

URBAN/MODERN/FANTASY

a framework for running modern settings in Dungeon World

ACKNOWLEDGMENTS

Inspired by a d20 Modern campaign a very long time ago, Urban Shadows, Monster of the Week, Apocalypse World, and way too many TV shows, books, and movies to list.

Special thanks to:

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[google folder with this document, the playbooks, and the roadmap](#)

*He who fights with monsters might take care lest he thereby
become a monster. And if you gaze for long into an abyss,
the abyss gazes also into you.*

- Friedrich Nietzsche

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INTRODUCTION

Urban/Modern/Fantasy is a completely unofficial framework for running modern adventures in Dungeon World. It's built to use Dungeon World's existing rules (more or less). If you know Dungeon World, you know this one.

Here you'll find advice, Moves, and playbooks suitable for running Dungeon World in a modern day setting, whether that's one with paranormal elements or not.

You'll still have to make judgement calls, of course! But this should cover most of it, with advice and rules tweaks for handling uniquely modern situations like gunfights and car chases, running a city's worth of NPCs, and building your own modern setting.

A few general things to keep in mind:

You can (and should) always fall back on Dungeon World's rules.

Use the most specific Move you've got for a given situation; specific trumps general.

If two moves conflict, use the worst interpretation for the player. You can deign to be nicer than this, if you want to.

CHARACTER GENERATION

Characters in *Urban/Modern/Fantasy* are built much the same as Dungeon World characters. The major difference is flexibility; *Urban/Modern/Fantasy* characters can take Moves from any *Urban/Modern/Fantasy* playbook.

First, choose an archetype: Strong, Fast, Genius, Dedicated, Tough, or Charismatic. This determines the character's **Signature Move**, which grants advantage on a specific type of roll.

Next, choose a background or create your own; this reflects your hero's past and gives you an extra Move. Allocate stats; use the same array as core Dungeon World.

Then fill out your look and select your Drive, Bonds, and your starting Entanglements (NPC-facing Bonds that tie your character to the world around them). Also choose two Keys.

Finally, choose two more Moves you qualify for, from any path or playbook, paying attention to the requirements for each path. **Talk to your GM before you take any supernatural moves!**

Note that you can't have two Signature Moves as a mortal. It's also a good idea not to take a Move someone else's already chosen.

Keys

Keys give you 1 XP when you hit one, generally once per session per Key. If you meet the requirements for change and choose to change, mark 3 XP and replace the Key with a new one.

If you want a faster progression, Keys can be hit multiple times per session. Note that keys are a sensible measure; it's the GM's call if multiple hits on the same Key "count". In general, unless both the danger and the goal are unique, don't count it.

You can use Keys from *Worlds of Adventure*, *Lady Blackbird*, *The Lady Blackbird Compendium*, or *The Calypso Compendium* with some tweaking, or talk to your GM about writing a custom one!

DO-GOODER: Hit this key when you go out of your way to do the right thing. Change: go out of your way to do something wrong.

EVIL-DOER: Hit this key when you go out of your way to do a bad thing. Change: go out of your way to do something good.

SELFLESS: Take a hit for someone who couldn't handle it as well as you do. Change: let someone weaker than you get beaten on.

CHAOTIC: Start a brawl or fight. Change: use your words.

SLEUTH: Figure out how to stop something that's hurting people. Change: Ignore the problem.

EXPLOIT: Exploit something that's hurting people for gain. Change: Fix it.

EMPATHY: Solve a problem with empathy. Change: Ignore the other side.

MATCHMAKER: Bring together people peacefully. Change: start a war between at least two people.

MANIPULATIVE: Manipulate someone into doing something against their better judgement. Change: pass up the chance to.

BLIND: Blame someone unjustly. Change: Clear up an old wrong.

HARPY: Drive a wedge between people for laughs. Change: confess your misdeeds and face the music.

HALF-BREED: Hit this key whenever your heritage causes you trouble or is important in a scene. Change: accept the destruction of either half of your nature.

VENGEFUL: Hit this key when you pursue vengeance into danger. Change: let someone who has wronged you go when it costs you.

PROWESS: Defeat a predator. Change: let a predator live.

BULLY: Use your strength on the unworthy. Change: help the downtrodden.

FAST: Act fast to save something when it costs you. Change: Don't.

THIEF: Take something that isn't yours. Change: Pass up a chance to steal something you want.

PLAYBOOKS

The Mortal Core

There are six core mortal playbooks, each based around a single stat, with five basic moves and two advanced paths of five moves each.

While you can build solely out of one core playbook, you should take a look at the others before you decide on your moves – there are a lot of options and plenty of benefits to choosing outside your own playbook.

Remember, regardless of what playbook a move is part of, if you qualify for it, you can take it.

Charismatic

The Charismatic is attractive, and they know people who they can talk into making their lives easier and getting them what they want, either by calling in old debts or just being charming.

The Manipulator pushes buttons and manipulates to get their way; the Celebrity does it through being a literal celebrity.

Consider dipping into Dedicated for detecting skills and empathy, or into Fast to get out of the trouble your mouth will talk you into.

Dedicated

The Dedicated has been around the block a few times, is especially well-trained, or is keenly empathetic. They're all about knowing people in an authentic way, unlike the Charismatic who is about manipulation and deals.

The Investigator is the quintessential detective, the guy in the rumpled suit or the starched uniform. The Organizer is a fixture around the neighborhood who knows everyone, a streetwise paladin for the dark streets.

Both paths benefit from Tough, to keep them alive, and from Charismatic, to get people moving the way they want them to.

Fast

The Fast is straightforward; they're all about being fast, sizing up a situation before it gets dangerous and then getting out of it unscathed.

