever get five statuses at once, your character is out of the game. How that happens is up to you - maybe they're dead, maybe they're in a coma, maybe they go apeshit at all of their friends and stomp off into the desert, never to be seen again. You'll need to make a new character and have the other characters meet them in whatever shitberg town you end up in next.

Once a status is resolved, it no longer effects you or counts towards the five statuses that would take you out of the game. This might be a little unrealistic when it comes to physical injuries, but this is a game that has you fighting forest gods in meatmechs, we're sure you can suspend your disbelief.

LIANNA
Fuck this, I'm out.

BRAD
Wh-- where are you going?

LIANNA
Desert. Gonna die.



Take a moment

To resolve a status, you've got to dedicate a scene to dealing with it involving either another player or an NPC. It's perfectly cool to raise that you want to do this out of character and ask which PCs want to be involved before heading back to the fiction, or to ask the GM to set up a scene with an NPC for you.

Unlike other moves, there are two triggers: **physical healing** is for resolving injuries and other physical statuses; **emotional healing** is for resolving emotional or mental statuses; and **sexual healing** is a 1982 hit by Marvin Gaye.

Physical Healing

When you confess how you feel while someone helps you treat your injuries, roll +Guts.

Emotional Healing

When you confront the person who hurt you or find a shoulder to cry on, roll +Awkward.

10+: resolve one status of your choice, and choose two options for NPCs or have the other player choose two options for PCs.

- Resolve another status, either one of yours or one of theirs.
- They **catch feelings** about you, definitely if they're an NPC and if they want to if they're a PC.
- You **catch feelings** about them, if you want to.
- The shared moment brings you closer. Take +1 Love if you're both PCs.
- You have a moment of clarity and realise something crucial about your current situation. The GM will tell you what it is.

7-9: resolve one status of your choice, but choose one option for NPCs or have the other player choose one option for PCs.

- They catch feelings about you (definitely for NPCs and if they want to for PCs) but you are really not into it.
- You catch feelings about them (if you want to) but they are really not into it.
- You fall out. If they're a PC, both take -1 Love with each other.
- Something or someone gets the drop on you while you're vulnerable.
- Advance a countdown.

Roll with advantage on this move if the scene pushes back against systems of power, fascism, or cisheteronormativity. This is a game about queer antifascists, so if the scene is in some way queer and/or antifascist, you get a bonus. So to paraphrase a meme, make it gay, you comrades.

Statuses

These are some example statuses. The full game will come with a bunch more. Feel free to roll your own. Every status has a name, a fictional description and a fictional or mechanical effect.

Physical: Exhausted

You're so goddamned tired. If you're doing anything physical, you're going to need to roll to **get shit done** even if it's the most basic shit that wouldn't normally need a roll.

Physical: Gut-shot

You've taken a wound to the Guts. Takes a long time to die from, but motherfuck does it hurt. **When you do anything physical**, roll +Guts.

10+, you do it but you let everyone around you know exactly how much it hurts.

7-9, you do it, but it does you. You pass out.

Emotional: Furious

Oh, now they've got you big mad. Roll with advantage to physically or emotionally hurt whoever made you mad, but roll with disadvantage to do anything else.

Emotional: Pining

You're fixated on the object of your affection - you choose who. Everything you do has to somehow either benefit them or work towards getting closer to them until the status is resolved. Otherwise, roll with disadvantage.

Emotional: Pissy

You're afflicted with a low level, generalised bad mood. **When someone asks you to do something**, roll +Love. **On a hit**, you do it, but you're shitty about it.

7-9, you do it, but you're going to pick a fight with them about it either before, during or after.

Mental: Out of spoons

The same as **Exhausted**, but for emotional or mental labour.

Mental: Possessed

Um, a demon has somehow embedded itself in your psyche. It whispers things to you, bad shit, but bad shit that *kind* of makes sense if you squint right. **When the demon in your head tell you what to do**, you get advantage on any roll when following its advice or disadvantage on any roll where you tell it to stfu.

HEART MOVES

Catch Feelings

When your character gets a crush on another character (always your choice), declare out of character that you've caught feelings for them. Of course, declaring it in character is great dramatic grist, but you don't have to. You roll with advantage on any move involving them. If they reject you, take an emotional status. You can have feelings for more than one character at once, and crushes can be sexual, romantic or an intense friendship.

Take it to the Next Level

At the end of a session, if you and another player character both agree your relationship has transcended a new boundary, you each take +1 Love with each other. It can be platonic, romantic, sexual, or any other kind of love for one another.

Drift Apart

At the end of a session, if you believe your relationship with someone has suffered, you can choose to lower your Love for them by 1, mark XP and get advantage on your next roll against them.

Scar

When someone, be it an NPC or a PC, hurts your feelings or stresses you out, tell the GM it's worse than it seemed, and work with them to figure out how or to progress the scene in a way that will make that true. Take an emotional or mental status, then choose one from the list below:

- You know what they're capable of and how they think, and you'll be prepared next time. You get advantage on your next roll against them.
- You know what they're capable of and how they think, and you have a realization. Ask the GM for NPCs or their player for PCs anything about them, anything at all, and it doesn't have to be something you could learn from your immediate surroundings like with **Figure Shit Out**.
- You understand more about the world around and what you need to do to survive. You get advantage on your next roll that involves similar circumstances.



PART 2

You're the Bone Machine

MEATMECHS: THEY'RE MECHS MADE OF MEAT

Every player character has a meatmech, which is a mech made of meat and bones. It's really gross and awesome. Unfortunately, so do the fash, but you can use your meatmech to smash their meatmech or push them off cliffs or whatever. Meatmech effectiveness against eldritch forest gods not guaranteed.

MAKING A MECH

When a mommy and another mommy love each other very much, they go and work in a meat mine, harvesting the very flesh of the dead god on which we all live in a semi-religious practice, before treating it with formaldehyde, and shipping it to a mech factory where it's injected with mutagens and transformed into a terrifying giant flesh-golem. For you, it's a little easier, you can just choose some stats and options and write them down.

Choose your stats

Divide **+2**, **+1**, **+1**, and **-1** among the four mech stats:

Corpus: their body, frame, stability, hardness

Sinew: their connection with the pilot, as influenced by emotions

Nerve: their abilities, powers, and interactivity with the world

Viscera: their health, guts, life

Corpus dictates how well you move, operate, function, and stay good on a more mechanical level: your car may suck shit and the insides are all messed up but you can still drive it around town, even if you shouldn't. **Viscera** dictates your health and how much damage you can withstand. **Nerve** is just an overall stat that dictates how well the mech interacts with everything. **Sinew** is how close you and your mech are. The better the Sinew, the less likely things are to go fuck shaped when you push your neck back onto the mech's nerve spike and hook up with it.

Describe your mech

For each stat, pick options from the lists below to customise your mech further. If a stat has **+2** in it, it gets to pick 3 options from that stat's list. If it has **+1**, it gets to pick 2 options. If it has **-1**, it only gets to pick 1 option.

You're looking for an overall view of how your gross-ass mech looks and moves, so work with these descriptors until you get a vision for it in your head. Some are visual, some are scent-based, some work for other senses - that's fine, just pick one or two that speak to you the strongest. Then describe it further in your own words. What does it look like? What does it smell and sound like? How do the above descriptors apply?

Corpus, the body of your mech

chunky, dry, red, tight, loose, marbled, grassy, salty, sunburned, angular, bumpy, smooth, swirly, hot, cold, strange whispering, acne-covered, thick grain, sizzling, onions-and-garlic-smell, grass-fed, sulphur butter

Nerve, the delicate, skillful feelers and limbs of the mech

wiggling, hidden, protracted, bulbous, strong, tiny, glowing, giggling, ticklish, burnt, white, gold, smells-like-Christmas, shy, sugary, ringing, whistling, dirty, bloody, ozone sauce

Sinew, the emotive psychic meat link between pilot and mech

spiky, painful, painless, clicking, intricate, massive, many pieces, wet, inner monologue, gooey, grabbing, desperate, singsong, color-changing, creamy

Viscera, the disgusting inner Guts of the mech

runny, black, scabbed, viscous, oily, gurgling, bubbling, dripping, nearly-solid, scar tissue, noxious, acidic, rubbery, tentacled, vomit, churning

Pick your options

Choose some upgrades for your mech from the list below. Same rules as choosing descriptors, so if a stat has +2 in it, it gets to pick 3 options from that stat's list. If it has +1, it gets to pick 2 options. If it has -1, it only gets to pick 1 option.

This is the quickstart version of the game, so you only get a few options, but the full book will have a fuck tonne of different builds for you to scratch that 90s superhero RPG itch. You can spend one of your Nerve mech creation options on an extra weapon instead, which we'll get into on the next page.

Corpus Options

Grade A Premium: raise your Corpus by 1.

Thick-skinned: you can take a hit for another mech by diving in front of them.

Psychic Steak: when you take a hit, you gain insight into what hurt you. Ask the GM one question about it, which they must answer honestly.

Life-giving Mould: any time you successfully repair your mech, resolve an extra mech or physical status.

Excellent Seasoning: the first time each session you would take a hit, describe how you look super tough to ignore it.

Sinew Options

Powerful Tendons: raise your Sinew by 1.

Neuron Fibers: Roll with advantage when hooking up to your mech.

Lovelettermuscles: if you have at least +1 Love with someone and they're linking up to their mech at the same time as you, they get advantage on that roll. Only one PC can benefit from this per scene.

Dominatrix Synapses: whenever you roll **get shit done** in your mech, you can take a physical status to automatically get a 12+ result.

Nerve Options

Delicate Feelers: raise your Nerve by 1.

Scar Tissue Feedback Subsystem: you can take a physical status to re-roll any roll that uses +Nerve while inside your mech.

Thousandfingers: your gross-ass hands or whatever you have that counts for them are built to do two things at once. Roll for each thing, if applicable.

Brainstems: Once per session, you can treat a roll with +Nerve as if it were one degree higher (a miss becomes a 7-9, a 7-9 becomes a 10+, a 10+ becomes a 12+).

Slimebubble Connective Tissue: instead of rolling +Nerve while in your meatmech, you can roll +Guts instead (if doing something physical and rough) or +Attention (if doing something delicate or small)

Viscera Options

Scabbed-over Guts: raise your Viscera by 1.

Good At Knives: once per brawl, ignore a hit caused by melee weapons by describing how you fend it off like a ninja turtle.

