



After The

RISE

SURVIVAL HORROR AFTER THE ZOMB-POCALYPSE

First Edition

AN UNNOFICIAL SUPPLEMENT FOR "SPIRIT OF THE CENTURY"

After The **RISE**

SURVIVAL HORROR AFTER THE ZOMB-POCALYPSE

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BASED ON THE GAME "SPIRIT OF THE CENTURY" BY ROB DONOGHUE, FED HICKS, AND LEONARD BALSERA.



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ON THE ROAD AGAIN

The road was remarkably clear that day, and the improvised convoy was making good time. Seth was in the lead as he always was, coaxing the massive transit bus around the abandoned cars and potholes with more agility than most would think possible from such a lumbering vehicle. Like a creaking steel snake, the party wound its way down I-15, the bus followed by Jennifer in the ambulance, Steve in the tow truck, and Niki in the SUV.

Where they were going, Seth couldn't exactly tell, but he knew the direction—South. Winter was setting in, and while it seemed to slow the ghouls down a bit, it also made it a lot harder to find food and keep warm. They didn't have the fuel to sit idle and run the heaters all day. They had to use their precious resources a little more judiciously. If they were going to run the heat all day, it only made sense to Seth that they should be moving too. Who knows, maybe they would come across more fuel—or food.

The thought caused his belly to groan in displeasure. That was the worst part for Seth—the hunger. 15 years on the metro transit line meant that Seth was one of the best bus drivers the city ever had, but it also meant that he started to look more and more

like the vehicle he drove with every passing year. 15 years of sitting with a mug of Dr. Pepper and a bag of tortilla chips can do that to a guy.

Seth reached into his jacket pocket and smiled. There was one salted nut bar left from the store they looted the night before. He pulled it out and started to unwrap it when she caught his eye.

Her face slightly pinched and eyes pleading, he couldn't resist. He handed her the candy bar and tussled her matted, dirty-blond hair. "Here you go, Mouse."

She grabbed it eagerly and skittered back to an empty bench, huddling on the seat and hungrily attacking the bar like a...well like a mouse.

Seth's stomach growled in protest, but he smiled as he watched the little girl nibbling her prize. It had been just the two of them in the beginning. Just him and Mouse when the world went to hell.

Whenever he lets his guard down, his mind still shambles back to that day. Every detail vividly and permanently burned into his subconscious, waiting to resurface when he least suspects it. He still remembers the

nearly-palpable tension in the air that morning. The scream of the sirens that rushed passed him as he started on his route toward downtown. And the sickening crunch of his bus colliding with the little blue SUV. He didn't know if the woman died before or after he hit her. All he knew was that what was left of her was still alive and making her way toward the back bench of the car.

That's when he saw her. Little hands slamming against the glass. At first he was sure she was one of those things, but then her heard her pleading screams muffled by the glass.

He's been told many times since that he's a hero for saving Mouse. But Seth knows better. He had an empty bus, the city was going to hell and looking for a way out, and after picking up Mouse, he high-tailed it out of town and never looked back. That's not the actions of a hero. Sometimes when he looks in the rearview mirror, he's haunted by the ghosts of those he may have left behind. They sit quietly not saying anything, but Seth can see the disappointment in their eyes.

"You see that, Seth?" The voice on the radio pulled Seth's mind to the present, and he blinked, reorienting himself. He scanned the road in front of him. The road disappeared quickly in the fading light. The sun dipped low on the horizon, giving the clouds the appearance of blood-soaked bandages futilely covering a fatal wound.

Then he saw it. A light off on the driver's side maybe half a mile up and not far off the road. "What the hell?" He said into the radio transmitter. "We haven't seen electric lights for over 500 miles."

"I know." Niki said, excitement seeping from her sentences. "And if they've got electricity, they could also have gas pumps that still work, and a fridge, and..."

"Let's not start counting our Coca-Colas before they hatch." Steve broke in, "What are the chances we're the first to see the light?"

"We're about to find out." Seth finished, pulling the bus into the truck stop's ample and empty parking lot.

All the lights blazed and hummed, sounding strangely ominous in the dead quiet of sunset. The glass wall that was the front of the convenience store was smashed in a number of places, but curiously it all seemed to come from the inside out—from someone trying to get out, not trying to break in.