The Rogue is the classic thief, with moves to stay unnoticed in a crowd and sneak into places they shouldn't be. The Gunslinger is good with a gun.

You'll find Tough's ability to size up the opposition and take a beating useful, but consider Dedicated's Organizer or Charismatic's Celebrity to expand your range.

Genius

If the Dedicated figures things out by knowing how people work, the Genius does it by analyzing the situation with logic and deduction. Their basic moves give them academic resources, strong areas of expertise, and a base of operations that serves as a springboard for investigation.

The Field Scientist is about being hands-on and leveraging the experiences they've had getting to the top of their field. The Hacker knows anything the internet does, as long as they have time to look it up.

The Genius benefits from Fast and Tough moves, to give them some fighting and staying power, and from Dedicated's Investigator for the professional experience.

Strong

The Strong is all about displaying strength, from a signature melee weapon to hitting obscenely hard to impressing people with their muscles.

The Weapon Expert puts the signature weapon to good use, applying strength in a controlled fashion, while the Athlete is all about being a comeback kid.

The natural pair for Strong is Tough or Fast, making those toe-to-toe slugfests with a werewolf a little more survivable – but Dedicated has a lot to offer too.

Tough

The Tough chooses how they're tough – mentally, physically, or emotionally – and in that area they're almost untouchable.

The Bruiser's all about taking a beating and getting up for more, while the Daredevil takes defying danger up to the next level.

Tough plays well with Dedicated, for that weeble-wobble pulp detective feel, but any of the other paths has something to offer you.

The Supernaturals

The Angelic

The Angelic is a divine entity trapped in a fragile mortal shell, with great powers but only one way to fuel them – burning through that mortal shell.

The Demonic

The Demonic is a bargainer, a tempter, who can rewrite reality if the deal's good enough – but they always teeter on the edge of pushing it just a little too far.

The Dragon

Giant. Fire-breathing. Lizard.

The Fae

The Fae is really three paths; the Light Court, who are unpleasantly manipulative, arrogant, and never what they seem, the Dark Court, who are literal monsters, the stuff of nightmares, and the poor stolen mortals known as Changelings.

The Galatea

The Made are fashioned from inanimate materials and given life through sorcery or sacrifice. They hunger for mortality, and feed on its ephemera. In return, they are constantly reinventing themselves.

The Ghost

The ghost is just that, a disembodied spirit, a very stubborn dead person. With nothing left but emotion, those they still possess and those of the people who care about them.

The Haunted

Haunted by spirits, not always able to tell reality from the afterlife, and always at risk of possession, the Haunted can learn to wield their talents like a scalpel against the dead.

The Hunter

The Hunter is mortal, more or less, but so single-mindedly focused on hunting that they have long since lost all perspective.

The Lycanthrope

The Lycanthrope is your classic werewolf, with regeneration, allergies, and a tendency to lose control and eat their friends.

The Mage

The Mage is all about manipulating the universe, and about discovering what they will pay to do it. They're also often caught between powerful forces.

The Oracle

The Oracle knows things, but fate is always pulling their chain.

The Psychic

The psychic is more a useful collection of powers than a themed path, with a whole slew of different abilities ranging from empathy to telepathy to object reading.

The Scarred

The Scarred is mortal, but has an edge; the injuries they take give them supernatural powers.

The Vampire

Truly the apex predator of the mortal world; strong, sexy, fast, and deadly, but with punitive weaknesses that look worse and worse as modern technology makes the advantages less useful and the peculiarities harder to hide.

PLAYING THE GAME

The Setting

Urban/Modern/Fantasy assumes a modern setting, just like the one outside your window. Well, maybe if you lived in an action movie!

This is a world of high-tech heists, car chases, and hard deals on the street, of fast living and dangerous bargains.

Where the supernatural seethes, just under the surface, waiting for a few good heroes to come along and try to kick it in the teeth.

Check out Chapter 4 for some simple campaign frameworks and modern “dungeon” starters.

New Basic Moves

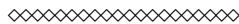
These cover situations that'll come up frequently in an interesting way. You can always fall back to a Basic Move like Defy Danger instead.

USE TECHNOLOGY (INT)

When you **use an unfamiliar or protected technology without taking a few hours to get comfortable with it**, roll+INT. On a 10+, you use it as you intended. On a 7-9, it works, but the GM will offer you a worse outcome, hard bargain, or ugly choice. In general, if you spend a few hours getting comfortable with it or roll 12+, it's familiar to you.

FIND SOMEONE (CHA)

When you **go looking for someone who can help you**, roll+CHA. On a 10+, you find them and they're open to negotiation. On a 7-9, they're in trouble or dealing with a problem when you get there.

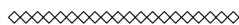


Use this move when you need information, help, or gear, either to find someone you already know, whether established or not in the fiction, or someone new.

FIRE POINT-BLANK (DEX)

When you **fire a suitable weapon against someone close enough to hurt you**, roll+DEX. On a 10+, you deal your damage. You may opt to do an additional 1d6 damage if you empty your clip. On a 7-9, also choose one:

- reduce ammo by one
- they counterattack or deal damage
- they take something away from you



This is the move for when Volley's not personal enough, when the enemy is right up in your face, claws swiping, and you manage to squeeze off a few shots.

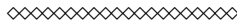
MANIFEST POWER (VARIES)

When you use this Move for the first time, choose a modifier. You use this stat to manifest from now on unless the GM tells you a different one.

When you **use supernatural powers to do something consistent with your abilities**, roll+STAT. On a 10+, you do it; choose one. On a 7-9, the GM will choose one as well.

- you attract unwanted notice
- you cause collateral damage or an unintended injury
- you get hurt
- you lose a resource
- you owe someone a debt
- the outcome is worse than you hoped

On a 12+, the power is part of your repertoire now; the GM will create a niche move to reflect that.