Bloodthirsty Thirstyblood: on a 12+ result on **Finish Them**, resolve one mech status.

Siphon Bile: You can choose to take an emotional or physical status instead of a mech status on a 7-9 result on **Take a Hit**.

YuckGuts: your Guts lash out. You can roll to **Smash!** using Viscera instead of Corpus.

Choose your weapons

Choose one weapon by default. You can choose from the list below or make up your own cool gross meaty thing.

Screaming Mouth Vents: horrible vocal cord gills open up on your carapace and fire sonic grief at your enemies. *Near/Far.*

Firebarf Baseball Slingshot: fires a bunch of heavy burning baseballs. If you roll a **10+** with this weapon, you can land a hit on the same target the next time you make a move for free as the fire eats at them. *Near. Fragile.*

Big Stick What Has Shrapnel In It: a big ass pointy club, tried and true. your basic video game heavy weapon with slow animations. Roll with advantage on **Smash!** rolls. *Near. Slow.*

Frankensteiner: Baton that fires electricity, providing you a solid 66 and two thirds chance of winning the fight. On a 10+ on **Smash!** your target is stunned for a few moments, and can't react to what's going on. *Near.*

Deathfucker: artillery cannon, fires big nasty loads of hell on bad guys. Roll with advantage on **Smash!** rolls. Whenever you fire this weapon, the environment or nearby living entities get hit in the splash zone. *Far. Slow.*

Microwave Bloodsquirters: it fights up close by firing acidic blood but it also shoots heat waves out of itself, which is fucking dope. Can melt shit. *Near. Drain.*

Here's what the weapon tags mean...

Fragile: the GM can target this weapon with a move, if they like. It's likely to stop working or damage you if things get rough.

Drain: this thing sucks up vitality from your meatmech. Roll with disadvantage on your next move that requires Nerve.

Slow: this thing either takes a bit to reload or is heavy and burdensome to aim and fire. Every time you attack a threat, the GM may make a move regardless of your roll.

Near: they have to be close to you, within the halfway point of the battlefield.

Far: they have to be far from you, all the way across the battlefield

Roll your own

Your standard weapon can be used to **Smash!** Stop here if you like, or add a tag to take a cool ability or roll with advantage. You can add up to two tags.

MECH BRAWLS

When a mech brawl breaks out, play continues around the conversation and the fiction. Some of your stats and moves get replaced by your mech's stats and moves to reflect that you're now piloting a flesh golem the size of a house.

The group gets a new stat that they all share, **Brawl**, for the duration of the fight. It's an abstract measure of how well the fight's going for you. It may just be who has the upper hand, or something more literal like how close you are to the edge of a cliff.

Brawl ranges between +3 and -3 and will go up and down during the fight. Most mech fights start with Brawl at 0, but a particularly tough fight might start at -1 or lower. **When you land a hit on an enemy mech**, Brawl increases by 1 until it hits +3. On every 6- during a mech fight, Brawl decreases by 1 until it hits -3.

The only way you can defeat mechs and other similarly powerful enemies in a mech brawl is the **Finish Them!** move, which uses the current Brawl score as its modifier.

SOME FASH DIPSHIT
LMAO why'd you come in here if you
didn't wanna fight for your right to
live?

MECH STATUSES

Mech statuses work exactly like human statuses - they have a name, a description and a rule that works like a move, except they apply only to your mech. **Your mech can take as many mech statuses as your Viscera plus 3 before it gets *trashed*.** Repairing your mech works like resolving other statuses, with this trigger:

Repairing your mech

When you have time and resources to repair your mech and you share a story of your past while working with a partner, roll +Attention.

MECH MOVES

Unless it's specifically replaced (like **Smash!** replaces **Fuck Around and Find Out**) you can perform any basic move that makes sense in the fiction while you're in your mech, but you use your mech stats instead of your human stats - sometimes, your mech is who you want to be, sometimes it's the shell you need to survive. **Guts is replaced by Corpus, Attention is replaced by Sinew, and Chill is replaced by Nerve.** Awkward is still Awkward. Meat can only do so much.

Hook Up

Each playbook has a Sinew move unique to them. It typically looks like this, with the **10+** and **7-9** options changing per playbook:

"When you throw yourself into your mech's rib-cage and thrust your neck back onto the Nerve Spike, roll +Sinew. On a hit, you may land a hit on a hostile or friendly target, your choice, right now. Say why they deserved it. 7-9: You also cause massive collateral damage during the fight."

On a miss, the GM will make a Sinew hard move (page 33) and tell you something your brain dredges up like the shitty little fuck that it is. Work with the GM to fill in the details. The more emotional or mental statuses you currently have, the more intense the memory should be.

Take a Hit

Replaces Get Hurt

When your mech takes a hit and isn't *trashed*, roll +Viscera.

10+, choose to brush it off and tell the GM how you escape injury, or take a mech status to roll with advantage on your next move.

7-9, you weather it, but it doesn't look good. Take a mech status.

Smash!

Replaces Fuck Around and Find Out

When you battle with some asshole/s while in your mech, roll +Corpus. **10+** hold 3, **7-9** hold 2. Spend your hold to:

- Kill something weaker than a mech - fash outside their mechs, murderhorses, etc.
- Set up an opportunity for one of your gang members, who rolls with advantage on their next move.
- Land a hit on an enemy about your size, like a mech.
- Don't get hit.
- Smash something inanimate the fuck up.

Get Trashed

When your mech has taken its maximum number of mech statuses, your mech is **trashed**. Choose to either **pass out** or **fight through it**:

Pass out

You and your mech down for the count, and can't take any further part in this battle. **As long as someone in the gang survives the battle without passing out or checking out** you can be rescued and revived later.

Fight through it

You press on through the pain. **When your mech Takes a Hit**, you must take a physical status instead of a mech status, and if you haven't **Checked Out** after that, decide if you wish to continue to **fight through it** or **pass out**.

Finish Them!

When you launch an over-the-top finishing move on an enemy mech (or a similarly powerful non mech enemy) roll +Brawl.

On a hit, you kill them! Fuck yeah! Reset Brawl to 0 and continue to fight if there's any enemies left.

12+, you also pivot straight into another attack and land a hit on another enemy.

7-9, your move leaves you open to an attack by another enemy (if there are any), or the enemy you just killed gets in one last hit at you. **Take a Hit**.

ENEMIES

Each enemy or group of enemies has two sets of moves, their **Starting Moves** and their **Hit Moves**. At the start of a brawl, the GM can use their starting moves whenever they would normally make a move.

Enemy behaviour will change over the course of a brawl. When you land a hit on an enemy, Brawl increases, but the GM immediately unlocks the next option in their **Hit Moves**.

They **immediately** make this move and can make it again whenever the GM gets to make a move.

Enemies smaller or squishier than mechs can be killed by spending hold on a successful **Smash!** roll.

Mechs and other similarly powerful enemies can only be taken out by a **Finish Them!** move, so players have to balance aiming for a high brawl score with dealing with increasingly powered-up enemies.

THE NARRATOR

Piece by piece, once again, you start to die. You take comfort in the feeling that he will be back soon. You'll be reborn with all his patience, all his fear, all his love. You feel so happy at the thought. And then you die, quietly, in the way only mechs know.



The illustration at the top of the page depicts a prehistoric scene. In the background, a large, orange, rocky landscape with circular openings, resembling a cave or a series of tunnels, is visible. A dinosaur, possibly a T-Rex, is partially visible behind the text. In the foreground, a cavewoman with dark skin, wearing a simple brown loincloth and a headband, is walking towards the right. She is holding a spear in her right hand and a bow in her left. The overall color palette is dominated by reds, oranges, and browns, giving it a fiery or sunset-like appearance.

PART 3

Baby We Were Born to Run

HOW TO GM EXTREME MEATPUNKS FOREVER

If you're reading this, you're probably the person who's running the game for your group. You're the Gamemaster—the GM, for short. The rest of the players are focused on their one character. Their job is to make that character interesting, compelling, cool, complicated, and so on. To play that character to the hilt, and to own their decisions.

You? You're responsible for most everything else. **It's dope AF.**

You're here to toss out gross bizzarities and fiendish fash, and watch the gang knock them down. You're here to punch these PCs where it hurts, and revel in the drama. You're here to push them to the brink, and see who they become under that titanic pressure. You're here to surprise the players, to shift things in directions they might never have seen coming, and to be entertained by the surprising things they choose to do.

AGENDAS + PRINCIPLES

Agendas and Principles are the way to make the game sing—go with it. You should’ve read the other chapters before you get here, so you know all the main pieces of the game. You don’t have to have memorised them or anything, but that information should be floating around in your brain.

This chapter gives you the rules for your side of the conversation. **Agendas** are your overall goals in running the game, and they aim you at the best kind of play for **Extreme Meatpunks Forever**. **Principles** give you the best practices for running the game.

Agendas

Agendas are your overarching, big goals for running the game. You have to balance your focus and Attention between them.

- make everything strange, real, and sometimes funny
- zoom in on their messy lives
- pace the action accordingly

Make everything strange, real, and sometimes funny

This is a bizarre world. A world where the sun is gone, the landscape is vicious and off-kilter, and people pilot robot suits made of meat. Lean into that weirdness - as you describe the landscape, the buildings, the people, the objects, pick something once per scene to zoom in on and describe in detail, revealing all of its quirks. How is it different here than what we might be used to? What happens that doesn’t make much sense, but we accept as truth?

As well, be sure to leave some mundane parts amid the oddities. Nothing makes the weird shit stand out more like comparing it something totally banal and average. Not everything should be fantastic, which will in itself make the fantastic even more fantastic.

Make sure the world lives and breathes. Yeah it’s weird as fuck, but it’s still an actual world where actual people live, and actual things flourish. Don’t force yourself to make things so strange that everything feels alienating - go for Welcome to Nightvale curiosity, off-kilter parallel dimension strangeness, but also make sure everything works. Whatever sick-ass customs you put on your fancy sports car, it still needs to actually drive to be a car.

Finally, sometimes make it funny. Some of the weird stuff is going to get a laugh, and that’s good. This is a world where people’s mouths can be converted to ASCII support so they can speak in emojis, where frazzled looking youth preachers spread “the word of hatred towards that horrible orb the sun”, and where your convenience store clerk might be an eternal eldritch horror. Goof off sometimes.