As the other vehicles came to squeaking stops beside the bus, Seth opened the passenger door. A chill ran up his spine and he felt his heart rate accelerate. That sound! A low moaning, broken by an occasional cough. Seth grabbed his shotgun out of reflex, but as his rational mind wrestled his fear to a minimum, he realized that this was not the moan of the undead that they'd heard so often over the last few months. There was fear and pain in this sound. This was from someone who was still alive!

Then he saw them. Just one at first, then two, three, then five. Their dead eyes stared out from the cobwebs of cracked glass. The sounds of scrapping nails and a guttural, hungry groan blocking out the sad whimpers Seth first heard.

Seth grabbed the first aid kit mounted above the windshield, and tussled Mouse's hair as he stepped off the bus. "Just stay here. I'll be right back."

INTRODUCTION

After the Rise is my attempt to fit the *Spirit of the Century* system into a gritty, modern survival horror setting. Connoisseurs of RPGs will notice elements culled from a number of games other than just *Spirit of the Century*, and I would like to acknowledge Greg Stolze and *Unknown Armies* for inspiration in many of this tome's trappings.

As with all good survival horror, the game should be less about fighting zombies as it is about coping with the end of the world, and deciding what the characters are willing to do to survive.

To accomplish this, there are a few changes to the way characters are created and a few additions to the rules, but for the most part, I think *Spirit of the Century* perfectly supports this style of play. This book only highlights the things that change from normal *Spirit of the Century Rules*. To play a game of *After the Rise*, you will need to have a copy of *Spirit of the Century*. If you don't have one already, get one—it may be the best money you'll ever spend on an RPG.

—Mike



CREATING CHARACTERS

Steps of Character Creation

1. Go through the four phases in order, picking the appropriate number of aspects for each phase.
2. Assign your skills
3. Select two stunts for your character.

PREPARATION

Before beginning the first phase, it's a good idea to think about the concept of the character you would like to play. Keep in mind that they are just average people thrown into extraordinary circumstances. Before the world ended they had lives, jobs, family, friends, and hobbies. Have some of those details figured out as you begin phase one.

PHASE 1: BEFORE THE RISE

Describe the person you were before it all hit the fan. Think about the basics: age, occupation, marital status, education, hobbies. Then go a little deeper: What did you want to accomplish in life? What was important to you? What were your biggest regrets? What is important is that your aspects describe something interesting or unusual about your character.

PLAYER RULES

1. Write down a brief summary of the person you were and the person you wanted to be.
2. Write down two aspects that are tied to this period of your life. One of them should be directly related to your occupation.

Sample Aspects: "Best bus driver in the city." "Losing is not an option." "The invisible co-worker." "Never settles for second place." "Should have gone into medicine." "Modern day Donna Reed." "I can keep up with the boys" "Family first, career second."

PHASE 2: THE RISE

Where were you when the world ended? Who were you with? When did you first realize what was going on and how widespread it was? Were you on the front lines of the slaughter or did you hear about it on the news after the initial carnage? Did you take an active part in helping others escape or were you one of the first to flee to the hills or board themselves in their homes?

PLAYER RULES

1. Write down a brief summary of your experience during the Rise.
2. Write down 2 aspects that are tied to your experiences

Sample Aspects: "I couldn't save them all." "Determined to survive." "I can use that as a weapon!" "First on the scene." "Heart turned to hate" "Family's secluded cabin" "My cab won't fail me."

PHASE 3: STRINGS ATTACHED

One of the things that separates good survival horror from a testosterone-charged frag fest is often responsibility. A character is less likely to go on a pointless killing spree if he is trying his best to protect his little sister. In this phase we introduce that grounding force.

Based on the actions and locations involved in phase 2, the character has contact with an NPC that they feel responsible for. It could be a family member or someone who they met at the time of the Rise. It could even be an animal. What is crucial is that this is a character that is very important to your

character and that it is NOT another player's character.

PLAYER RULES

1. Write down the name of your NPC and your relationship with them.
2. Write down an aspect that is related to this character.

Sample Aspects: "My beloved wife/husband," "My estranged daughter," "My best friend, Fred," "She's doesn't have anyone else." "I hate him, but I can't let him die."

Example:

Jen's character is a single-mom working on her nursing degree. At the time of the Rise, she was picking up her daughter, Heather, from daycare, so her NPC is her daughter. For her aspect, she chooses, "I'm the only family Heather has."

Dave's character is an ambulance driver who was on a call during the rise. He had just picked up an elderly man who was complaining of chest pains. The man reminds him of his dead grandfather, so Dave's character picks the patient as his NPC. For the aspect, Dave chooses "I'm not going to watch Grandpa die a second time."

