ROCKALYPSE

POWERED BY **FATE**™

ROCKALYPSE

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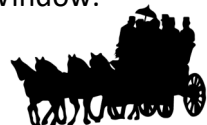**Chris Fennell**

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Chapter 1 - Introduction

What is this?

Rockalypse is a game designed for the Fate Core roleplaying system. You may have figured that much out from context clues. So let's dig a little deeper...

What is Fate?

Fate is a roleplaying game that you may already know from other settings that use the system, such as *The Three Rocketeers*, *Atomic Robo*, *Ehdrigohr*, or *The Secrets of Cats*. It is an extremely flexible set of rules that encourages cooperative play as well as individual creativity. This book assumes you have access to the Fate Core rules and/or some experience with Fate itself. Luckily, those rules are easily available in print, digital, and even free system reference document (at fate-srd.com).

This book will be as clear as possible about the places where the Rockalypse rules vary from the Fate Core rules. However, there are a few things that you will want to be sure you understand when playing this game:

Aspects
Rockalypse loves aspects, even more than you may be used to in your other Fate games. You will definitely want to understand how to create them and how to invoke them.

The Four Actions
The structure of conflicts in Rockalypse is built on distinguishing between the different types of actions. You'll want to know all the options as you get started. This also

includes understanding the basic resolution mechanics, particularly dice-rolling, the Ladder, and the Four Outcomes.

Stress and Consequences
Fate handles damage resolution in unique ways, and Rockalypse takes full advantage of them. Make sure you know how they work.

If you have a handle on these essential parts of Fate, you are ready to start exploring what makes Rockalypse different. If you are new to Fate or are confused by some of them, don't worry! Roleplaying games are best learned by playing, so just try it. You might get some things wrong at first, but you'll figure it out.

What is different about Rockalypse?

Rockalypse is a post-apocalyptic game of musical conflict. Because it is a setting for Fate, you will play competent adventurers who are somehow positioned to have a great impact on the world. What is different about Rockalypse is that there is no combat, at least not in the traditional physical sense. Instead, all conflict is resolved by playing music. You will battle with rock, much like the musical fight scenes in movies like *Six String Samurai* or *Scott Pilgrim vs. the World*.

This is not realistic, not even remotely. To enjoy Rockalypse, you will need to suspend your disbelief. Embrace the idea that electric keyboards can be heard even when not plugged into anything or that a drum kit can be set up and ready to play in an instant. Don't try to

rationalize why the big bad villain wants to bass duel instead of just shooting you. It doesn't matter. What matters is that you had better have some heavy picks ready for this one (unless you're a finger picker, in which case you may break open a callous or two).

Rockalypse also contains some important mechanical differences from standard Fate Core rules and play. Although these are covered in detail later in the book, some folks may appreciate a quick summary:

Settings
Rockalypse is not a single setting but a buffet of post-apocalyptic ideas. Pick what you want and leave what you don't. Check out Chapter 2 for more information.

Extras
For the most part, you won't track gear in Rockalypse. But you will have a band, and that band is an extra with its own set of aspects. That's covered in Chapter 3. And for the few other extras that might exist (mostly for NPC bands), Rockalypse uses different bonus traits. If you want to learn more about those, take a look at Chapter 4.

Skills
There are some significant adjustments to the basic skill list in Rockalypse. Fight, Shoot, and Provoke are gone, replaced with Harmony, Melody, Rhyme, and Rhythm. To see how these skills work, and to see new stunts and uses of old skills, read through Chapter 3.

Conflicts/Contests
Every conflict or contest is run as a song with a very organized structure. Many of the changes in Rockalypse are designed around highlighting that experience. All of the

details are explained in Chapter 4, but here's a quick rundown of some of the important points:

- Initiative is divided into different segments based on the four types of actions, and you get one non-defense action per round. (Defense is unlimited.)
- Attacks are always directed at mental defenses and mental stress. (Physical stress is only used to fuel certain stunts.)
- Attacks and Defends are rolled separately, so the defender knows how big the attack will be before starting the roll.

How should Rockalypse feel to run and play?

You know how in a lot of adventure RPGs there are the talky bits and then the punchy/shooty bits? Well Rockalypse feels kind of like that except you replace the punchy/shooty bits with ROCKING. Depending on your group's play style, you should spend on average about half your time exploring, investigating, surviving…doing your normal, day-to-day, post-apocalyptic routine. This is where a lot of the story happens, so you should definitely experience it. But when the talking is over and it comes time to throw down against that giant demon or that wasteland biker gang, combat doesn't start with the sound of swords being drawn and guns being cocked, it starts with a four-count from the drummer.

Also, you may find that the heroes are incredibly effective in these conflicts. If you're familiar with Fate, you know that it's dangerous to hand players a whole table full of aspects with free invokes on them. I'm going to tell you right now –

Rockalypse expects that to happen pretty much every time. If your campaign has two or three players, the challenge will be about what you're used to, or possibly a little more difficult if the characters are not tweaked for musical conflict. But if you have five or six, you can expect the band to steamroll most opponents whenever the instruments come out. That's not necessarily bad; it just means you're going to have to challenge them with story (unless steamrolling things musically is why you're playing this game, which is just fine). For suggestions on how to deal with that, see the Gamemaster Tools section in Chapter 4.

Chapter 2 - The World

The First Session

In many roleplaying games, you can't get started until at least the gamemaster has a sense of what's going on in the game world. Then the gamemaster can guide the players to create characters appropriate to the story that's about to be created. In Rockalypse, there is absolutely nothing to prepare in advance, because nothing is decided. The tradeoff for this is that your group will probably need to spend the first short session (usually an hour or two) creating the specifics of your group's game.

This will involve several steps of creation, all of which should be done collaboratively. First, you'll create the game world using the setting modules listed below. Then, you'll create the characters and band that will be central to the story. Finally, you'll consider the issues that will drive the main plot and themes of the first major story arc. By developing all these things together, all the players can help build the game experience that that they want, and everyone can feel invested in it.

If you have enough time during the first session, you might even try roleplaying scenes from each character's backstory, particularly those that are described by the two group concept aspects. This can help deepen the ties between characters and provide the gamemaster with NPCs or events to bring up in later sessions.

The Settings of Rockalypse

Rockalypse is not a single setting. It is an entire genre of post-apocalyptic musical adventure. There are quite a few apocalypses to choose from, and they can be mashed and mixed together to create even more variety. The setting modules listed below are your starting points.

When creating your Rockalypse game, your group may choose two or three of these modules and then select (or develop for yourself) one or two aspects from each. If you want a more focused experience, you can also just select or write all of the aspects from one module. You should end up with no more than three or four setting aspects in total. (Note that these are not the same as issues, which are more specific to your game's story and should always be written from scratch.)

The Wasteland

The apocalypse that results in the Wasteland is often (though not always) some form of nuclear devastation. This may have been accidental or intentional, but either way it has had long-lasting global effects. Movies and other media from which this setting draws its inspiration are often products of the cold war era and its related nuclear fear, although some movies that highlight the Wasteland – like *Tank Girl* and *Solarbabies* – focus on a lack of water as the cause of the apocalypse.

However the Wasteland comes about in your game, the most important thematic element it portrays is scarcity. Everything is scarce in the Wasteland: water, food, clothes, shelter, transportation, fun...everything. The possibility of

running out of something critical for survival looms over the characters constantly. The other themes and their associated setting aspects are optional, but if you're running a game in the Wasteland, this one is essential.

Other common themes revolve around the types of social structures and interactions the Wasteland tends to create. Because survival is a constant struggle, the people who do survive tend to be very tough. Life in the Wasteland is often presented as a classic Hobbesian state of nature: "...solitary, poor, nasty, brutish, and short." (You may now use this book as a reference in your Intro to Sociology essay.) Residents of the Wasteland are typically violent towards each other and fearful of outsiders. They may be portrayed as animalistic, transformed by their harsh environment into something less than human. Sometimes this transformation is even physical – it shows up as mutation, radiation sickness, or genetic manipulation. The resulting mutants can be both victim and perpetrator of the Wasteland's violence; their plight is terrible, but they may also lash out at others in frustration.

Possible Aspects for the Wasteland:

> **Everything is scarce.** In this apocalypse, much of your time is spent on basic survival. Keeping your guitar in good shape will be a serious challenge. Oh, and you might need to think about water too.

> **We don't need another hero.** The inhabitants of the wasteland are tough folks who have managed to make a life in a tough world. How can you prove that you're more than just another mouth to feed?

We'll see you on the road, skag! For a barren waste-land, there sure seems to be an awful lot of stuff waiting to jump out at you. Animals, people, heavily modified trucks – you name it.

Some of my best friends are mutants. In this apocalypse, mutants are quite common and take many forms (maybe even uplifted soldier-kangaroos). They may be irradiated, genetically-modified, or uniquely adapted to the lack of resources, but they're everywhere. One or more of the band members may be mutants themselves.

The Streets of Cyber City

While it may seem odd to include a cyberpunk dystopia as an apocalypse, the two are frequently intertwined. In some cases, the city may be considered the last bastion of civilization in an otherwise wrecked world. It may have been built by and for a class of corporate elites that thrive on the exploitation of resource-poor working class (as in the *Hunger Games*). Or it may be that the apocalypse is more insidious, that the world as we know it has ended but life and technology manage to move on regardless. Humans may do terrible things to themselves and each other to sustain the human race, but they do sustain it.

In all of these examples, the cost of keeping human society running is submission to a corporate/fascist regime that controls most if not all aspects of human life. The most successful such regimes tend to offer some form of "bread and circuses" – providing both basic needs and distracting entertainment to the masses. Those who want to revolt against the regime often attack the entertainment itself, and in Rockalypse the heroes have a specific opportunity to replace it with their own.

One of strongest themes in Cyber City is its intense social stratification. At the top, you have a small group of elites who live in the shiniest parts of the city and have everything they need. Then you have the "proles" – the subjugated workers and wage-slaves – who make up the largest part of the population. But even among the proles there are those who fall through the cracks – the rebellious underclass trying to fight the system. Whether they sell illegal items on the black market, vandalize corporate property, or just say the wrong things at the wrong time, they are often considered criminals by the elites and

whatever enforcement system is in place. Band members in Rockalypse typically come from this group.

Possible Aspects for the Streets of Cyber City:

> **Sealed away behind their money.** In this apocalypse, all the power is in the hands of a few giant corporations. They control all aspects of daily life, at least as far as regular people are concerned, and they are well-protected from any retaliation.

> **What's your 'ware?** Most people tend to be modified in some way, whether by genetic enhancements or cybernetic implants or both. For some, these are done for practical reasons. For others, it's just part of their personal identity.

> **Ragtag bunch of street toughs.** Some people manage to slip through the cracks even in a tightly controlled society like Cybercity. They can get you access to all kinds of fun toys, but you may need to do a favor for them in return.