PART 3: BABY WE WERE BORN TO RUN

Zoom in on their messy lives:

Take a few moments each session, no matter what's going on, to closely examine the problems everyone is facing. Who has drama with who, who's feeling uneasy, and who's keeping secrets? Nudge them towards situations where everything will be spilled out in the open, but let them dwell on the darkness and the discomfort, like a strong tea steeping by a dark window. Even just asking questions about how they're really feeling, or how things are really going, counts. Just make sure that while you're blowing up buildings and stopping bad guys and having cool fights, you're also looking at why these two characters aren't speaking, or how someone is handling not being loved in return, or that one thing the group hasn't spoken about in weeks because no one knows what to say. Now's the time, make them say it. Point them to the **Take a Moment** move when they have statuses that need resolving as a good way to get in on this.

Pace the action accordingly

Consider your sessions like a giant cut of steak. A good steak is tender, with swirls of fatty marbling, and a gentle charred crust from the sear. (Apologies to the vegetarians in the crowd). A slab of chewy meat is... okay, but it's not great. But when you mix all those textures and flavors in there, it's something special. You taste the medium rare cook. The burnt sear. The salt, the cracked pepper, the fat. There's all kinds of different textures.

Same goes for the story: you can do a session that's all fighting and stomping around, but it's very one note. Throw in some personal drama (zoom in on their messy lives!), some hard decisions, some funny conversations, some sneaking around, some gentle descriptions, some hard aesthetics. Whatever scene you're in should be different than the one before it. Slow down or speed up. Make it chaotic, make it seem like there's just so much story to tell, you have trouble getting it all down, and everything is bubbling over because the game can't contain it all. Let the inhale feel different than the exhale.

PART 3: BABY WE WERE BORN TO RUN



Principles

- give everyone a name and a short history, except the fash, because fuck the fash.
- beat them down so they can rise up
- ask questions about their characters and their feelings
- make things feel tense and volatile
- make the strangeness beautiful, make the queerness beautiful
- imagine what might be coming
- give them room to breathe
- embrace the angst

Give everyone a name and a short history, except the fash, because fuck the fash

Whenever we see someone on screen who's engaging with the players, give them a name. Any name, doesn't matter. Really, it doesn't. I know, you freeze up here, you go check baby name websites on the internet, you panic. Really it doesn't matter. Name someone Todd, or Anna, or Truck, or Purple. It builds to the strangeness of the world, and honestly, it's not as big a deal as you think it is.

Consider who this character is in one or two short sentences. You don't need to spell this out, just keep it in mind (but if this character keeps showing up, definitely start to hint at it!) You can even circle back around and think a little more about their name at this point: they got a last name? Is this a nickname or a given name?

The exception to this is the fash, because seriously, fuck those guys. They don't get a name. They're just Tall Fash, Short Fash, Medium-size Fash and so on. Look, it's always a good idea to flesh out characters, including antagonists, but some people are just garbage. We don't need to hear "both sides" of the argument here.

Beat them down so they can rise up

Walk the fine line between shitty asshole adversarial GM and hard choices GM. Don't ruin the players' fun, don't steal from them, don't cheat them, and don't just pile on misery to the point where no one is having fun. Fun comes first.

But within that frame, work with them to demonstrate that for the characters, this world is hard and harsh and unfair, and the narrative wants to pound them into the ground. Shove them to the floor, but only so that they can find an opportunity to get back up and knock your fucking lights out. Pile on the pain, but the moment they snap and start to come back at you, let them go gangbusters and tear down everything you've built up in fiery retribution. They fucking earned it. Hit them hard, not to give them grief, but to see what they're really made of.

Ask questions about the characters and their feelings

Do this all the time! Start the game by asking questions, end the session with questions, stop a fight right in the middle to ask questions. Ask them why they're doing what they're doing. Ask them how it feels. Ask them what they're thinking about, or what they're burying away and trying not to think about right now. Ask them things related to the action, or ask them things that have no bearing on what's going on right now. You'll be surprised how easy this makes your job: get the players used to answering questions, and that makes them used to thinking about things all the time, which makes them actively write the narrative and seek out things to do. Pretty soon, they're asking you the questions while you sit by and watch.

Make things tense and volatile

Every so often, do one of these two things: either set up something bad happening (a character's outburst, a violent attack, someone's feelings getting hurt) and clearly telegraph it... then wait. Cut away. Don't mention it for a while. Everyone knows it's there and going to happen, but there's already so much to deal with. Wait until that tension is unbearable, then resolve the problem.

Or, have something happen seemingly at random in explosive, violent, or dangerous ways. Pepper in accidents and fights, with or without cause, not all the time but just enough that they want to stay on their toes. Avoid doing this too often during calmer, relaxed scenes (the players need time to breathe as well!) but just remind them how hectic things can really get.

Make the strangeness beautiful, make the queerness beautiful

Flood the game with weird shit and queer shit. And when you do, make it really, really beautiful. True love, or honest growth as a person. You know those jellyfish that just slowly drift and blob around, and glow all kinds of rainbow colors? Really weird, right? But also really pretty. See how many things you can turn into jellyfish in your games.

Imagine what might be coming

What will be here next month, if things go unchecked? What about next week? What about tonight? Think about what could happen if the characters don't act to change it, and if it seems right, introduce those things. Don't write a story and don't force them to happen - part of imagining what might be coming means changing your mind on a dime when you ask the players questions and they give you new information. Or when they choose to leave town instead of stay. It's all good! Imagine, now, what might be coming, and if nothing is stopping it later on in the session, or next session, bring it.

Give them room to breathe

A lot is happening! All the time! That's fine. Just make sure, when you're pacing everything, give them a moment to stop worrying and stop fighting and just have a tender moment. Make it a flashback if you have to, but just pick two people and zoom in on them and see what their conversation is like. Let them go into town and grab a burrito, and if the action starts to lull, just ask questions as they chow down.

Embrace the angst

You've got people struggling with their emotions, their deteriorating brains, the world closing in all around them, and on top of that, they really just want to tell someone how they feel. Let that melodrama in. Follow long, tortured romances, friendships, and... whatever, as characters learn who they are and make hard decisions about themselves. Yes, I know there's giant robot fights going on, and yes they're sick as fuck, but don't deny the players or their characters the ability to feel and express love, whatever form it takes, and don't shy away from the harsh consequences, if any.

GM MOVES

Moves are specific things you can say in response to the players' choices. Together, these make up the structure for how to GM *Extreme Meatpunks Forever* in a fun, dramatic, and interesting way that fits the themes and style of the game. They're divided into **Personal moves**, for when you're outside of the mech, **Sinew moves** for when you're hooking up to the mech, and **Meat moves**, for when you're inside of the mech.

Personal Moves

- inflict a physical status as makes sense and describe the gory effects
- inflict a mental status as makes sense by making them rattled, scared, or stressed
- inflict an emotional status and follow through on how NPCs react
- divide the group
- single someone out where they're weak
- introduce a shitty situation
- whatever they were doing, they're somehow unprepared
- turn what they did back on them
- make their location known
- take away their resources
- threaten a relationship or point out where it's weak
- ask an awful hypothetical
- make the world around them do unpleasant shit (the bright, the town, etc.)
- advance a countdown

Inflict a physical status as makes sense and describe the gory effects

Sometimes, just getting hurt is enough. If their bodies would take damage, give them a physical status and describe what the resulting wound looks like and ask a few questions.

Inflict a mental status as makes sense by making them rattled, scared, or stressed

If what's happening in a scene would shake their character's foundation or throw them off their game, consider if it gives them a mental status, then ask how they feel.

Inflict an emotional status and follow through on how NPCs react

Maybe their feelings get hurt, maybe their anxiety or depression catches up with them. Maybe awkwardness or bad thoughts consume them. They may take an emotional status and if so, do they show it in a way that makes others feel weird about what happened? Ask questions and make NPCs act accordingly.

Divide the group

Something causes the group to separate from each other, and now you're dividing scenes between them. Introduce dramatic irony and secret knowledge between the groups, and take the opportunity to divide the gang into small groups that haven't interacted that much, to force the tension out of them.

Single someone out where they're weak

You know how everyone's got that thing that causes them to stumble, second-guess themselves, or fuck up? Everyone has a weak spot - a wound, a relationship, a belief. Stick a screwdriver in it and twist as hard as you can, then ask how they feel.

Introduce a shitty situation

Even if things are already shitty, you can make them shitty in a new way. Throw out a complication or obstacle that causes the characters to spend more time, resources, or attention on something than they care to. This is a great way to introduce new threats, as well!

Whatever they were doing, they're somehow unprepared

They thought they had everything accounted for, but they missed something. Some tools are missing, the timing isn't right, someone they thought had their back betrays them - whatever. Now they need to improvise. Be careful using this one, as it can often seem like you're cheating the players out of preparation or support they've earned. Always offer another way of doing things so they're not completely stranded.

Turn what they did back on them

The characters tried to do something but it backfired. How are they now suffering from what they tried to do, and who gains the advantage?

Make their location known

They don't necessarily have to be hiding! This just means that now a threat has spotted them, or learned of where they or something they consider important is hanging out at, and it's going to react.

Take away their resources

This is another one to be careful about, because excessively stealing from the players can make them feel cheated or frustrated. Use it when it makes sense: if something costs a lot, that takes away money, as a resource. Maybe their weapons break in the middle of a fight, especially if they're **fragile**. Use this at just the right time for dramatic tension.

Threaten a relationship or point out where it's weak

This is just like singling someone out where they're weak, except it's the connection between two or more people. Friendships, romances, and other working relationships all have a weak spot as well. Figure out what it is, and twist that screwdriver deep in the wound. Ask how they react, and make NPCs react accordingly - almost always badly.

Ask an awful hypothetical

Sometimes you don't need to inflict more pain than the world is already heaping on the PCs. Instead, tell them what their character is thinking about all of the sudden, and it's something bad: what if they don't like me? What if this kills us? What if we don't make it through? Maybe this gives them a status, but honestly keep that pretty rare. These are just Bad Thoughts going through their heads.

Make the world around them do unpleasant shit (the bright, the town, etc.)

You remember how strange the world can be, right? It's beautiful, but sometimes it's strange in an awful way. Jellyfish are pretty and weird, but they can sting you. Find out where the world around the PCs can sting them, and bring it home.

Advance a countdown

Simple enough, just move a countdown one step closer and let them know how threats may be manoeuvring, even if their characters don't know.