This is the power you use when you have supernatural abilities and you're trying to do something you should be able to do, given what you are, but that isn't explicitly spelled out in the rules.

Always try to use the most specific Move you've got for a given situation.

FOR THE GM: When you create a niche Move on a 12+, keep the fiction – what happened – and the intent – what the character wanted out of the situation – in mind.

Niche Moves should be a better deal than just rolling manifest in some way, either because they're slightly easier, have a better success condition, or grant explicit narrative control to the player.

Use the advice in the *Dungeon World Core* book about making new Moves, and look at the Meta path in the *Supernaturals* playbook for helpful power templates. Consider passives, or adding to one of the PC's existing Moves.

In general, first decide on a stat. On a success, the ability works as it did the first time, with the same costs. On a partial, there will be a problem or consequence (or several to choose from) like:

- there's a drawback; it's weaker than expected or doesn't last as long
- there's a cost, or a higher cost than expected
- there'll be an unexpected side effect or ramification

START OF SESSION

When you **start a new session after your character has significant downtime**, say if you primarily focused on your mortal life and obligations or if you furthered your supernatural interests.

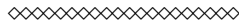
If you chose mortal, the GM will tell you how one of your Entanglements became a problem. Choose one:

- you handled it fine, more or less; it won't be an issue for now
- it all went wrong and you'll have to deal with the fallout; mark XP

If you chose the supernatural, the GM will tell you how a supernatural contact ran into problems. Choose one:

- you helped them out; they owe you one
- you ignored it or it was a trap, your choice; mark XP

If you mark XP, the GM chooses if the game starts in the middle of the event or if it happened off-screen. If the latter, they will offer you the choice between two things you might have lost; pick one.



When you make this choice, be sure to give the GM as much context as you can.

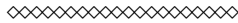
FOR THE GM: If a player's choices seem interesting enough to spark a session, use it!

If they mark XP, be sure to inflict the costs, one way or another. And don't forget to weave in the fallout, if there is any.

GAIN A TALENT

When you roll 12+ while Defying Danger, you may add a Move, Talent [*skill*], that reflects the action you succeeded on. Ask the GM what *skill* is.

When you roll and a Talent would help, take +1 to the roll. You can only use one Talent's bonus on any given roll.



FOR THE GM: Talents allow you to codify things the character is good at for later reference, to reinforce the fiction, but like any Move they're both prescriptive and descriptive. When offering a Talent, be specific but also generous.

- Talent [Urban Parkour] a climb up crates and a leap for a fire escape
- Talent [Dodge Against Huge Opponents] a lucky slide under the ogre's swing
- Talent [Dodge on Wet Surfaces] a light step on a slippery ledge
- Talent [Bodies Don't Faze Me] a strong stomach when confronted with a corpse

The GM should try to take a character's talents into account when describing the situation, but Talents are not Moves. They do not trigger, nor do they imply that a move will be triggered.

Here are some suggestions for starting Talents. Remember that Talents should be interpreted narrowly and literally; Talent [Drive Too Fast] only applies if the PC is driving too fast for conditions, for example.

Starting Talents

Saw <Monster> Handi- work Before	Not Gonna Puke	Blatant Lie
Charge Into Danger	Detect Seething	Take a Punch
Assess Art's Value	Creative Writing	Detect Fae
Eat Junk	Don't Faint	Spot Trouble Brewing
Drive Too Fast	Steer at High-Speed	Tail Someone
Bodies Dont Faze Me	Tie Strong Knots	Rescue Breathing

Gear

New Tags

Point-blank: This weapon can be used to Fire Point-blank. When you do, add the tag *messy*.

Scatter-shot: When used at *close* range, add the tag *messy*.

Firearms

Firearms are common, but they tend to attract attention, even in the hands of those who have the authority to wield them.

Pistol *near, point-blank, ammo 3, 1 piercing, 1 weight*

Rifle *far, ammo 3, 2 piercing, 2 weight*

Shotgun *near, scatter-shot, point-blank, ammo 2, 2 weight*

The ammo listed is for enough ammo to not to be obviously packing, jingle when you walk, or face similar issues.

Generic Magic Items

“Generic” is a bit of a misnomer – these are the kinds of things a skilled practitioner can create for you, with the right ingredients, suitable payment, and enough time and incentive. There’s no mass production of magic here.

Magic Wand The wand is imbued with a single spell of 3rd level or lower. The person holding it can cast this spell as if they are a 3rd level wizard or cleric; when they do, they mark a debility and roll the appropriate spell-casting move. If they mark all three debilities at the same time, the wand is completely discharged, for good.

Healing Shot When you take a moment to pull out the stopper and chug the contents, this tiny flask operates as a *cure light wounds* spell cast by a 1st level cleric. Such potions are always built on a shot of hard spirits.

Contingency Ring Each ring has a trigger, like “if I fall more than ten feet” or “if I’m knocked out” and a spell that will be cast instantly in response to that trigger. Such rings are usually created with one charge, but two or three are not unheard of. Once used up, the ring is no longer magical.

Unique Magic Items

Unique magic items are rare, named, and special; the possessor of one is usually a high profile target for those who crave power. They are often legacy items or storied artifacts, or a divine gift tied to a physical form.

In general, a unique magic item will grant a Move, under specific conditions, with specific drawbacks.

Tyrfing (*close, 2 weight, 3 piercing*) The wielder of Tyrfing will find it sharp and tough, and increases their damage by a die size while wielding it. It is cursed to cause three great evils each time it finds a new wielder; when someone draws it for the first time, the GM holds 3 against them. This hold may be spent any time Tyrfing is unsheathed in their hand to have it cause a great evil or sorrow.