> **Smash the state, before it smashes you.** Justice in Cyber City serves the privileged, and you definitely do not qualify. You'll always need to be on the lookout for the police, or whoever it is that enforces the law for the fascist megacorps.

Aliens from Dimension X

While many movies tend to present alien invasions as military conquests, there is a long tradition of more subtle, insidious takeovers. From the original *Invasion of the Body Snatchers* to the 80s television series, *V*, there are aliens that disguise themselves as humans and gradually infiltrate society or otherwise place themselves as overlords of Earth.

Their human appearance is critical to their success, as it offers a reason why the entire world doesn't turn against them. In many of these stories, resistance efforts focus on revealing the truth of the aliens to everyone.

Depending on the type of invasion, this apocalypse can resemble a vast secret conspiracy (as in *They Live*) or a more overt alien fascist regime. In either case, the plucky local resistance must remain vigilant against both discovery and infiltration. Their efforts must constantly walk the careful line between the need for secrecy and the desire to go public. It may be safer to recruit one person at a time, but they'll never save the world that way.

A possible additional theme for alien invasions is the helpful alien faction. After all, these aliens came from somewhere else, and there may be folks fighting them there too. These helpers can be a faction within the invading species or another species entirely, and they are likely to be mistrusted by at least some of the resistance. Or the entire scenario may be turned on its head with the creation of heroes who are aliens themselves and are oppressed and hunted by humans (like in *District 9*).

Possible Aspects for Aliens from Dimension X:

> ***We can crush them here on Earth.*** In this apocalypse, invaders from a distant world or dimension have conquered the Earth. This may have been a direct military conquest or a secret conspiracy, but they are now definitely in charge.

> ***Wolverines!*** There are small but surprisingly plucky pockets of resistance to the alien authority, and they

could use your help. If you want to save the world, it starts right here!

They look just like us. The aliens resemble humans at least superficially. But there must be some way to tell the difference, whether through special sunglasses or by peeling off their artificial skin…

Beyond your puny human comprehension. While the aliens may hold a lot of sway on Earth, they have their own larger issues to deal with. By fighting them, you may find yourself caught up in intergalactic or interdimensional politics. But maybe your simple approach will seem refreshing.

Pandemonium

Most stories agree that once Hell rises up, the world is pretty much over. Some of those other apocalypses offer the hope that the world can heal or that humanity can eventually win, but Pandemonium is the very final no-take-backs apocalypse. However, that doesn't mean the heroes can't have any effect. It's just a different kind of effect.

Pandemonium is essentially a survival horror apocalypse. There may be people to be rescued, and the heroes may even manage to fight and win against individual demons, but ultimately Hell will win. The best outcome involves escape, not victory. That may just mean surviving as long as possible, or it may mean finding an actual place that is somehow protected from the Hell that has come to Earth. Whether this paradise is real or just a legend, it should be nigh-impossible to find.

Religious and quasi-religious themes abound in this setting. References to Dante and Revelations are frequent and obvious. Horns, skulls, spikes, and ripped jean jackets with painted logos are everywhere. Pandemonium should feel actively dangerous at all times, with threats of attack from demons, creatures, the environment, and even other people who have largely lost their own humanity.

Possible Aspects for Pandemonium:

> ***It's Hell on earth, man.*** In this apocalypse, either the dead have risen as zombies, or demons roam freely, slaughtering or enslaving all mortals they find. It's super hardcore.

> ***Devil went down to Georgia.*** There are some creatures that will grant you special immunity from their

powers and their minions if you can defeat them. It's not easy, they won't like it, and they'll always try to find loopholes. But you can handle that, right?

We invented paperwork. The minions of Hell are particularly good at bureaucracy. They have a well-established authority structure and chain of command that might just be something you can exploit.

Promised Land of Rock. Somewhere in the world there is a place where you can escape this cataclysm. Maybe you've even seen it yourself sometime long ago, but you are no longer sure how to get there. And you are probably not the only one trying to find it.

RagnaRöck

The world is ending, the gods are warring, and humanity huddles in fear of its inevitable destruction. But not everyone. A few brave souls know that this is no time for cowering and wasting the few moments they may have left. They will go out and seek their fate instead of waiting for it to come to them. Either these heroes will survive into the next world, or they will proudly join the ranks of the Einherjar and fight alongside Odin.

RagnaRöck is an unusual apocalypse in that it offers a hope of a new world after the end. After the Fimbulwinter, a new sun will rise to take her mother's place, and Vafthrudnir foresaw that some may indeed survive to see it. But in the meantime, the gods fight desperately against each other to decide the fate of the world.

This setting is the Norse saga of the end times, pure and simple.

Possible Aspects for RagnaRöck:

> ***Sailing the poison sea.*** There is still land here and there, but the ocean has consumed much of the lower places. And Jörmungandr has spread his poison across the sea. You live on the ocean, but the very water can be dangerous. Monsters spawn and waves of death ride on the wind.

> ***The gods are at war.*** Odin fights Fenrir, Thor fights Jörmungandr, Heimdallr fights Loki. Many if not all of them will die in this conflict. Their struggles wreak destruction on all the realms, and the heroes will certainly have to deal with the wreckage they leave in their wake.

> ***We ride with the Einherjar!*** Valhalla has opened and generations of the brave dead march forth to fight with Odin. The heroes may actually find themselves in the midst of these battles, fighting along with their valiant ancestors.

> ***Yggdrasil will carry on.*** Deep in their hearts, the heroes and all of humanity know that someone will survive, that somehow the human race will be repopulated after this ending. But of course they don't know who that will be…

Rock and Roll High School

Not actually an apocalypse itself (although it might feel that way sometimes), high school nevertheless plays a central role in many stories about music and about heroic bands struggling against the odds. This setting assumes that there is some oasis of civilization within the apocalypse, that everyone there is trying to keep life going as normally as

possible, and that somehow they think that algebra and teen drama should be part of "normal" life.

Rock and Roll High School is typically blended with other settings that describe the world outside, but the focus is definitely on the high school. Even if everywhere else is literally Hell, high school manages to make it worse. Often the school's administration and related bureaucracy act as the agents of whatever apocalypse pervades. Maybe the principal is an alien, or the vice principal is a demon (except for real instead of just seeming that way). It may also be that the popular kids are on top because they have connections to the megacorps or to the aliens as well.

When using Rock and Roll High School as a primary setting, it is extremely important to play up the awfulness of high school itself. Detentions, hallway harassment, first period P.E., forced small-group discussions about poetry – these are the stuff of nightmares, and they should absolutely be part of the game.

Possible Aspects for Rock and Roll High School:

> *Even at the end of the world, we still have algebra.* In this apocalypse, the remnants of society are trying to maintain some sense of normality. You probably never knew the world as it was before, so this is as normal as it's ever going to get. Plus you're late for 5th period.

> *Popular kids have it easy.* **They just do.** That's why they're popular. And you will never be one of them. You might be more talented and likeable, but that doesn't change the fact that you're struggling to get

by on a scholarship and they can afford everything they need.

Have you seen a girl with hair like this? As an adolescent, your hormones are all over the place. Distractions and poor decision-making abound. You are awkward most of the time and still finding yourself in almost every way.

This is our big break! Underlying all the trials of high school is the hope that one day you'll be able to escape it. That chance may come even sooner if you can somehow become famous or successful right now...

Issues

Rockalypse allows for many of the conventional story tropes and formats that you know from other roleplaying settings. Careful writing of issues can help guide your group toward the play experiences you want to see. If your game is set in Pandemonium and you want an exploratory feel, write issues that build slowly, like "Demonic infighting" (suggesting that there may be some political games the heroes could play to gain favor or advantage). This is a world state that the players may see and engage with, but it won't necessarily drive their decisions at every step. On the other hand, if you want more of a classic linear adventure in Pandemonium, you could write the issue "The world is collapsing." This heightens the urgency in the story and also offers a reason to channel the heroes through a set of challenges to reach a particular destination.
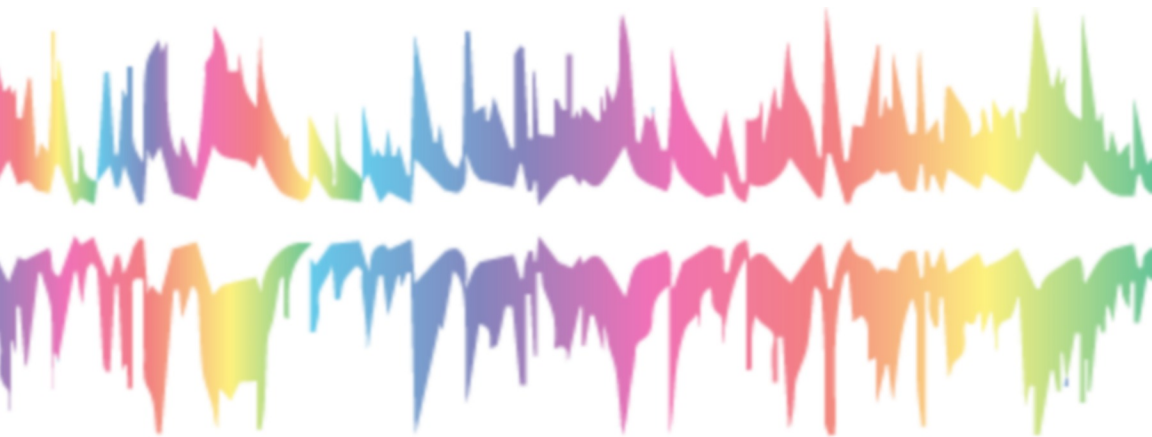
Gamemaster: All right, folks. What kind of world do you want to play in?

Juan: Can we do Rock and Roll High School? I think that one's hilarious.

Duri: Ugh. Can we stay away from that? My kid is in middle school, and I'd rather not think about high school any more than I have to.

Juan: Fair enough. What do you want to do?

Duri: I'm kind of on a Mad Max kick. Is The Wasteland okay?

Juan: Fine with me.

Gamemaster: Trey, what do you think?

Trey: I like the look of The Wasteland, but I don't like the "We don't need another hero" aspect. I'd prefer to do a story where we're all fighting together against something.

Gamemaster: Well, there's demons, aliens, and megacorps. Which one do you want?

Trey: Oo, how about aliens? Especially because the "Wolverines!" aspect covers the idea of rebels fighting against an oppressor.

Gamemaster: Okay, we'll probably want to include that setting aspect then. So what's the story? How do we combine these two things?

Duri: What if the aliens have been gradually stealing all the water from Earth? That's why "Everything is scarce." And we should also have "We can crush them here on Earth," since they've probably been doing this for a while.

Gamemaster: Juan? Anything to add?

Juan: Now I kind of want to play an alien who's working against the main faction of aliens. Can we throw in "Beyond your puny human comprehension" to say that there's more going on than just aliens versus humans?