Note: As with all aspects, there should be ample opportunity to tag or compel them. The aspect "I won't let Jessica die" gives the GM plenty of opportunity to slow the character down by having her focus on Jessica. Conversely, when things get tough "I won't let Jessica die" is just the motivation the character needs to reach down within herself and find an extra store of courage.

If players are having a hard time choosing and appropriate NPC, this phase can be postponed until after phase four, where more

opportunities to encounter NPCs may present themselves.

PHASE 4: CONNECTING THE DOTS

During this phase, you attempt to draw some connections between the characters and bring them closer together. One of the first rules of surviving the zomb-pocalypse is that there is safety in numbers. This phase works like the "Guest Star" phase of Spirit of the Century.

At the beginning of this phase, the GM writes down the specific situations the characters found themselves in at the time of the Rise on separate note cards. The GM then shuffles these and passes them out to the players. If any player gets their own, they should trade with the person on their right until everyone has someone else's situation.

The players then determine how they played a part in the experience described on the card or an event that happened after or was caused by the experience on the card.

The players should feel free to discuss possibilities and throw ideas around until everyone is satisfied. This is also a great opportunity to establish the timeline of your game. Are you playing immediately after the Rise? Months later? Years later? The answer to that question will dictate the possible "guest starring" action.

Example 1: The group establishes that they want to experience the zomb-pocalypse firsthand. The game will be set within hours of the Rise. Richard gets Kelly's rise card that says: I was an accountant on my lunch break at the time of the Rise. Richard's character

was a traffic cop at the time of the Rise, so he decides that he was directing traffic outside of the deli Kelly's character was eating in. Richard decides that after Kelly's character kills the zombie chef, his character grabs him and they escape in his police car.

Example 2: This time the group wants to experience life long after the credits roll in a typical zombie movie. They are setting the game 2 years after the Rise. Moving the timeline gives the players a little more flexibility. This time Jennifer get's Nate's character card which reads: I was a college student during the Rise. The bodies in biology class came back to life. Jennifer's character was a single-mom and Certified Nursing Assistant living two states away during the Rise, so she decided that the two characters met 18 months after the rise. Jen's character followed a doctor she worked with on a harrowing journey to the University where the doctor's daughter was attending. Nate's character is the boyfriend of the doctor's daughter.

The important thing to remember is that this is a guest starring role. You are there to interact with the character or support what they are doing. You are not there to save them or outshine them, unless you both agree that that is pretty cool.

PLAYER RULES

1. Write a sentence or two that describes how your character interacts with the initial incident listed on the card.
2. Write down ONE aspect that is tied to this new meeting.

Sample Aspects: "There's my ride." "Toss me that shotgun." "I wish [PC's name] were here." "I got your back!" "Rescued in the nick of time." "There's safety in numbers."

SKILLS

Skills should be chosen as per normal *Spirit of the Century* rules. It might be pointed out, however that with the addition of a new Madness Meter (we'll get to the details later) "Resolve" takes on a little more importance.

STUNTS

Players chose **two** stunts for their characters using normal *Spirit of the Century* rules.

MADNESS METER

One of the biggest differences between normal *Spirit of the Century* play and play in the *After the Rise* setting is the addition of a madness meter. It looks similar to a stress track, but functions a bit differently. This meter gives a mechanical measure of the stress the characters face as they deal with the horrors of life in the zomb-pocalypse.

In your everyday average life, violence (real violence, not the stuff on TV) is a pretty rare occurrence. And when you are confronted with it, it's shocking. No amount of horror movies or TV crime dramas can prepare you for seeing people ripped apart and killed right in front of you. The madness meter helps bring this to life in the game.

Characters generally start off with all boxes empty. This indicates a stable mentality. Boxes are checked from this center point outward showing their level of imbalance as time takes its toll on their mental state.

MADNESS



UNBALANCED

JADED

Whenever your character is confronted by violence or turmoil, they must make a Resolve check to see how they react to the experience.

JADED

This track represents the level to which your character is desensitized to the violence and turmoil around them. As they fill more and more boxes, violence becomes commonplace and they grow increasingly apathetic. They engage in violent acts with less provocation and become less discriminate of their targets.

If the character makes a **successful madness roll**, put a check in the **left-most** empty box on the “Jaded” side of the meter. Note that this is different than filling in the standard stress tracks. Madness tracks are **always** filled in one box at a time in sequential order.