Aegis (*0 weight, +1 armor*) The aegis is an embodiment of an ideal, like justice, retribution, or fury, attached to a symbol of such. When worn or displayed prominently, the Aegis grants +1 armor. When held in one hand and presented as a shield, it expands into a distinctive shield that grants +2 armor. It cannot be disarmed or destroyed, only suppressed, as long as the bearer believes in the ideal.

Caliburn's Scabbard (*close, 1 weight*) A fine but well-used scabbard suitable for a longsword. The one bearing it cannot die of blood loss. Any blade kept in it regularly gains +1 piercing as long as it is paired with the scabbard.

Systems From Other Games

Scarcity

Take a look at [Zombie World](#) ([link](#)).

Sanity

If you want a more World of Darkness or Mythos feel, you can easily incorporate a Sanity mechanic like Peter Johansen's stress system from the Secrets and Sorcery pack ([link](#)).

RUNNING THE GAME

The first thing you'll need to do is re-read chapter 13 of the Dungeon World book.

Once you're feeling solid on the GM's part – how you describe the immediate situation around the players at all times, how you follow the rules, how you make moves, and how you exploit your prep – it's time to change some things up.

Running a modern game with Dungeon World isn't that different; it just requires a bit of tweaking, of looking past the specific words to the intent. And a willingness to improvise – but you're into Dungeon World, you've got that part down already!

Add **intertwine the mundane and the fantastic** to your agenda. Contrast the mundane world of taxes and traffic and standing in line at the DMV with the fantastic one that lies beneath – whether that's a world filled with diamond heists and double-crosses or one filled with vampires and werewolves (or all of the above).

Add **everyone has an agenda; everyone wants something** to your principles. This is part of “give every monster life” and “name every person”, but bigger, more complicated, and more human. Give every NPC, monster or human, something they want that they haven't already seized because for some reason they can't. Use that to create situations where most people, even the undead ones, are willing to negotiate to get what they want. It's what gives your fragile mortal heroes a fighting chance.

Add **introduce, entangle, endanger, or harm an NPC** to your moves. Don't be afraid to introduce new or existing NPCs when they're needed, to entangle them with the heroes, to put them in harm's way, to break them just to show the PCs how dangerous a threat is – to *think dangerous*. Use this move to remind yourself that NPCs are tools for you to use with any of your other Moves.

Remember to *ask questions and use the answers*. Ask the player what it looks like when they transform. Ask the demon what they do to appease that greater demon who they owe a debt to. Ask the hunter how they got that scar, and who died when they did. Then use those answers to make the world feel real and reactive.

Try to avoid asking questions that require a player to answer something that a player's character wouldn't know or that require the players to challenge their own characters.

Session Zero

By default, *Urban/Modern/Fantasy* assumes you're going for a medium-weight drama, action-heavy feel, like you'd see between 8pm and 10pm on a network channel. It also assumes an investigative bent, or at least a monster hunting one.

Consider what framework keeps the PCs in the game together; are they monster hunters in their spare time, unsanctioned but ignored as long as they keep their heads down? Or do they work for a shadowy agency with an on-call clean up crew? Decide together, then build for it. Be sure to make clear which supernatural paths are open to players.

Modern games thrive on context; unlike fantasy characters, who might tromp around the countryside, returning to same village only rarely, if ever, modern games tend to be set in a specific place.

Use a real world city, town, national park, whatever, that you're familiar with, or one you can convincingly assemble from the pieces of your own experience. Give it a new name if you want. Then use specifics and look for opportunities to tie the characters in. They don't go to a diner, they go to Mel's, where the fish stinks but the fries are to die for. They don't drive to the church, they drive to the old church on Main their grandmother used to attend every Sunday.

Pursue the character's **Entanglements**, bonds that focus on the character's mundane and other world connections. Entanglements are resources you can use up and tools you can use to put someone in a spot, questions like *who do you want to keep in the dark about all this?* and *who do you want to keep safe?*

You can create new Entanglements whenever one seems warranted. And several of the playbooks have Moves that call in NPCs; when a player uses one, ask *how did you meet?* and *do you owe them or do they owe you?* and *are you entangled with them?*

Common Situations

You can use the existing Dungeon World Basic Moves as is, more or less, but here's how to handle situations specific to a modern setting. The first step is to read the section on Moves, especially Volley, Defend, and Defy Danger.

Gunplay

Volley will come up a lot; be prepared to provide suitable complications and impending dangers on a partial and disasters for a miss. If a character shoots in melee, this will usually trigger Fire Point-blank using DEX. If it doesn't, treat it as a club.

If the foe has them in a bad position, they might need to Defy Danger to get off the shot, or it might not even be possible.

Possible Complications: the gun misfires, jams, or overheats; something's damaged and the environment changes for the worse; someone is hit or bleeding out; a foe reveals better armor, weaponry, or positioning; a foe takes it to melee; you're outflanked by a new foe.

Cover

When your character wants to take cover during a firefight, that's usually Defy Danger. If the character makes it to good cover – and try to be generous here – the enemy can't hit the character without moving, but the character can't move or return fire without exposing themselves; this might be Volley, if the character has a gun and wants to shoot back to do damage, but it might also be Defend, if they just want to avoid a hail of bullets long enough to escape.

Interpret "stand in defense" for the Defend Move generously too; use it if they're trying to stay covered during that hail of bullets, or laying down cover fire so someone can make a run for it. Use their Hold as a resource that can be bargained for or taken away; let them make an opportunity or opening to escape with it instead of granting an ally a +1, then make them roll Defy to take advantage of the opening.

If the cover is flawed, exploit that on complications and on misses. A rule of thumb is to treat partial cover as 1 Armor, major cover as 2 Armor, but try to focus on exploiting, changing – or even negotiating – over whittling down HP.