Gamemaster: Sounds good to me. Will you be disguised as a human, or is it obvious that you're an alien?

Juan: I'd like it to be obvious. I might cover up with clothes, but no skin masks or anything like that.

Gamemaster: All right, then we won't use "They look just like us." That means that our setting aspects are:

We can crush them here on Earth
Everything is scarce
Wolverines!
Beyond your puny human comprehension

Chapter 3 – Characters

In Rockalypse, you will create your individual character and also your band. You may start with either one or the other, or build both simultaneously. However, it is essential that character creation be a collaborative process involving all of the players.

The Five Aspects

As with most Fate Core games, you will begin creating your individual character with the High Concept and Trouble aspects. In Rockalypse, your High Concept should include some mention of your primary instrument or your role in terms of the band, though that should not be the extent of the aspect. Make sure to include some other personal identifier, like "mutant-slaying lead guitar," "roadie with a secret past," or "excitable accordion player."

Your Trouble aspect should be mostly external – what are you fighting against or running from? You might have a more internal Trouble if your setting includes aspects from Rock and Roll High School, but for the most part Rockalypse characters should be heroic.

Once you have these, you should work with the other players to develop your two Group Concept aspects. These will build your character's connection to the band by answering the following questions:

- Group Concept 1 – How or why did you join the band? Your reason could be a relationship, desire, or some other reason, but this is where that goes.

- Group Concept 2 – What is something you have done to support the band, either in terms of the individual members or the success of the group as a whole?

Finally, you will have an opportunity to write a Free Choice aspect that helps flesh out your character in some way, through identity, ability, or relationship. You might have a strong idea right now, or you might leave this aspect blank until later.

Example of Play

Gamemaster: Okay, so who feels strongly about their character? Juan, you seemed like you had an idea.

Juan: Well I know I want to make him an alien, but that's all I've figured out so far. I'm pretty flexible on everything else.

Trey: Does anyone mind if I take lead singer?

Duri: Please do. I'd rather play backup in one way or another.

Juan: Yeah, and we might have a harder time if I was the lead.

Trey: Okay, so I'm going to name my character Supersonix, and my High Concept will be "In-your-face lead screamer."

Duri: Nice.

Gamemaster: Love it. Does Supersonix have a preferred pronoun?

Trey: Yeah, just use ze/zir like me. That's easiest.

Gamemaster: Cool. So what's zir Trouble?

Trey: How about "Never backs down?"

Gamemaster: Hmm. That seems a little too positive for a Trouble Aspect. Maybe save that one for the Free Choice. Also remember that the Trouble is probably more external.

Trey: Okay. How about "Alien enemy number one?"

Gamemaster: Oho, so you want to have a target on your head, do you? That will definitely make things more tense. Alright, how did you join this band?

Trey: Well, I figure that Supersonix started it.

Gamemaster: Okay. But why did ze start it? What specifically prompted zir to fight back?

Juan: Oh hey, maybe I met Supersonix and told zir what I could about what's really going on.

Gamemaster: Sure. Does your character have a name yet?

Juan: I haven't decided what my alien name will be, but I tell humans to call me Willie, like Robert Englund's character in V.

Gamemaster: So how about "Willie taught me how to fight the aliens?"

Trey: Perfect!

Gamemaster: Okay, then you just need your second Group Concept – some way you've helped out the band.

Duri: Well now I kind of want to play a little girl. Maybe you rescued me from somewhere that was overrun by the aliens. I'll even call her Newt. But she doesn't like having people look at her, so I may make her a non-performing character.

Trey: Yeah! I think "I will keep Newt safe" would make sense. And I get to bring in all the Sigourney Weaver lines.

Gamemaster: Great. So for Trey's character, we've got

In-your-face lead screamer
Alien enemy number one
Willie taught me how to fight the aliens
I will keep Newt safe
Never backs down

Choosing Skills, Stunts, and Refresh

Rockalypse uses the standard skill pyramid from Fate Core, though the skill list has been altered. You also have the usual three stunts/three refresh starting ratio and may trade refresh for additional stunts as normal. We strongly recommend that you coordinate your skill and stunt choices with the rest of the band, because you will be more successful (and have more fun) if you design everyone's abilities to complement each other. Alternately, you could start with a band that doesn't actually work well together and use milestones to gradually shift into a finely-tuned machine. That may be more challenging but also fairly interesting for a long campaign.

Milestones and Progression

When your band first starts out in Rockalypse, you may have specific ideas of how you will fit into the group. But you may find that some of those ideas don't quite work out in practice. Maybe you are stuck running lights all the time, or maybe your lead ukulele player keeps getting stage fright and you have to step up and take the melody. Whatever the issue, the reality of the band is always a little different than what each member envisioned. That's true in life, and it happens in Rockalypse too.

This is why milestones exist. Minor milestones still offer opportunities to swap stunts or skills. Use them to readjust your character to fit your changing role in the band. Even if your skill ratings are not going up, these tweaks can make a huge difference in your band's overall effectiveness. Always take time at each milestone to check with the group and see if there is anything that needs to be adjusted.

The Band Sheet

Rockalypse doesn't use a lot of extras to represent equipment. You can assume you always have the basic gear you need to play your music (although finding or earning great instruments may well happen as part of play). The most important extra is one that you will build during character creation: the band. The band is the extra that represents the whole group, and anyone may invoke its aspects whenever relevant (including compels by opponents).

The band has three aspects: a High Concept, a Trouble aspect, and a Free Choice aspect. The group should work together to write these as follows:

- Band High Concept – What kind of band are you? What kind of music do you play?

- Band Trouble – Usually related to how others see the band or its place in the world. Are you illegal in Cyber City? Are you the new kids in school? Ideally, this should be connected to at least one of your campaign's issues.

- Band Free Choice – Something else descriptive of the band's identity. This might be related to your visual image or style, or your particular performance habits.

Gamemaster: All right, have you thought about your band yet?

Trey: Well, if Duri is staying offstage, then we're basically a duo. So we need to pick something that we can do as just two people.

Juan: Well, one person and one alien.

Trey: Right. I might have to pick up an instrument.

Gamemaster: You can always do that without changing your aspects. It's just that you might not be able to invoke "In-your-face lead screamer" for things you do with the instrument. But you can certainly use your Melody skill regardless.

Trey: Cool. But still, what should we do that works for two people and keeps Newt involved?

Juan: Honestly, it really sounds like something electronic. I could easily be running samples and covering both Rhythm and Harmony that way.

Duri: Oh yeah, and that's a great use of your "Library of human music" aspect.

Juan: Yep. But I don't want to be just a straight-up dub band. I feel like Willie would bring in music from all eras and nations.

Trey: That's fine, but Supersonix is pretty grounded in the 70s.

Duri: Like disco?

Trey: Some. But ze's more into the funk side.

Gamemaster: How about world dub-funk?

Duri: Yeah, that sounds awesome!

Trey: What do we call ourselves?

Juan: I don't see why we wouldn't just name it Supersonix. Ze's the lead, and it's a perfect name anyway.

Trey: Is everybody okay with that?

Duri: Sure! Our High Concept will be "Supersonix: world dub-funk warriors."

Gamemaster: Love it. Trouble?

Juan: Well our lead screamer is already "Alien enemy number one," so I don't think we need anything more like that. We should have something that talks about how regular people treat us.

Trey: How about "Pushing against the mainstream," because we're not everyone's cup of tea?

Gamemaster: Are you sure? I know you wanted this to have a more community feel, without the "We don't need another hero" aspect.

Trey: I think this would be fine, since it's more about the music than the way the whole world is set up. It feels more like something we can convince people to change.

Gamemaster: No problem. And your free choice?

Duri: We need a look. And I really need it to be fabulous. Like Priscilla-level fabulous.

Trey: Of course. How else would I be?

Duri: So something like "Glamorous disco frocks?"

Gamemaster: Well, this aspect should be more than just a simple description of the look. It should include something you do.

Juan: How about, "Voyaging the desert in our glamorous disco frocks?"

Trey: That's so good.

Gamemaster: Awesome. So your band is

Supersonix: world dub-funk warriors
Pushing against the mainstream
Voyaging the desert in our glamorous disco frocks

Skill Summary

Rockalypse uses the normal Fate Core skill pyramid for starting characters, with the same restrictions for skill advancement. This means that all characters will start with one skill at Great (+4), two at Good (+3), three at Fair (+2), and four at Average (+1). All other skills are assumed to be at Mediocre (+0) and may be rolled unskilled.

The skills Fighting and Shooting have been removed from the list, since no one in the Rockalypse world ever attacks physically. All attacks are resolved using a character's Mental stress track and are typically defended with either Will or Rhythm. Provoke has also been removed, because social conflict is also musical. (Many uses of Provoke are now covered by Rhyme.) Physique is still on the list because many of the more powerful musical stunts can cause physical stress. The four new skills are Harmony, Melody, Rhyme, and Rhythm. Melody and Rhyme are the primary attacking skills, Harmony is particularly good at creating advantages, and Rhythm is used to defend yourself as well as other members of the band. The full Rockalypse skill list looks like this:

Athletics	**Harmony**	Resources
Burglary	Investigate	**Rhyme**
Contacts	Lore	**Rhythm**
Crafts	**Melody**	Stealth
Deceive	Notice	Will
Drive	Physique	
Empathy	Rapport	

Detailed List of Skills and Stunts

On the following pages, some skills are presented in full detail with descriptions, common uses, action explanations, and stunts. This is especially true for the four new skills, Harmony, Melody, Rhythm, and Rhyme. Other than those four, many skills only have one new stunt listed. This is because there are already at least one or two useful stunts for that skill in the Fate Core book. Some skills also do not include detailed explanations of the four actions. In those cases, simply follow the explanations in Fate Core.

Athletics

As usual, Athletics in Rockalypse describes all the ways you might move your body: sprinting, climbing, jumping, and so on. In Rockalypse, that also means dancing. If you want to put some moves into your performance – or if you want your performance to be nothing but moves – you'll need to use Athletics.

Because there is nothing to dodge in Rockalypse, Athletics is not a necessity for every character. It can never be used to defend. Ordinarily, it also cannot be used to attack. But if you want to be more than just a backup dancer, there is a stunt for you…

> ⚅ **Overcome** – Rockalypse does not use zones, so most Athletics overcome actions that refer to movement will take place outside of conflicts. During a song, Athletics rarely describes anything other than dancing.

> ⊕ **Create Advantage** – Anyone with Athletics can use dancing, windmilling, duck-walking, or other flashy moves to create advantages during a song.

> ⬌ **Attack** – Unless you have the stunt Step Up, you may not use Athletics to attack.

> 🛡 **Defend** – Athletics cannot be used to defend.