ED
Yes, I have travelled far to reach this
DESERT and spread the WORD of HATRED
towards that horrible ORB, the SUN!

Meat Moves

- target their Corpus: technical instabilities, environmental damage, etc.
- target their Viscera: they take a hit, and it might be worse than they thought
- target their Nerve: they can't do what they thought they could
- make the environment dangerous
- divide the group
- ask an awful hypothetical
- show them how they thought they were ready, but clearly they weren't
- introduce more enemies than they're ready for
- make the Sinew tenuous: for whatever reason, the mech has trouble cooperating
- make the collateral damage horrific.
- make a Sinew move instead

Target their Corpus: technical instabilities, environmental damage, etc.

You can inflict a mech status, but remember that each such point brings them closer to being out of the action, so do so with care. Instead tell them about their mech's weak spots, or maybe a shot gets lucky and pops through the Corpus and hits the pilot instead!

Target their Viscera: they take damage, and it might be worse than they thought

Give them a mech status like a shot to the gut. Point out where it looks pretty bad, and silently to yourself determine if maybe this will pop back up later. If not, don't worry about it. Point is, the player doesn't know, and now things are tense.

Target their Nerve: they can't do what they thought they could

You can give them a temporary penalty to their Nerve, or you can just cause what they were doing to not work, or to work with such danger that it might not be worth it. The point is, show them how their mech is weak in this situation.

Make the environment dangerous

You know the world's scary, the jagged rocks want to tear them apart, the townspeople throw explosives if they get too close, and so on. Find where the world is just awful right now and throw its full weight at the players, screaming and running.

Divide the group

Part of the group goes one way, part of the group goes another, whether they wanted to or not. Alternate between groups, and put them together where their mechs don't necessarily gel with each other, just to see how they manage to pull through strange situations resourcefully.

Ask an awful hypothetical

Propose a terrible question to the character(s) and see what they say. You don't need to act on it now, if at all, just make a note. Later on, you can push those bad thoughts home.

Show them how they thought they were ready, but clearly weren't

They were prepared for this situation, but now supplies are missing, plans got confused, or something just wasn't where it was supposed to be. They now need to improvise to get past what they need to. Use this sparingly and always when it makes sense, as doing it too often can make the players feel cheated out of what they earned.

Introduce more enemies than they're ready for

They can always run! Throw in an extra threat or two and make them reconsider if they should stick around. If so, well, they know what they're in for.

Make the Sinew tenuous: for whatever reason, the mech has trouble cooperating

Use this to make an action just not work. It's like the mech shuts down for a second. The Sinew isn't connecting, but it's like the electricity at your house flickering: it'll pop back in a second, just as the damage has already been done. Especially use this one if they have a bunch of emotional statuses.

Make the collateral damage horrific.

When mechs fight, houses get broken, property gets damaged, important things missed, and people hurt. Most of the time it's cosmetic, but sometimes they fuck up the wrong thing. How do NPCs or other PCs react?

Make a Sinew move instead

Maybe what's going on in the scene is enough punishment. Instead, have their Sinew connection flicker, and make one of those moves instead.

THE NARRATOR
You say your name and shove your neck back onto the nerve spike. Contact. The worst bits have already begun to feel like routine. You're very good at telling yourself that it's not so bad.

Those icy fingers grip you once again, and a voice whispers:

"Especially when it is."

Sinew Moves

- remind them of when they fucked up
- remind them of when they hurt someone
- remind them of when they were hurt
- remind them of why they aren't accepted
- remind them of why things are hopeless
- remind them of what they lost
- remind them who they are, or who they aren't

With each of these moves, ask them for details or ask clarifying questions to really paint the scene. If you don't know, for example, what they may have lost, just ask and have them make something up. Avoid telling them the answers here and always have them tell you - just make them dwell on it.



PART 3: BABY WE WERE BORN TO



PART 4

Let's Be Meatpunks

YOU'RE ONE OF US NOW

The full version of **Extreme Meatpunks Forever** will have complete character creation rules so you can make your very own gay disaster to explore the wildernesses of Meatworld and kick fash ass all around it with.

But right now, you get to play as one of the Bunkerville Meatpunks, a clutch of characters we've made for you to play through the adventure **Ghost Town** later in the chapter. Every player except the GM needs to choose one. Everyone should choose a different character to play, but if two of you really want to play as the same character, either duke it out Bloodsport rules style to decide who wins, or decide that one of you is the other character's doppelganger or whatever, we're not your dads. Give your character some pronouns (we use they/them in the descriptions, but they can be whatever you like) and a gender if you want to, build them a mech using the creation rules in Part 2, and it is Rock O'clock.

AMBER

Amber might not be very tactful but they are passionate and definitely prone to acting, moving, one way or the other. Choose Amber if you want to instigate instead of react, but not necessarily for the better.

Pronouns:

Gender:

Stats

Attention: 0 **Awkward:** +1
Chill: -1 **Guts:** +2

Love

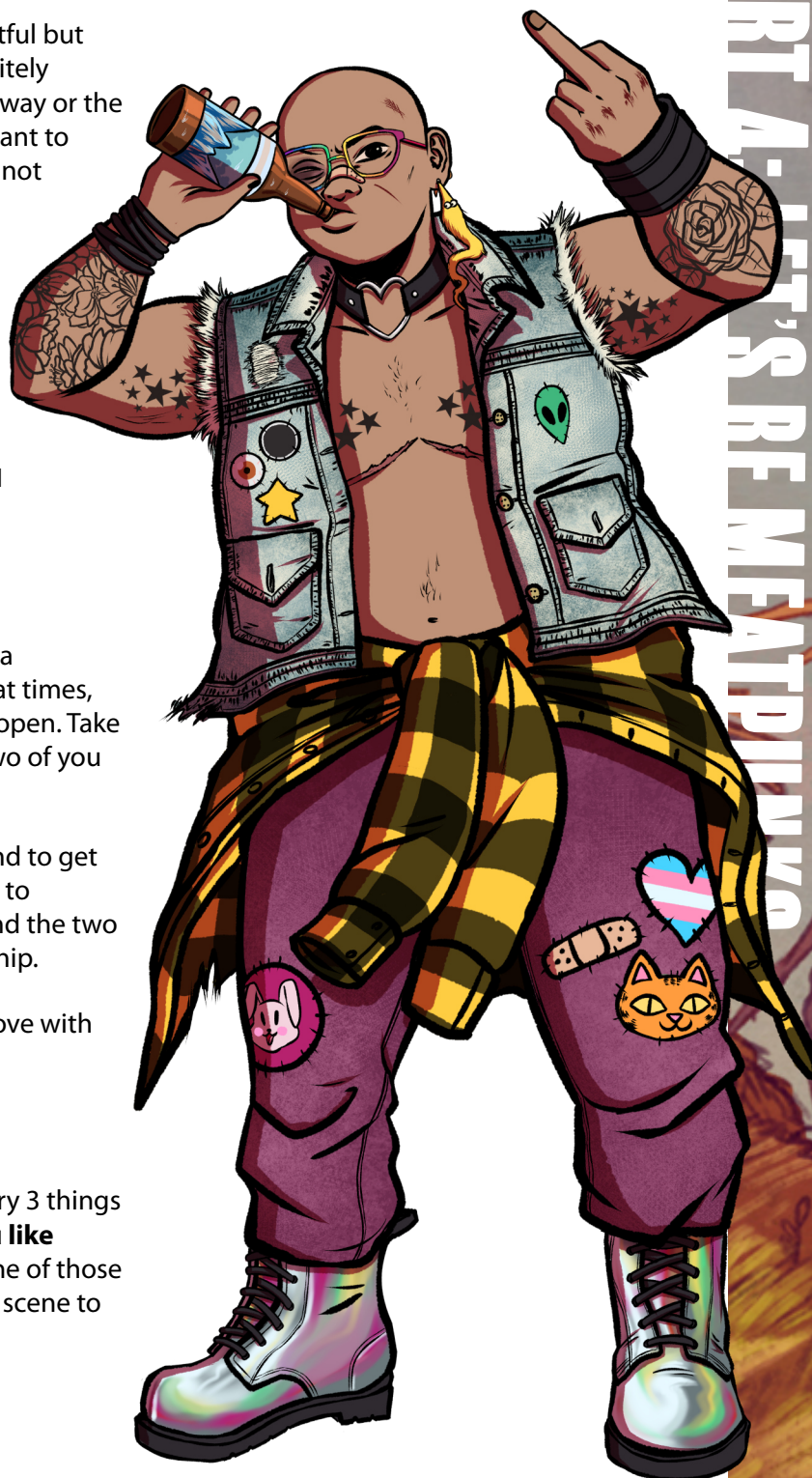
Choose another PC. You get a complicated vibe from them at times, but you can trust them to be open. Take +3 Love with them and the two of you describe that relationship.

Choose another PC. They tend to get the better of you and it's hard to connect. Take -2 with them and the two of you describe that relationship.

For any other PCs, take +1 Love with them. Honestly, who cares.

Gear

During a mission, you can carry 3 things on your person. **Anytime you like during the mission,** name one of those things and introduce it to the scene to help you solve a problem.



PART 4: LET'S RE-MEATPINNO

Moves

Mischief

At the beginning of the session, take 1 hold. This hold goes away **at the end of the session if left unspent**. **At any time**, you can spend your hold to ask the GM how you could get an NPC to do something, or ask another player how you might get a PC to do something, and they must answer truthfully.

Act Like a Dipshit

When you lash out physically or yell at someone to change their behavior or make a point, roll +Guts. If you use this move on a PC, they only do what you want if they choose to, but if they choose to, they get to mark 1 XP.

10+, they do what you want and if possible, they get the fuck out of there. Their opinion of you changes, probably for the worse, permanently.

7-9, they do it, but the GM chooses one: they retaliate (sooner or later), they take a status, or public opinion of you starts to change. Their opinion of you definitely changes, probably for the worse, permanently.

Coax the Dragon

When you want someone to engage in a conversation or argument with you, if it's a PC, offer them 1 XP that they earn if they agree to follow this move. If it's an NPC, roll +Awkward, and on a hit, they will. Either way, make that +Awkward roll.

On a 10+, hold 3. **On a 7-9**, hold 1.

Spend your hold at any time to:

- gain 1 XP
- give a PC disadvantage on their roll
- cause an NPC to fail in something they were doing
- give a PC a status

On a miss, you both get 3 hold over each other. **If at any time they stand up to you or dramatically call attention to how shitty you can be**, they get to spend the remaining hold you had over them against you.