Possible Complications: your cover's being chewed up; your cover fails or is destroyed; you don't quite make it unscathed; there's not enough room for both of you; the enemy moves, reducing your cover; you drop something.

Car Chases

Handle chases with Defy Danger; when your characters are being chased, the danger's being caught, and when they're chasing someone else, it's that their quarry will escape.

Possible Complications: fruit cart or taco truck; an expensive car, double-parked; a fire hydrant shooting water across the windshield; a tunnel filled with half-speed commuters; a big pile of dirt from construction; a shopping cart, out of control.

Dying

Make it personal. A dead relative offering a choice between peace or duty. A heavenly vision tainted by a sense something's unfinished. Offer mortal bargains on a 7-9; a psychological quirk, a lingering physical injury, a debt.

If it makes sense in the fiction, there are plenty of supernatural options to bargain with on a 7-9, and on a 6-, you can make it harder – the new vampire's in thrall to a master, say, or the ghost is bound to someone they hate.

The rules say the PC has to die on a miss, but in *Urban/Modern/Fantasy* death is often just the beginning.

Possible mundane bargains: they have a death wish; survivor's guilt; they feel invincible; they're anxious or paranoid; a scar; a chronic injury like a limp or double vision or memory loss.

Possible supernatural bargains: lycanthropic infection; raised with oracular powers; a bargain with a demon; primed for vampirism; existing power amplified to unbearable levels; existing power leaves a visible mark

End of Session

This works similarly to core Dungeon World, with two exceptions.

Ignore Alignments; you should be marking down Key XP in play, when you hit them.

Re-evaluate and rewrite Bonds and Entanglements whenever seems appropriate, in play. At the end of the session, you get 1 XP if you explored or were caused problems by at least one of your Bonds, and another if you explored or were caused problems by at least one of your Entanglements.

Add "or achieve a long-term goal" to "Did we loot a memorable treasure?".

Wealth

Wealth is measured by how much the player can afford to spend on something, right now (in credit, debit, or cash). Starting characters are assumed to have enough wealth to buy a meal, keep their car in gas, throw a cheap party if needed, and satisfy their existing interest payments.

They also have a source of income that more or less covers the above – usually this is a steady job, but a pension or trust fund can work too. Wealth, and jobs, trust funds, and pensions, are resources, ones you can take away, threaten, or offer chances to improve or replace with supernatural ones that are far more lucrative– and messy.

As long as a character has a source of income that covers their living expenses, they're fine. If they don't, bring pressure to bear – mix the mundane in with the fantastic.

Handle loot on a case-by-case basis. Modern day loot, the kind you take off a guy you just killed who you know was a vampire but maybe doesn't look so much like one now, isn't particularly portable, or it has serious strings attached, usually of the legal variety.

Be creative with it, but don't be afraid to tell your players, "hey, you killed him before you got his atm password, tough cookies". And if they do make a big score, ask them how they're hiding it or laundering it.

Carouse and Supply don't need much tweaking. Change Carouse's trigger to "you return triumphant, survive an ordeal, or experience a milestone where society expects a party, and throw a big party".

For Supply, replace "non-mundane" with "black market or illegal". If you want magic or supernatural items, you'll have to go find them, and then convince their owners to part with them. On a 7-9, the GM will tell you if it'll cost more than your current wealth can absorb easily, not quite what you were looking for, or comes with unexpected complications (like being stolen or tracked).

Outstanding Warrants

Consider "a civilized place" to refer to a specific law enforcement jurisdiction. Who knows, on a miss during a gunfight you might just discover that one jurisdiction has reciprocity with another...

Healing & Debilities

Urban/Modern/Fantasy assumes you're using Revised Debilities by Jeremy Strandberg (included in part, edited more than a little, here under CC-BY). Essentially, replace the existing six debilities with three:

- Weakened: fatigued, tired, sluggish, shaky. -1 ongoing to STR and DEX.
- Dazed: out of it; not thinking quickly or clearly; befuddled. -1 ongoing to INT and WIS.
- Miserable: distressed, unwell, grumpy, weary, uncomfortable, in pain. -1 ongoing to CON and CHA.

Debilities last until they no longer make sense in the fiction or until a move (like Make Camp or Recover) says to clear them. Remember to use debilities fictionally; the character might need to defy danger to accomplish some tasks, or might be prevented entirely. If you're using standard debilities, mark two when a Move says to mark one.

Make Camp

When you **settle in to rest in an unsafe area**, answer the GM's questions about your campsite. Then, each player (including the GM) asks one of the following questions of a character in camp; that character's player must answer honestly.

- What do you or I do in camp that is so annoying/endearing?
- Who or what seems to be on your mind?
- What do you reveal about yourself that I/we hadn't realized before?

The GM will decide what, if anything, happens during the night.

When you've **had an adequate meal and gotten at least a few hours of sleep**, pick 1. If your rest was particularly comfortable, peaceful, or enjoyable, pick 1 more.

- Heal damage equal to half your maximum HP (rounded up).
- Expend 1 use of a resource to clear a debility, if it makes sense
- Take +1 forward

Recover

When you spend a few days resting in safety and comfort, restore your HP to maximum and clear all your debilities. If you have suffered some serious injury, ask the GM how long it'll take you to recover. If you've suffered a permanent disability, get with the GM and Make a Plan to adapt to it.

For a much better explanation and design notes, go to the [original source](#).

Social Interactions

Most conversation is just that, conversation. The player and the GM talk it out, taking turns.

If the PC wants something and there's a risk like they may not get it, or that the NPC might be offended, shut the conversation down, or escalate things, you can always call for a Defy Danger roll.

Use CHA if they player is using deception, clever repartee, or personal charisma, WIS if they're using honesty or empathy or social insight, but be generous and let the player decide.