New Stunts:

Step Up – You may use Athletics to attack. Any stunts you acquire with Harmony or Melody may be used by rolling Athletics instead. If you have stunts requiring those skills, other band members may use abilities as if you have used Melody or Harmony for your actions.

Burglary

The Burglary skill covers your character's aptitude for stealing things and getting into places that are off-limits. This skill also includes a proficiency in the related tech, allowing the character to hack security systems, disable alarm systems, and whatnot.

Burglary doesn't change at all in Rockalypse. Refer to the rules in Fate Core.

Contacts

The use of Contacts in Rockalypse is very dependent on the setting you have chosen for your particular apocalypse. In the Wasteland, for instance, contacts may be important for staying alive. Without them you might get lost or turned away just as you're running out of water (or worse – picks). In Aliens From Dimension X, your contacts may be essential for finding other resistance cells. In Pandemonium or Cyber City, you might have contacts that are actually part of the authority structure.

To a large extent, the use of Contacts in Rockalypse is the same as in the normal rules of Fate Core. However, it may be helpful during game/character creation to consider how your contacts might manifest in your particular game.

Crafts

The Crafts skill covers quite a bit of ground in Rockalypse. Its primary use outside of conflict is much the same as in other Fate games – maintaining vehicles, building devices, designing t-shirts, and so on. However, Crafts also describes a character's knowledge of the technical side of performance such as lights, set, sound, and costumes. For this reason, Crafts becomes a very useful skill for non-performing band members. It is the most direct way for non-performers to support the band.

> **Overcome** – Crafts overcome actions may be used in conflict to affect any aspect that adversely affects how the band is perceived by the audience. Even something as simple and social as "The audience is bored" can be overcome with an effective lighting display.

> **Create Advantage** – Crafts can be used to create any number of advantages during a song. Lights, sound, smoke, pyrotechnics – all of these can enhance a performance. Of course it's all about the music, but sometimes the music just needs a little boost to be noticed.

> **Attack** – Crafts is not an attacking skill.

> **Defend** – Crafts is not used for defense.

New Stunts:

Out of the Spotlight – Advantages you create with Crafts provide +3 when used by fellow band members, as long as you are not performing. Mark the aspect with the keyword "Crafts."

Deceive

Deceive is the skill about lying to and misdirecting people. For the most part, Deceive works exactly as listed in Fate Core. It is almost entirely a non-conflict skill. Rockalypse is mostly about the true power of music, and deception has no place in such performances. However, there may be the occasional exception – someone who just wants the fame and glory without having to do all the work. If you don't mind riding the coattails of autotune, Deceive might be for you.

🎸 **Overcome** – Survival among aliens, demons, or even (shudder) the cool kids may require a certain amount of bluff and disguise. You don't want to give away your subversive intentions until you're ready to rock. Deceive overcome actions are how you can avoid discovery at critical moments.

🎸 **Create Advantage** – Situational aspects created with Deceive can be useful for non-conflict scenes, but are rarely used during songs.

🎸 **Attack** – Deceive is not an attacking skill.

🎸 **Defend** – Deceive is often used to defend against Overcomes related to discovery in social situations. It is not otherwise used to defend.

New Stunts:

Lip Sync – Each song, you may choose one other stunt and use it as if you had it for the rest of that song, rolling Deceive instead of the original skill. If you fail a roll to use that stunt or are actively Noticed (as an Overcome against your active defense), you immediately gain the consequence "Fake" in your lowest available consequence

slot. As long as you have this consequence, you may not use this stunt.

Drive

The Drive skill is all about operating vehicles and things that go fast.

Drive doesn't change at all in Rockalypse. Refer to the rules in Fate Core.

Empathy

Empathy involves knowing and being able to spot changes in a person's mood or bearing.

Since the majority of consequences in Rockalypse are mental rather than physical, Empathy becomes even more important. Having a good post-show talk is crucial to getting your fellow bandmates back on their feet emotionally.

Empathy can also be used in place of Notice in many social situations, particularly to defend against Deceive overcomes. However, it cannot be used against the stunt Lip Sync, which is purely a visual/technical deception.

Harmony

Harmony represents the ability to add layers and textures to your musical performances.

While all of the musical skills (and most other skills) can be used to support the band during a song, Harmony is especially good at it.

> ⊚ **Overcome** – Harmony overcome actions can be used to disrupt musical aspects created by the opposing band. A skilled harmonizer can blend well with her own band while making the other band's chords sound dissonant or just off.

> ⊕ **Create Advantage** – Creating advantage with Harmony is just like other skills, except when you succeed with style. If you succeed with style, you may choose to place the additional free invoke on a different aspect already on the table.

> ⊜ **Attack** – Harmony is not normally used to attack, although stunts can change this.

> ⊙ **Defend** – Harmony is not used for defense.

New Stunts:

Counterpoint – You may use Harmony to Attack, but only if a fellow band member has already Attacked with Melody during this song.

Always in Tune – Fails count as ties when you Create an Advantage with Harmony.

Lift Me Up – Once per song, you may reduce the level of a consequence that a fellow band member has just received by taking 1 shift of physical stress for a mild, 2 shift for moderate, and 3 shift for severe. (If unable to take stress, you may instead choose to take a mild consequence yourself, even if mitigating a moderate or severe consequence.)

Investigate

Investigate is the skill you use to find things out. It's a counterpart to Notice – whereas Notice revolves around situational alertness and surface observation, Investigate revolves around concentrated effort and in-depth scrutiny.

Investigate doesn't change at all in Rockalypse. Refer to the rules in Fate Core.

Lore

The Lore skill is about knowledge and education. In Rockalypse, Lore represents knowledge about the world as a whole (such as the nature of demons in Pandemonium), and it also represents knowledge about music styles and music history. The wizened elder who remembers the world before the apocalypse is gifted in Lore, but so is the socially-connected cynic who's heard someone else use this chord progression better.

Overcome – Lore overcome actions are often called upon when the band is trying to make its way through unfamiliar territory. They can also be used to reveal aspects on members of an opposing band during a song. This requires a successful Lore overcome, but unlike the Empathy action of reading people, this action cannot be actively defended. You simply know it or you don't, and the difficulty is usually inversely related to how famous/infamous the band is.

Create Advantage – Although not a replacement for Rapport in reading an audience directly, Lore may be used to know what sort of music might be popular for a given group. For this reason, you might even be able to create an advantage with Lore before the song begins, assuming you have enough time to prepare and discuss your set list.

Attack – Lore is not an attacking skill.

Defend – Lore is not normally used to defend, although stunts can change this.

New Stunts:

Not as Good as Their First Album – You may use Lore to Defend, and you get a +1 to Defend against any opponent you have faced before.

Melody

Melody is the skill involved in building the core structures and lines of a musical performance. Melody can provide beauty or power (or both).

Melody is the most direct of the two attacking skills in Rockalypse. It is what drives most music and what most listeners remember. However, being the primary attacker also makes you the most likely target. Fronting a band usually requires a lot of Will, and sometimes even a bit of Physique.

> ⛩ **Overcome** – Like fighting skills in most games, Melody is rarely used outside of conflicts. Even within a song, Melody is rarely used for overcomes.

> ⊕ **Create Advantage** – Rockalypse, you will quickly find that even the lead attacker needs to create advantages about half the time. Aspects created with Melody often describe the structure of the song – hooks, choruses, bridges, etc. Use them to provide a clear picture of how the song sounds.

> 🌐 **Attack** – Melody is a core attacking skill in Rockalypse. When you describe your attack, picture waves of sound washing over your opponent as you dominate the scene with your triumphant performance.

> 🌀 **Defend** – Melody is not used for defense.

New Stunts:

Take a Solo – Once per song, you may make a single Create Advantage roll with Melody to add one free invocation each to any number of existing aspects. You take 1 shift of physical stress for every invocation you add. You may not choose to take more shifts than you are capable of resolving.

Throw the Hook – Gain an additional +2 on any Attack you make with Melody in which you invoke at least one aspect created by another band member.

Follow My Lead – No band member other than you and any others with this stunt may be directly attacked as long as you keep playing. Rhythm players may still use Perfect Time on your behalf if necessary.

Notice

The Notice skill involves just that – noticing things. It's a counterpart to Investigate, representing a character's overall perception, ability to pick out details at a glance, and other powers of observation.

Notice doesn't change at all in Rockalypse. Refer to the rules in Fate Core.

Physique

The Physique skill is a counterpart to Athletics, representing the character's natural physical aptitudes, such as raw strength and endurance.

Because there are no direct physical attacks in Rockalypse, Physique is not considered an essential skill for all band members. However, there are ways to accrue physical stress, and there may be occasional tasks that are best resolved with a Physique overcome (such as lifting speakers or surviving in the Wasteland on limited resources). In particular, certain musical stunts cause physical stress to represent the fact that performing can be exhausting. Higher levels of Physique still add physical stress boxes, which can allow for more effective uses of such stunts.

New Stunts:

Got the Music in Me – Once per song, you can roll a Physique Overcome to clear one of your physical stress boxes. The difficulty for this is 2 plus the level of stress you are clearing.

Rapport

The Rapport skill is all about making positive connections to people and eliciting positive emotion. It's the skill of being liked and trusted.

In addition its normal use for getting along with people in social situations, Rapport is the most effective skill for interacting with an audience during a performance. This makes it an excellent secondary performance skill for many band members.

> ⦿ **Overcome** – Rapport overcome actions are very useful for dealing with hostile audiences. Rapport can

remove negative aspects that describe bored or actively disengaged crowds, and it can directly move the Audience Meter if you are using it.

⊕ **Create Advantage** – Rapport can be used by any band member to create aspects related to audience reaction and attitude. It is even possible for non-performing band members to create advantages with Rapport by being down in the crowd

⊛ **Attack** – Rapport is not an attacking skill.

☽ **Defend** – Rapport may be used for defense against overcomes that threaten your own crowd-related aspects. However, mocking attacks using Rhyme are still defended with Will or Rhythm. If you want to keep up your image, you first have to make sure you stay strong.

New Stunts:

Opening Act – You may take one Create an Advantage action before the first phrase of every song. This is considered separate from the song for the purposes of any stunts that refer to performing or any actions that may only be made once per song. Also, it does not disqualify a band member from being considered non-performing for the rest of the song.

Work the Crowd – Gain +1 for Overcome or Create Advantage rolls that affect the attitude of the audience. In addition, any time you make an attack that would result in a consequence, you can instead choose to move the Audience Meter by one. (This is chosen after the defender decides how to resolve damage.)

Resources

Resources describes your character's general level of material wealth in the game world and ability to apply it. This might not always reflect cash on hand, given the different ways you can represent wealth in a particular setting.

Instruments and equipment are rarely represented as permanent extras in Rockalypse, so the Resources skill is not necessarily used to "acquire" things except outside of conflicts. Instead, it can provide temporary scene aspects that describe the gear that the band happens to have during this particular performance. Because of this, Resources can be another useful skill for non-performing band members.