Sinew

When you throw yourself into your mech's rib-cage and thrust your neck back onto the Nerve Spike, roll +Sinew.

On a hit, you may land a hit on a hostile or friendly target, your choice, right now. Say why they deserved it.

7-9: You also cause massive collateral damage during the fight.

BARTLETT

Bartlett isn't the strongest inside their mech, but outside, they have a keen command of the battlefield and of their friends (even if communication can be somewhat difficult for them). Choose Bartlett if you want an inexperienced pilot with trouble balancing their emotions, but a general competence in getting groundwork done.

Pronouns:

Gender:

Stats

Attention: +2

Awkward: -1

Chill: 0

Guts: +1

Love

Choose another PC. You trust them to get things done when no one else can. Take +3 Love with them and the two of you describe that relationship.

Choose another PC. Their abilities make you feel inferior at times, and you're secretly jealous. Take -2 with them and the two of you describe that relationship.

For any other PCs, take +1 Love with them. It is what it is.

Gear

During a mission, you can carry 5 things on your person. **Anytime you like during the mission,** name one of those things and introduce it to the scene to help you solve a problem.



PART 1: LET'S R

Moves

Pay Attention

Whenever you roll a 10+ while not in your mech, you can ask the GM or another player a question about what you just did. If your roll already lets you ask a question, you just get to ask another one.

Resourceful

If you and your friends go foraging for supplies, name something you're looking for, and if the GM agrees it's something you could find, roll +Attention. **On a hit**, you find it. **On a 7-9**, you hit a complication, either while searching or with the item itself.

Nothing's Wrong

Whenever something bad happens because you fail a +Awkward roll, take 1XP.

Sinew

When you carefully link up with your mech, roll +Sinew.

On a 10+, you can take a mech status to resolve an emotional status. You're used to burying your feelings to get the job done.

On a 7-9, you have trouble opening up. The GM takes 1 hold, and they can spend it any time this scene to impose a Meat Move on you.

Brad triumphantly pulls out an industrial-grade neocortex dampener: a long string of Nerves in a yellowing fleshy tube. He tentatively licks it, grimaces, then smiles.

BRAD

Still good!

JASON

What the fuck?

Brad follows Jason's gaze down to his arms, which are covered in blood.

BRAD

Oh. Right.

CROWE

Crowe trusts and Loves too easily, and deep down they're a powder keg of unfortunate trauma waiting to pop. Choose Crowe if you want to draw others into your mysteries or if you want a mech with strange powers.

Pronouns:

Gender:

Stats

Attention: 0 **Awkward:** +1
Chill: +2 **Guts:** -1

Love

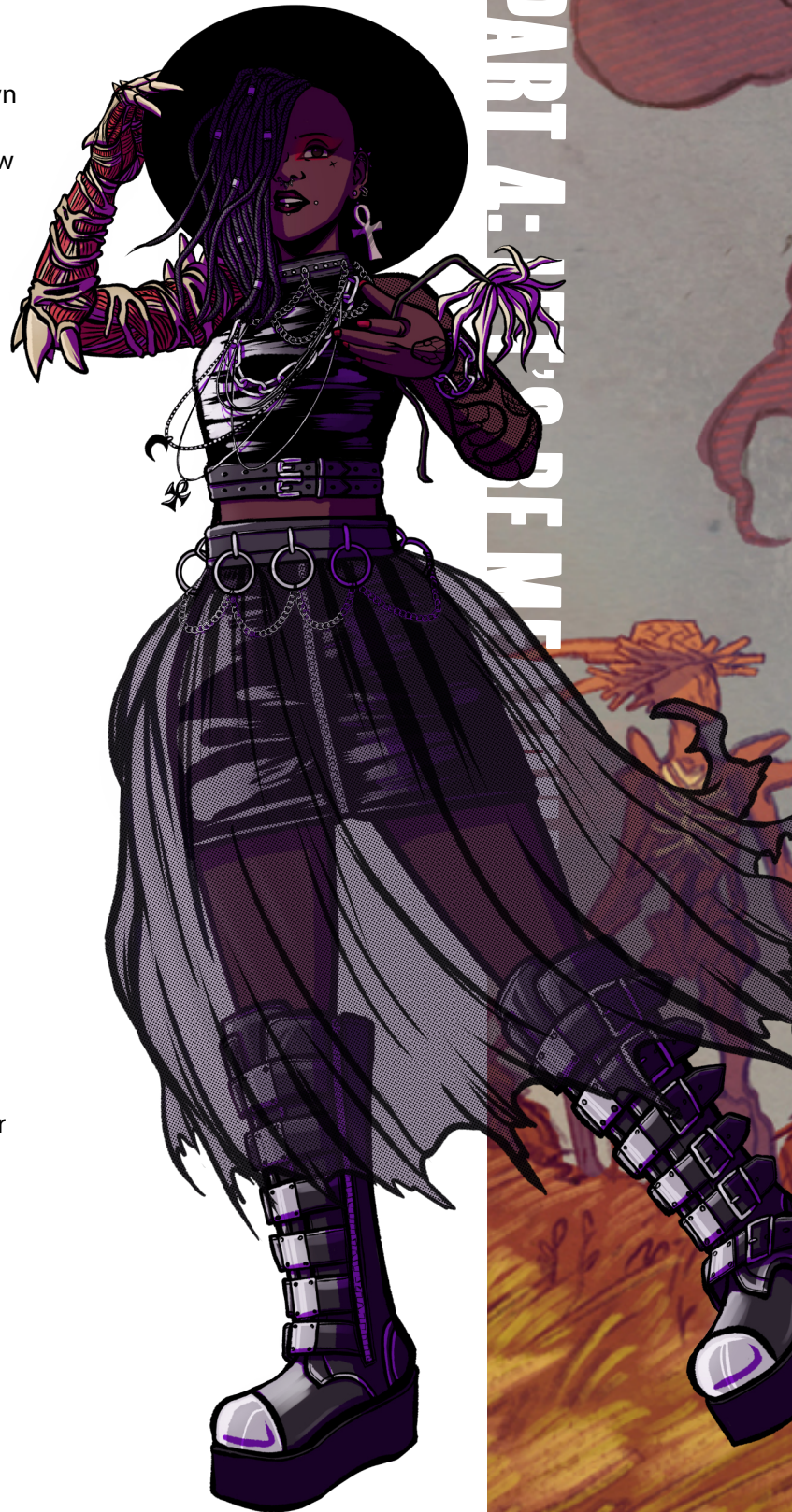
Choose another PC. They don't intimidate you quite so much. Take +3 Love with them and the two of you describe that relationship.

Choose another PC. You feel like a burden to them, and making contact is hard. Take -2 with them and the two of you describe that relationship.

For any other PCs, take +1 Love with them. You don't know any other way.

Gear

During a mission, you can carry 5 things on your person. **Anytime you like during the mission,** name one of those things and introduce it to the scene to help you solve a problem.



Moves

Wizard

You're strange, and can do strange things. **At the beginning of the session**, roll +Chill. **On a 10+**, get 2 hold. **On a 7-9**, get 1 hold. Spend your hold as follows:

- **1 hold:** ask a player a question about their character which they must answer truthfully.
- **1 hold:** ask the GM a question about an NPC which they must answer truthfully.
- **1 hold:** somehow you magically get around an obstacle, barrier, or distance with no possible explanation.
- **1 hold:** if someone would ambush or get the drop on you, instead you know they're coming, with a few seconds to prepare.
- **1 hold:** resolve a status of any kind from anyone you can touch, excluding yourself.

On a miss, bad luck finds you. The GM starts a scene with something awful coming your way, with no time to prepare.

Intuition

If you suggest a course of action and the group agrees to follow it, choose someone in the group who gets advantage for the duration of the plan as long as they're following your suggestions.

Weird Fucky Dreams

When you sleep, you can choose to have strange visions about another PC. Roll+Chill.

On a 10+, they have the same dream, and you both take +1 Love with each other.

On a hit, the next time they would fail a roll, you can take that failure instead and give them a 7-9 result. The GM has 1 hold over you, and can spend it after any roll you make to give you a failure instead of whatever you got, with no way to bump it up.

Sinew

When you push the Nerve Spike into your neck and feel the mech's will become yours, roll +Sinew. **On a 10+**, take 2 hold. **On a 7-9**, take 1 hold.

Spend your hold to on a one for one basis to:

- be right where someone needs you to be
- get somewhere safe, quick
- give another PC advantage
- use your weird powers to automatically land a hit on you've already harmed this scene
- ask the GM a question about the battlefield or a threat. Roll with advantage if you act on the answer.

DANDYLION

You worship the Bright and the things around the Bright and the things beyond the Bright. Maybe worship is a strong word - you know the things beyond the Bright, and you love the things beyond the Bright, and you are ready for the things beyond the Bright. Choose **Dandylion** if you want a fucking weirdo.