If the player misses, or a partial changes things up, they don't defy danger again. The danger comes to bear, and now they'll either need to escalate to get what they want (draw a gun, threaten a punch or throw one, start making a scene) or try a new approach.

And watch for Parley to trigger; "I don't want you to hit me" is leverage for most people, with a promise of "I won't".

People

Don't get too attached to your NPCs. They're not the protagonists of this story; at best, they're extras, love interests, and sidekicks.

But make them real. Provide just a couple of simple but vivid details– spidery fingers clutching an eagle-headed cane or a big guy with a monosyllabic vocabulary or a patron's insistence on a meal with every meeting and paying the tab – and your PCs will tell you who interests them, who you should focus on, in play.

If you're supposed to *be a fan of the characters*, consider including the NPCs in that too. Sure, you'll be harder on them than you'd ever be on a PC, downright unfair at times, but that's what makes the audience sympathize with them – and gives the PCs the righteous fury to hunt down those who wrong them.

NPCs provide context; that's what Entanglements are for. There's no faster way to make a world seem real, tangible, than to set up situations where everyone wants something *from someone else* that they can't have yet (or maybe ever).

And when you weave the PCs into that, you give the player a reason to care, to be motivated to move their character through this story beyond killing one more monster or racking up yet more loot.

Not that there's anything wrong with that.

Damage

Urban/Modern/Fantasy handles damage dealt by players a bit differently than standard *Dungeon World* does. A player no longer rolls damage on a successful attack, though monsters still do.

After determining if an attack is a hit, the damage dealt is the lower of the two dice plus the appropriate stat modifier.

If a Move or item grants bonus damage and you want to convert it to this system or to convert UMF Moves back to standard DW style, use the following chart.

Damage Conversion

If the die is...	Instead add...
1d4	+2
1d6	+3
1d8	+4
1d10	+5
1d12	+6

Challenging Mortals

You do this in the normal way; throw threats against them or their favorite people, whether that's punks in a bar with pool cues or men in black with machine guns or a vampire who wants a favor or a meal. What's a normal human going to do against a raging werewolf? Die, likely. Your players will have to be smart if they don't want to end up dead or worse.

They'll have to do their research, prepare carefully, execute perfectly – or they'll join the winning side whether they want to or not.

When they act, ask questions to explore the premise inherent in each path. *What does that look like?* and *How do you do it?* and *What's it cost you?* Then use the answers. Let the player do the lifting on how their particular supernatural nature impacts the world, and don't feel like you need to make all dragons green just because *The Dragon* is.

And their Signature Move die? That's a resource, one that you can take away. Always be watching for hard bargains that play to their archetypes and paths, to the resources they've collected fictionally as well as mechanically.

Challenging the Supernatural

The Angelic

The Angel is a powerful spellcaster trapped in a mortal body – they can do terrible, wondrous things, as long as they're willing to suffer for it. When the Angel uses a spell, ask them how it impacts their mortal shell. Remind them they might die, or be exposed for what they are.

Powerful forces earn powerful enemies.

Nomen might seem hard to handle, but really, it's as much a tool for you as it is for them.

Where and *how far* doesn't tell you *safest* or *easiest*, not unless you generously narrate it like that, of course. Ask them to word their request to their sixth sense and then stick to it.

Speaking someone's language is a powerful tool; you can speak the language of violence to thugs, the language of chivalry to knights, the language of love to lovers, the language of statistics to accountants. Watch for bystanders to assume things about the PC that might not be true. Use an unexpected new Entanglement when someone they've spoken to takes things too far. Make a target demand they walk the walk since they can talk the talk.

If the Angel is *lucky*, give them opportunities to use their nomen when luck might help them ameliorate or escape a miss or a partial. Make the misses where they might've used luck but passed on it worse, just by sheer coincidence. Show someone they know suffering a run of bad luck, but don't tell them why.

On a miss or a partial, describe how they lose control of their divine power and get more than they asked for, or offer them a choice between burning their mortal shell and accomplishing their goal.

The Demon

The Demon can change reality. Admittedly, it's only in small, temporary, subtle ways, but still – they can change reality.

So what's the downside? They can only do it if they have a bargain in play, a deal with someone to do something, in pursuit of that goal. And when that bargain is met, they can't do it again until they strike another bargain – and striking a bargain is risky.

On a miss, describe the taint of evil, the feel of brimstone and fire. Have the powerful supernatural creature they owe a debt to call that marker in. Take

notes on the people they screw over and let live or who have vengeful relatives or who might be let out of hell just to hunt them down.

The Dragon

The Dragon's biggest problem is that they're a giant fire-breathing lizard. If they don't keep this quiet, plaster their reptilian mugs across the tabloids. Send government agents on routine investigations of strange sightings. Give them a vengeful hunter who is willing to do anything to take them down.

Remember that they're large, and probably have relatives who want things, and what happened to their hoard, anyway?

When a Dragon uses dragon magic, there's always a price, an ephemeral cost. Be poetic with it, but be careful not to make the cost Pyrrhic unless the player is trying to solve all of their problems with magic.

When a dragon misses, the world burns.

The Elemental

The Elemental is defined by their element.

Note that even if they cannot be killed by their element, they can still be killed by the consequences. A storm elemental will not die from lightning, but they have no immunity to being crushed by a tree that falls because of a lightning strike.

The Fae

The Seelie, UnSeelie, and Changelings each have their own problems, mostly related to being aliens in the modern world.

The Seelie are cruel and manipulative; never miss a chance to play up this reputation. Their magic is limited entirely by the enchantments they encounter; when you introduce a frog prince or a magical rose or a dire sleeping curse, expect the Seelie to want to replicate it.