New Stunts:

Sweet Gear – Gain +1 on Create Advantage rolls with Resources and on any Defend roll you make in which you invoke an aspect you created with Resources. Mark these aspects with the word "Gear" and your character's name.

Rhyme

Sometimes the power really is in what you say and not how you say it. Rhyme is the skill that represents the ability to craft inspiring words, mocking words, or moving words. Rhyme is the lyrics, the flow, the substance not the style.

> **Overcome** – Rhyme can be used to overcome almost any aspect. Powerful lyrics can render any advantage irrelevant in the minds of the audience. The Rhyme skill can even temporarily overcome setting aspects, although these tend to come back after the performance.

⊕ **Create Advantage** – Aspects created with Rhyme usually involve lyrics or descriptions. They may include hype-ups, although those can also be covered by Rapport.

⊛ **Attack** – Rhyme is a core attacking skill in Rockalypse. It can overwhelm the enemy with meaning or destroy them with an epic takedown. Words are your weapon.

☾ **Defend** – Rhyme is not normally used for defense, although stunts can change this.

New Stunts:

Wordsmith – Advantages you create with Rhyme provide a +3 instead of a +2 when used for Defending or providing passive opposition. Mark the aspect with the keyword "Rhyme."

Keeping it Real – If you succeed with style during an Attack with Rhyme, you may place a specific condition on the target as a situation aspect in addition to applying stress. (Damage that results in a consequence would still create the additional aspect, but only the consequence would get a free invoke.)

Slam Master – You gain +2 when you Overcome with Rhyme, and you may now use Rhyme to Defend instead of Will or Rhythm.

Rhythm

Not always glamorous, but always essential. Rhythm is the foundation, the backbone of any song. Without it even the prettiest melodies become an incomprehensible mess.

Overcome – Rhythm is not typically used to overcome aspects, although it could be used to disrupt advantages related to the opposing band's coherence and steadiness.

 Create Advantage Aspects created with Rhythm often describe bass lines, percussion, or other methods of keeping a steady beat. There may be flourishes, but they rarely take center stage.

 Attack – Rhythm is not an attacking skill.

 Defend – Rhythm is the secondary defense skill in Rockalypse. Although higher levels in the Rhythm skill do not add stress boxes like levels in Will, Rhythm can also be used to defend against any attack. In addition, it offers stunts that allow a band member to defend others.

New Stunts:

Perfect Time – Each phrase, you may use a free Defend action on behalf of one of your bandmates who has failed their own defense. This is a separate Defend action from the original one, so any resources already spent in that roll are gone, and you must take the new result. You may make additional Defend actions in a single turn by taking X shift of physical stress where X is equal to the number of actions taken beyond the first. Any Attacks that still succeed hit their original intended target

Overpowering Bass – Once per song, you may use an Attack action using Rhythm to remove free invocations from any number of opposing aspects. The difficulty for this roll is equal to the number of invocations you wish to remove. If you succeed with style, you may place the

removed invocations on any other available aspects (no more than one per aspect). You take 2 shift of physical stress.

Start the Groove – Gain an additional free invoke on the first advantage you create with Rhythm during a song.

Stealth

The Stealth skill allows you to avoid detection, both when hiding in place and trying to move about unseen.

For the most part, Stealth in Rockalypse works just as in the core rules. However, it has an additional use for non-performing band members: representing your ability to get on and off stage without interrupting the performance. This can be represented through overcomes to get rid of problematic scene aspects. It is also represented by a new stunt specifically designed for non-performing characters.

New Stunts:

Subtle Stagehand – Once per song, you may roll a Stealth Overcome to remove a consequence from a band member, as long as you are not performing. (It must be a consequence that has been acquired during this song.) The difficulty for this roll is 4 plus the shift value of the consequence.

Will

The Will skill represents your character's general level of mental fortitude.

Because all attacks in Rockalypse are mental, Will is an important skill for most characters. Higher levels provide additional mental stress boxes, and it can be used universally to defend against any direct attack. As usual, a +1 Will provides a third mental stress box, a +3 provides a

fourth, and a +5 provides a second 2-shift consequence slot that can only be used for mental consequences.

> 🔰 **Overcome** – Many consequences in Rockalypse are internal. They represent a shock to the character's sense of self. A Will overcome may be used to start the recovery process from most such consequences.

> 🔰 **Create Advantage** – Aspects created with Will are rarely useful to anyone but the character who created them, so Will-based create advantage actions are seldom used in Rockalypse.

> 🔰 **Attack** – Will is not an attacking skill.

> 🔰 **Defend** – Will can be used to defend against almost every direct attack. However, it is not often used as active defense against overcome actions.

New Stunts:
Thrasher's Glare – +2 to Defend against Rhyme attacks, no matter what skill you are using to defend.
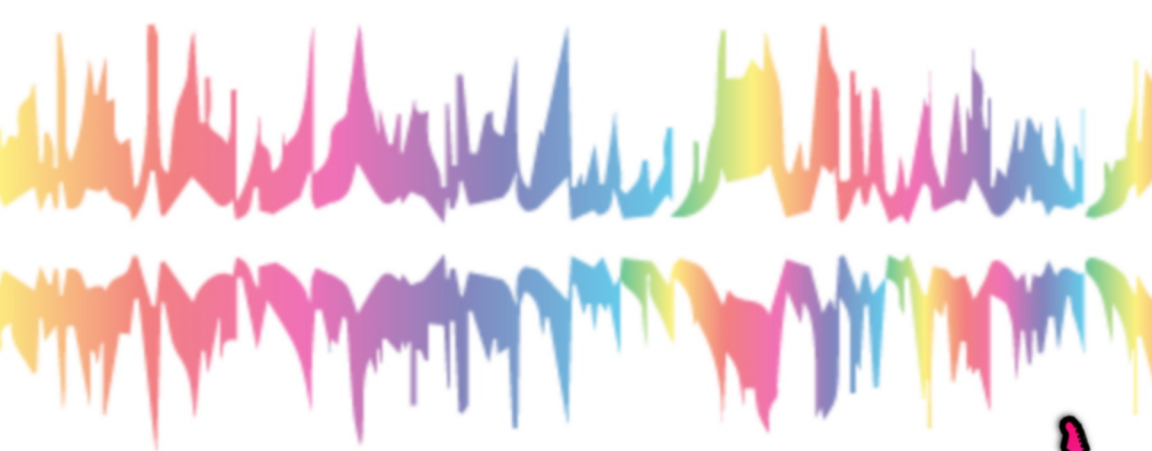
Gamemaster: Duri, what are you thinking for your skills?

Duri: Well, since Newt doesn't really like to be in the spotlight, I was thinking she could run the tech side.

Gamemaster: Because of all the things she learned when she was hiding? Cool. The big skills for that are Crafts and Resources, and sometimes Stealth and Rapport can help.

Duri: I think it makes sense that she's great at Stealth, since she survived for so long. That's my +4. I'll take Crafts and Notice for my two good skills at +3. Rapport can just be +2. I don't really think she has a lot of stuff herself, but she's probably holding on to some things. I'll take Resources at +1. What else do I need?

Gamemaster: Well, does Newt have any musical ability at all? Just in case she has to join the band on stage?

Duri: She doesn't use her voice very much, but she probably likes to hit things. She can take Rhythm at +2.

Gamemaster: Does she have Will at all, or will Rhythm be your defense skill if you're attacked?

Duri: I think I'll be defending with Rhythm, but I'll take Will at +1 for the extra stress box.

Gamemaster: Cool. You've got one more +2 and two more +1s.

Duri: Burglary is definitely my other +2. And then I'll take Investigate and Drive as my +1s.

Juan: Drive? Aren't you like nine?

Duri: I'll wear boxes on my feet. Like Short Round in Temple of Doom.

Gamemaster: That's amazing. I'm looking forward to that. Okay, what stunts will you take?

Duri: Out of the Spotlight and Subtle Stagehand for sure. And I think Face in the Crowd from the Core book.

Trey: Since you've got high Crafts, did you see Always
    Making Useful Things from the Core book?
Duri: Oo, that one's really good. I kind of want that too.
Gamemaster: You can take it. It would just lower your
    refresh by one.
Duri: Yeah, I'll do that. I don't think I'll have any difficulty
    getting compels.
Gamemaster: Somehow I think you're right. So your skills
    look like this:

Great (+4) – Stealth
Good (+3) – Crafts, Notice
Fair (+2) – Rhythm, Rapport, Burglary
Average (+1) – Resources, Will, Investigate, Drive

And your stunts are

Always Making Useful Things
Face in the Crowd
Out of the Spotlight
Subtle Stagehand

With a refresh of 2.
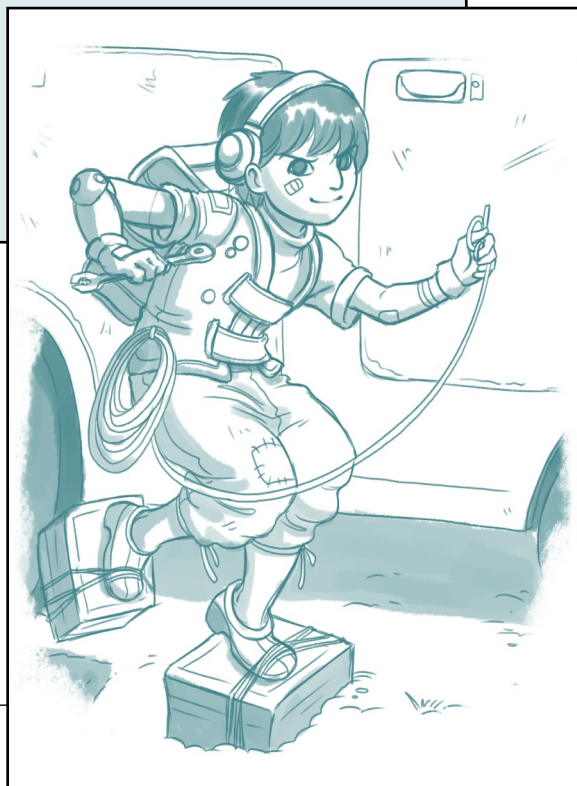
Chapter 4 – The Game

Setting the Mood and Responding to Players

As gamemaster, you are primarily responsible for presenting a dynamic and engaging world full of interesting events and people. In doing so, you should always remember to reinforce the mood. During game creation, the players told you what kind of feel they wanted for the world. Stay consistent with that. If their setting choices focused on the harshness of post-apocalyptic life, make sure you keep that at the forefront. But if they chose setting aspects that were more about heroism, then you need to provide scenes that feel more like an adventure story.