Example: A character succeeds a resolve check in a +5 violence situation with a result of +8. They already had one box filled in. They now check off the second box (+2) NOT the +3 box.

UNBALANCED

This meter represents the character’s growing paranoia, unease, or dislike of violence. As it fills in, the character may feel nauseous around violence, or they may become paranoid or antisocial. Boxes are filled in on this track when a character **fails** a madness roll. When the roll is a failure mark off the **right-most** empty box on the “Unbalanced” side of the meter.

VIOLENCE & TURMOIL

For every situation that involves violence or turmoil, the GM should assign a level to the madness. The levels correspond exactly to the skill ladder, and give the character the difficulty of the situation. Here’s a sample ladder of the levels of violence:

Levels of Violence:

- +1 Physically fighting with someone they know.
- +2 Seeing someone killed. Killing a random zombie. Being stabbed/shot
- +3 Being mobbed by multiple zombies. Seeing someone you are familiar with be killed
- +4 Being attacked by someone you trust. Killing a human.
- +5 Witnessing violence involving children
- +6 Witnessing an attack on loved ones. Perpetuating violence to children or innocents
- +7 Killing someone who is/was very close to you
- +8 Being tortured for a prolonged period of time

Note: This scale is not perfect or appropriate for every group. GMs should set levels based on their group’s play style.

Example: Richard’s character, Hank, has seen and participated in his fair share of violence. He opens the door on a classroom and sees four zombie 3rd graders feasting on their teacher. He opens fire on them. The GM determines that this scene has a madness rating of superb (+5). Hank only has 3 boxes checked in his jaded meter (+3 Good) so he has to make a check. He rolls his resolve, invokes his aspect “I had to take out my family” and ends up with a +7 (Epic). He passes the test, and checks off another box on the jaded track. He now has 4 boxes checked.

TURMOIL

Turmoil is a little more vague than violence, but for purposes of this game, it represents a loss of control for a character. When the world turns upside down, we measure our sanity and our safety by the amount of control we have over our situation. The more helpless we feel, the harder it is to keep it together. Here is a sample ladder for personal turmoil:

Levels of Turmoil:

- +1 Had to leave possessions behind in an escape.
- +2 Spending time (5+ hours away from family/loved ones).
- +3 Failing at something you felt was really important
- +4 Losing your "home" and having to start over
- +5 Being a prisoner or slave for an extended period
- +6 Witnessing an attack on loved ones.
- +7 Watching someone you love die because you failed
- +8 Witnessing a loved one being tortured

It is entirely possible (and quite common) that a situation may involve both violence and a loss of control (turmoil). Characters still only make **ONE** skill check against the higher of the two difficulties.

IMPORTANT NOTE: If a character **already has a checkmark in their Jaded track at that level of madness or higher**, they **DO NOT** have to roll for a check.

Example: Lara's character, Niki, is getting supplies from her car when a zombie appears outside the vehicle. She runs the zombie over. The GM determines that this is a +2 (Fair) act of madness. Since Niki already

has 3 checks on the Jaded side of the meter, her character is largely unaffected by the act and she doesn't have to roll.

EFFECTS OF MADNESS

In the beginning, characters may feel a little queasy about the actions they are witnessing or participating in, but remain largely unaffected. Starting with the third box on the unbalanced track, and the fourth box on the jaded side, things get interesting.

UNBALANCED EFFECTS

When a character checks the **third box** in the unbalanced track. They immediately get a mild consequence that reflects their reaction to the scene (Fight, flight, or freeze). Roll one die.

“+” Consequence triggers their Fight reaction, and they do whatever they can to eliminate whatever it is that they feel threatens them.

“-” Consequence triggers their Flight reaction. They do whatever they can to put as much distance between themselves and the threat as possible.

“ ” Consequence triggers a Freeze or fear paralysis reaction. The character's mind is clouded and his reactions are dulled.

When the **fourth box** is checked, the character must take a moderate consequence and roll idF, using the same information as above.

When the **last box** is checked on the unbalanced track, the character must take a permanent new aspect. This should be a fairly obvious negative aspect, but that doesn't mean that it should be so bad as to be unplayable by the character. The aspect could be tied directly to one of the three main reactions, or just relate to it. Sample aspects include: "Frightened by any loud

noise,” “They could turn on me at any moment,” or “If I hold real still, they won’t see me.”

The important thing is remembering what caused the new aspect and building the aspect into the role play.