The UnSeelie, on the other hand, are all about doing one or two things well, usually horrific monster things. Hash out with the player in advance what their monster moves do and how it looks when they do it. Don't be afraid to limit the scope of their monster moves; they can always manifest power to broaden them.

The Changeling is not as powerful as a true fae, but has access to all the same Moves. If they want to use Faerie magic, they'll need a source of elan; Fuel or Absorption will cover it. Mostly, though, their drama is in being mortal but

suddenly alien, in what they've lost in the meantime – and in what still wants them back.

When a Fae misses, complicate their life with the difficulties of technology or the sickness of unexpected iron.

The Galatea

The Galatea is a construct; play with the meaning of “soul” and “human”.

They rely directly on provoking emotions; without a steady source of emotion, the Galatea will quickly find themselves balancing their need to spend essence – to heal and remove debilities – with their need not to die.

Be generous with the essence, but remember the source has to be within reach.

When the Galatea misses, remind them they're not human. Shove their inanimate nature in their faces. Break something on their hard skin, or melt away part of their flesh.

The Ghost

The Ghost is dead. That's their biggest problem, even if they're effectively immortal, they're static. Unchanging. Never miss an opportunity to remind them that they've got no future, they're just an echo of what once was. Ask them what they still love and then put it in danger.

On a partial, reveal unwelcome truths. Tell them one of their anchors is desperately in love with them, even though, or maybe because, they've got no future. Have other ghosts who can't manifest beg them for help.

On a Manifest or Materialize miss, tell them they're confused about what year it is, or that they're flickering like crazy, or that they think they're still alive.

When they “die” again, you choose when they reform and where; use this to drive the message home.

The Haunted

The Haunted sees dead people. They are one step away from “crazy person talking to themselves” and privacy is a luxury they are rarely afforded.

Throw plenty of opportunities to confuse the living and the dead and be prepared with complications that arise from that. How do they drive, when a ghost might walk across the road at any moment?

On a miss, someone they care about thinks they're insane. A ghost steals their body and takes it for a joyride. They discover someone they'd rather not be dead is.

The Hunter

The Hunter is the only mortal in the lot, but they've got their own demons. Put them up against creatures they can fight physically sometimes, and up against ones they have to be clever against as often as you can.

When you want to challenge the Hunter, put innocents in danger and ask them what they'll do to protect those innocents.

On misses or partials, offer them more supernatural gifts that will give them the power to succeed, right now. See how long it takes them to realize they've become what they once hunted...

The Lycanthrope

Even in human form, the lycanthrope has improved senses. Tell them things humans wouldn't notice, like someone's heart racing or the sudden stink of sweat when the bouncer's afraid of them. Offer them incentives to transform whenever you can.

Once they're transformed, complicate their lives with the unexpected arrival of a loved one or with the offer of success (or XP if you must) for a few moments of no self-control, of glorious destruction and unbridled savagery. Then when all the dust has settled, rub their noses in the pain and horror they've caused.

On a miss, do all that, but don't compensate them.

The Oracle

The Oracle is one of your best tools for getting information into the game. Throw unexpected visions at them whenever you feel like it, and especially whenever it's inconvenient or they're with someone they'd rather not reveal their talents to.

Be cryptic with the visions. Let your players determine when a vision's come to pass or been averted by asking them questions and turning the answers back on them. After all, there's always tomorrow.

And note that it does not ask, "what's the best action I can take to get what I want here?" only "what action".

On a miss, when they open their eyes, they're in a dangerous spot. The

headache's crippling. The vision of the end of the world had them screaming. They looked into a companion's eyes and told them a terrible, terrible secret about themselves and those words can never be unsaid.

The Psychic

The Psychic is all about knowing extra things on the spot; unlike the Oracle, who has specific visions, the Psychic is constantly bombarded with extra sensations, stabs of emotion, and unknowable facts.

Torment them. Tell the object reader how that perfectly rare steak died, or that the hotel room coffee pot was used to boil socks. Overwhelm the empath whenever there's more than three agitated people in one place at one time. Tell the pusher how happy the victim is to help out, and tell the telepath when they overhear something they'd rather not.

Remember, the telepath can't send messages without manifesting power, only read them.

The Scarred

The Scarred is a utility class, intended for those who prefer to remain mortal but want a bit of an edge. The Scarred's weakness is that they can only use their scars a certain number of times per day, and once they're out, they're just a mortal like everyone else.

Play up how their flesh takes scars, how alien the scars are, and how using them hurts.

The Wizard

The Wizard can do anything you can do, only better. Seriously. If they're willing to sacrifice little bits of themselves to do it, they can accomplish anything that can be accomplished through mundane means, with enough time and effort (and money), in a matter of moments.

When they take a new Move, talk to them about what that Move looks like in the fiction. Let them define it, as much as you can, and be open to saying "yes and", when the "and" is "it succeeds just the way you'd hoped, but the cost is..."

The Vampire

Before allowing a player to play the Vampire, consider that it is a very limited playbook during the day. You may want to offer the player a second character to run when the vampire is indisposed, or shift the campaign focus conveniently towards nighttime doings.

And let's be clear; vampires have a thirst for blood that's a thinly veiled metaphor for sex with a heaping helping of violence. It's a built-in prod towards messy dramatic situations, but it can also lead to awkwardness if you're not all on the same page. This is a good time for a frank table talk about expectations.

Make the Vampire defy danger to act during the day, when sleep is tugging at their limbs and making it hard to think or move. Remind them that running water is as lethal to them as a dip in a frozen pond is to a mortal; they'll have to defy danger while immersed in it to act. Use a lucky blow from a wooden pool cue wielding punk to stagger them, or send a hunter who knows some of their weaknesses against them.