On the other hand, sometimes player tastes change as a game goes on. Maybe they threw lots of jokes and pop-culture references into their setting and character creation, but once they got a few sessions in they became more invested in the story. Be alert to these kinds of shifts and give the players what they want in the moment instead of assuming that they always want the same thing they started with. And remember that even humorous settings can offer a great deal of emotional impact if played straight. Doing so merely requires that the players and gamemaster commit to their choices rather than pulling back and giggling about them as they play. Many of the media inspirations for Rockalypse are ridiculous concepts played absolutely seriously.

As you are playing the game, encounters escalate over time, and this progression is another way to provide the experiences that the players want. Allowing villains to concede and return later provides an emotional hook for

those that want that kind of narrative connection, but letting the band defeat a villain that is replaced with a stronger one gives the characters more of a sense of growth. Most likely you will want to do both over the course of the story, but the exact balance should favor the type of experience your group enjoys most.

Balancing story beats is another way to keep the group engaged and happy. Spending too much of each session in conflict can bog down the story, but more importantly it can lessen the excitement of performing. Consider spending large portions of the early sessions on social interaction and investigation/exploration. Conflicts during this time should mostly be quick and easy. Then, as the story nears a climax, conflicts can grow larger and closer together. This heightens the tension both narratively and mechanically (since consequences will be more likely to linger into the next conflict).

Scaling Difficulty
In general, a quick fight in Rockalypse should be two to three phrases (rounds) long. By that point, the heroes should have convinced any remaining enemies to withdraw.

When you are designing opponents for a longer fight, think carefully about how you want the story to feel. Heroes are often going to win, but do you want them to come out of it with some consequences? If so, consider giving their enemies higher skills (+5 or more), more consequence slots, and stunts. And take a look at the end of this chapter for even more tools.

Just remember – Fate allows the heroes to withdraw too! Don't be afraid to overpower them every once in a while if it's dramatically appropriate.

Example of Play

Gamemaster: It's night at the small desert encampment of Lizard's Rest, and most of the residents have gone to sleep. There are guards standing on the wall mostly looking outward, but the floodlights do shine on your van. You assume since the elder took away your keys that she has them in her tent somewhere. Newt, you can tell that you are being watched directly. There's an adult in the children's barracks whose job it is to make sure none of the young folks pull any shenanigans.

Duri: Sounds like it's time for shenanigans.

Gamemaster: What do you do?

Duri: First I'd like to say that I have some sort of wind-up toy, like a little car or something.

Gamemaster: You might have picked something like that up on your travels. What are you hoping to do with it?

Duri: I want to use it as a distraction so I can slip out.

Gamemaster: Sure. I think the best way to do that is to create an advantage with Resources that will then help you with your Stealth overcome. Your difficulty on the advantage is going to be +3, and then the Stealth roll will be opposed.

Duri: Okay, I rolled ◼ ⊟ ⊞ ⊞ , so that's just +2 on my Resources. I will spend a Fate Point to activate "Always grabbing stuff" as a reason I probably have this toy.

Gamemaster: I think I may come to regret letting you take that as your Trouble. Okay, you got it.

Duri: I create the aspect "Distracted by noisy toy" and put a free invoke on it.

Gamemaster: Now the overcome. The man watching you rolls [−][+][+][−] on his Notice, giving him a straight +2.

Duri: I've got [■][−][■][■], which brings my Stealth to +3. But I'm going to go ahead and use the free invoke on "Distracted by noisy toy" to bring it to a +5 and succeed with style.

Gamemaster: You do indeed. How would you like to make this action particularly effective?

Duri: On my way out, I managed to stuff my covers with clothes, so he won't know I'm gone for hours.

Gamemaster: Perfect. Now, Willie and Supersonix, how are you getting those van keys back?

Juan: I don't think we do. Sneaking into the elder's tent sounds like a great way to get banished permanently. I'll just hotwire the van.

Gamemaster: Right, because I'm sure everyone will be much more forgiving about that. Okay, that'll be a Burglary overcome. But the van is also out in the open under the floodlights, so how are you going to manage to sneak your way up to the van?

Trey: I'll take care of that. I'm good with people. I'll climb up on the wall and start chatting with one of the guards so they're not looking at one side of the van.

Gamemaster: The guard says, "What are you doing here? You're not supposed to be out. The elder was very clear about that."

Trey: "Oh don't worry about me. I'm not going anywhere. I just couldn't sleep, and I thought you might like some company."

Gamemaster: Give me an Empathy roll to see how she feels about that.

Trey: It's a [+][■][■][■], for a total of +3.

Gamemaster: She seems like she does want someone to talk to, but she's worried about getting in trouble.

Trey: "Here. I'll sit over by the wall so you can watch me and the desert at the same time." I'm so helpful.

Gamemaster: Love it. Now how about a Rapport roll to convince her to do that? Difficulty is +2, because she kind of wants to anyway.

Trey: No problem. ■➕■➕ for a +4.

Gamemaster: You start chatting with this guard and she is unloading all her troubles on your very sympathetic ear. Willie, how's that Burglary going?

Juan: I got a ⊟⊟■■, which drops me to a +0. I will spend a Fate Point to activate "These hands can play anything" because this does require me to be good with my hands.

Gamemaster: I'll accept that, but a +2 is not going to cut it.

Juan: I feel like this is not my first time having to hotwire the van during our travels. Is there something I can use to say that?

Trey: How about "Voyaging the desert in our glamorous disco frocks?"

Gamemaster: Ha! Sure, why not? Spend the Fate Point.

Juan: I do.

Gamemaster: All right, the van roars to life. Supersonix, the guard you are talking to turns and yells, "Hey!" The other guards notice as well and start making gestures at you.

Duri: I run out of the shadows and get into the van. "Move over, Willie. I'm driving."

Juan: "Aw…maybe next time?"

Duri: "You can practice more when we're out in the desert." I peel out and smash open the gate.

Gamemaster: Give me a Drive roll.

Duri: Woo hoo! Four pluses! That's a +5!

Gamemaster: You break through the flimsy chain lock with ease. The doors are clearly designed to repel invaders, not keep in escapees. Supersonix, what are you doing?

Trey: As they drive by the outside of the wall, I'm going to jump on top of the van.

Gamemaster: Athletics. Difficulty is going to be +3.

Trey: ⊞⊟⊞⊟ , which just leaves me with +2. I will spend a Fate Point to activate "Willie taught me how to fight the aliens," because I'm in good shape from that training.

Gamemaster: You got it. The van drives off into the desert night with the shouts of the guards fading into the distance. However, I will offer a compel to Newt on the setting aspect, "Everything is scarce."

Juan: Uh oh.

Duri: I take it. What's up?

Gamemaster: As you drive away, you realize that of course they didn't bother refilling the tank. You've got maybe ten miles before this van is dead in the sand…

Songs (Conflicts and Contests)

Contests and conflicts in Rockalypse work slightly differently than usual for Fate. First and most importantly, every contest or conflict is a **song**. In the case of a contest that song might be inspirational, a rallying cry to the team to do the best they can do. In the case of a conflict it becomes a musical battle with each side attempting to crush the other musically.

Songs are divided into **phrases** that define the course of the action. Each character gets to act once during a phrase, choosing an Overcome, Create Advantage, or Attack action. (Defend actions, including those added by stunts, are not limited.) However, instead of characters taking turns based on an initiative system, all actions of each type are considered simultaneous. The players always declare and roll their actions first, followed by the NPCs. The actions are organized into a four count that progresses as follows:

🎸 **Count 1** – Overcomes. These actions typically reflect some preparation outside of the current song that are not immediately relevant but may become so. A band member who is running late to the gig may need to make a Drive overcome to get there by the next phrase. A roadie who is trying to break into the villain's trailer while she is distracted by the song might need to make a Burglary or Stealth overcome. Overcomes tend to happen more often in contests than conflicts, but not exclusively. Unlike Attacks, these resolve immediately, including any active defense.

Overcomes may also be used per the rules in Fate Core to deal with some situation aspects. If the aspect was created by an opponent, that opponent gets to immediately roll an active defense against the overcome. (This is an exception to the separation of actions.) Note that it is more difficult to directly affect the aspects that make up the other band's song, but you may be able to interfere with how the crowd is reacting or remove something else from the scene that is helping them.

⊕ **Count 2** – Advantages. These are the most common actions band members take during a song. They use this count to build up the layers of the song that will then be used to attack and defend. Roadies and techs may also use skills like Crafts and Rapport to aid the band with effective sound and light design.

❂ **Count 3** – Attacks. Unless prevented by stunts like Follow My Lead, attacks may be directed at any member of the opposing band. However, it is usually more effective to focus multiple advantages into a single attack rather than splitting the band's efforts, at least at first. If the song continues through several phrases, there may be enough advantages in play to apply multiple attacks. One key distinction about attacks in Rockalypse is that the attacker determines how many advantages to add to the roll before defense is declared. Therefore, it is usually in the attacker's interest to use as many advantages as possible on an attack.

☽ **Count 4** – Defends. In Rockalypse, defend actions are separated from attack actions. This means that each defender knows the exact number and difficulty of attacks directed at her. In addition, all effects of successful attacks

resolve simultaneously at the end of the phrase after all defense rolls have been completed. If neither side withdraws at this point, the song continues into another phrase.

Withdrawing is a decision made by an entire band at the end of a phrase. Individual members may still concede when they are the targets of an attack, but a band may also withdraw after Count 4 if they don't feel they can take another phrase. The effects of withdrawing are similar to conceding, but no Fate Points are awarded. The opposing band is considered victorious in the conflict, but the withdrawing band may narrate their withdrawal.

Boosts, Invokes, and Administrative Details

Although Rockalypse does not alter the basic rules of how Fate functions, this game can feel different from other Fate games in ways that necessitate some streamlining of certain mechanics. The following tips are suggestions rather than rules, but they really can help improve your play experience:

- Because there are going to be so many full aspects on the table, it is probably not worth your time to name boosts. Also, because of the count order of phrases, allowing other characters to use a boost can make them too strong – they become almost as good at supporting attacks as full aspects. For this reason, it's best to simply mark the one character as having a boost on her next roll and be done with it. Anything more can slow down play or unbalance the effect.

- Free invokes should be represented using some sort of token – ideally one that is different from the tokens being used for Fate points. There are a number of

reasons for doing this. First of all, it allows for a quick and distinct visual representation of which aspects have invokes. Second, it makes it less tedious to track the invokes someone is using on a big attack or defend. And third, it makes for easier management of those stunts that remove or place invokes across multiple aspects.

- Regarding such stunts, your players may need to be reminded that any aspect at the table is a valid target. This includes character aspects, band aspects, and even setting aspects. Although it can be harder to use those other aspects during a song, they are more permanent than the song's situation aspects. Any invokes on them will remain beyond the scene, which can be very useful.