Pronouns:

Gender:

Stats

Attention: -1 **Awkward:** +2
Chill: +1 **Guts:** 0

Love

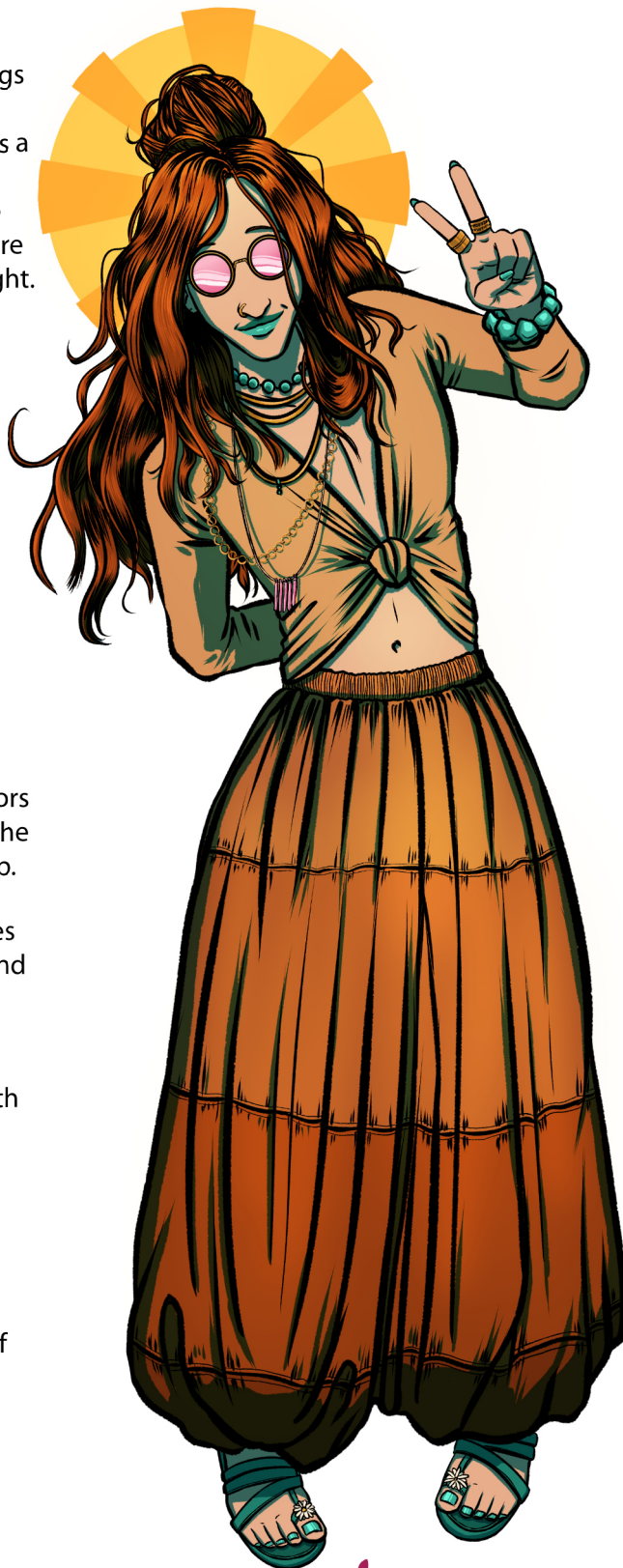
Choose another PC. The Bright favors them. Take +3 Love with them and the two of you describe that relationship.

Choose another PC. The Bright does not favor them. Take -2 with them and the two of you describe that relationship.

For any other PCs, take +1 Love with them. They will know, soon.

Gear

During a mission, you can carry 4 things on your person. Anytime you like during the mission, name one of those things and introduce it to the scene to help you solve a problem.



PART A: LET'S RE MEATPINKS

Moves

Where The Sun Used To Be

If you have time and solitude to stare at the sky, you can pull information from what lies beyond it. Roll +Chill. On a hit, you can ask the GM one question about your current escapades and plans. **On a 10+**, you'll get a clear answer. **On a 7-9**, you'll get a cryptic riddle answer. **On a miss**, you reveal something personal to the cosmos - somehow, somewhere, a threat knows it.

Sensory Transformation

Once per session, while linked to your mech, you can swap your non-mech pilot stats around (Chill, Awkward, Guts, and Attention - but not Love). If you do, take a mech status. Your stats are swapped around until the end of the session, and you roll with disadvantage to moves involving your current worst stat.

Manna From Heaven

When you ritualistically destroy something important to you, some time over the next few days, an important item or person will appear without explanation.

Sinew

When your consciousness merges with that of your mech, roll +Sinew.

On a 10+, you can name an NPC and have the Bright shine on them.

On a 7-9, you can name an NPC and have the Bright shine on them, but it'll also shine on you.

When the Bright shines on someone or something, have the GM pick one and say why it happens:

- they roll with advantage or disadvantage
- they take a status
- they disappear and reappear somewhere else
- the temperature changes to something unsuitable for them
- they experience minor or major hallucinations
- they leave the area immediately

When the Bright shines on something, also consider what the effect looks like: they make have disadvantage, sure, but why? Are their brains filled with the pain of every failure they've ever taken, all at once? Is their skin too weak to cooperate? Are they being possessed?

SCENARIO: GHOST TOWN

In the company farming town of Bunkerville, Tornado Valley, a monster lurks beneath the surface: a ghost, a creature that feeds on specificity. Many ghosts are thin wisps, barely noticeable, parasites on lives well lived, quietly genericizing diary pages and favorite books, wiping away the details, but this one has grown strong over the years. It has been fed time and time again in its underground cage, a secret to those above even as it feeds off their lives. The collar around its neck dictates its actions, forces upon it an insatiable hunger. **Soon, it will be free. Soon, it will feast. Soon, it will destroy everything in its path.**

HOOK

The gang are travelling cross country and find themselves in Tornado Valley (so called because it's a valley and there are a fuck-ton of tornadoes there) when a storm starts brewing. Luckily, Sigmund's Bar and Grill is on the horizon, a huge meatmech converted into a bar, with neon signs powered by the flatulent gasses from the mech itself. It's opening night so all drinks are free because Sigmund doesn't understand the bar and grill business works, but is excited to find out.

The bar is understandably packed but there are four people you need to worry about - **Alexander**, a delightfully sincere bear in plaid drinking something known as an Asskicker, and **three fash ass-hats** saying some horrible shit in the corner. The fash will find any reason to pick a fight with the meatpunks that will escalate from a bar room brawl (Sigmund is delighted that his bar is playing host to a beloved genre trope) to a full on mech brawl outside. As the mech brawl escalates, so does the storm and by the time the brawl comes to an end, it will be a raging tornado that blows the bar away and has people evacuating. Having seen them fight and being in need of some punks who can handle themselves (and also being a nice dude who doesn't want to see four strangers left outside in a killer storm), Alexander will guide them to his home in the nearby town of **Bunkerville**.

After they've recovered from the fight, Alexander will ask the meatpunks for help - because people have been going missing in Bunkerville. There have been three disappearances in the past two months:

- **Emmett**, a digwheat farmer, who people assumed was taken by a skywolf
- **Penelope**, a burrowcorn farmer, who people assumed ran away
- **Cory**, the town's pastor, whose disappearance nobody could account for

People go missing every now and then, but three in one month is unheard of. Alexander has seen the gang fight fash so he knows they're safe, and provides room and board while they're investigating, which is an offer most meatpunks won't pass up.

PART 1: LET'S RE MEATPUNKS

COUNTDOWN

Start: Noon

The Meatpunks gets into a bar fight with a group of fash that quickly turns into a mech brawl. While this fight happens, a storm begins to brew. The bar gets picked up by a tornado, leaving the group with no refuge but the nearby town of Bunkerville. After the fight, Alexander leads them into town to escape from the storm and approaches the group for help with Bunkerville's disappearances.

Afternoon

Rhys, the town's cook, is found dead in the town square with no face. Once the crowd dissipates, **Randall** takes the body down to his lab and collars it, making another **Faceless Person**.

Dusk

Everyone goes to work in the fields, leaving the town empty. Two things happen at once during this time: **In the town: Jessica**, the town's pastor, is kidnapped by two faceless people and dragged to Randall's lair through the company store basement. **Out in the fields: Alexander**, the community leader, is kidnapped by two faceless people and dragged to Randall's lair through a series of underground tunnels. Both of them, if not saved, will be consumed by **The Ghost**. **Randall** goes to his lair and collars the most recent Ghost victims, adding two more Faceless People to his army.

Brightfall

A storm begins to gather on the horizon. The **Supervisor** decides to enter the final stage of his plan. The Faceless People turn on Randall, unlocking the Ghost's cage. The Ghost, now free, consumes Randall, who then becomes one of the Faceless People.

Midnight

Everyone gathers in the town hall to weather the storm. The Ghost begins tearing its way upwards through the company store.

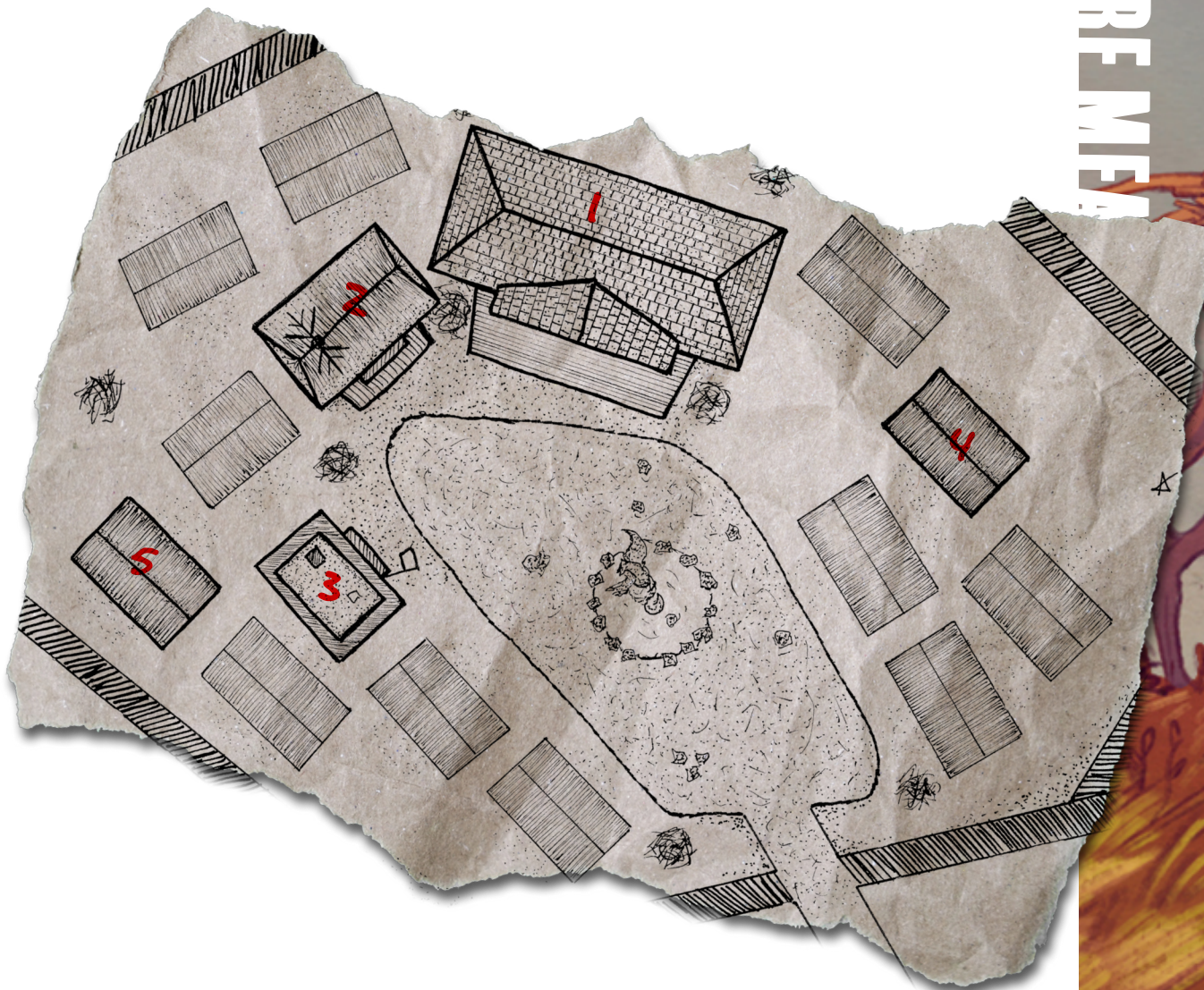
Dawn

The Ghost, still under The Supervisor's control, emerges. It tears into the town hall, consuming everyone inside. The Faceless People collar the Ghost's victims, fully converting the town.