And use their Hunger to push them, constantly; when they take damage, on a partial or a miss, describe how their body knits itself back together and they feel gnawing hunger. Describe how a friend's wounds tempt savagery and offer XP for a taste. Describe how the smell of blood draws them forward despite danger to allies or goals.

Never miss an opportunity to remind them how thin the veneer of control is over the parasite within.

We're All Monsters Here

So you want to run an all supernaturals campaign. Go for it! Just remember to take time for each player, to talk about and play up the premise of their character's supernatural side.

Be cautious allowing The Vampire in unless everyone's a vampire. The vampire is balanced against huge drawbacks, and if it's always night time you might find yourself with spotlight issues. Communication is your friend here; be upfront with your players and keep those lines open.

CAMPAIGNS

Supernatural Crimes Squad

"You'll handle the weird ones. Cases where your... unique... talents are an asset."

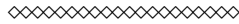
Ask each of your players one or more of the following.

"What crime did you commit? What're they offering you to cooperate?"

"You want to find someone or something. What or who is it?"

"This job's dangerous, and the pay's low. What keeps you here?"

"What sidelined your promising career? Why are you willing to babysit these guys?"



Invasion

"We don't know where they came from, but they could be inside anyone. You're still clean, you can fight them."

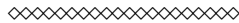
Ask each of your players one or more of the following.

Someone you know is important and infected. Who is it?

You can tell if someone's infected. How do you know? How'd you get this ability?

You can force them out of a host. What does it cost them? What does it cost you?

You were exposed, but you kept it secret. What happened? Are you infected now?



Trapped

"Nothing ever happens in this dusty pitstop of a town. 'Cept lately, whatever it is under the ground that keeps draggin' people down..."

Ask each of your players one or more of the following.

You had your rental car smashed up on the way into town. How'd you get away?

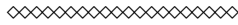
You know what this thing's wants. Why haven't you retrieved it yet?

You are prepared for this, of course you are. How?

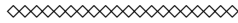
Someone in this town's special, and they're trapped elsewhere. Who are they?

Adventure Starters

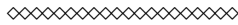
The dust settles after the quake, and you sit up, coughing; most of the tiny storage room under the subway has collapsed in rubble. "Can you hear me? Team—" The walkie-talkie at your belt crackles and goes silent.



The fire's spreading rapidly around the cheap motel room, and the man you're here to retrieve's still chained to the chair. He snarls, sharp fangs bared in primal terror, as the flames begin to lick the ceiling overhead.



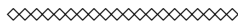
It's 3 am, cold and dark gray outside as sleet threatens, washed out and uneasy under the fluorescent lights of the Smile-o-Mart. You're contemplating the endless row of slushie machines when you hear someone from the registers bark out, "And the cash, man, now!"



You blink, confused, on the end of the pier. The city looms, dark and empty. Where are you? Why are you here? Are the shadows crawling towards you?



The crime scene spreads out below, blood painting the drifted snow with dark brown splatters. You turn as the icy wind coalesces into a dark cloud of razor-sharp silver icicles and howls across the roof towards you.



TABLES

Names

	1	2	3	4	5	6
1	Nicolas Weber	Shelley Wells	Ryan Diaz	Angie Moreno	Jeannette West	William Black
2	Sharon Phelps	Sue Frazier	Ethel Jackson	Kim Nguyen	Alonzo Watson	Grady Shaw
3	Jerome Massey	Luther Massey	Della Colon	Geneva Walton	Bradford Campbell	Matt Morris
4	Tomas Sharp	Elias Webb	Glen Bishop	Linda James	Anne Todd	Henry Wise
5	Carroll Sparks	Lindsey Bryan	Jack Gregory	Antonia Potter	Kevin Boone	Phil Barnes
6	Franklin Alvarez	Dallas Lane	Ollie Quinn	Olga Carlson	Gilberto Gutierrez	Dean Andrews

OPTIONAL SYSTEMS

Social Combat

The simplest way to handle social interactions is with the method outlined in *Running the Game*, but if you intended to run a setting where words hurt more often than bullets, you can treat it like combat.

Each PC gains a new meter, similar to HP, called *social points* (SP), equal to the sum of CHA + WIS. Add a new GM Move, “escalate a conflict”. Creatures who are sentient and disposed to talk generally have social points between 2 and 8. Their social damage is usually equal to their starting social points.

When someone’s attacked verbally, they will mostly respond in kind, but they may escalate the conflict. Escalation might be physical, throwing a punch or a tackle, or it might mean calling for help, or it might mean saying something unforgivable. When someone runs out of SP, they’re burned.

SPAR VERBALLY

When you **attack someone verbally who can respond**, roll+a stat. If you do it...

- ... with charm, lies, or clever repartee, +CHA
- ... with empathy, insight, or honesty, +WIS

On a 10+, you do social damage equal to the modifier you used, and they hesitate or flinch. You may opt to leave yourself exposed to their response and do your social damage again. On a 7-9, you do social damage, and they repartee or escalate, GM’s choice.

BURNED

When you’re **burned**, you’re so mad you’re not seeing straight, wounded to the quick, or re-thinking your life choices. Say which, and what you’ll do in response: escalate, flee, or freeze up. The GM will tell you what it will cost you to do so. If an NPC is burned, you say which effect your words caused from the list above, but the GM says what they’ll do about it.

BREAK

When you’re **pushed beyond your mental or emotional limits**, you break. Roll+WIS. On a hit, once you’ve had a few moments to catch your breath and process it, you’ll be okay. On a 10+, say what you’re doing to deal with it right now so you can continue functioning. On a 7-9, take a -1 ongoing until you get a chance to process.

TABLE TEMPLATE REMOVE WHEN COMPLETE

table name

	Part 1	Part 2	Part 3	Part 4	Part 5	Part 6
1						
2						
3						
4						
5						
6						

table name

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- 3
- 4
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