- In general, try to keep conflict scenes focused on the four-count progression. As players become used to this format, it really helps organize the chaos and focus the band on working together. Allow the players to discuss at the beginning of each phrase who will be doing what. It shouldn't take too long, and once they do then you already know how that round will go.

Gamemaster Tools

Non-Performing Party Members
It is possible – particularly with large parties – that someone might choose to play a non-performer such as a roadie, manager, or stage tech. There are even some example stunts that are specifically designed with these kinds of characters in mind. While these characters can still be useful (and the example stunts show how effective they can be), their experience should feel mechanically distinct

from that of performing characters. With that in mind, the key rules for non-performers are that they:

- Can only act during Counts 1 and 2. Non-performers may not Attack or Defend (except for actively defending against an Overcome).

- Are not considered part of the band during the show. They may not access the band's aspects at all in the middle of a song. Note that a non-performer is certainly allowed to have performance skills but choose to not use them. This allows for the possibility of stepping in if the backup singer can't make it.

Backing Musicians

One way to keep the challenge level high is to make sure that the opposing band in a song outnumbers the heroes. But when there are already a large number of players, this can slow down the game significantly. Instead, consider running large enemy bands with just a few active and notable NPCs who are then supported by backing musicians. These backing musicians can be designed as Extras who augment the NPC band members in the same way that weapons and armor do in other Fate games.

But since there are no weapons and armor in Rockalypse, you're going to need new traits! For attacking, Extras add levels of "Loud." For defending, they add levels of "Steady." Also, they should always be targetable (unless Follow My Lead is in play), so they have stress boxes equal to their total Loud and Steady ratings together. So for instance, the backing musicians of a villainous cyber-ska band might be represented like this:

The Punktones Brass Section
Loud: 2, Steady: 1
Stress: ☐☐☐

Whenever you are using backing musicians, only one Attack per phrase may access the Loud rating, and only one Defense per phrase may access the Steady rating. For this reason, it can actually be useful to have more than one set of backing musicians. Also note that the ratings do not degrade as the backing musicians mark stress. They are retained until that group of musicians is eliminated entirely.

Solo Acts

Sometimes you will want to present the heroes with a conflict against one very difficult foe (especially if you are using the Pandemonium setting aspects). These villains should feel climactic, so they have different rules. Certainly you will give them some high skills and additional stunts, but they also behave differently during a conflict. Solo acts:

- May act during every count. They are not forced to choose only one action per phrase.

- May take any kind of action during each of the first three counts. They may for example take three Create Advantage actions, or three Attacks, or any mix of the non-Defend actions. Multiple attacks are still all resolved in count 4.

It is unnecessary for Solo Acts to be assigned Loud and Steady ratings, as these bonuses can simply be reflected in their elevated skill levels. However, it may be worthwhile to give a Solo Act a rated Extra that represents a special instrument or other piece of equipment if you want to

reward the heroes with that equipment upon defeating the villain.

The Audience Meter

Every performance has an audience of some sort. When crafting conflict scenes in Rockalypse, it can be just as important to think about who is watching as it is to think about who is battling. In many situations, these bystanders are basically neutral. They're just interested observers. If you want them get into your music, create an aspect that says that. But any performer knows that an enthusiastic audience can make everything easier, and a hostile audience can make everything much much harder.

To reflect this idea, you may choose to incorporate an Audience Meter into some of your scenes. Typically you would want to do this when the audience is either very supportive or very hostile from the start, so that changing the attitude of the audience becomes important. The Audience Meter ranges from -2 to +2, and the number indicated on the meter is used as a modifier to every single roll the player characters make. NPCs are not directly affected, but certainly their attacks are made more or less effective by the modifier to the players' defense rolls.

The Audience Meter can be moved with a Rapport Overcome or by the secondary effect of the Work the Crowd stunt. It also moves automatically whenever a band member concedes – if a hero concedes it moves down by one, and if a villain concedes it moves up by one.
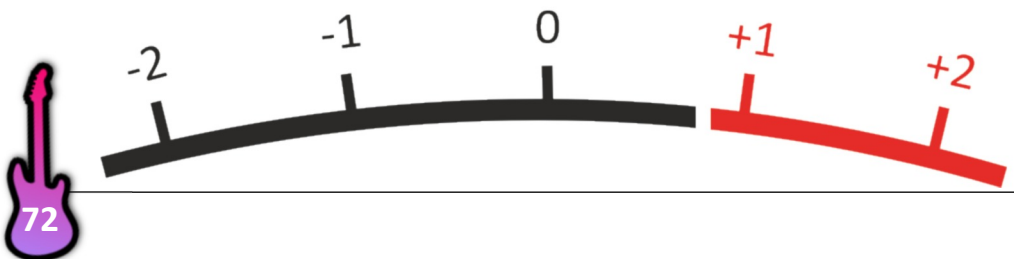
Example of Play

Gamemaster: So you've pulled up a little ways away from the guard station. You're not going to be able to get into the compound without passing this station somehow.

Duri: I'm going to sneak in to get a look around.

Gamemaster: Sure. Give me a Stealth overcome at +5. Their security is superb.

Duri: Oof. Well, I rolled a ⊞⬛⊟⊞, so with my great Stealth, that's a tie.

Gamemaster: Did you want to spend a Fate point on anything?

Duri: No, I'll take the success at cost.

Gamemaster: Cool. Well, you manage to get a look around without being spotted, but you can also tell that you did it in a very small window of time when they were changing guards. You're pretty sure that the next time it will be even harder. Your bandmates almost certainly wouldn't be able to sneak by.

Duri: How are the guards armed?

Gamemaster: Mostly basses and guitars. All electric.

Duri: Okay, I'm going to go back and tell the group.

Juan: Well gang, I don't think there's any other way. It's frontal assault time.

Trey: Good. I've never been much for sneaking. Let's do this.

Gamemaster: How are you setting up?

Duri: I'm going to point the car so the headlights are behind them, lighting them in silhouette.

Gamemaster: Awesome. As you're doing that, the guards see you and start assembling a response. Five of them step out in front of the station. One of them

seems to have a wireless microphone. Willie, you recognize a Captain's insignia on her uniform.

Juan: Got it. She's going to be the heavy hitter. But that band is kind of big. We might need to cut it down to size.

Trey: Yeah. Let's see if we can peel away some of the guards first.

Gamemaster: All right, we're beginning the first phrase of the song. I will warn you that your only audience is the rest of the guards in the station. The Audience Meter is at -1 to start.

Trey: That's gonna be rough. Newt, see what you can do about that.

Duri: On it.

Gamemaster: We start with Count 1. Anyone doing overcomes?

Duri: I am.

Gamemaster: All right. What are you doing?

Duri: I need to deal with the audience. I'd like to try to work on them with Rapport to get them more willing to listen to our music.

Gamemaster: How exactly are you doing that? They are aliens and you're a small human child. You can't just hang out with them and chat.

Duri: Oh, I hadn't thought about that.

Gamemaster: Want to rethink?

Duri: Yeah, I think I'll just go with an advantage this time. Sorry, Supersonix. I'll have to figure something else out.

Trey: That's okay. We'll make it work.

Gamemaster: Okay, the guards don't have anything they're doing on Count 1, so we go to Count 2. Who's creating advantages?

Juan: Me.

Duri: Me.

Trey: I'm gonna hope that's enough for a solid attack this round, so I'll wait.

Gamemaster: Okay, and it looks like all of the guards except the Captain are also creating advantages this phrase.

Juan: I hope we're better at it.

Gamemaster: Well let's find out. Newt, you want to go first?

Duri: Sure. I'm going to get in the car and turn on the special high beams. They're super bright.

Gamemaster: I'm guessing you made these yourself?

Duri: Yep.

Gamemaster: Sounds like a Crafts roll then.

Duri: Okay, that's a ■ ■ ⊞ ⊞ on the roll for a total of +5.

Gamemaster: Minus one for the audience meter, so actually a +4. But that's a straight up success.

Duri: Actually, I'd like to spend a Fate point because I'm "Always tinkering with things I shouldn't," so I can have a +6.

Gamemaster: And that will give you a success with style. Write your aspect and put two free invokes on it.

Duri: So that'll be "Overpowering Floodlights" and because I have Out of the Spotlight, I'll mark it with the "Crafts" keyword. That gives my bandmates a +3 when they use it instead of the +2.

Juan: Nice.

Gamemaster: Sounds good. Willie, you're up.

Juan: I'm going to lay down our dub-funk beat.

Gamemaster: Rhythm, I assume? Roll it.

Juan: Hmm. That's a ■ ⊞ ■ ■ on the dice, which gets canceled out by the audience meter, so I've got a +4 on my Rhythm.

Gamemaster: Good enough for a success. Write your aspect and add an invoke.

Juan: This will be "Sweet reggae bass sample." And because I've got Start the Groove and this is my first Rhythm aspect of the song, I get an extra free invoke on it.

Trey: Lookin' good.

Gamemaster: Decent start everyone. So the guards step up and start playing. It's clear right away that they're breaking into a death-metal riff. There are two bassists and two guitarists. The first bassist...rolls really badly. Yikes. No success there. The second bassist...succeeds with a total of +5. He puts out "One-note speed-metal bass line." The first guitarist...gets a +3, so he's just gonna have a boost for next turn. The second guitarist...succeeds with style. She's going to start up an "Atonal wall of distortion," with two invokes.

Juan: I kind of hate these guys.

Gamemaster: Well, they're supposed to be evil. Okay, Count 3. Supersonix, you're attacking?

Trey: Yes.

Gamemaster: And so is the Captain. You first.

Trey: I'm laying down the smoothest vocal intro they've ever heard. It's like Diana Ross coated with butter.

Gamemaster: And who are you directing this at?

Trey: That distressing guitarist who's just a musical mess.

Gamemaster: All right. Roll it.

Trey: Well, I only rolled a ■ ■ ⊟ ⊞ , so with the Audience Meter I'm starting at a +3. But I'm using the "Overpowering Floodlights" to reflect off my outfit into her eyes. That brings me to a +6 because Newt made it with her Crafts stunt. Also, I've got Throw the Hook which gives me an extra +2 on an attack for invoking at least one aspect created by a bandmate. I'll sing along with Willie's "Sweet reggae bass sample," so that brings me to a +10. And I'm going to spend a Fate point because "Willie taught me how to fight the aliens." I think I'll stop there for this round. My final attack is 12 shifts.

Gamemaster: Okay. Meanwhile the Captain goes into her full-throated death metal growl. Willie, you recognize this as a classical warrior song.

Juan: Awesome. She's like Anahid from Master of Persia.

Gamemaster: She rolls a -1, but she is actually a fantastic singer, so she starts at a +5. She'll grab both the "Speed-metal bass line" and the "Atonal wall of distortion," and she also has Throw the Hook. That brings her attack to a +11, directed at Supersonix.

Trey: Scary.