JADED EFFECTS

The first few checks don’t result in any outward difference that the other characters would notice. Inwardly, the character knows that it is getting easier to see and commit acts that were unthinkable before the Rise, but this is pretty well hidden from others. When a character checks the 4th, 5th, or 6th, box of the jaded track, the behavior and attitude are too strong to hide. The character immediately takes a **mild consequence** related to the situation they were just in.

When Checking off the 7th box, they must immediately take a **moderate consequence** related to the situation they were in.

When checking the last box, the character is permanently damaged, and must take a **new aspect** relating to their character’s warped sense of reality. At the GM’s discretion, it can be any form of sociopathic/psychotic behavior. What should be clear is that other characters now view them differently and will more than likely see them as a liability to the group. Some possible examples of the new aspect could include: “living dead/living, it’s all the same to me.” “I’m invincible. Zombies can’t touch me.” “The only person I can trust is me!”

Example: After passing the madness check and shooting the zombie 3rd graders, Richard’s character checked off the 4th box on his jaded track. He immediately has to take a mild consequence. He chooses “Kids aren’t

people too.” The GM thinks this is a little vague, so she has him alter it to “kids are a pain in my ass.” Richard is happy with this, and has this consequence for the rest of the scene.

Example: Nate’s character, Jimmy, just failed a madness check after seeing an NPC he was riding with get pulled through the window and eaten. He checks off the 3rd box on his unbalanced meter and rolls a die, getting a “–” result. He immediately takes the consequence: “I’m getting the hell out of here.” The GM then compels this aspect. Nate can either take the compel and drive off (leaving two PCs who are looting a Mini-Mart) or he must pay 2 fate points to resist. Since he only has one fate point left, he takes the compel, gaining a fate point and leaving his friends to find their own way back home.

STARTING MADNESS LEVELS

Based on the events described in character creation, players may feel that their characters are already feeling some of the effects of madness. If this is the case and the GM agrees, players can begin a game with up to 3 boxes on the madness meter already checked off. They cannot check off more than two boxes on a single track however.

Example:

Nate’s character saw a lot of crazy stuff on campus during the Rise, so he wants to fill in three boxes right off the bat. He could fill in two on the Jaded side and one on the Unbalanced side, but Nate thinks that his character, Jimmy, was pretty traumatized by what he saw in the biology lab that day, so he fills in two boxes on the Unbalanced track and one on the Jaded track.

SKILLS

One of the things that completely jazzed me about using *Spirit of the Century* for a zombie game was the Minion rules. They lend themselves perfectly to hordes of shambling zombies (weak on their own, but deadly in large groups)!

In *After the Rise*, all zombie combat should be executed using the minion rules. In almost all circumstances, zombies should be average, have 1–2 stress boxes each and get the standard pluses based on their number. One exception to this may be if PCs or primary NPCs die. In this case, they may be considered “super zombies” with a good rating and be given their own stress track (3–4 boxes).

Zombies in Combat

Zombies should be considered **average**, have 1–2 stress boxes each (two breaks the rules, but makes sense because only a blow to the head kills them), and get the standard pluses based on their number.

Of course, that doesn't mean that all combat should be against zombies. Anyone who has seen a good zombie or read a good zombie book knows that when the monsters come, it's often the other people fighting for the same scarce resources that are the real enemy.

The world after the zomb-pocalypse is filled with gangs and groups who have staked out territory and are willing to kill to keep it. Whether it be a shopping mall, school, or prison, they may see other humans as a threat to their safety and status quo and will be very wary of others unless they have something to offer. And even then it may be easier to kill them and take their stuff!

When generating NPCs, GMs should give adequate thought to their madness meters and where they fall on the scale.

HORROR VS. GORE

Some thoughts on the elements of fear.

Fans of the genre know that gore in copious amounts is a trademark in nearly every zombie film, but it is also important to note that it is the fear and tension, not the blood and spilled entrails that make the genre truly great.

When designing your living dead world, it's a good idea to discuss with your players the amount of gory detail that will be present in your games, and arrive at a level that all players are comfortable with. But more importantly, the GM should be looking for opportunities throughout the game to introduce the main elements of fear, namely uncertainty, struggle, isolation, betrayal and timing.