LOCATIONS

Downtown Bunkerville

Downtown is primarily a couple dozen squat, windowless, concrete buildings, none of which is more than one story tall. Many buildings extend underground for extra room, down two or three stories. The weather in Tornado Valley is especially harsh, so architecture in the area prioritizes sturdiness over looks. A single radio tower pokes out of the roof of the communications building, to be pulled inside whenever a storm is on its way. It is possible to pilot mechs outside, but the buildings are too small to pilot a mech inside them.



PART A: LET'S REMEMBER

1 - The Town Hall

The biggest building in the town, the town hall extends down three stories total. It is a communal structure and the strongest building in the town.

- **Ground Floor** - Mess hall and kitchen, where food is communally prepared, stored, and eaten.
- **Second Floor** - Church of the Roaring Sky, where people go to worship on days with bad weather.
- **Third Floor** - Fully-fledged bunker, where people go to wait out fully-fledged tornadoes. Has two-foot-thick concrete walls, ceiling, and floor.

2 - The Communications Office/Company Store

The second-biggest building in town. Has a radio tower sticking out from one side of the roof, which retracts when bad weather's approaching. Is the only real link to the outside world, other than the road leading out of town.

- **Ground Floor** - Communications office and company store. Where people go to send radio transmissions and buy supplies. Both things cost way too much money.
- **Second Floor** - The home of Randall, the radio operator and store manager. It's fairly Spartan, with the primary decorations being some company posters and a desk with notes on radio stations and Morse code.
- **Third Floor** - Randall's bedroom and bathroom. In the bathroom, there is a loose panel which hides a pathway to the secret caves below.
- **Randall's Lair** - A cave underneath the company store. In it, there are research materials, Faceless collars, and a giant cage containing The Ghost, which will gaze balefully at players and swipe menacingly through the bars if they get too close. There is a magnifying glass the Ghost will stare at in fear. If the magnifying glass is brought near the cell, the Ghost will shy away from it.

3 - The Company Office

Marked on the outside with an MF flag which gets torn off by the wind weekly. A slightly taller building than the rest, the company office's most notable trait is The Supervisor who spends most of his hours on the roof with binoculars (despite his blindfold), looking out at the fields to make sure they're not being stolen from by workers.

- **The Roof** - Where The Supervisor spends most of his days with binoculars. He has Randall bring up a tall chair on clear days so he can see the town more clearly.
- **Ground Floor** - The Supervisor's office. Has a ladder and trapdoor in the ceiling to give access to the roof. The Supervisor is rarely in here, and if you avoid being seen by him when you enter, you may find useful information in his files.
- **Second Floor** - The Supervisor's bedroom and bathroom. He rarely sleeps, so everything is covered in a thin layer of dust. The room is lavish otherwise, something like a hotel room. It is kept obsessively neat.



4 - Alexander's and Miguel's Home/Paula's Home

A lived-in and fully-decorated prefab home.

- **Ground Floor** - The common room of the house. Very lived-in and welcoming, shockingly cottageware when compared to the sturdy concrete walls outside.
- **Second Floor** - Alexander's home. Where Alexander, his husband Miguel, and their young child live. Perpetually messy and cramped, but warm regardless.
- **Third Floor** - Paula's home. Very tidy and somewhat stifling. Paula owns more knives than is reasonable.
- **Fourth Floor** - Communal bathroom and storage.

6 - Rhys's Home/Jessica's Home

A new prefab home on the relative outskirts of town.

- **Ground Floor** - The common room of the house; it's been completely despecified. It looks like an IKEA showroom drawn from memory by someone who has never been to IKEA. Every object in the room is completely normal; the stove is an extremely normal stove, the chairs are extremely normal chairs, the walls are extremely normal walls. If a character tries to focus on any one detail, their head will begin to hurt and no information will be gleaned. The feeling is not unlike motion sickness. This room has been ghosted by the Faceless People.
- **Second Floor** - Rhys's home/bedroom. The room has been partially ghosted; some things retain their details, while others do not. You can use this to paint a picture of what happened here, or you can pick objects at random. There was a minor struggle here. If players are strong at investigation, they may determine some aspects of the full story: namely, that Rhys's home was broken into by the Faceless People, who knocked him out, rummaged through his belongings, and took Rhys outside. The trail goes cold beyond that.
- **Third Floor** - Jessica's home/bedroom. The room is intact and unghosted; the Faceless People didn't go this far down. The room has religious raiments and iconography from the Church of the Roaring Sky; Jessica is the church's pastor and her room is decorated as such.
- **Fourth Floor** - Communal bathroom and storage.

Outer Bunkerville

Primarily digwheat and burrowcorn fields, with the occasional small structure or underground silo. Crevasses criss-cross the surface, dividing the crop fields, with small wooden bridges allowing for movement from one side of a crevasse to the other. These crevasses are often eight feet deep or deeper, and their edges are nearly vertical. Falling in is not recommended. Mechs may easily traverse this area; the crevasses may be jumped over via mech without too much difficulty.

The Crevasses

The Crevasses are a criss-crossing maze of ditches that span the area around Bunkerville. One may enter the Crevasses intentionally (by climbing down) or unintentionally (by falling in).

There are two ways to escape the Crevasses: first, by climbing back up (requires either dexterity, teamwork, or a mech), and second, by locating an entrance to the caves. An entrance may be found via careful investigation, or by following the Faceless People when they kidnap Alexander during Countdown: Dusk.

The Caves

A series of caves, rich with bioluminescent fungus and underground rivers. This area is somewhat maze-like and vaguely non-euclidean. A player who is either skilled in investigation or following the Faceless People when they kidnap Alexander during Countdown: Dusk will discover Randall's Lair (see Downtown Bunkerville, point 2). Otherwise, they will wander through the caves and tunnels until they encounter an exit to a random part of the Crevasses. Mechs cannot be piloted inside the caves due to size constraints.

THREATS

The Fash Gang

A group of three fash who start a fight at the bar during **Countdown: Noon**. They don't have names. Refuse to give them names, because fuck those guys. Refer to them simply as The Short One, The Tall One, and The Medium One. They will attempt to escalate a basic confrontation to a mech fight. If one is defeated outside of mech combat, the other two will immediately run to their mechs to battle. They do not prove to be a significant challenge, but make sure the battle lasts long enough that 1) every player feels included in the combat and 2) you have time to let The Storm brew.

Starting moves

- Say some horrible fascist bullshit

Hit moves

- Attack wildly
- Smash a bystander
- Gang up
- Destroy something
- Kick you while you're down
- Try to run away

Say some horrible fascist bullshit

These are just the worst little shits imaginable. They love to get under peoples' skin. You do not need to specifically dictate this action, since "say some fascist bullshit to a person you know in real life" is an awful decision that proves the Magic Circle to be bullshit, but you may imply it with whatever vagueness your group is most comfortable with. Saying "He says some bullshit that really gets to you" is totally acceptable.

The Ghost

A subterranean monster who feeds on specificity. It is a gigantic humanoid shape, roughly 12 feet tall, and it is all white except for the face, which is a black hole. Moans balefully. Shies away from bright lights and visual instruments (magnifying glasses, binoculars, etc).

Due to its unique properties, attacking the Ghost outside of a mech is a fool's errand. Even touching the Ghost outside of a mech causes the player who touched it to **Get Hurt**. The collar around its neck controls it. If damaged or destroyed, the Ghost will no longer be controlled by The Supervisor and stop attempting to consume people's faces.

Unfortunately, once the collar has been destroyed, it will act erratically, abandoning its former goals and attacking people randomly. At this point it will become especially weak to sunlight (via cracks in the clouds which may appear during Countdown: Dawn) and observation through visual instruments (such as the Supervisor's binoculars or the magnifying glass in Randall's lair). These will not kill it, but they will diminish its power, re-locking its Hit Moves until they're unlocked again.

The Supervisor

The Supervisor watches over the company town and reports back to MF, the capital city of Meatworld. He wears a blindfold at all times, but that doesn't stop him from peering at anything interesting through binoculars on his perch on top of the Company Office (Location 3 on the map). The Supervisor gains control of the Faceless People and the Ghost during Countdown: Brightfall.

Bring unwanted attention

This may happen on a minor scale and a major scale. On a minor scale, The Supervisor may use this action to alert hostile forces to the players' actions and location. On a major scale, The Supervisor may bring the eyes of MF on the players, to come into play in later arcs.

Starting moves

- Swipe its claws wildly

Hit moves

- Send someone crashing backwards
- Hurl someone or something in the air
- Tear the specificity from someone or something
- Erase a treasured childhood memory, leaving an aching gap in its place.
- Its neck collar is destroyed.

Starting moves

- Know something he shouldn't about the goings-on of Bunkerville or the lives of the players.

Hit moves

- Bring unwanted Attention
- Summon the Faceless People
- Channel the sun
- Try to escape if his plan is spoiled.

Even though he's small and squishy, the Supervisor is powered by the sun and counts as a mech-equivalent threat.

Channel the Sun

On the occasion that a player steals The Supervisor's blindfold or he removes it willingly, they will see that where his eyes should be is, instead, pure piercing flame. The Supervisor will act with inhuman speed and strength to get their blindfold back, at which point they will cover their eyes again and return to being (mostly) human.

Randall // mech name **EVERYTHING HAS A COST**

The radio operator, company store tender, and ghost tamer. Randall is The Supervisor's underling, and he hopes that one day his loyalty and brains will result in him moving higher up the chain. It will not. Randall is friendly until discovered in his lair, at which point he will become hostile. Has control over the Faceless People until Countdown: Brightfall.