Gamemaster: And that brings us to Count 4. Your defends go first.

Trey: Okay, my Will is +3, and I rolled...a [+][−][−][+]. The Audience Meter brings me down to a +2. But I will invoke the "Overpowering Floodlights" and the "Sweet reggae bass sample" to bring that to a +7. I'll take the rest on my 4-point stress box.

Gamemaster: Sounds good. The guitarist has a much lower will. She rolls...a [−][■][−][+], which brings her to a +0 total. Luckily, one of the bass players has Perfect Time and will step in to defend her with his Rhythm. He rolls…[■][■][−][■]. Which puts him at a +2, since all of the guards are just good, not great. He'll use up the other invoke on the "Wall of distortion," but that still leaves 8 shifts to deal with. She can take it with her 2-point stress box and her severe consequence.

Trey: Considering the aspects we used, I'd like to make a Clash reference and suggest that she's "Overpowered by Funk."

Gamemaster: Makes sense to me. And actually she's going to decide that that consequence makes her too much of a liability for helping to defend this guard station. She will concede at the end of the phrase, taking the

"Atonal wall of distortion" with her. The enemy band is now just four. And that also means the Audience Meter moves one step up to 0. The other guards in the station are now grudgingly respectful of your smoothness, and are watching with curiosity about what will happen next.

Duri: Excellent. We've got this.

Gamemaster: On to the second phrase…
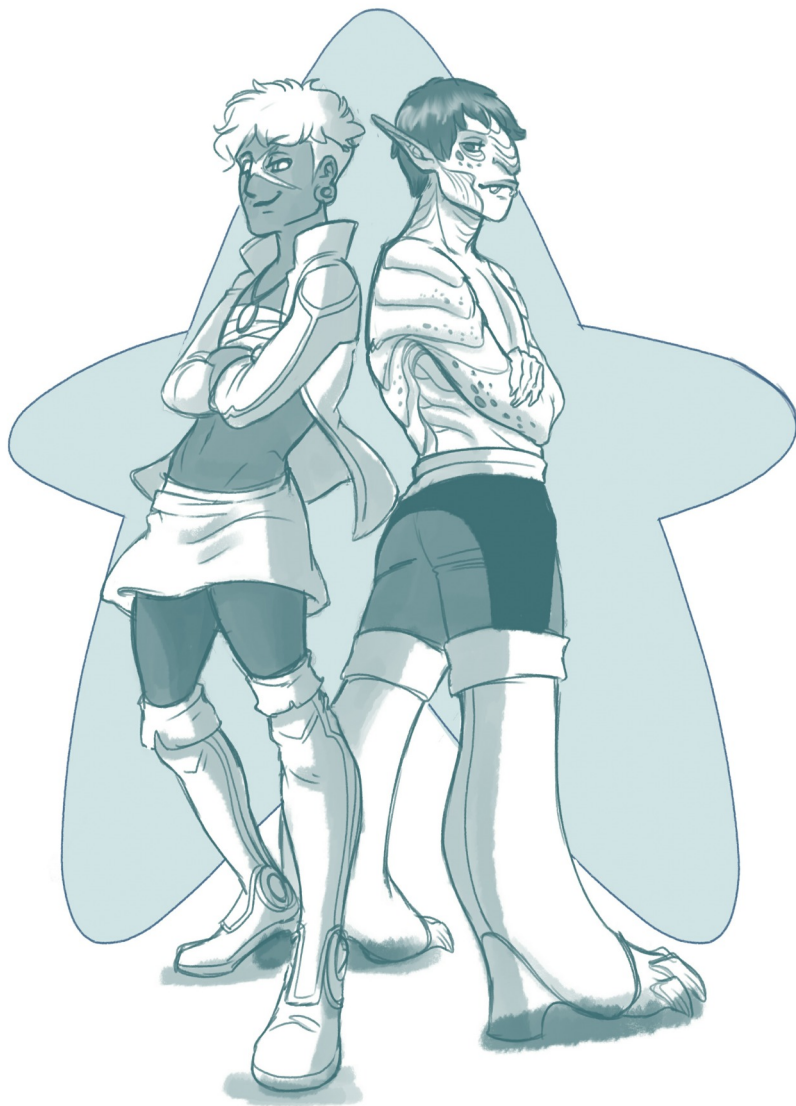
Chapter 5 – Accelerated

The Rockalypse Accelerated rules are designed to streamline character creation and focus play around a few essential concepts. Fate Accelerated in general is not necessarily intended as a lighter or "easier" version of Fate, but rather it puts the work in a different place. Some players and groups may find it more comfortable to be guided by the specificity of Fate Core skills and stunts, while others may prefer the flexibility of Fate Accelerated approaches and custom stunts.

Whichever flavor of Fate you choose, many of the pieces of the game remain the same. In particular, the four actions and their resolutions do not change. This also means that conflict in the Accelerated version of Rockalypse works just like the Core version.

Because of this, many of the gamemaster tools that exist for the Core rules – such as the audience meter, solo acts, and extras – may be easily inserted into an Accelerated game. The one tool that doesn't quite work is the non-performing party member, because those rules are designed to work with specific skills and stunts. Approaches are too loose to allow some actions to be completely excluded.

In terms of flavor, some players may find that the Rockalypse Accelerated approaches allow the game to be more accessible to people without strong musical backgrounds. The focus on band role rather than musical role may be more clear to some people. However, the creation of aspects should always follow what is most comfortable and appealing to your group and to your individual players.

Approaches

Approaches in Rockalypse Accelerated do not describe how you do something, but rather what your role is when doing it. When describing your action, use the following phrasing:

I **[action]** as the **[approach].**

So, for instance

I *attack the demon with a screaming guitar lick* as the *lead*.

The five approaches in Rockalypse are

Lead: Acting as the Lead includes taking charge, going on the attack, and being the focus of the situation, both onstage and off.

Backup: Acting as the Backup is supportive, helpful, sometimes even healing. You keep everyone together and protect them from distress.

Hype: Acting Hype is all about raising energy, for yourself or for others.

Chill: Acting Chill is about keeping things calm and sustained. It is often used to defend.

Roadie: Acting as the Roadie is about using gear and equipment to solve your problems. It can also cover stealth and heavy lifting.

When creating your character, choose one at Great (+4), one at Good (+3), one at Fair (+2), one at Average (+1), and one at Mediocre (+0).

Stunts

As in all Fate Accelerated games, you will create one to three stunts for your character rather than selecting from a list of possible stunts. If you are only taking one stunt, consider carefully the kind of effect you would like to have. Do you just want to be very good at something? Do you want to have a unique ability? Or are you interested in dramatically affecting the story?

For Rockalypse Accelerated, we suggest four different styles of stunts. Keep in mind that these are suggestions, not rules. Experienced players may have other ideas.

Stunt Style #1

> Because I [*description*], I [*bonus effect*] with [*approach*] as long as [*condition*].

This style of stunt is best used with simple but conditional mechanical advantages. Bonuses to a roll are very common with this type of stunt, but they should usually not be more than +2. Stunts created this way are designed for relatively common use, so the conditions should not be too restrictive.

Examples:

> Because I *can inspire anybody*, I *get a +2 when creating advantages* with *Hype* as long as *we have an audience*.

> Because I *can belt like there's no tomorrow*, I *get a +2 when attacking* with *Lead* as long as *I invoke an aspect created by another band member*.

Stunt Style #2

> Because I **[description]**, once per phrase/scene/song I **[rules-changing action]** with **[approach]**.

This style of stunt is for slightly more powerful effects, particularly those effects that change how the basic rules of Fate work with respect to your approaches. Use this style of stunt to focus your band role even more and give your game a distinct musical flavor.

More powerful effects should be more limited in frequency.

Examples:

> Because I *have perfect time*, once per phrase I *can defend for a bandmate* with *Backup*.

> Because *very little bothers me*, once per song I *can take a free overcome action* with *Chill*.

Stunt Style #3

> Because I **[description]**, I can **[rules-changing action]** by spending a Fate Point.

This style of stunt is similar to the previous style in that it can be used for effects that change how the basic rules of Fate work. However, instead of limiting the stunt's use in terms of phrases or scenes, these stunts are limited by their cost. (Some effects may be so powerful that they must be limited by both time and cost, combining styles 2 and 3.)

Examples:

> Because I *am incredibly flashy*, I can *force an opponent to attack me instead of a bandmate* by spending a Fate Point.

Because I *am the master of the solo*, once per song I *can take a consequence to place a number of free invokes equal to that consequence's value on any aspects I choose*.

Stunt Style #4

Because I **[description]**, once per song/session I **[narrative effect]**.

This style of stunt is almost always severely limited by time because it can drastically change the direction of the story. Use these stunts for those rare moments when a character wants to really shine.

Examples:

Because I *have a portable pyro rig*, once per song I *can get the audience on our side*.

Because I *always know what to say*, once per session I *can convince someone of any one thing that doesn't hurt them*.

If your characters do have multiple stunts, it's a good idea to mix up the styles for variety. A good rule of thumb is that any given character should have a chance to use about half of their stunts in an average game session. If they are using all of them every session or none of them in some sessions, considering tweaking them a bit.

Need some more ideas? Try browsing the Fate Core stunts in Chapter 3 and converting the ones you find there. That's how many of these examples were developed.

Inspirations

This game was born primarily out of a blending of the aesthetic sensibilities of four things:

- ►*Scott Pilgrim vs. the World*
- ►*Tank Girl*
- ►*Six String Samurai*
- ►*FLCL*

But over time the inspiration list has continued to grow, both through deliberate research and through feedback from players. Here's a sample of references that we would actively recommend, though it is far from a complete list of possible sources:

- ►*Beat Street*
- ►*Jem* (the 80s cartoon and the modern comics – NOT the unfortunate movie)
- ►*Brutal Legend*
- ►*Kubo and the Two Strings*
- ►*Rock and Rule*
- ►*Equestria Girls: Rainbow Rocks*
- ►*Muzzled: The Musical*
- ►*Mad Max* (all of them)
- ►*Blade Runner*
- ►*Ready Player One*
- ►*V* (that's the 80s alien TV show, not the Alan Moore comic)
- ►*They Live*
- ►*Adventures of Buckaroo Banzai Across the 8th Dimension*

►*Wild Zero*
►*Deathgasm*
►*Judge Dredd*
►*Vox: Rockbook* (art book by Matteo de Longis)
►*School of Rock*
►*The Get Down*
►*Let it Shine*
►*Bandslam*
►*Josie and the Pussycats*
►*Still Crazy*
►*Tenacious D in the Pick of Destiny*

We also have a Rockalypse inspiration playlist on Youtube. Check out the full curated list on the Four-in-Hand Games website: **http://bit.ly/Rockalypse30**

Do you have more suggestions? Of course you do, because the power of rock is everywhere. So grab your gear and let the music take you!