UNCERTAINTY

Uncertainty is one of the most powerful tools for creating a sense of tension, and the *Spirit of the Century* “pick up and play” model is perfect for helping to create it. In typical games, the session has a clear-cut goal: find the villain's lair and bring him to justice, rescue the kidnapped princess and slay the dragon. In *After the Rise*, there should be no simple objective. Every day begins with a search for the necessities (food, communication, power, light, heat) but the characters have no idea where that journey will take them, or what they may have to face to get it. The GM doesn't always have to know how things will end either. If you have characters searching homes in a neighborhood, or searching through aisles of a

convenience store, roll a dF. If the result is “+” they find something useful, if it’s a “-” there’s a zombie. The same thing can be accomplished with a deck of cards, with face cards or different suits representing goals or dangers. For instance, if they are searching an S-Mart for an air compressor, they find it when a face card is drawn. If a heart card is drawn, they find a horde of zombies equal to the number on the card.

You can take uncertainty to a higher level by throwing hard choices at the players. “Do we keep Jim a part of the group even though he is clearly going crazy and may slow us down?” “Do we risk leaving the shelter to find the people we heard on the short-band radio?” “Do we allow others to join our group when our supplies are already low?” The key to uncertainty is adding a layer of complexity, so things aren’t always what they seem at first blush.

STRUGGLE

The key to any apocalyptic setting is struggle. In addition to the fight against the ghouls that are out for their tasty flesh, there is a constant struggle just to find the basics necessities for survival—there’s a good chance there’s not enough to go around. But it also goes deeper than that. The madness meter represents a deep internal struggle to hold on to humanity in a world where there aren’t that many humans left. Don’t be shy about encouraging players to role-play the changes their characters undergo as the game unfolds.

ISOLATION

There’s just something about having to face the unknown all on your own that sends shivers up your spine. Isolation in *After the Rise* comes in two flavors group and personal. Since you are playing a game with a

group of players, it’s only natural that the group will probably want to stick together. That’s OK, but make sure there are plenty of opportunities to isolate the group from the rest of humanity. Other groups could act paranoid, cold or even downright hostile toward them.

It also doesn’t hurt to inject a little paranoia now and then. Can the characters really trust each other? An entry point falling that was supposed to be secured, or missing food, weapons, and other supplies are all great sources that will get the players thinking about whether or not they should put their lives in the hands of these people.

And don’t forget, just because the characters have formed a group doesn’t mean they have to always stay together. Look for opportunities to split them up: A big horde is coming, shouldn’t a couple characters guard each possible entry point? They need to get a variety of supplies and time is tight, wouldn’t it be quicker if they split up? They made it inside the darkened S-Mart, but they need to get everything on their list without making too much commotion, maybe they should split up.

BETRAYAL

The ultimate fear is that those you’ve come to trust are really your enemy. “Trust no one” is easy to say, but hard to enact. For a group in *After the Rise* to survive long, they need to work together and each do their part. What happens if someone gets greedy and steals all the food? Or acts selfishly and leaves the others behind to save themselves. A good way to add tension is to give the characters a good reason every now and then to question how much trust they place in the others in the group. This is very easy to accomplish with NPCs, but as madness meters

begin to fill up, make sure PCs are playing an appropriate part as well.

TIMING

Think of some of your favorite nail-biting scenes from any genre of books or films. Chances are it involved timing of some sort. The spies are grabbing the plans from the safe, unaware that the terrorists are about to walk in. The scientist works frantically to disarm the bomb while the timer slowly ticks down. The hero is walking down the mansion's long hallway opening every door, not knowing which one the monster will be hiding behind. All of these create tension through a combination of timing and uncertainty. It's also worth noting that in many of those book and movies, you the reader/viewer knew about the impending doom, but the characters did not.

The same can be true of your *After the Rise* game. Don't be afraid to let the players know things that the characters can't know. Here's an idea stolen from the Sons of Kryos (www.sonsofkryos.com). In one of their games, they had a doomsday clock made of a stack of poker chips. Every time one of the characters rolled the dice, a chip came off the stack, but they could pay a fate point to stop it. You could adapt the idea to a horde of zombies swarming the characters, when the clock runs out, they break in. Or even better, a key PC or NPC is trapped alone, and when the chips run out, the zombies break in to get him/her. Clearly the characters won't know how close they are to doom, but the fact that the players do adds some tension.

AFTER THE RISE

PHASE 1: BEFORE THE RISE

ASPECTS: _____

PHASE 1: THE RISE

ASPECTS: _____

PHASE 3: STRINGS ATTACHED

ASPECTS: _____

PHASE 4: CONNECTING THE DOTS

ASPECTS: _____