Starting moves

- Summon the Faceless People

Hit moves

- Run away
- Fight back if he **really** has to

The Faceless People

Victims of The Ghost who have been collared to be controlled by The Supervisor. They act as a group, and their numbers grow as the plot continues. At the start of the adventure, there are three of them, but that number grows as more people are kidnapped and converted.

The collar around their neck controls them. Without that input, they become limp and motionless, neither living nor dead.

Starting moves

- Work as a group

Hit moves

- Act with abandon
- Minor ghosting
- Escape with their quarry

Work as a group

The Faceless People all have one mind, and may thus perform coordinated actions.

Act with abandon

The Faceless People are disposable. One may throw itself at you, certain to lose, so that others may get away with their quarry.

Minor ghosting

The Faceless People, having been ghost-touched, may pass some of that curse along. However, its effects do not last on living creatures, and work more to stun than to deal any serious harm. If you want to take away a player's face temporarily as a particularly nasty status, this is how you do it.

The Storm

A cataclysmic wall cloud. The Storm begins brewing during **Countdown: Noon**, becomes a real danger during **Countdown: Brightfall**, and becomes outright cataclysmic during **Countdown: Midnight**. At some point during **Countdown: Dawn**, the Storm will begin breaking slightly, allowing cracks of light through. The Storm's primary purpose is a moderating device: if players are doing well, the Storm may take action to turn the battle against them; if players are doing poorly, the Storm may ease up for a few turns, or even on rare occasion target an enemy.

Starting moves

- Can't be fought, what are you going to do, punch the water cycle?
- Blow something over
- Lightning strike

NON-THREAT CHARACTERS

Sigmund

// mech name SIGMUND'S BAR AND GRILL // he/him

A recent transplant to Tornado Valley, Sigmund is an idealist from Rozarx who thought it'd be a great idea to open a bar in the worst place on the continent. Forgoing all the fancy construction requirements of "storm-readiness," he decided to build a good old Rozarx building out of wood around his mech. If it's good enough for home, it's good enough for a place literally named after its storms. He put his entire life's savings into this bar. He is so incredibly proud of it. Nothing will ruin his perfect day.

In approximately twelve minutes, during Countdown: Noon, his bar (and life's savings) will be picked up by a tornado, Wizard of Oz-style, and hurled into the great unknown. If he has exited the bar for some reason, he will chase it off into the distance, shouting about how proud he is that his bar has learned how to fly. If he is still in the bar, he will wave goodbye at the Meatpunks, excited to begin his new life as the world's first owner of a flying bar.

Custom Move: The Asskicker

The most popular drink in Sigmund's Bar and Grill is **The Asskicker**, a viscous, bubbling green liquid milked from tube like protrusions on the meat-walls of the bar.

When you are brave enough to drink The Asskicker, roll +Guts.

10+, you experience a higher state of consciousness. You can hear every little sound individually. The burrowcorn retreating underground as the storm encroaches. The conversation Alexander is having about the disappearances. The three dickheads saying some horrible fash bullshit in the corner.

7-9, you keep it down and have some entertaining hallucinations. Unless your hands have actually tripled in size, which, y'know, it is Meatworld.

6-, you vomit all over an approaching fash's red-laced boots. Looks like a fight's found you.

Quotes

"Drinks are on the house tonight! It's opening night and that means all drinks are free, somehow! I have no idea how business works and am deeply excited to learn!"

"Oh wow, that's a beautiful cloud! Oh wow, it's getting bigger! Oh wow, it's starting to reach down to the ground to say hello!"

[flying away] "Goodbye, my friends! I'm off to new adventures! Who knew owning a bar could involve so much flyyyyyying!!!!!"

Alexander

// mech name **DO IT FOR THEM** // he/him

A pillar of the community, Alexander attempted (along with the now-missing Emmett, Penelope, and Cory and the soon to be dead Rhys) to unionize Bunkerville and make it a better place to live two years ago. This unionization attempt was halted fairly early on, when Cory accidentally let slip to Randall, the company store owner, what was going on. Alexander disavowed the movement for his own safety. This action still haunts him.

He tries to make it up by acting as a community coordinator, making sure everyone gets what they need and looking out for the safety of Bunkerville, which is why he's come to the players for help. He is worried for his own safety — all his prior collaborators have been disappearing one by one — but he's worried more for the safety of the people around him.

- Doesn't talk directly about the unionization effort.
- Works in the burrowcorn fields during the day.
- Has very little idea of what's going on, but doesn't trust Randall.
- Will fight alongside the players if saved in Countdown: Dusk.

Quotes

"Something's rotten in Bunkerville and I don't like it."

"You're my only shot. It's a long shot, but it's the only one we've got. I can't pay you, but... if you help us, I'll figure something out. I've got broth. You like broth?"

"I've got a lot to make up for. Emmett, Penelope, Cory... I have to do this for them."

PART A: LET'S RE MEATPINKS



Miguel

// mech name 1283 (yesterday 1284, tomorrow 1282) // he/they

Alexander's husband. Stay-at-home dad. Watches a few of the town's kids while their parents go to work. Counting down the days until he and Alexander can get out of this town and live their lives. Has a map of places he wants to live.

As the players are from out of town, Miguel will want to hear stories of the other regions. In return, he will share expository information on the unionization effort and power dynamics in Bunkerville.

If Alexander is consumed by the Ghost in Countdown: Afternoon, Miguel and his kid will leave Bunkerville as soon as he learns of Alexander's death.

Quotes

"I told Alexander I could make do anywhere, and that's true, but... the only thing tying me here is him."

"He doesn't talk about... how things were, back then."

"Oh! Are you from out of town? Do you mind telling me about it?"

Jessica

// mech name CHANCE AND FORTITUDE // she/her

The town's pastor for the Church of the Roaring Sky, Jessica is a relatively recent addition to Bunkerville, having moved here only a few weeks ago after Cory's disappearance. She believes wholeheartedly in the tenets of the Roaring Sky ("Chance and Fortitude" -- the idea that all of life comes down to a combination of those two things, and all we can do is attempt to withstand the storm of hardship), even if she knows, deep down, that her job is just to keep people from getting bored inside the tornado shelter and attempting to leave. Her sermons are very earnest.

Loyal to MF and believes that the system she serves is just. Will be hesitant to take any active steps against The Supervisor, but may be convinced that helping the players is in the best interest of MF.

Overheard some of what happened when Rhys was abducted. May help paint a clearer picture if convinced it's the right thing to do. The most important detail is that she clearly heard him say "Cory... Where have you been? What's wrong with your face, dude?"

- Has a secret crush on The Supervisor.
- Has horrible taste in men.
- Will attempt to evacuate the town in Countdown: Dawn if saved in Countdown: Dusk.

Quotes

[shakingly] "Sky spare us."

"Oh! Were you sent by the Supervisor? Isn't he the sweetest guy?"

"Welcome to the flock, children! Thank you for coming to visit me. Forgive me, I'm still learning everyone's names -- who are you?"

Rhys

// mech name ONE LAST SOLO // he/him

The town's cook. Rhys is kidnapped before the events of the game and fed to the Ghost. The process wasn't as clean as the others; he struggled and was able to get away, even after having lost his face. He made it all the way out into the town square before dying of lack of oxygen. Unfortunately, no one was awake to help him, and his final attempts at screams couldn't make it beyond his sealed mouth. Rhys was generally well-liked, with the exception of Paula, who hated him for cheating on her.

Paula

// mech name FUCK YOU RHYS // she/her

A burrowcorn farmer and Rhys's ex-wife. If anyone in town had a reason to hate Rhys, it'd be her. She feels bitter about her ex-husband, but she didn't kill him. Definitely wanted to, though.

Quotes

"I know why you're here. Trust me, if I did it, the whole town would know."

"Yes, he was a bastard. No, I didn't kill him. Yes, I did want to. But I didn't."

"How would I even steal someone's face to begin with? You think I'd... cut it off? Replace it with someone else's skin? Let 'im suffocate? ... Actually, that sounds kinda good, but there's no way I could pull something like that off."



TORNADO VALLEY

Tornado Valley is one of the most dangerous locations in Meatworld. Not due to the wildlife (though there's definitely that, too), but due to its unique weather. Storms are frequent in the area, and their destructive properties are well-renowned, ripping entire towns off the ground and into the sky. If it weren't for the area's fantastic soil quality and underground rivers, it would be near-completely unlivable. Those who do choose to live out here are like the architecture: hardy, squat, and often religious.

Architecture

The architecture of Tornado Valley, like many things in the area, doesn't look like much from the outside, but presents a fascinating interior. The majority of buildings in the area are one story tall (if that), rectangular, squat, windowless, and made out of concrete, often resembling bunkers or tornado shelters. But on the inside, those buildings extend downwards often two to four stories, containing multiple families who live together and see by the light of engineered bioluminescent cave fungus. In newer towns (towns are essentially willed into existence by corps whenever their dowsers find a new underground water source), these buildings are identical and utilitarian, but as a building ages, it becomes more lived-in and home-like. While the sharp concrete edges never go away, the years of life lived rest gently on the walls, softening even the harshest of spaces.

Food

The primary exports of Tornado Valley are the genetically engineered crops digwheat and burrowcorn, two hardy cereal grains designed to survive the region's deadly storms by noticing dips in barometric pressure and diving underground until the storm passes and the pressure rises again. One of the first signs of a storm is all the crops pulling themselves underground to a trademark "hwoot hwoot" sound, right before the first sound of rolling thunder.

Digwheat and burrowcorn are engineered and patented by the MF Corporation, so it's illegal for any of the people who grow it to consume it. Each town has a supervisor whose primary task is to ensure that the company isn't being stolen from by the workers. Eating the export crops is strongly forbidden, under penalty of being reassigned somewhere even worse than Tornado Valley. Thus, the workers in Tornado Valley eat other foods. Some hunt birds and small animals once the day's work is done, while others grow small crops of edible cave mushrooms and moss, and others fish in the underground rivers and lakes. Eating is a communal thing on the whole, where each person brings in what they have and combines it into a dish for everyone. Common meals are stews, moss-wrapped dumplings, and mushroom kebabs. Other ingredients, such as processed flour, are available at the company store, but they tend to be prohibitively expensive and are only used for special occasions.